

Recollections of Places Past

PROPERTY FROM THE ESTATE OF SIR JOHN AND LADY SMITH



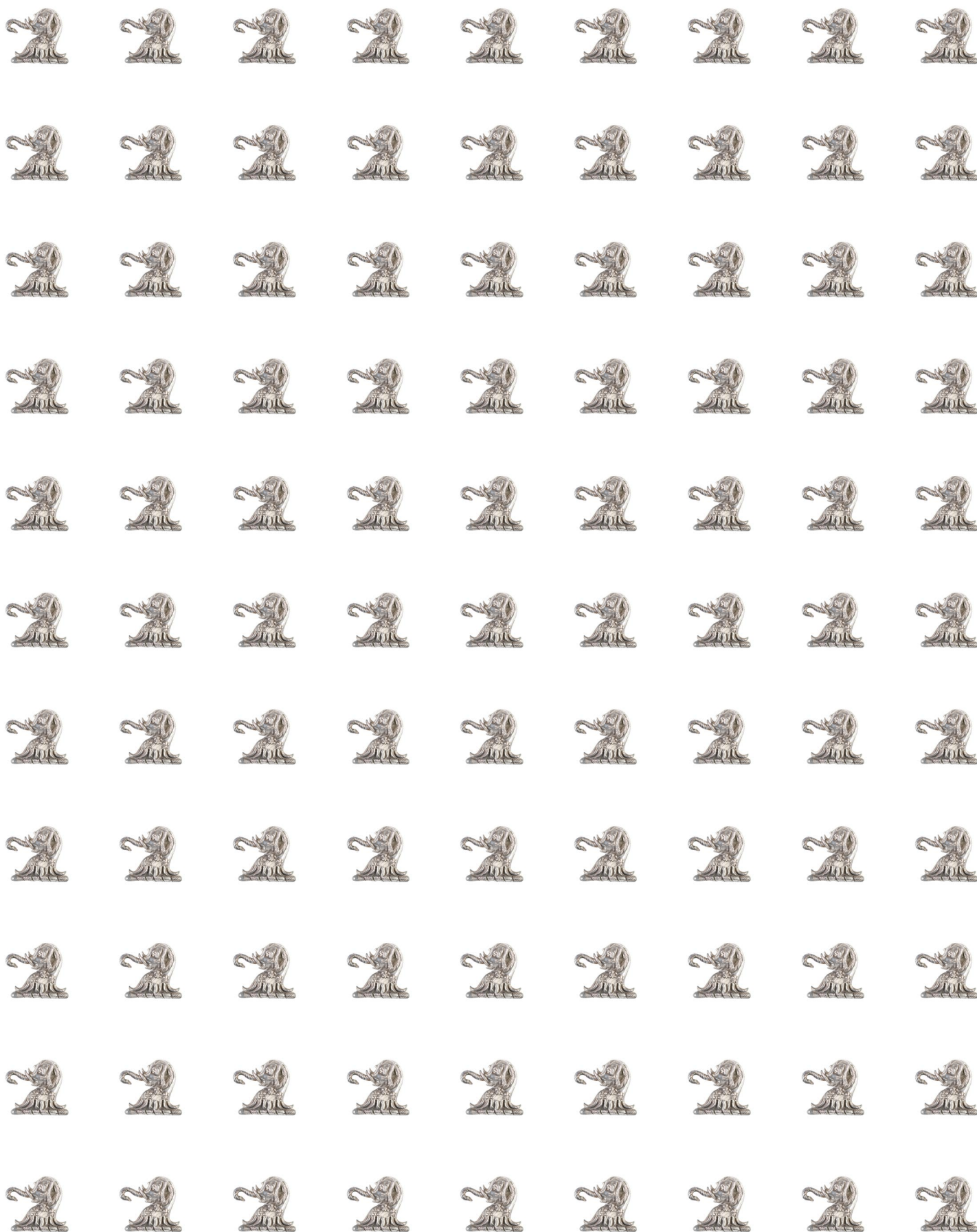
LONDON | 9 JULY 2019

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Loren Knight
1912

Recollections of Places Past

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Sir John and Lady Smith: Purpose and Beauty Combined

The philanthropist, banker and politician, Sir John Smith met his future wife, Christian Carnegy, at Oxford, in the late 1940s. He was reading History; she was reading English. This combination of intellects, one fascinated by the past, the other absorbed in the poetic, would create one of the great success stories in British philanthropy and – as detailed in these pages – shape a distinctly personal collection.

When Sir John and Christian founded The Landmark Trust in 1965 it was the culmination of their approach to conservation. Previously they had seen important vernacular buildings slipping through the preservation net. While heritage organisations were defending the grand country houses, the Smiths recognised that little was being done for the historically and architecturally significant but less appreciated buildings of Britain.

The Trust set about purchasing such buildings and after a programme of research and restoration let them pay for themselves as holiday boltholes. Landmark today manages some two hundred properties ranging from eccentricities such as a Grade II listed pigsty in Yorkshire and a pineapple-inspired folly in Scotland to sites of immense importance, including Pugin's neo-Gothic house in Ramsgate and the island of Lundy in the Bristol Channel.

"We have no favourite period or style," Smith noted, "Although we lean towards the functional." In the possessions of Sir John and Lady Smith we can see the flashes of everyday gems. Witness the naïve charm of a pair of 18th century slipware dishes, a Victorian excursion captured in George Leslie's *Thames-side Conversation* and a domed model of the knapped-flint church on their estate.

Sir John and Lady Smith considered the Trust and their collection to be joint endeavours and, over the course of half a century, the couple were vital to the preservation of vernacular architecture, not just in Britain but in Europe and America too. In the process they provided cherished memories for the huge number of people who have stayed in the Trust's properties.

John Smith was born in 1923, scion of one of Britain's oldest banking families (founded in the mid-17th century, Smiths Bank remained independent until the early 20th century). He grew up at Ashfold, an Edwardian country house that his father had almost halved in size. John later observed that "buildings are seldom improved by additions but very often by subtraction".

On leaving Eton, John served in the Fleet Air Arm during the Second World War, seeing action in the Mediterranean, Pacific and Norwegian theatres. He took part in the fabled sinking of the German battleship *Tirpitz* in the Kvaenangen fjord.

Meanwhile, Christian Carnegy grew up on the family estate near Dundee in Angus. It was a childhood of imaginative theatricals, skating and parties in historic castles. As with the Smiths, a passion for public service was part of the Carnegys' constitution. Christian's father won a DSO and an MC during the First World War. Her older sister Elizabeth became a leading figure in the Girl Guide movement and a respected Conservative peer. Her aunt, Dame Beryl Oliver, was decorated for her services to the Red Cross.

John and Christian married in 1952. Reluctantly giving up the idea of becoming an architect, John joined Coutts Bank and combined his successful

career in finance with a series of philanthropic and heritage pursuits, for which he was recognised with a knighthood in 1988 and subsequently was made Companion of Honour. Their country house, Shottesbrooke Park, was left to John by his cousin, Nancy Oswald Smith. The house had been inherited from a branch of the family – the Vansittarts – who originated in Danzig (now Gdansk) and settled in Britain.

In Shottesbrooke and their Westminster residence, No 1 Smith Square, Sir John and Lady Smith created homes which displayed elements of the past and present. The result is a fascinating inherited collection that has been further enriched by the couple's contributions.

There are striking portraits of Smiths and Vansittarts and signs of time spent abroad by various members of the family. But the overwhelming feel is that of a very British country house, albeit one punctuated by pops of colour, courtesy of Impressionist works by Marquet and Matisse and items such as a striking Italian *albarell* lamp. A love of colour can also be found in the items of couture and the textiles, an area beloved of Lady Smith. Her own hand-blocked materials feature in many of the Landmark buildings.

The industrial landscape of Britain is, of course, a notable presence. In their paintings and prints we find the collieries of Durham and the pioneers of locomotion. Elsewhere, a set of marine prints and oils reflect a concern close to Sir John's heart: the safeguarding of our maritime heritage. This led to his involvement with the restoration of *HMS Warrior*, *SS Great Britain* and *HMS Belfast*, as well as the conservation of the nation's canal system.





Sir John Smith with lot 128 circa 1960
© Private Family Archive

And the collection displays markers of everyday life in the country, elements of the pastoral cycle of work, rest and play: there are Grand Tour sketchbooks; Scottish plaid-design carpet bowls; walking canes with unusually terminals, some shaped like fox and rabbit heads. An affinity for rural calm can also be found in Laura Knight's *The Picnic*, a bucolic scene in Cornwall, one of the highlights of the pictures.

There are, perhaps, two pieces which particularly reflect the characters of their owners. The first is LS Lowry's study of David Lloyd-George's birthplace in Manchester. In 1958, shortly after the painting's completion, Sir John spotted it in the window of the Lefevre Gallery in Mayfair:

The view of the Liberal Prime Minister's simple corner-terrace house is a quiet exercise in geometry, but it encapsulates the Smiths' love of idiosyncratic architecture with incidental interest. Endearingly, it was the scene's similarity to their corner of Smith Square which caught Sir John's eye that day as he walked along Bruton Street.

And the use of their Anglo-Indian ivory and rosewood desk epitomises how purpose and beauty can be combined: Lady Smith used this fine piece as her dressing table. Here is beauty married to utility. These pieces of furniture, objects and pictures display a keen love of purpose. It is apt, therefore, that they will continue to be valued by other collectors.

Christian House, arts writer and journalist



Sir John and Lady Smith's London home on Smith Square
© Private Family Archive

Recollections of People Past

Presenting a rich array of objects from many different periods and from all over the world, amassed by a range of characters in numerous houses, Sir John and Lady Smith's collection feels particularly British. Indeed, it is peculiar to that wonderful depository which is such a part of Britain's cultural landscape – the Country House.

The objects here tell a thousand different stories, from 17th century Dutch émigré success in the City of London and financial acumen to the outrageous vagaries of the Hellfire Club and the heat and dust of British India. From pre-revolutionary Russia and the polar wastes of Antarctica to the British community in 19th century Florence and the glamour of between-the-wars British Society. As a celebration of triumphs at home and abroad, the collection unites British history, industry, exploration, patronage and the ingenuity of design – all subjects which fascinated Sir John and Lady Smith.

Their love and care for these inherited and acquired pieces explains the excellent condition of much in the collection and the light-hearted curatorial approach to how objects were displayed in their homes at Shottesbrooke and No 1 Smith Square in London. One might, for example, find an Egyptian bronze next to a Victorian pewter cricket trophy from an old family estate, both happily juxtaposed below a splendid Richmond portrait. Notes on the objects in the collection were meticulously kept by Sir John. These could range from researching and identifying a sitter in a miniature, recording the right kind of restorer for works on paper or sketching a simple line drawing to illustrate the exact way in which a glass rod should sit in the Holmes regulator.

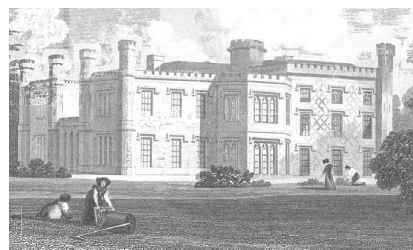
The collection is a tribute to the knowledge and taste of Sir John and

Lady Smith. Much like the Landmark Trust, which was founded by the couple in 1965, this collection was to be used both to entertain and to tell a story. Its objects were to be seen as articles for consideration and enjoyment, and, whilst beautifully cared for, were not to be preserved in aspic. As a whole they illustrate Sir John's certainty that 'history is part of our environment'.

To start to understand the core historic collection, the story unfolds with a large cast of characters from essentially two principal families: the Vansittarts and the Smiths.

The Vansittarts

At 20 years of age Peter Vansittart (1651–1705) emigrated from Danzig to London. He is described by Eden Vansittart in his excellent *History of the Vansittart Family* (1910), as a "Merchant Adventurer", the perfect label for this brave young man who laid out his own (and his family's) money in a foreign city to make his fortune through the importation of goods. Peter thrived in the City, backing ventures in East India, the South Seas and the Baltic, chiefly in the trade of linen. He was well travelled, using his fluency in German, Russian, Polish and Dutch as well as a network of family in Northern Europe. He went on to become a Director of the Honourable East India Company (the start of a familial relationship with the HEIC that was to last four generations) and, in 1697,



Shottesbrooke Park, a plate from *Views of the Seats of Noblemen and Gentlemen*, 1828

received his own Grant of English Arms.

Like other wealthy and worldly gentleman of the time, Peter collected books and pictures and when he died he was one of the 10 wealthiest merchants in Britain, leaving a staggering fortune of £120,000. His eldest son Robert (1679–1719) followed in his father's footsteps and with his inherited wealth and own fortune, acquired the ancient manor of Shottesbrooke in 1712 for the sum of £21,000. He was well read and collected pictures. On his death at the age of 40 his estate went to his younger brother Arthur (1691–1760) who, in 1723, moved to Shottesbrooke with his wife Martha Stonehouse, eldest daughter of Sir John Stonehouse, comptroller to Queen Anne. Martha Stonehouse brought important connections and a large dowry to the marriage.

Their son, Colonel Arthur Vansittart (1726–1806), and his wife Anne Hanger (1730–1782) were the next residents at the family estate. Arthur was a member of the infamous Hellfire Club along with his brothers Robert and Henry. He loved racing and was a steward at Abingdon Races but his interests were diverse. He, like his grandfather Peter, was well travelled and in 1757 was elected a member of the newly-instituted Society for the Arts and Manufacturers. Royalty would visit Shottesbrooke during his tenure, as the couple were a part of the Court of Frederick, Prince of Wales and visited Brunswick.

The influence of two of Arthur's brothers, Henry Vansittart (1732–1770) and possibly George Vansittart (1745–1825) is felt in the collection. Both were important figures in the Honourable East India Company and their circle included the most senior figures working in – and connected with – India at the time. It is perhaps Henry who is best known, and it is his portrait by Reynolds (lot 151) and possibly some of his trophies from India that feature in this catalogue.



Lot 151 Henry Vansittart (1732-1770)

In 1745, at the age of 13, he was enrolled in the Honourable East India Company by his father to be a 'writer' in Fort St George, Madras. He was sent to this posting after just one year at Winchester and was described as an "unruly boy" (P. Richardson, *The Vansittart Family of Shottesbrooke and Bisham*, privately published, 2014, p.65). His return to England in 1751 was marked by his involvement with a circle of friends some of whom, like him, were members of the Hellfire Club. Henry later gifted this society, also known as The Knights of St Francis of Wycombe, with a mascot in the form of a Baboon. In 1754 he went back to India and became a member of the Council of Madras in 1757.

Just three years later, at 26 years of age he was appointed to replace Major-General Robert Clive (1725-1774) on his recommendation, as President of the Council and Governor of Fort William in Bengal, a lucrative and prestigious position. In India he was referred to locally as 'The Sun of Empire, the Brave Succor of the State'. His career, however, was complicated by an attempt to check corruption, which upset both the expatriate and local communities. A scheme by him to resolve this issue resulted in conflict and incurred the wrath of Clive, causing him to resign in 1764 and return to England.

Henry was also a collector and the periods he spent in India meant he could acquire rare and wonderful

things, which included an important miniature of Nadir Sha and a very large diamond. His trophies, one presumes, also became family gifts. "He bought over many curios... Most of these are still at Shottesbrooke House" (Vansittart, *op. cit.*, p.14, possibly lots 150, 152 and 153). Henry was also interested in Zoology and, aside from the mascot for the Hellfire Club, he presented George III and Queen Charlotte with pygmy animals shipped from India for the Princes and Princesses (Vansittart, *op. cit.* p. 14). Henry died in 1770 with his 14-year-old son, when the *Aurora*, the ship they had passage on to India, foundered.

His nephew – and the heir of Shottesbrooke – was Arthur Vansittart (1775-1829) who married Caroline Eden (1780-1851) in 1806. Caroline was the daughter of William Eden, 1st Baron Auckland (1745-1814), after whom the sub-Antarctic group of islands to the south of New Zealand was named. In an endeavour to bring an end to the American War of Independence, in 1778 he accompanied the Earl of Carlisle on an unsuccessful mission to North America. With important family connections on both sides, Arthur and Caroline became the couple at the heart of the British establishment and Shottesbrooke would provide the backdrop for entertaining their influential and rich circle of friends, which included George IV.



Lot 58 Arthur Vansittart (1807-1859)

Their heir, Arthur Vansittart (1807-1859) (lot 58) whose miniature depicts a dashing young man, married Diana Crosbie (1810-1883). He was the tallest soldier in the Household Cavalry and, perhaps because of his height and parental connections, was chosen to ride in William IV's Coronation procession (lot 194). Arthur loved Italy, art, racing and women. He bought the historic Villa Salviati outside Florence in 1844, after having leased it since 1837 (lot 107) though the reason for his departure from England is not known. Whilst there, he acquired the historic collection of paintings and marbles (see lots 107-108). His marriage to the long-suffering Diana ended in divorce and he went on to have two illegitimate children with a Rebecca Stovell.



Lot 107 The Villa Salviati

Arthur's legitimate heirs, Coleraine Robert (1833-1886) and Rose Sophia (1832-1897), went on to inherit the estates and collections. Coleraine was cosmopolitan and loved horses like his father, but for him it was France rather than Italy – and particularly Paris – where he was happiest. Coleraine became an adviser to Napoleon III on equine matters and was part of the French Royal court, living in Paris and becoming a member of the *Cercle de la rue Royale*, a smart circle of well-connected gentleman. This club consisted of the '12', the most fashionable men in Parisian society and Coleraine features in an iconic group portrait of these 12 men by Tissot (now in the Musée d'Orsay). His death, without an heir, meant that Shottesbrooke was inherited by his sister Rose, and, after 176 years, was to pass out of the male Vansittart line.

The Smiths

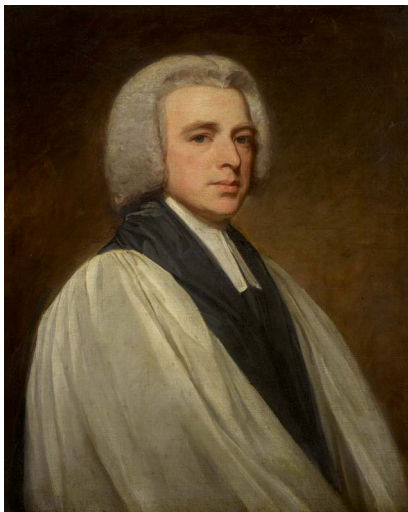
The Smiths' lives, homes and collections were entwined with the successes of the family bank, which was established in Nottingham in the 1650s by Thomas Smith (1631–1699) a cloth merchant. He had realised that small loans were more lucrative than the textiles in which he dealt and success was rapid. On his death, the burgeoning business was developed as a bank by his sons, Thomas, Samuel and Abel, who in turn involved their sons. A familial link was to be a constant thread running through the business. Nine generations of the family were involved in banking, including the late Sir John Smith. The Smith London Bank was established in 1758 with an agreement of partnership with John Payne and Abel Smith II (1717–1788) to form Smith, Payne & Smith.

In 1837, the firm opened grand premises at no. 1 Lombard Street in the heart of the City of London. Relics from the 'Partners Room' of this building feature in this sale (lots 44–47). In 1902 the five Smith family banks, including the now named Smith, Payne & Smith, merged with the Union Bank of London Ltd. to form the Union of London & Smiths Bank Ltd. In 1918 that bank amalgamated with the National Provincial Bank of England to form the National Provincial & Union Bank of England. In 1968 the bank announced its merger with the Westminster Bank and in 1970 became NatWest.



Smith, Payne & Smith Bank Collection. 1 Lombard Street by G. Lenfestey, 1906

It is Oswald Smith (1794–1863), the grandson of Abel Smith III, who is a good starting point when assessing the more recent influences on the collection. In 1824, Oswald married Henrietta Mildred Hodgson (1805–1891) in St Georges Church, Hanover Square, located behind Sotheby's. It was an auspicious match as Henrietta claimed ancestry to both Elizabeth I and George Washington. Interestingly, she was also a descendant of Beilby Porteous, Bishop of London (1731–1809), a champion against slavery and the man who challenged The Church of England's apathetic position on this issue. It is through her that the Romneys and most probably the dining table come (lots 52, 53, 83 and 101).



Lot 52 Dr Beilby Porteous (1731–1808)

Oswald, like many affluent young men of his time, was well travelled and before he was married completed at least two 'Grand Tours'. His trip through France and Italy is recorded in detail in his extant journal of 1818. In 1840 he acquired Blendon Park in Kent (lot 130), which he knew well from his youth, as his uncle, the MP John Smith (1767–1842), had lived there. Oswald did much work to the house and its estate and created a large and comfortable home for Henrietta and their seven children.



Lot 130 Blendon Hall, circa 1850

It was the 1856 marriage of his son and heir, Oswald Augustus Smith (1826–1902) to Rose Vansittart (1832–1892), heiress of Shottesbrooke, that was to unite the two families. Rose was born in Castellammare near Naples, so the couple were both familiar with Italy. It was perhaps the love for this country that led them to buy, in 1864, the neo-classical Greek Revival Hammerwood Park in East Sussex for £37,250. Designed by Benjamin Latrobe in 1792, the mansion was far removed from the fairy tale gothic of Blendon (which Oswald sold on his father's death) and the couple commissioned Samuel Sanders Teulon to carefully remodel it.

Oswald had inherited from his father a passion for art and literature and his position at the family bank, his fortuitous marriage and inherited wealth meant he could buy good pictures, have his portrait taken by George Richmond, amongst others, and allow time to indulge in scholarly pursuits. The latter included translating the works of Browning into Latin. Inventories of the couple's London houses at 73 Eaton Square and 33 Grosvenor Street hint at finely appointed homes. While Rose's ancestral home of Shottesbrooke was let, objects from it were carefully absorbed into their various homes, with Oswald even acquiring pictures from the Vansittart collection which had previously been sold.



Their son (Basil) Guy Oswald Smith (1861–1928) also held a position at the family bank and in 1893 he married Rose Marguerite Somerset (d.1942). Guy inherited Shottesbrooke and decided to establish it as his family seat, with London houses first at 9 Hill Street and latterly 25 Chesham Street. Objects and furniture moved around regularly between their homes as pencilled notes in inventories attest.

Around 1903/04 he commissioned Scottish architects Dunn & Watson to enlarge and create new State Rooms at Shottesbrooke, which included a Kentian style Music Room, Drawing Room and Dining Room as part of a process of aggrandisement at the house. Dunn & Watson had already undertaken work for Smiths bank in the North of England, so would have been known to Guy.



Guy and Rose Smith's former Drawing Room designed by Dunn & Watson, circa 1920
© Private Family Archive

The extravagance of this renovation undertaken at the house is illustrated by the furniture acquired by Guy and Rose at the time of the commission, as seen in the superb pieces bought by him from Samuel Hughes (lots 7, 16, 19 and 178).

Preserving Places Past

Guy and Rose's daughter, Nancy Oswald Smith (1896–1962), glamorously portrayed in a 1915 portrait by William Orpen, inherited Shottesbrooke in 1928 and from her the house passed to her cousin, Sir John Smith. During the war the house had been requisitioned for use as a Czech convalescence home and thereafter a store for various companies. As a consequence the building deteriorated considerably during this period, particularly the Edwardian interiors created by Dunn & Watson.

Sir John and his wife Christian, undertook an extraordinary project of restoration at a time when many would have been daunted by its scale. It was the perfect opportunity for a man who adored historic buildings to revive the old house. If the foundation of the Landmark Trust was a very public crusade, the restoration of Shottesbrooke was a very private one for Sir John and Lady Smith. Later extensions were demolished, and Guy Oswald Smith's dilapidated Edwardian intervention taken down.

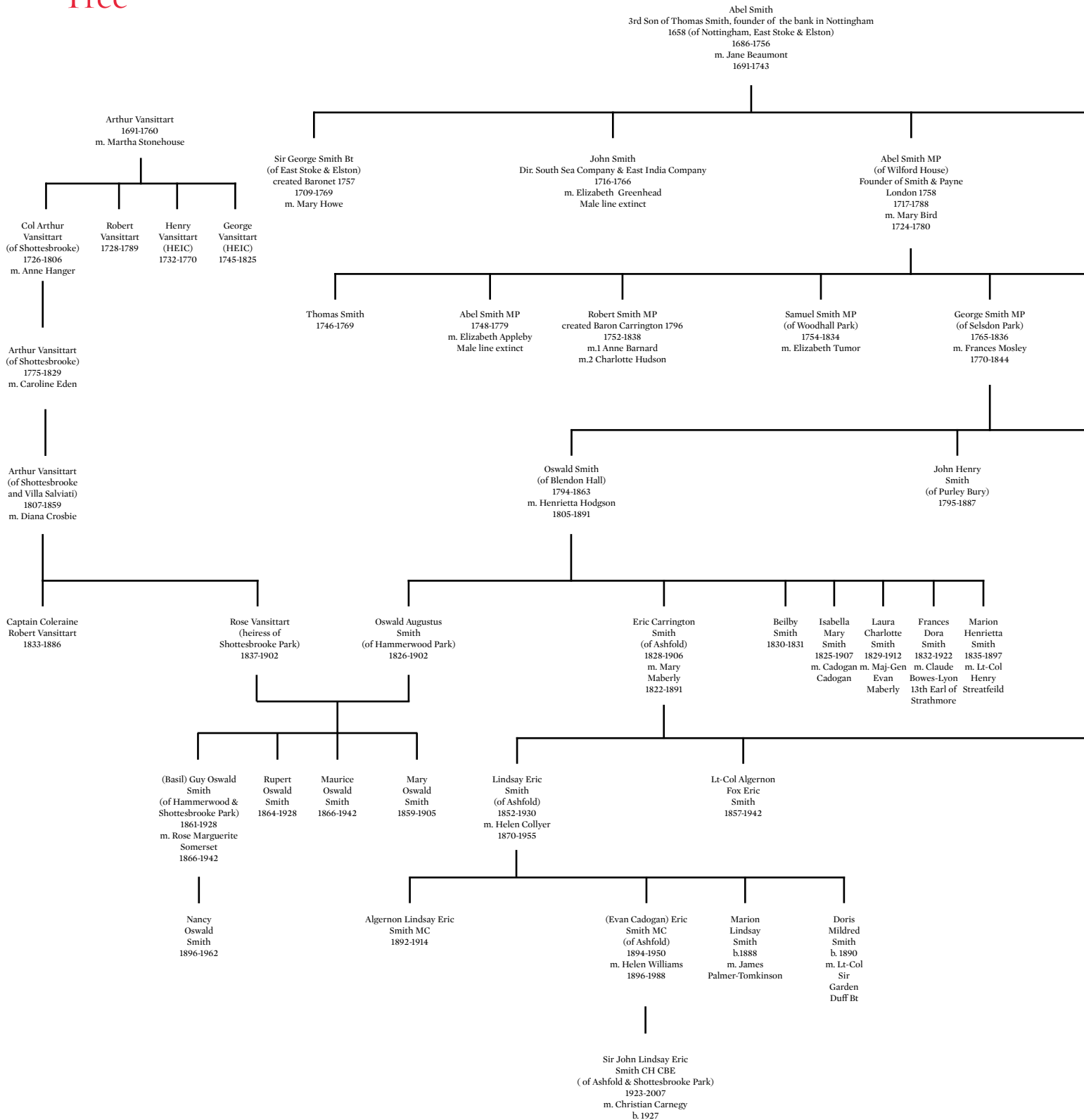
Their architectural knowledge, cultivated good taste and a practical sense of how the house should be, created a unique home. With advice from Sybil Colefax in the early 1960s, an exquisite series of interiors emerged, very different to how the house had looked when it appeared in 1913 in an article from *Country Life*. Aside from the pictures and furnishings visible in 1913, the collection was further enriched with pieces from the houses of Sir John's parents, Ashfold in Sussex and Postford House in Surrey.

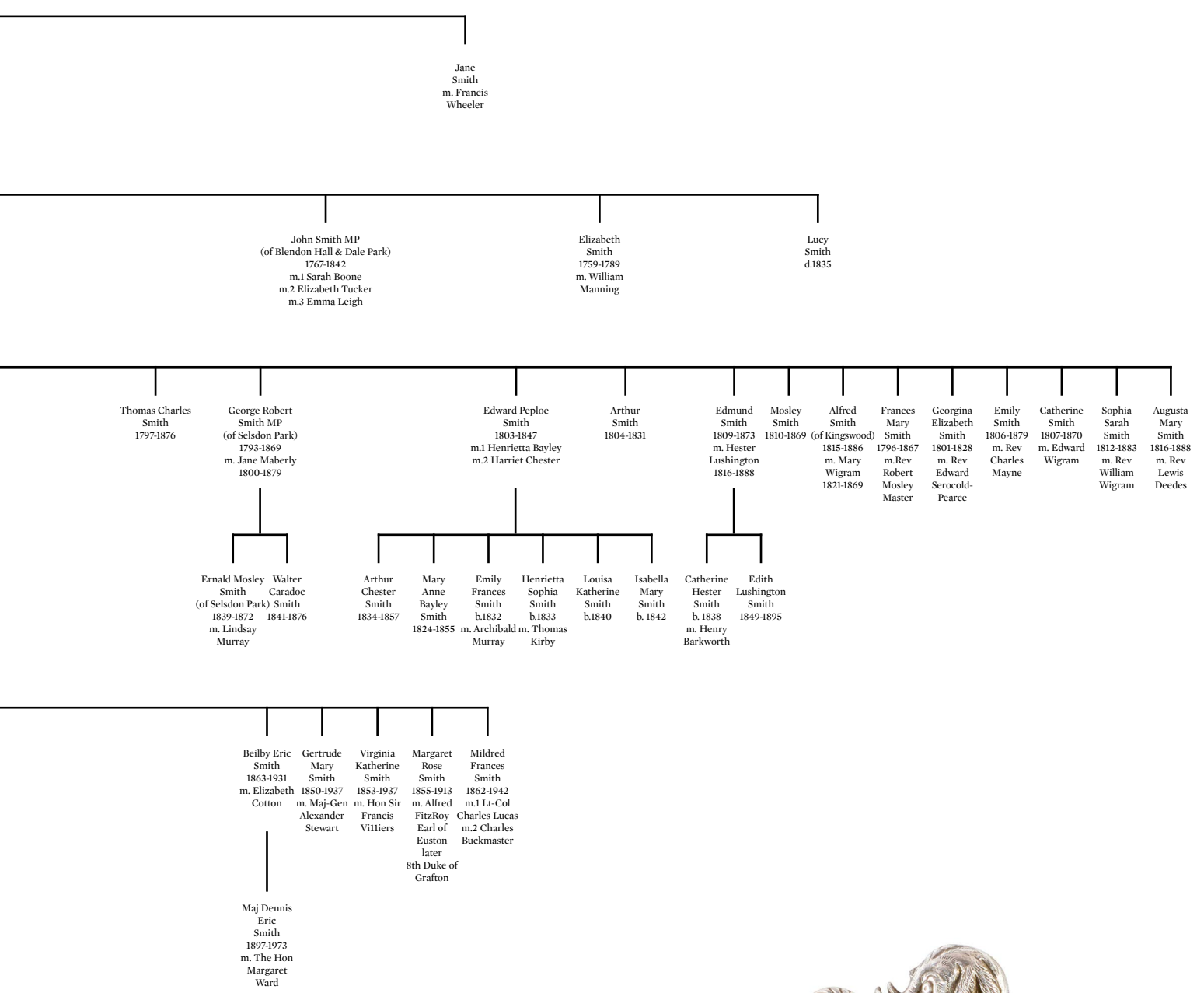
Sir John and Lady Smith's collection, like the very best, was not static, but augmented by pieces carefully acquired which reflected their own interests, including superb 20th century paintings. The group of exceptional clocks shows to perfection John's conviction that beauty can lie in simple, yet elegant, utility and design.

This collection from their London and country homes displays a multitude of rich and diverse objects which sit comfortably together as one. Amassed not only through inheritance and forming a celebration of *Places Past*, they stand as a testament to the informed taste of two people who immersed themselves in the world of art and architecture.



The Smith Family Tree







LOT 15, 16, 20

Recollections of Places Past

PROPERTY FROM THE ESTATE OF SIR JOHN AND LADY SMITH



1

1
A SET OF FOUR GEORGE IV MAHOGANY HALL CHAIRS, CIRCA 1830

the cartouche backs decorated in polychrome and parcel-gilt with the Smith crest in reserve with solid seats, the reverse of each back with carrying aperture

PROVENANCE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly 'Entrance Hall, Stairs & Landings / Four mahogany hall chairs'; Inventory of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, possibly 'Hall / 3 mahogany carved hall chairs' and 'Inner Hall' mahogany hall chair'; Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'The Hall / A set of four mahogany Hall chairs with carved shell tops and crested backs'; Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931. 'Entrance Hall / Mahogany hall chair decorated crest' and 'Inner Hall / 3 Mahogany Hall Chairs, crested backs'

W £ 2,000-3,000
€ 2,350-3,500 US\$ 2,650-3,950

2
A DUTCH 'DUMMYBOARD' FIGURE OF A YOUTH CARRYING A FISH, 19TH CENTURY

Painted pine
 100cm. high; 3ft. 3¼in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, probably one of 'Front Hall / Pair of Dutch figure screens: Children'

Dummyboard figures have been made since the 17th century in England and the Low Countries, with a revival from renewed interest in the late 19th century when painted copies or figures cut from the canvas of earlier oil paintings and mounted on wood appear. Their exact purpose has been much discussed but they were most probably deployed as draught excluders in unlit fireplaces and it has been argued, perhaps more fancifully, for use as decoys in an empty home. See Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1924, vol II, p.234 for further examples.

W £ 500-700
€ 600-850 US\$ 700-950



2





3 part

4 GUY OSWALD SMITH'S CANE COLLECTION, LATE 19TH-EARLY 20TH CENTURY

comprising a malacca example with a carved boxwood terminal in the form of a man's head with glass eyes; a malacca example with a carved ivory terminal in the form of a hare with glass eyes; a malacca example with a carved ivory terminal in the form of a grotesque mask; a Japanese malacca example with a silver collar and carved ivory terminal, London hallmarks, Brigg of London; a French malacca example with a silver collar and carved polychrome decorated ivory terminal in the form of a duck's head with glass eyes; an ebony example with a carved ivory terminal in the form of a fox dressed as a monk; an ebony example with a cast resin terminal in the form of a man's head; a mahogany example with a carved ivory terminal in the form of a roaring tiger; a

nobbled cane with a carved ivory terminal in the form of Punchinello; a carved rosewood and ivory mounted example with the terminal in the form of a carved lion's head mounted with glass eyes; a rosewood example with a spherical terminal of banded agate; a carved wood riding crop with an engine-turned gold terminal **together with** a knopped wood example with a gilt metal collar engraved 'H.M.S FROM E.C.E.S [Evan Cadogan Eric Smith] / HERLY WOOD / 1917' by Brigg of London; a palmwood example with a silver collar engraved 'H.F.O / JUNE 1914'; a malacca example with a silver collar and ebony handle engraved 'LINDSAY E. SMITH' by Brigg of London; a hardwood example with plain silver finial; a plain bentwood example; a figured wood example with a silver collar engraved 'E.C.E.S', by Brigg of London; a carved teak example with a terminal for use as a garden implement (regd design 689194); a softwood crop with silver collar and terminal engraved in manuscript 'Nancy [Smith] From Uncle Maurice [Maurice

3 A VICTORIAN CAST- IRON STICKSTAND WITH A COLLECTION OF EIGHT PARASOLS, LAST QUARTER 19TH-EARLY 20TH CENTURY

the eight parasols in silk and cotton, one with a French faience terminal, one handle of horn with green and white guilloche enamel collar by Brigg of London, **together with** an aluminium and leather shooting-stick with integral umbrella by Howell of London, **and** a stag antler and leather whip with a silver collar engraved E.C.E.S by Maxwell of London, stick stand with detachable drip pan and cast to the reverse with R25973 / N°68 / N&H.D (11 pieces) stickstand 72.5cm. high, 36cm. wide, 19cm. deep; 2ft. 4½in., 1ft. 2in., 7½in.

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly part 'Lobby / Two umbrellas one riding whip'

W £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600



3 part

Oswald Smith 1866-1928] 19/11/02' **with a** late Victorian turquoise glazed stick stand by Burmantofts, 19th century, the underside impressed 'BURMANTOFTS / FAIENCE / 576.A / ENGLAND / D' (63cm. high, 2ft. ¾in.) (21 pieces) the first example 95cm. long, 3ft. 1½in., smallest 73.5cm. long, 2ft. 5in.

LITERATURE

Inventory of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, possibly 'Inner Hall / [part] 56 Walking Sticks carved heads'; Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, probably 'Store Room / 2 bundles (14 walking sticks)'

W € £ 1,500-2,500

€ 1,750-2,900 US\$ 2,000-3,300

part illustrated opposite





5

5 CIRCLE OF HENDRIK DANCKERTS

A View of Windsor Castle with the River Thames

oil on canvas
71.6cm. by 125.9cm.; 28¼in. by 49½in.

PROVENANCE

With Pawsey & Payne, London;
from whom acquired by Guy Oswald Smith
(1861-1928), 1917;
thence by descent

LITERATURE

*Inventory of the Property of Guy O. Smith at
Shottesbrooke Park, 1928, vol. II, 'The Principal
Pictures / Entrance Hall / Windsor Castle by
Scott [?] 28 x 49.'*

Hendrik Danckerts was born in The Hague and moved to England following the restoration of the monarchy in 1660 to enter the service of Charles II and the Duke of York (later James II), specialising in topographical works. He painted several views of Windsor Castle, one originally for Charles II himself. Samuel Pepys also records in his diary entry of 22 January 1669 commissioning from 'Mr. Dancre, the famous landscape painter ... the four houses of the King, White Hall, Hampton Court, Greenwich, and Windsor' for his dining room. The subject was clearly popular and consequently reproduced by other contemporary artists.

£ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100



The present work in situ, circa 1920
© Private Family Archive

6 A MAHOGANY THREE- MONTH REGULATEUR DE PARQUET, FRENCH, 19TH CENTURY

10-inch silvered dial signed *Courvoisier, Paris*, centre seconds, the weight-driven movement with five wheel high count train and fine deadbeat escapement, the separately suspended Comtoise-style grid iron pendulum with large lenticular bob and lyre mount, beat adjustment on the crutch, the gilt-mounted case with flat top and moulded cornice, glazed trunk door and panelled plinth with stepped base
213cm. high, 6ft. 11⅞in.

LITERATURE

*Inventory of the Property of Guy O. Smith at
Shottesbrooke Park, 1928, vol. I, 'Dining Room /
Regulator by Corvosier [sic] in Mahogany case'*

W £ 12,000-18,000
€ 13,900-20,900 US\$ 15,700-23,500

illustrated opposite



The Henry Samuel Commission

Lots 7, 16, 19 and 178



7

7 A PAIR OF GEORGE II STYLE CARVED MAHOGANY OPEN ARMCHAIRS BY HENRY SAMUEL, LATE 19TH CENTURY

each broad seat with *distressed* 18th century needlework seats, stamped *H. SAMUEL 484 OXFORD ST LONDON*

PROVENANCE

Guy Oswald Smith (1861-1928) or Rose Marguerite Smith (1866-1942)

LITERATURE

Illustrated and discussed, 'Shottesbrooke Park, Berks., The Seat of Mr Guy. O. Smith', *Country Life*, 1 February 1913, p.168;

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, 'Drawing Room / Pair of carved mahogany Chippendale pattern arm-chairs, decorated with lions' heads and snakes on arms and with claw feet and needlework seats';

Illustrated, Ralph Edward (rev.), *The Dictionary of English Furniture*, Vol. 1, London, 1924, p.275, fig.152. Edwards writes 'In the thick set armchair (fig. 152) there is an interesting mixture of style. The splat and top rail are marked by strong rococo influence but the finely carved lions' heads holding writhing snakes and the paw feet are survivals from the previous phase of decoration'.

The collection of Sir John and Lady Smith features an important group of inherited furniture by Henry Samuel, one of the most important cabinetmaker revivalists working at the end of the 19th century. The pieces in this sale were almost certainly acquired by Guy Oswald Smith (1861-1928) and his wife Rose Marguerite Somerset (1866-1942) for their country home Shottesbrooke and their London town house.

Not much is known about Samuel's business which is recorded at 484 Oxford Street but the high-quality furniture stamped with his name is a testament to the firms output. On the 18th of December 1879 Lady Charlotte Schreiber noted that 'Samuels' was a new dealer when she bought an 18th century vase from him in the December of that year¹. There is also a mention of the business at the same address in 1891. They were active from circa 1879 until at least 1913 with the advent of War. This period would tie in with Guy Smith's alterations to his Country House.

Previously thought of as solely dealers in antiques², it is possible they had workshops producing furniture too, as much of the work stamped appears to be by the same sophisticated hand. In terms of a business model perhaps Edwards & Roberts would be a good comparison, more so as that company operated from premises next door between 1892 and 1899. They produced new work, 'restored' earlier pieces and sold the occasional antique. The use of antique needlework to cover the armchairs and stool (lot 19) offered here is very telling.



The chairs as illustrated in the *Dictionary of English Furniture* in 1924
© Private Family Archive



One of the chairs illustrated in the Music Room in the early 20th century
© Private Family Archive

The exceptional quality of their stock with well chosen timbers, superior brass hardware and superb painted decoration and lacquer may explain why some of their work was thought to be by the best 18th century cabinet makers. This is certainly true of the present lot and long stool (lot 19) when they were illustrated by the *Dictionary of English Furniture* in 1924 and in *Country Life* when they were illustrated in February 1913 as antiques, not long after they were produced.

The Smiths may have acquired this group from Samuel at the end of the 19th century and beginning of the last, which must have been an unusually large outlay. Certainly, the set of six chairs (lot 178) is described as twelve in the dining room of their London House in 1927. For further examples sold by the firm see a bookcase (Christie's London, 6 March 2008, lot 104), a hall bench (Bonhams London, 15 June 2011, lot 62) and a pedestal desk (Christie's London, 17 November 2017, lot 46), work which demonstrates how diverse their stock was and what superb copyists they were.

¹ Montague Guest (ed.), *Lady Charlotte Schreiber's Journals*, 1911

² Christopher Gilbert, *Marked London Furniture*, Leeds, 1996, p. 39

W £ 7,000-10,000
€ 8,200-11,600 US\$ 9,200-13,100





8

8 FOLLOWER OF DAVID TENIERS THE YOUNGER

A Monkey Barber Shop

bears signature lower left: *D. TENIERS. fec*
oil on oak panel
21cm. by 28.4cm.; 8 1/4in. by 11 1/4in.

PROVENANCE

Nicholas Vansittart, 1st Baron Bexley (1766-1851), Foots Cray Place, Kent;
by whose Executors sold, London, Christie's,
1-4 May 1876, lot 179 (as Teniers)

LITERATURE

'Shottesbrooke Park, Berks., The Seat of Mr
Guy. O. Smith', in *Country Life*, vol. XXXIII, no.
839, 1 February 1913, p. 167;
*Inventory of the Property of Guy O. Smith at
Shottesbrooke Park*, 1928, vol. II, 'The Principal
Pictures / Drawing Room / Monkey Barbers; by
D. Teniers 8 1/2 x 11.'

£ 2,000-3,000
€ 2,350-3,500 US\$ 2,650-3,950



9

9 MANNER OF DAVID TENIERS THE YOUNGER

A Monkey Regiment

oil on copper
20.6cm. by 26.5cm.; 8 1/8in. by 10 1/2in.

PROVENANCE

Nicholas Vansittart, 1st Baron Bexley (1766-1851), Foots Cray Place, Kent;
by whose Executors sold, London, Christie's,
1-4 May 1876, lot 180 (as Teniers)

LITERATURE

'Shottesbrooke Park, Berks., The Seat of Mr
Guy. O. Smith', in *Country Life*, vol. XXXIII, no.
839, 1 February 1913, p. 167;
*Inventory of the Property of Guy O. Smith at
Shottesbrooke Park*, 1928, vol. II, 'The Principal
Pictures / Drawing Room / Monkey Regiment;
by D. Teniers 8 1/2 x 11 (From Foots Cray
Collection).'

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600

10 LUDOLF DE JONGH

Overschie 1616 - 1679 Hilleegersberg

Sportsmen Resting with their Hounds in a Rocky Landscape

oil on canvas
111.5cm. by 87cm.; 43 3/8in. by 34 1/4in.

£ 15,000-20,000
€ 17,400-23,200 US\$ 19,600-26,100

PROVENANCE

Sir Frederick Adair, 1st Baronet Roe (1789-1866);
his posthumous sale, London, Christie's, 25
May 1867, lot 16 (as Weenix), for 17 Guineas to
Smith;
Oswald Augustus Smith (1826-1902);
thence by descent

LITERATURE

*Inventory of the Property of Guy O. Smith
at Shottesbrooke Park*, 1928, vol. II ('The
Principal Pictures / Mr Smith's Sitting Room /
Sportsman and Dogs 44 x 34 By Weenix').

This previously unrecorded painting is an
excellent example of the hunting scenes of
Ludolf de Jongh who was, in his day, one of
the most prestigious and versatile painters in
Rotterdam. It was for these scenes of elegant
companies assembled for or resting during the
chase that De Jongh was best known. He
trained in Rotterdam, Delft and Utrecht in
the studios of Cornelis Saftleven, Anthonie
Palamedesz. and Jan van Bijlert.

De Jongh was himself an influential artist;
among others, Adam Pynacker frequently
borrowed motifs from De Jongh - most
notably the dog in his celebrated *Landscape
with Sportsmen and Game* in the Dulwich
Picture Gallery, London,¹ the pose of which
is not dissimilar from the twisting form of
the white hound in the centre of the present
composition.

We are grateful to Dr. Fred G. Meijer for
endorsing the attribution to Ludolf de Jongh
following first-hand inspection.

¹ For De Jongh's painting of the mid-1650s, see L.B.
Harwood, *Adam Pynacker*, Doornspijk 1988, reproduced
under comparative images, fig. 35 (sold London, Sotheby's,
16 April 1997, lot 9). For Pynacker's use of De Jongh's
dog motif, see Harwood 1988, pp. 92-93, cat. no. 77,
reproduced fig. 77.





11

11
**A WALNUT REFECTORY
 TABLE, LATE 19TH
 CENTURY**

the massive two-plank 'book-matched' top on three columnar supports and sledge feet, the top possibly 17th century
 77cm. high, 333cm. wide, 76.5cm. deep; 2ft. 6¼in., 10ft. 11in., 2ft. 6in.

PROVENANCE

With Walter Needham, Quinneys Ltd., Chester, by April 1963; by whom sold to Sir John Smith

W £ 8,000-12,000
€ 9,300-13,900 US\$ 10,500-15,700

12
**A PAIR OF
 STAFFORDSHIRE
 SLIPWARE BAKING
 DISHES, 18TH CENTURY**

of rounded rectangular form, trailed with cream coloured slip with combed decoration, *one cracked*
 51cm. wide; 20¼in.
 (2)

£ 5,000-7,000
€ 5,800-8,200 US\$ 6,600-9,200

13
**A PAIR OF NEO-
 CLASSICAL STYLE
 EBONISED AND PARCEL-
 GILT WALL LIGHTS,
 CIRCA 1920, POSSIBLY
 MAISON JANSEN**

each in the form of a quiver of arrows issuing brass twin-branches
 70cm. high; 2ft. 3½in.

W £ 2,000-3,000
€ 2,350-3,500 US\$ 2,650-3,950

illustrated opposite



12





14

15
A CHINESE BLUE AND WHITE
JAR AND COVER

with *shou* characters and foliate decoration in underglaze blue
 24cm. high; 9½in.

W £ 100-200
 € 150-250 US\$ 150-300



15

14
A MAHOGANY DROP-DIAL
WALL TIMEPIECE, THOMAS
MUDGE AND WILLIAM DUTTON,
LONDON, CIRCA 1770

14-inch silvered dial signed *Thos. Mudge, Willm Dutton, London*, the fusee movement with five knopped pillars, anchor escapement, the case with moulded mahogany bezel, shaped ears and moulded base door
 65cm. high; 25½in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Library / Brass [?] dial clock by Thos. Mudge, in mahogany case'

W £ 6,000-9,000
 € 7,000-10,500 US\$ 7,900-11,800

16
A GEORGE I STYLE MAHOGANY
AND SCARLET LACQUER
CABINET ON STAND BY HENRY
SAMUEL, LATE 19TH CENTURY

with engraved brass mounts and carrying handles, the solid mahogany doors enclosing a lacquered interior of fifteen small drawers, the George II stand with a drawer, the back branded 'H. Samuel' in two places and '484 Oxford St / London' once
 121cm. high, 94cm. wide, 51cm. deep; 3ft. 1½in., 2ft. 1in., 1ft. 7¾in.

PROVENANCE

Guy Oswald Smith (1861-1928) or Rose Marguerite Smith (1866-1942)

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'Front Drawing Room / A mahogany cabinet of fifteen drawers decorated in red and gold lacquer in the Oriental taste, enclosed by a pair of folding doors with chased gold mounts and supported on a stand with drawer, carved border and legs 37" wide';

Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931, 'Drawing Room / 3ft. 0-in Mahogany cabinet containing 15 red Lac front drawers, decorated elaborate engraved brass mounts on stand with carved mouldings and feet on stand'

W £ 600-900
 € 700-1,050 US\$ 800-1,200



16

17

A DUTCH COLONIAL CAMPHOR CHEST, 18TH CENTURY

constructed from six massive planks and with brass carrying handles
65cm. high, 166cm. wide, 66cm. deep; 2ft. 1½in., 5ft. 5¼in., 2ft. 2in.

LITERATURE

Inventory of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, possibly 'Hall / mahogany rug chest brass bound'

W £ 2,000-3,000

€ 2,350-3,500 US\$ 2,650-3,950



17

18

A CHINESE BLUE AND WHITE PUNCHBOWL

painted with birds and insects amongst rocks and flowers including hydrangea and peonies, **together with** an English glass punch ladle, early 18th century
(2)

16.5cm. high, 41.3cm. diameter; 6½in., 1ft. 4¼in.,

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. II, possibly 'Tea House / Blue and White Oriental Bowl'

£ 400-600

€ 500-700 US\$ 550-800



18

19

A GEORGE II STYLE CARVED MAHOGANY LONG STOOL BY HENRY SAMUEL, LATE 19TH CENTURY

stamped in two places H. SAMUEL and one stamp with 484 OXFORD ST LONDON, with the remnants of 18th century needlework upholstery
49cm. high, 100cm. wide, 51.5cm. deep; 1ft. 7¼in., 3ft. 3½in., 1ft. 8¼in.

PROVENANCE

Guy Oswald Smith (1861-1928) or Rose Marguerite Smith (1866-1942)

LITERATURE

Illustrated and discussed, 'Shottesbrooke Park, Berks., The Seat of Mr Guy. O. Smith', *Country Life*, 1 February 1913, p.168;

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, 'Drawing Room / Chippendale pattern duet stool, decorated carving lions' heads, claw feet etc., and seat covered in needlework';

Illustrated and discussed, Ralph Edward (rev.), *The Dictionary of English Furniture*, Vol. III, London, 1953, p.176, fig.46.

W £ 2,000-3,000

€ 2,350-3,500 US\$ 2,650-3,950



19



The “Hellfire” Portraits

By family tradition these three elegant portraits depict Arthur, Robert and Henry Vansittart (see lot 151), who were members of Francis Dashwood’s celebrated club, called the Monks of Medmenham, later The Hellfire Club. It was officially formed in 1755, though meetings did take place as early as 1746 in the George and Vulture tavern. A number of such clubs proliferated during the eighteenth century. As John Macky wrote in 1724 in his book, *A Journey through England*, London had ‘an infinity of clubs or societies for the improvement of learning or keeping up good humour and mirth.’ In his authoritative work, *British Clubs and Societies 1580-1800*, published in 2000, Peter Clark points to a general expansion in the number and diversity of voluntary associations during

the early eighteenth century. The more serious clubs covered such diverse areas as politics, music, the visual arts, moral reform and trade, but there were also many informal drinking clubs, some of which had a scandalous reputation. The most infamous of these was The Hellfire Club started in 1719 by Philip Duke of Wharton – a very exclusive gathering of his aristocratic friends which mocked religious ceremonies and was brought to an end in 1721 by a bill to counteract ‘horrid impieties.’ Later clubs were given the same name, including Dashwood’s. Stories abound about Henry Vansittart’s involvement in Dashwood’s Hellfire Club, including the introduction to the Society of a copy of the *Kama Sutra* and of a baboon brought back from India.

The chronology of these portraits, however, suggests that they must portray gentlemen of a previous generation to the three Vansittart brothers, who were born in 1726, 1728 and 1732, respectively. The costumes worn by the sitters here date to *circa* 1730, and so it seems most likely that they were members of one of the numerous clubs which sprung up in the early years of the eighteenth century. The sitters each have the words ‘Love and Friendship’ on their caps. In his book of 1958, *The Hell-Fire Club*, Donald McCormick does not mention this motto as one used by Dashwood’s club of 1755, but in an earlier book *Hell-Fire Francis* (see *Literature*) Ronald Fuller suggests that the members wore silver brooches with these words engraved on them. The three gentlemen shown here must have been associated with an earlier club for which this motto was also used.



20

CIRCLE OF CHARLES JERVAS

Portrait of a Gentleman, traditionally identified as Arthur Vansittart

inscribed on the sitter’s cap: *Love and Friendship*
half-length, in a feigned oval

oil on canvas

76cm. by 62.7cm.; 30in. by 24⁵/₁₆in.

PROVENANCE

Nicholas Vansittart, 1st Baron Bexley (1766-1851), Foots Cray Place, Kent;
by whose Executors sold, London, Christie’s,
1-4 May 1876, lot 222 (as Hogarth)

LITERATURE

A. Dobson, *William Hogarth*, London 1907, p. 188;
‘Shottesbrooke Park, Berks., The Seat of Mr
Guy. O. Smith’, in *Country Life*, vol. XXXIII, no.
839, 1 February 1913, p. 166;

*Inventory of the Property of Guy O. Smith at
Shottesbrooke Park*, 1928, vol. II, ‘The Principal
Pictures / Inner Hall / Arthur Vansittart By
Hogarth 30 x 25’;

R. Fuller, *Hell-Fire Francis*, London 1939, p. 94;
G. Baldini and G. Mandel, *L’opera completa di
Hogarth*, Milan 1967, p. 116, cat. no. 1PP;
G. Ashe, *The Hell-Fire Clubs: A History of Anti-
Morality*, Stroud 2000, p. 123

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,950-6,600

21

CIRCLE OF CHARLES JERVAS

Portrait of a Gentleman, traditionally identified as Robert Vansittart

inscribed on the sitter's cap: *Love and Friendship*
half-length, in a feigned oval
oil on canvas
76cm. by 63.1cm.: 30in. by 24 7/8in.

PROVENANCE

Nicholas Vansittart, 1st Baron Bexley (1766-1851), Foots Cray Place, Kent;
by whose Executors sold, London, Christie's,
1-4 May 1876, lot 223 (as Hogarth)

LITERATURE

A. Dobson, *William Hogarth*, London 1907, p. 188;
'Shottesbrooke Park, Berks., The Seat of Mr
Guy. O. Smith', in *Country Life*, vol. XXXIII, no.
839, 1 February 1913, p. 166;
*Inventory of the Property of Guy O. Smith at
Shottesbrooke Park*, 1928, vol. II, 'The Principal
Pictures / Inner Hall / Arthur Vansittart By
Hogarth 30 x 25';
R. Fuller, *Hell-Fire Francis*, London 1939, p. 94;
G. Baldini and G. Mandel, *L'opera completa di
Hogarth*, Milan 1967, p. 116, cat. no. 1RR (under
Rejected Works)

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,950-6,600



21

22

CIRCLE OF CHARLES JERVAS

Portrait of a Gentleman, traditionally identified as Henry Vansittart

inscribed on the sitter's cap: *Love and Friendship*
half-length, in a feigned oval
oil on canvas
76cm. by 63cm.: 30in. by 24 7/8in.

PROVENANCE

Nicholas Vansittart, 1st Baron Bexley (1766-1851), Foots Cray Place, Kent;
by whose Executors sold, London, Christie's,
1-4 May 1876, lot 264 (as Hogarth)

LITERATURE

A. Dobson, *William Hogarth*, London 1907, p. 188;
'Shottesbrooke Park, Berks., The Seat of Mr
Guy. O. Smith', in *Country Life*, vol. XXXIII, no.
839, 1 February 1913, p. 166;
*Inventory of the Property of Guy O. Smith at
Shottesbrooke Park*, 1928, vol. II, 'The Principal
Pictures / Inner Hall / Arthur Vansittart By
Hogarth 30 x 25';
R. Fuller, *Hell-Fire Francis*, London 1939, p. 94;
G. Baldini and G. Mandel, *L'opera completa di
Hogarth*, Milan 1967, p. 116, cat. no. 1QQ (under
Rejected Works)

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,950-6,600



22





23



23
TWO WEARMOUTH BRIDGE
COMMEMORATIVE WARES,
PROBABLY NORTH EAST
ENGLAND, 19TH CENTURY

comprising an engraved glass rummer with a cartouche of the bridge across the Wear, the reverse with the monogram *MAL* within an octagonal cartouche surmounted by a fruit basket and a lustre ware jug transfer printed with a view of bridge and legend 'A East View of the Cast Iron Bridge over the River Wear built by 'R Burdon M.P. / Span 236 height 100 feet begun 24 Sept 1793 Opened 9 August 1796' and a further inscription below the spout 'Have Communion with few / Be familiar with one / Deal Justly with all / Speak Evil of none' the other side with the image of a fully rigged ship captioned 'May Peace once more / Our Trade Restore' (2) rummer: 19.5cm. high; 7¾in. and jug 17cm. high; 6¾in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Store Cupboard, China / Large Lustre Jug'

The Wearmouth Bridge in Sunderland was first built in 1796 following a design by Thomas Paine. It was reconstructed in 1857 by the renowned civil engineer Robert Stephenson, and altered for modern traffic in 1929. The Wearmouth bridge was appreciated by Sir John both for the excellence of Stephenson's design and perhaps the Tyne and Wear region's significance in Smith family history.

£ 300-500
€ 350-600 US\$ 400-700

24
A CHINESE CRACKLED EMERALD
GREEN GLOBULAR VASE LAMP,
THIRD QUARTER 20TH CENTURY

mounted on a pierced hardwood stand, with later parchment shade including brass fitting: 42cm. high; 1ft. 4½in.

W £ 600-900
€ 700-1,050 US\$ 800-1,200



24

25
A VICTORIAN ARCHITECTURAL
MODEL OF ST. JOHN THE
BAPTIST, SHOTTESBROOKE
PARK, LATE 19TH CENTURY

under a glass dome on a green velvet lined giltwood stand 38cm. high; 1ft. 3in.

W £ 600-900
€ 700-1,050 US\$ 800-1,200



25



The Smith Salvors



26

26

A COMPOSITE SUITE OF GEORGE III SILVER SALVERS AND TWO-HANDLED TRAY, CROUCH & HANNAM, LONDON, 1809 & 1813

oval form with reeded rims, the centres engraved with the Smith crest and a coat-of-arms within bright-engraved cartouche borders
tray: 54.6cm. long, 21½in. over handles;
salvers: 24.2cm. long, 9½in.
2632.5g., 84oz. 12dwt.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, probably 'Silver / A tea tray, oval, reeded borders and handles centre engraved with the armorials, 1793 [sic] 21½ wide' and 'A pair of oval salvers with reeded borders 9¾ wide, centre engraved armorials, by Crouch and Hannam, 1789 [sic]'

£ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350

27

A PAIR OF EARLY GEORGE II CARVED GILTWOOD PIER MIRRORS, CIRCA 1755, MANNER OF JOHN LINNELL

with arched divided plates in shaped borders carved with up-springing foliage and sprays of flowers rising to a lambrequin cresting, *re-gilt and with replacements to mirror plates*
214cm. high, 103cm. wide; 7ft. ¼in., 3ft. 4½in.

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly 'Middle Drawing Room / 2 pier glasses in gold frame[s]';
Inventory of the property of Guy O. Smith at 33 Grosvenor Street, 1904, possibly 'Front Drawing Room / Two pier glasses in gilt frames'

This pair of beautifully carved giltwood pier mirrors epitomises the whimsical style of the English rococo as seen through the eyes of John Linnell (1729–96), one of the most creative English 18th century carvers and designers. The form of the present mirrors, with the use of interlocking foliate carved C-scrolls, floral garlands and slender columnar uprights, derives from several Linnell designs from 1755 to 1760 identifiable in his surviving manuscript drawings preserved in the collections of the Victoria & Albert Museum, London (see E. 3715-1911, E. 205-1929, E. 226-1929)¹. The floral basket, so often employed as an ornate cresting, has in this instance been incorporated to the apron.

¹ E. 205-1929 and E. 226-1929 are reproduced in Hayward, H. and Kirkham, P., *William and John Linnell*, London, 1980, p. 96, figs. 184 and 186.

W £ 25,000-40,000

€ 29,000-46,400 US\$ 32,600-52,500





28

28
ATTRIBUTED TO JAMES BARENGER

London 1780 - 1831

Two Hunters in a Landscape

oil on canvas, with an old handwritten label on the stretcher inscribed: 'Favourite horses belonging to Oswald Smith' 77.3cm. by 132.4cm.; 30³/₈in. by 52¹/₈in.

PROVENANCE

Probably Oswald Smith (1794-1863); thence by descent

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. II, 'The Principal Pictures / Library / Horses By Alken 30 x 50.'

£ 7,000-10,000
€ 8,200-11,600 US\$ 9,200-13,100

29
A GEORGE III MAHOGANY SERPENTINE CHEST OF DRAWERS, CIRCA 1760

with four graduated drawers on ogee bracket feet 79.5cm. high, 94cm. wide, 54.5cm. deep; 2ft. 7¹/₄in., 3ft. 1in., 1ft. 9¹/₂in.

LITERATURE

Inventory of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, possibly 'Ground Floor Back Room / serpentine mahogany chest of drawers'

W £ 800-1,200
€ 950-1,400 US\$ 1,050-1,600



29

30

A REGENCY GILT-BRONZE INKSTAND IN THE FORM OF A CISTERN, EARLY 19TH CENTURY

with two glass inkwells and Mercury masks to each end **together with** a set of Italian 'Grand Tour' plaster casts of gems in double-sided beech case, with a printed list of casts (23cm. by 15cm.) inkstand: 8cm. high, 21cm. wide, 10cm. deep; 3¼in., 8¼in., 4in.

PROVENANCE

Possibly Oswald Smith (1794-1863) and the plasters possibly acquired on his Grand Tour in 1818 or Arthur Vansittart (1807-1859) when in Italy

£ 400-600
€ 500-700 US\$ 550-800



30



31

31

A VICTORIAN BRASS MOUNTED HORSE HOOF INKWELL, DATED 1870

engraved 'Yellow Jack 1870, age 13', the interior with 'Halstaff & Hannaford, 228 Regent Street, London' 8.5cm. by 15.5cm. by 13.5cm., 3¼in. by 6in. by 5¼in.

LITERATURE

Inventary of the Property of Oswald A. Smith at 73 Eaton Square, 1890, probably 'Study / Horse Hoof inkstand';
Inventary of the Property of Guy O. Smith at 19 Hill Street, 1927, possibly 'Hoof inkstand'

£ 400-600
€ 500-700 US\$ 550-800

32

A PAIR OF GEORGE III BRONZE MINIATURE ARMSTRONG 24PDR CANNON, LONDON PROOF MARKS, LATE 18TH CENTURY

together with an aluminium souvenir desk-weight in the form of an anchor commemorating 'The Britannic' by R. Sykes & Son, Ltd., Cradley Heath (15.5cm. long) (3) canon: 27cm. length of barrel, 11cm. high; 10½in., 4½in.

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600



32





33

33 A PAIR OF MEISSEN SAUCE TUREENS, LATE 19TH CENTURY

with covers, ladles and fixed stands, painted with flowers
together with two further ladles of the same pattern
23cm. wide; 9in.
(8)

£ 500-700
€ 600-850 US\$ 700-950

34 [GRAND DUCHESS OLGA ALEXANDROVNA OF RUSSIA] TWO AUTOGRAPHED STUDIO PHOTOGRAPHS, BOTH DATED 1912 AND SIGNED BY THE SITTER

together with a Russian pokerwork box, early 20th century,
decorated with a monastery in the snow **and** a collection of
pre-revolutionary banknotes comprising six 500 ruble bills
(dated 1912), twenty-two 100 ruble bills (dated 1910) and
seventeen 100 ruble bills (1898)
photographs: 14.5cm. by 10cm. and 10.5cm. by 9.5cm.;
5¾in. by 4in. and 4¼in. by 3¾in.

PROVENANCE

Possibly Vladimir de Kosikowsky (d.1917) who was married to
Geraldine Somerset (d.1938) the sister of Rose Smith,
interestingly according to *Burke's Peerage and Baronetage*
(106th edition, 1999, vol. I, p. 224) Kosikowsky was
Chamberlain at the court of the last Tsar.

£ 400-600
€ 500-700 US\$ 550-800



34

35 A PAIR OF MEISSEN MODELS OF SOUTH AMERICAN PARROTS, CIRCA 1890

perched on tree stumps above rockwork
26cm. high; 10¼in.

LITERATURE

*Inventory of the Property of Guy O. Smith at 33 Grosvenor
Street, 1904, possibly two from 'Front Drawing Room / 2
large Dresden [sic] Birds'*
*Inventory of the Property of Guy O. Smith at 19 Hill
Street, 1927, 'Right Back Bedroom / A pair of Dresden
[sic] Parrots 10in. high' or possibly those with the same
description in the Boudoir;*
*Inventory of the Property of Guy O. Smith at Shottesbrooke
Park, 1928, vol. I, possibly 'Miss Oswald Smith's Bedroom
/ Pair 10-in. Dresden [sic] Birds'*
(2)

£ 3,000-5,000
€ 3,500-5,800 US\$ 3,950-6,600



35

36

**AN EGYPTIAN ALABASTER HEAD
OF SEKHMET,
NEW KINGDOM,
1554-1080 B.C.**

the lion-headed goddess with powerfully carved features and radiating mane

17cm. high; 6¾in.

PROVENANCE

Christie's, London, (month not traced) 1961, lot 260(?);
where presumably acquired by Sir John Smith

Sekhmet, goddess of war and protector of royalty, was initially described as the divine consort of Ptah, chief god of Memphis in Lower Egypt, later to be identified as the goddess Mut, who in turn was the consort of Amun, the chief god of Thebes in Upper Egypt. Similar statues of varying sizes adorned the great temple that Amenhotep III built in worship of Mut at Thebes. Some of these statues of the goddess still stand amongst the ruins of the complex, monumental reminders of the Theban people's adoration of Amun and their desire to install the deity as the Egyptian chief of all gods.

Interestingly, New Kingdom Egyptians did not worship animals, but venerated them for a personified characteristic. In Sekhmet and Mut, the people saw the terrible power and might of the desert lioness, but also the beast's protective and maternal nature.

£ 6,000-9,000

€ 7,000-10,500 US\$ 7,900-11,800



side view





37

38
A GEORGE III OCTAGONAL SATINWOOD AND MAHOGANY TILT-TOP TABLE, LATE 18TH CENTURY, IN THE MANNER OF GILLOWS

the boxwood strung and rosewood crossbanded top supported by a turned columnar stem on arched feet ending in brass cappings and castors
 72cm. high, 119cm. wide, 85.5cm. deep; 2ft. 4½in., 3ft. 11in., 2ft. 9¾in.

The design of this table relates to similar produced by Gillows, see Lindsay Boynton, *Gillow Furniture Designs*, Royston, 1995, pls. 67-68 for comparison.

W © £ 600-800
 € 700-950 US\$ 800-1,050



38



39

37
A CHINESE EXPORT ARMORIAL GILT LACQUER GAMING BOX AND MOTHER-OF-PEARL COUNTERS, EARLY 19TH CENTURY

with four boxes, twelve trays and a large collection of mother-of-pearl counters with Smith crest together with a further group of engraved mother of pearl tokens with trellis decoration centred by a pagoda, in original cotton bag
 9.5cm. high, 38cm. wide, 31cm. deep; 3¾in., 1ft. 3¼in., 1ft. ¼in.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, possibly 'Mr Oswald Smith's Sitting Room / A gold lacquer box, locked'

W £ 700-900
 € 850-1,050 US\$ 950-1,200

39
A CHINESE EXPORT RED AND GILT LACQUER GAMING BOX AND MOTHER-OF-PEARL COUNTERS, EARLY 19TH CENTURY

with seven boxes, twelve trays and a large group of pierced mother-of-pearl counters with the Smith crest
 11.5cm. high, 38cm. wide, 32cm. deep; 4½in., 1ft. 3in., 1ft. ½in.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, probably 'Small Sitting Room / An oriental red lacquer box containing counters, etc.';
Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, probably 'Drawing Room / Red lac Pope Joan box and fittings... Engraved mother of pearl counters'

W £ 500-700
 € 600-850 US\$ 700-950



40

FOLLOWER OF GERRIT VAN HONTHORST

Portrait of a Gentleman, traditionally identified as Prince Rupert

three-quarter-length, in a feigned oval
oil on canvas
105.8cm. by 76.5cm.; 41½sin. by 30½sin.

PROVENANCE

Pryor's Bank, Fulham;
by whom sold, London, Christie's, 11 May 1894, lot 64, for
£16-5s-6d to Smith;
thence by descent

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. II, 'The Principal Pictures / Gallery / Prince Rupert by Honthorst / Pryors Bank Collection 41 x 30.'

£ 4,000-6,000
€ 4,650-7,000 US\$ 5,300-7,900





41

41

A PAIR OF GEORGE III CARVED MAHOGANY LADDERBACK CHAIRS, CIRCA 1760

with saddle-shaped green leather close-nailed upholstered seats

LITERATURE

Inventory of the property of Oswald A. Smith at Shottesbrooke Park, 1928, possibly 'Library / 2 Chippendale ladder back chairs in mahogany'

W £ 400-600

€ 500-700 US\$ 550-800

42

FIREPLACE ACCESSORIES, 19TH CENTURY AND LATER

comprising a Regency style brass and mesh 'Nursery Fender' by Ajax; a pair of Arts & Crafts brass andirons, circa 1900; a set of three Victorian brass fire-irons, in George III style; a pair of rivetted brass and copper peat buckets, 19th century with swing handles; a further small bucket of the same design; a brass and mesh three-fold fire guard; a steel poker and a pierced brass and steel strainer nursery fender 72.5cm. high, 92cm. wide, 31cm. deep; 2ft. 4½in., 2ft. ¼in, 1ft. ¼in.

W £ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350



42 part illustrated



43

43

A GEORGE III STYLE MAHOGANY FENDER STOOL

the upholstered seat on blind fretwork legs united by square stretchers

38cm. high, 70cm. wide, 63.5cm. deep; 1ft. 3in., 2ft. 3½in., 2ft. 1in.

W £ 400-600

€ 500-700 US\$ 550-800



The Smith, Payne & Smith Bank Collection



44

44 A GEORGE IV MAHOGANY QUADRUPLE PEDESTAL PARTNERS DESK, SECOND QUARTER 19TH CENTURY

the leather-inset top with four opposing mechanically raised slopes with two lignum vitae and brass winding keys, with four drawers to one side of each pedestal and conforming dummy drawers

79cm. high, 167cm. wide, 166cm. deep; 2ft. 7in., 5ft. 5¾in., 5ft. 5¾in.

PROVENANCE

Acquired by Smith, Payne & Smith for the Partners Room at their new premises, 1 Lombard Street, London, circa 1835; Lindsay Eric Smith (1852-1930) who was a partner of that bank and later at the Union of London & Smiths Bank Ltd.; or his son Evan Cadogan Smith MC (1894-1950) who was chairman of the National Provincial Bank which had absorbed Union of London & Smiths Bank Ltd.; then to his son Sir John Smith

This desk, the portrait (lot 46) and the chairs (lot 47) are depicted in an etching of the Partners Room at Smith, Payne & Smith by Giffard Lenfestey from 1906.

• W £ 12,000-18,000
€ 13,900-20,900 US\$ 15,700-23,500



45

45 A GEORGE III PEWTER CLERKS INKSTAND, UNMARKED, LATE 18TH CENTURY

the four removable cylindrical wells with ceramic liners and centred by a lidded container
40.5cm. by 41.5cm., 1ft. 3¾in. by 1ft. 4¼in.

PROVENANCE

Acquired by Smith, Payne & Smith; Lindsay Eric Smith (1852-1930) who was a partner of that bank and later at the Union of London & Smiths Bank Ltd.; or his son Evan Cadogan Smith MC (1894-1950) who was chairman of the National Provincial Bank which had absorbed Union of London & Smiths Bank Ltd.; then to his son Sir John Smith

LITERATURE

Inventory of the Property of Lindsay Eric Smith at Ashfold, Sussex, 1931. 'Oak Room / A pewter tray with 4 ink pots & string box'

W £ 400-600
€ 500-700 US\$ 550-800



The Partners Room at Smith, Payne & Smith Bank, by Giffard Lenfestey from 1906

46

EDWARD TREVANYON HAYNES, AFTER SIR JOSHUA REYNOLDS

active 1867 - 1885

Portrait of Robert Smith, 1st Lord Carrington (1752-1838)

inscribed upper left: *Copied by ET Haynes / from the original
by / Sir Joshua Reynolds*

three-quarter-length, standing in a landscape
oil on canvas

110cm. by 86.7cm.; 43¼in. by 34¼in.

PROVENANCE

Acquired for The Partners Room at Smith, Payne & Smith, 1
Lombard Street, London;

Lindsay Eric Smith (1852-1930), who was a partner of that
bank and later The Union of London & Smiths Bank Ltd.;
Captain Evan Cadogan Smith MC (1894-1950), who
was chairman of the National Provincial Bank which had
absorbed Union of London & Smiths Bank Ltd.;

Sir John Smith (1923-2007);

thence by descent

The present painting is based on Reynolds' portrait,
probably painted in 1778, today in a private collection.¹

Robert Smith, 1st Baron Carrington (1752-1838) was born
in Nottingham and was the eldest son of Abel Smith (1717-
88). He became a partner in Smith, Payne & Smiths. On
the death of his elder brother Abel in 1779 he succeeded
him as MP for Nottingham, which he represented in five
successive parliaments. Smith succeeded as head of the
banking firm after his father's death in 1788. As an MP he
was a follower and close friend of William Pitt the Younger,
supporting him through his pocket boroughs of Midhurst
and Wendover. In reward, in 1796 he was created Baron
Carrington of Bulcot Lodge and in 1797 of Upton.

¹ D. Mannings and M. Postle, *Sir Joshua Reynolds, A complete catalogue of
his paintings*, 2 vols, New Haven and London 2000, text vol., p. 419, cat. no.
1642, plates vol., reproduced p. 494, pl. 1282.

£ 1,500-2,000

€ 1,750-2,350 US\$ 2,000-2,650

47

A SET OF TEN EARLY VICTORIAN MAHOGANY DINING CHAIRS, MID-19TH CENTURY, MANNER OF HOLLAND & SONS

the padded backs and seats upholstered in green velvet, the
fluted front legs on brass cappings and castors

PROVENANCE

Acquired by Smith, Payne & Smith for the Partners Room at
their premises, 1 Lombard Street, London;

Lindsay Eric Smith (1852-1930) who was a partner of that
bank and later at the Union of London & Smiths Bank Ltd.;
or his son Evan Cadogan Smith MC (1894-1950) who
was chairman of the National Provincial Bank which had
absorbed Union of London & Smiths Bank Ltd.;

then to his son Sir John Smith

W £ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200



46



47





48

48

**A VICTORIAN UPHOLSTERED
ARMCHAIR BY HOWARD & SONS,
LATE 19TH CENTURY**

on turned mahogany front legs, one rear leg stamped
'Howard & Sons Ltd / Berners Street' below a serial number,
each gilt-brass castors cast 'Howard & Sons / London'

W £ 800-1,200
€ 950-1,400 US\$ 1,050-1,600

49

THOMAS COOPER MOORE

1827 - 1901

Nottingham Goose Fair, October 1876

signed, inscribed and dated on the reverse
oil on canvas
51cm. by 61cm., 20in. by 27in.

PROVENANCE

Christie's, South Kensington, 2 June, 2004, lot 9121

£ 2,500-3,500
€ 2,900-4,100 US\$ 3,300-4,600



49



50

50

**A GEORGE II STYLE MAHOGANY
WINGBACK ARMCHAIR, SECOND
QUARTER 20TH CENTURY**

with a faded red damask loose cover, with claw and ball feet
to the front and outswept rear legs

LITERATURE

*Inventory of the Property of Guy O. Smith at 19 Hill Street,
1927, possibly 'The Back Drawing Room / A winged chair
of Chippendale design on carved cabriole legs with ball and
claw feet.'*

W £ 500-700
€ 600-850 US\$ 700-950

51

THOMAS TOMPION. A WALNUT MONTH-GOING LONGCASE CLOCK, LONDON, CIRCA 1680

10-inch latched dial with double wheatear border, signed along the lower edge *Tho Tompion Londini Fecit*, winged cherub spandrels, finely matted centre with subsidiary seconds dial and date aperture, the movement with six latched, knopped and ringed pillars, reversed five wheel trains, anchor escapement, bolt and shutter maintaining power, external locking plate striking on a bell, *pendulum replaced*, the *probably associated* Tompion case with flat top, moulded cornice and spiral pilasters to the formerly rising hood, the rectangular trunk door with *later* lenticle and numbered on the inner edge 95, the inner surface with a very distressed copy of Tompion's equation table, the *re-built* plinth with moulded base and bun feet
200.5cm. high; 6ft. 7in.

Thomas Tompion (1639-1713), the greatest of English clockmakers was born the son of a blacksmith in the parish of Northill, Bedfordshire.

There is no record of Thomas Tompion serving as an apprentice in a clockmaker's workshop but in 1671 he was admitted to the Clockmakers' Company in London as a 'Brother' and two and a half years later was made a 'Free Clockmaker upon Redemption' and allowed to set up his own workshop and take apprentices. During this important year he moved into an influential circle where he met Robert Hooke and John Flamsteed who introduced him to the distinguished scientists of the day, the nobility and King Charles II.

Shortly after 1680 Tompion devised a numbering system for all the clocks and watches that he made and this was continued after his death by his successor George Graham. Thomas Tompion died in 1713 and an indication of the high esteem in which he was held during his lifetime was demonstrated by his burial in Westminster Abbey.

The movement of the present clock is un-numbered and dates to circa 1680. The case is numbered 95 and also has a very distressed copy of Tompion's equation table on the inside of the trunk door. Quite when the movement was fitted to this case is impossible to say.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, 'Front Hall / Grandfather Clock by Thomas Tompson [sic] in walnut case'

PROVENANCE

The back of the dial scratched "*Lord S(h)aftesbury, 50 Portland Place*". Presumably descended from 5th Earl of Shaftesbury, 1761-1811, through his daughter Lady Barbara Ashley Cooper, who married Hon. Wm. Ponsonby, 1st Lord de Mauley, to their 2nd son Hon. Ashley Ponsonby Capt. Grenadier Guards, J.P., D.L., M.P. for Cirencester 1852-57 and 1859-65, b. 1831-1898, from whose house in Berkely Square, it was bought with a quantity of 'junk' for 30/- by Phineas Lazarus, one of the best Hebrews that ever attended a sale - always poor", in the words of W.E. Hurcomb, dealer and auctioneer, who was asked £2 for the clock but paid £8, restored it, and subsequently accepted Oswald Smith's offer of £30

W £ 40,000-60,000

€ 46,400-69,500 US\$ 52,500-78,500



The Tompion in the Front Hall, circa 1920
© Private Family Archive



The Porteous Portraits

The following two portraits appear to have been commissioned by Dr Porteous on the occasion of his 50th birthday. Porteous sat to Romney six times between 28 March and 11 May 1781, with his wife attending three of the sessions. Porteous paid half the fee for the pair in April that year, and the remaining balance on 8 January 1782.

Porteous was the youngest but one of nineteen children of Robert Porteous and his wife Sarah Jennings, said to have been related to her famous namesake, Sarah Churchill, Duchess of Marlborough (1660-1744). They lived on a tobacco estate in Virginia, but moved back to England in 1720, and Beilby was born in York. First appointed Bishop of Chester in 1776, Porteous was renowned for his sermons, which were described by a contemporary minister, Job Orton, as 'super-excellent'. Porteous became Bishop of London in 1787. He used his position to promote the campaign to end the slave trade, and was a leading figure in the effort to push abolition through both houses of parliament.

52

GEORGE ROMNEY

Dalton 1734 - 1802 Kendal

Portrait of Dr Beilby Porteous (1731-1808), Bishop of London

half-length
oil on canvas
76.2cm. by 63.5cm.; 30in. by 25in.

PROVENANCE

Painted for the sitter in 1781; thence by descent in the family of the sitter's wife, Margaret Porteous, to Rev. Beilby Porteous Hodgson (1808-89), Hartburn, Northumberland; thence by inheritance to his nephew, Oswald Augustus Smith (1826-1902); J. Munro; anonymous sale, London, Christie's, 4 May 1901, lot 106, for £52-10s., where bought back by Oswald Smith; thence by descent

EXHIBITED

London, Grafton Galleries, *Romney*, Autumn 1900, no. 91.

LITERATURE

J. Romney, *Memoirs of the life and works of George Romney*, London 1830, p. 180;
A. Cunningham, 'Romney', in *The Lives of the Most Eminent British Painters, Sculptors and Architects*, London 1832, p. 137;
H. Gamlin, *George Romney and his art*, London 1894, p. 135;
G. Paston, *George Romney*, London 1903, p. 203;
T.H. Ward and W. Roberts, *Romney. A biographical and critical essay with a catalogue raisonné of his works*, London and New York 1904, vol. II, p. 125;
A.B. Chamberlain, *George Romney*, London 1910, pp. 101 and 119;
'Shottesbrooke Park, Berks., The Seat of Mr Guy. O. Smith', in *Country Life*, vol. XXXIII, no. 839, 1 February 1913, p. 167;
Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. II, 'The Principal Pictures / Dining Room / Bishop Porteous: By Romney 30 x 25';
Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931, 'Oil Painting: Portrait of Bishop Porteous 32 x 25 by Romney';
J. Ingamells, *The English Episcopal Portrait 1559-1835*, privately printed 1981, p. 329;
R. Walker, *Regency Portraits*, London 1985, vol. I, p. 403;
A. Kidson, *George Romney. A complete catalogue of his paintings*, New Haven and London 2015, vol. II, p. 486, cat. no. 1041, reproduced in colour

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,500-15,700

53

GEORGE ROMNEY

Dalton 1734 - 1802 Kendal

Portrait of Margaret Porteous (née Hodgson), wife of the Bishop of London

half-length, in white, with a pink, fur-lined wrap

oil on canvas
77cm. by 63.9cm.; 30¼in. by 25½in.

PROVENANCE

Painted for the sitter's husband, Dr Beilby Porteous (1731-1808), Bishop of London, in 1781; thence by descent in the family of the sitter, to Rev. Beilby Porteous Hodgson (1808-89), Hartburn, Northumberland; thence by inheritance to his nephew, Oswald Augustus Smith (1826-1902); thence by descent

EXHIBITED

London, Grafton Galleries, *Romney*, Autumn 1900, no. 73.

LITERATURE

G. Paston, *George Romney*, London 1903, p. 197;
T.H. Ward and W. Roberts, *Romney. A biographical and critical essay with a catalogue raisonné of his works*, London and New York 1904, vol. II, p. 125;
'Shottesbrooke Park, Berks., The Seat of Mr Guy. O. Smith', in *Country Life*, vol. XXXIII, no. 839, 1 February 1913, p. 167;
Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'The Dining Room / G. Romney / Portrait of Mrs Porteous [sic], wife of B. Porteous, Bishop of London, 1787, wearing a red cloak trimmed with fur over a white dress and white head dress 29½ in. x 24½ in.';
R. Walker, *Regency Portraits*, London 1985, vol. I, p. 403;
A. Kidson, *George Romney. A complete catalogue of his paintings*, New Haven and London 2015, vol. II, p. 486, cat. no. 1042, reproduced in colour

Margaret, née Hodgson, married Dr Beilby Porteous, Bishop of London, in 1765. Please see the note on the preceding lot for further information.

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



52



53



A Collection of Family Miniatures



54

54

SIR WILLIAM CHARLES ROSS, R.A.

London 1794 - 1860

Portrait of George Robert Smith (1793-1869)

watercolour and bodycolour on ivory, gilt-metal mount and frame;

inscribed on the frame's reverse with the sitter's identity
88mm. by 72mm.; 3½in. by 2⅞in.

© £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600

55

GEORGE RICHMOND, R.A.

British, Brompton 1809 - 1896 London

Portrait of a lady, traditionally identified as
Emily Smith (1806-1879)

watercolour on ivory, ormolu frame;
signed with the artist's initials lower left: G.R. ^{pt}/1824
132mm. by 100mm., 5¼in. by 4in.

It is likely that the sitter is Emily Smith, wife of the Rev.
Charles Mayne. She was the third daughter of George
Smith of Selsdon Park.

© £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600



55

56

**ATTRIBUTED TO SIR WILLIAM
CHARLES ROSS, R.A.**

1794 - 1860

Portrait of Oswald Smith of Blendon Hall,
Kent (1794-1863); together with his wife
Henrietta Mildred, née Hodgson (1805-1860)

each watercolour and bodycolour on ivory, gilt-metal
mounts, plush frames

104mm. by 82mm., 4¼in. by 3¼in.

(2)

© £ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350



56

57

ANDREW PLIMER

1763 - 1837

Portrait of a gentleman, traditionally identified as George Smith (1765-1838)

watercolour on ivory, gold frame with split-pearl border, glazed central hair reserve, set with a gilt-metal monogram GS 70mm. by 57mm.; 2¾in. by 2¼in.

LITERATURE

Inventory of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, probably 'Ground Floor Front Room / Miniature Portrait Gent in pearl rim frame';

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'Mr Oswald Smith's Sitting Room / [a miniature] gentleman wearing a blue coat, white cravat powdered hair in gold locket set with pearls hair at back with initials G.S.';
Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931, 'Drawing Room / Miniature Portrait of a Gentleman in Blue Coat... in gold locket inset pearls'

• £ 2,500-3,500

€ 2,900-4,100 US\$ 3,300-4,600



57



58

58

ATTRIBUTED TO ALFRED EDWARD CHALON, R.A.

1780 - 1860

Portrait of Arthur Vansittart (1807-1859)

watercolour and bodycolour on ivory, gilt-metal frame, red leather case
83mm. by 68mm., 3¼in. by 2½in.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, probably 'Mr Oswald Smith's Sitting Room / A miniature of a gentleman with fair hair and moustache wearing black stock and coat'

• £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600





59

A SMALL COLLECTION OF OBJECTS OF VERTU, 19TH CENTURY AND LATER

comprising a silver-mounted piqué work tortoiseshell snuff box, probably English, circa 1840, (7cm. wide); a circular lacquer snuff box, Stobwasser, Brunswick, early 19th century, the lid inscribed 'Le Minuit', (10cm. diameter); a circular lacquer snuff box, probably German, in the manner of Stobwasser with a landscape in the style of Claude, (11.5cm. diameter); a silver and enamel pill box, the lid with mauve-enamel over *moiré* engine-turning, Birmingham, 1909, (4cm. diameter); a cut-glass scent bottle with gold cagework mounts, possibly English, circa 1860, with glass stopper and screw cap, *chipped*, (6.5cm. high) **together with** a pair of lorgnettes by Hamblin Ltd., cased (13cm. long) (6 pieces)



LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Store Cupboard / [1 of] 2 Tortoiseshell patch boxes'

• £ 300-500
 € 350-600 US\$ 400-700

59

60

A PITT CLUB MEDAL, 19TH CENTURY

chased silver-gilt and with a paste cameo of William Pitt, inscribed 'W.^M MOORE ESQ.^R', hung from a later blue ribbon 44mm. by 38mm.; 1¾in. by 1in.

Sir John Smith was a member of The Pitt Club and he most likely acquired the present lot. The club was inaugurated at Cambridge University in 1835 in honour of William Pitt the Younger, the youngest UK Prime Minister and the reviver of Toryism. The undergraduate dining club's aspirations were initially political, aimed at assisting local Tory organisations, but by the late 19th century the Pitt Club had become a social group. Political leanings were no longer an essential criterion in the selection of new members, and instead the focus turned to undergraduate camaraderie.



£ 400-600
 € 500-700 US\$ 550-800

60

61

A GEORGE III SILVER SUN FIRE OFFICE FIREMAN'S ARM BADGE, ROBERT & DAVID HENNELL, LONDON, 1798

numbered 19, 18.5cm. high, 7 1/4 in.; with a George IV silver Royal Exchange fireman's badge, *Emes & Barnard, London, 1826*, number 7, cast in relief with the façade of the Royal Exchange from Cornhill, inscribed ROYAL EXCHANGE ASSURANCE 1720, surmounted by a crown 15.5cm. high, 6in. 608gr., 19oz. 19dwt.

PROVENANCE

Sir John Smith writes 'Two silver plaques given to one of my family by the Royal Exchange Assurance and the Sun Insurance Company' 28 November 1968 (Private Family Archive). Sir John was also a deputy governor of the Royal Exchange Assurance.

In the late 17th century, insurance companies began to form fire brigades which could be called on to fight fires and to protect and salvage items from any building that they insured. The need to identify these firemen as employees of the company was quickly identified, as well as the potential these men offered as walking advertisements for their employers. To meet this need the firemen were soon clothed in colourful costumes and given badges of silver or silver-gilt to be worn on the sleeve, like those of the Thames watermen, from whom many of the early firemen were recruited. So important was the job of these men that they were exempted, after an act of parliament in 1707, from the press gangs who would have been roaming the streets looking for men to conscript into the Navy. Unlike fire marks, which would have been placed onto every building that was insured by a given company, these fireman's badges were never made in large numbers as each fire brigade would have consisted of no more than 30 men. This, along with the abuse that the badges would have suffered during daily wear, explains why so few have survived, indeed Brian Henham and Brian Sharp located only 140 of them for their book on the topic *Badges of Extinction, The 18th and 19th century Badges of Insurance Office Firemen*, Quiller Press, London, 1989.

£ 2,000-3,000
€ 2,350-3,500 US\$ 2,650-3,950

62

TWENTY SILVER-PLATED BADGES IN THE FORM OF THE SMITH FAMILY CREST, EARLY TO MID-19TH CENTURY

die-stamped and filled with pot metal or lead, some with fixing-prongs to the reverse 42mm. by 50mm.; 1 1/2in. by 2in.

These badges would have formed part of the livery on the leather harnesses on an important Smith carriage.

W £ 200-300
€ 250-350 US\$ 300-400



61



62





63 part

63

A VICTORIAN TURNED STAINED-IVORY AND CARNELIAN DESK SEAL FOR OSWALD SMITH, SECOND QUARTER 19TH CENTURY

the matrix with initials 'OS' and Smith crest of an elephant **and** a gold-cased carnelian fob seal engraved 'JMC' and crested **and** a late Victorian painted stationary stamp, the matrix engraved GS in monogram **together with** a Coronation souvenir gilt-brass and red velvet box in the form of St Edward's crown by Fisher/188 Strand, (11cm. by 11cm.) (4)
desk seal: 9cm. high; 3½in.

PROVENANCE

The desk seal and stamp Guy Oswald Smith (1861-1928)

• £ 250-350
€ 300-450 US\$ 350-500



63 part

64

A VICTORIAN MAHOGANY GIANT CARRIAGE TIMEPIECE, VULLIAMY NO.1594, LONDON, DATED 1843

6¾-inch silvered latched dial with subsidiary seconds dial, finely cut hands, signed *Vulliamy, London, No.1594*, the massive chain fusee movement with six finely turned and screwed pillars, high count train, the large platform lever escapement with split bi-metallic balance, Harrison's maintaining power, the backplate signed as the dial and dated *A.D. 1843*, hand-set dial, the finely moulded bevel-glazed case with gilt-brass carrying handle, 43.5cm. high, 17¼in.

Benjamin Lewis Vulliamy (1780-1854) was the grandson of (Francois) Justin Vulliamy, a Swiss clockmaker who emigrated to London, arriving in circa 1730. Justin Vulliamy went into partnership with Benjamin Gray, clockmaker to King George II and married Gray's daughter Mary. On Gray's death in 1764, Justin Vulliamy took sole ownership of the business which continued as Royal clockmakers through the next two generations until 1854.

Justin's son Benjamin (1747-1811) began a numbering system for their clocks in around 1780 and this was continued by his son, Benjamin Lewis, who maintained that all clocks should be numbered and dated to provide a concrete history of the clock. Unfortunately, this idea was not always carried through but, in the case of the present clock, the date of 1843 is boldly engraved on the backplate.

This exceptional timepiece is of the highest quality throughout and may well have been a special commission or even an exhibition piece.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'Mr Oswald Smith's Sitting Room / A bracket clock in mahogany case of pedestal shape with brass handle at top, by Vulliamy 17in. high';

Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931, 'Landing / Large Bracket Clock by Vulliamy in Mahogany case'

W £ 25,000-35,000
€ 29,000-40,600 US\$ 32,600-45,600





65

65
**AN ITALIAN GILT-BRONZE
 AND MARBLE WATCH STAND,
 PROBABLY ROME, SECOND
 QUARTER 19TH CENTURY**

mounted with a micromosaic panel of a bird **together with** a yellow gold open faced watch, the 38mm white enamel dial signed 'Payne & Co., New Bond Street Patent' case numbered 4326 (2)
 24cm. high., 9½in.

PROVENANCE

Possibly Arthur Vansittart (1807-1859) when in Italy

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, 'Spare Bedroom no. VII / Marble and Ormolu Empire Watch Stand'

£ 600-900
 € 700-1,050 US\$ 800-1,200

66
**A GEORGE V SILVER AND ENAMEL
 CIGARETTE BOX, OMAR RAMSDEN
 AND ALWYN CARR, LONDON, 1913**

rectangular with rope-twist rims, the cover set with an enamelled plaque depicting a Viking ship within a chased border of stylised waves, the underside engraved *OMAR RAMSDEN ET ALWYN CARR ME FECERVNT*, wooden interior
 14.5cm. wide, 5½in.; 653.5gr., 21oz. total

£ 1,200-1,800
 € 1,400-2,100 US\$ 1,600-2,350

67
**A GEORGE IV MAHOGANY
 AND EBONY STRUNG LIBRARY
 CENTRE TABLE, CIRCA 1825**

of small size with lobed original tooled leather-lined top and a drawer to each side, the locks stamped, 'Turners / W-Hampton Patent' with a crown
 71cm. high, 97cm. wide, 53cm deep; 2ft. 4in, 3ft. 2in., 1ft. 9in.

LITERATURE

Inventory of the Property of Mrs Helen Mary Smith at Postford House, 1955, 'Library / A XIXth century mahogany and ebonsied Etagere fitted with two drawers, tooled leather top and reeded supports, 3ft. wide'

The fine choice of timbers employed, the reeded tapered legs and lobed top are all aspects which point to a cabinetmaker of some distinction. Gillows could well be a likely contender, for comparison with work which relates by the company, albeit slightly earlier in date than the present piece, see Lindsay Boynton, *Gillow Furniture Designs*, Royston, 1995, figs. 15, 21, 35.

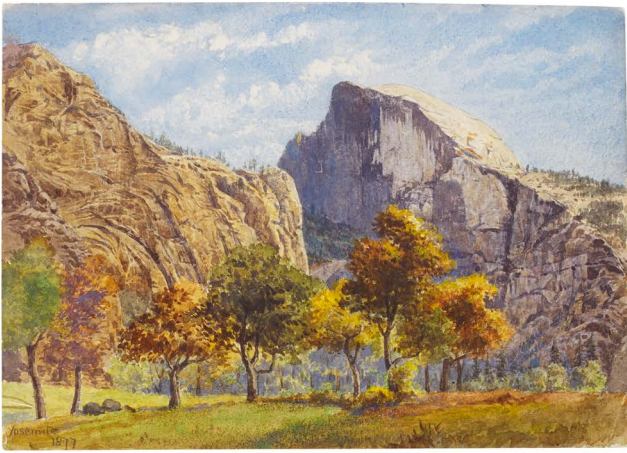
W £ 4,000-6,000
 € 4,650-7,000 US\$ 5,300-7,900

illustrated opposite



66





68 part



68 part

68

LINDSAY ERIC SMITH

1852 - 1930

An Album of Watercolour Landscapes and Figure Studies

Including views in America, China, India, Sweden and Italy; **together with** another album of views in Germany, by another hand. The first album comprising approximately sixty-three, all watercolour, many inscribed and dated between 1877-1886, the second album comprising approximately four grey wash and bodycolour over pencil on blue paper, sixteen watercolours, and one pencil drawing. The first album: 40cm. by 34cm.; 15 3/4in. by 13 1/4 in.; the second: 46cm. by 32cm.; 18 1/4in. by 12 1/2 in.
(2)

£ 1,500-2,500

€ 1,750-2,900 US\$ 2,000-3,300

69

A COLLECTION OF SKETCHBOOKS

by and attributed to Oswald Augustus Smith (1826-1902) and other hands. Including views in France, Italy, Britain, Russia, as well as figure and animal studies. Various media, including watercolour and pencil; some signed, many inscribed. Various sizes
(14)

£ 400-600

€ 500-700 US\$ 550-800

part illustrated opposite

70

[ART AND ARCHITECTURE]

A Collection of twenty works in twenty-five volumes, comprising:

Marryat, Joseph. Collections towards a History of Pottery and Porcelain. *John Murray, 1850.* contemporary calf gilt, collector's bookplate; **Dore, Gustave (illustrator).** Spain by Jean Charles D'Avillier. *Bickers & Son, 1881.* pictorial cloth gilt; **Marillier, H.C.** Dante Gabriel Rossetti. An Illustrated Memorial of his Art and Life. *George Bell and Sons, 1899.* pictorial cloth gilt; **Gardner, J. Starkie.** English Ironwork of the XVIIth & XVIIIth Centuries. *B.T. Batsford, 1911;* **Jones, Sydney R.** *The Village Homes of England. The Studio Ltd., 1912;* **Stratton, Arthur.** The English Interior: A Review of the Decoration of English Homes from the Tudor Times to the XIXth Century. *B.T. Batsford Ltd., 1920;* **Carrington, John Bodman, Hughes, George Ravensworth.** The Plate of the Worshipful Company of the Goldsmiths. *Oxford: University Press, 1926;* **Wilson, Mona.** The Life of William Blake. *The Nonesuch Press, 1927.* quarter vellum over marbled boards; **Chatterton, E. Keble.** Old Ship Prints. *John Lane, The Bodley Head Limited, 1927;* **Lloyd, Nathaniel.** A History of English Brickwork. H. Greville Montgomery, 1925; **Bainbridge, Henry Charles.** Peter Carl Faberge. *B.T. Batsford, 1949.* inscribed by the

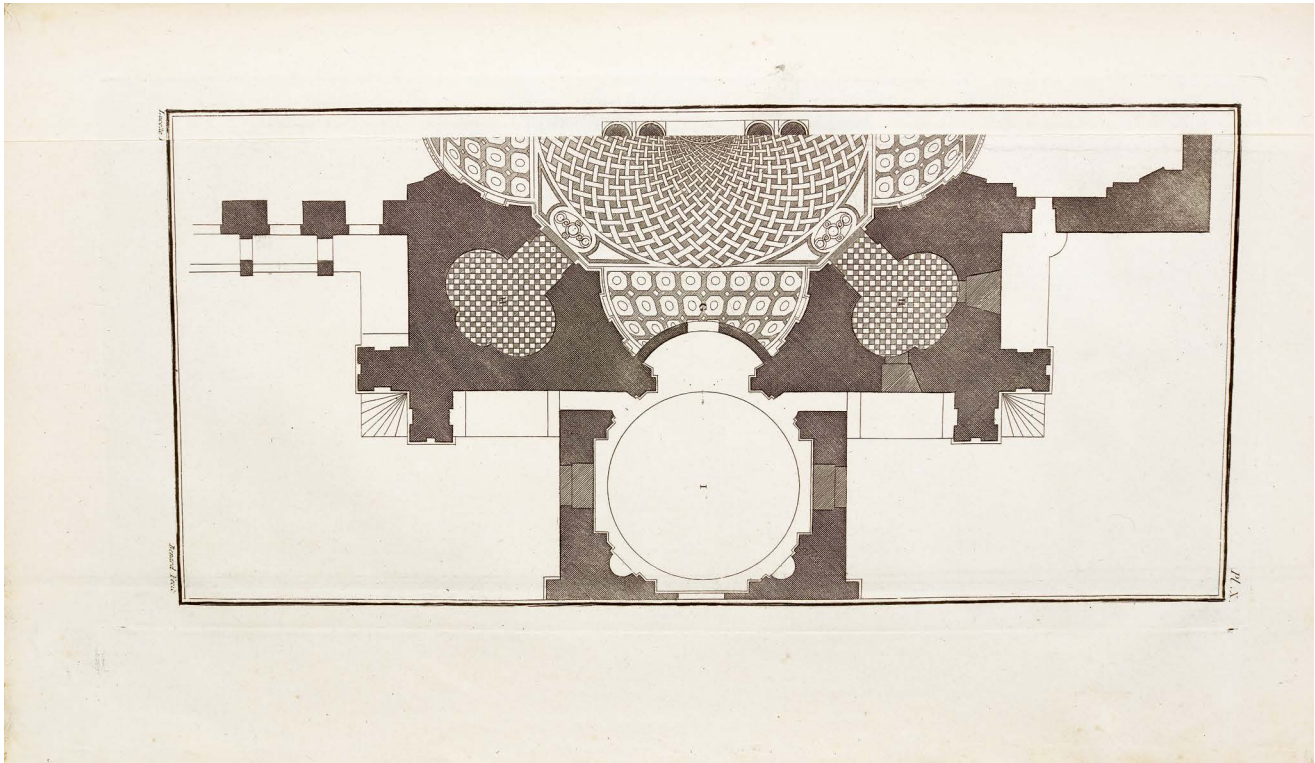
author, one of 1,750 copies; **Butler, A.S.G.** The Architecture of Sir Edwin Lutyens. *Country Life Limited, 1950.* 3 volumes, dust-jackets, minor soiling and chipping to dust-jacket; [with the additional volume] Hussey, Christopher. The Life of Sir Edwin Lutyens. *Country Life Limited, 1950.* dust-jacket; **Jones, Barbara.** The Unsophisticated Arts. *The Architectural Press, 1951;* **Hill, Oliver.** Scottish Castles of the sixteenth and seventeenth centuries. *Country Life Limited, 1953;* **Edwards, Ralph.** The Dictionary of English Furniture from the Middle Ages to the late Georgian Period. *Country Life Limited, 1954.* 3 volumes, second revised and enlarged edition, dust-jackets, jackets worn and chipping; **Keynes, Geoffrey.** Blake's Pencil Drawings. Second Series. *Nonesuch Press, 1956.* patterned dust-jacket; **Baile, G.H., Clutton, C., Ilbert, C.A.** Britten's Old Clocks and Watches and their Makers. E. & F.N. Spon Ltd., 1956. seventh edition, dust-jacket; **Entwisle, E.A.** A Literary History of Wallpaper. B.T. Batsford Ltd., 1960; **Blake, William.** Illustrations to "The Grave". *Double Elephant Folio and Quarto Co., London, 1973;* Handbook of Coloured Ornament in the Historic Styles. B.T. Batsford;

various sizes and bindings (25)

£ 800-1,200

€ 950-1,400 US\$ 1,050-1,600

not illustrated in catalogue



71

71
DIDEROT, DENIS AND JEAN
D'ALEMBERT

Encyclopédie ou Dictionnaire raisonné des arts et des métiers. Paris: Briasson, David, Le Breton and Durand, 1751-1757, 1762-1772; vol.8-17: Neuchatel: Samuel Faulche & Cie, 1765

28 volumes only (of 35), comprising 17 text volumes and 11 plate volumes, folio (430 x 270mm.), half-titles (except in text vols 8-17), engraved frontispiece at start of volume 1 (with its own half-title and explanatory leaf), woodcut device on title-pages, some woodcut initials, head-and tailpieces, over 2500 engraved plates (some folding or double-page), contemporary half calf over speckled paper boards, UNCUT, lacking 5 volumes of supplement and 2 volumes of tables, bindings slightly worn

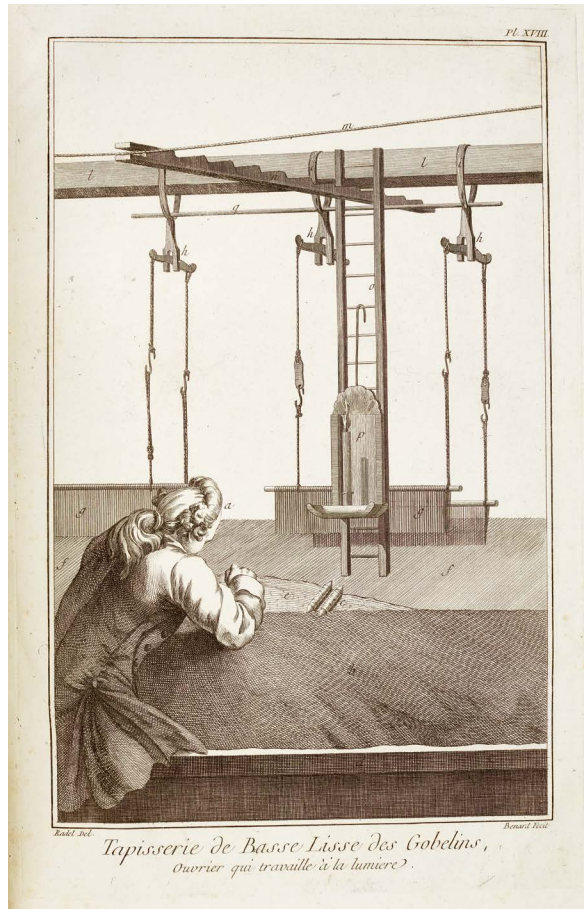
AN UNCUT COPY OF THE FIRST EDITION OF THE ENLIGHTENMENT'S MONUMENTAL CONTRIBUTION TO UNIVERSAL KNOWLEDGE.

LITERATURE

Printing and the Mind of Man 200

£ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



*Tapisserie de Basse Lisse des Gobelins,
 Ouvrier qui travaille à la lumière.*

71

72

DULAC, EDMUND

A Collection of four illustrated editions, comprising:

Rubaiyat of Omar Khayyam. Translated by Edward Fitzgerald. *Hodder & Stoughton*, [1909]. 4to, 20 tipped-in colour plates, original cream cloth gilt, originally decorative printed card box, *box with some slight soiling and wear*;

The Bells and Other Poems, by Edgar Allan Poe. *Hodder & Stoughton*, [1912]. 4to, number 142 of 750 copies signed by the artist, 28 tipped-in colour plates, captioned tissue guards, original vellum gilt, lacking ties, board slipcase, *minor offsetting, slipcase worn and torn*;

Sinbad the Sailor & Other Stories from the Arabian Nights. *Hodder & Stoughton*, [1914]. 4to, 23 tipped-in colour plates, publisher's cloth gilt, text and plates in ornate gold border, *bumped*;

Edmund Dulac's Fairy Book. Fairy Tales of the Allied Nations. *Hodder & Stoughton*, [1916]. 4to, number 314 of 350 signed by the artist, 16 tipped-in colour plates, publisher's cream pictorial cloth stamped in gilt and blue, *some browning and foxing, boards soiled*;

(4)

£ 1,500-2,000

€ 1,750-2,350 US\$ 2,000-2,650



72

73

[ILLUSTRATORS]

A Collection of three volumes, comprising:

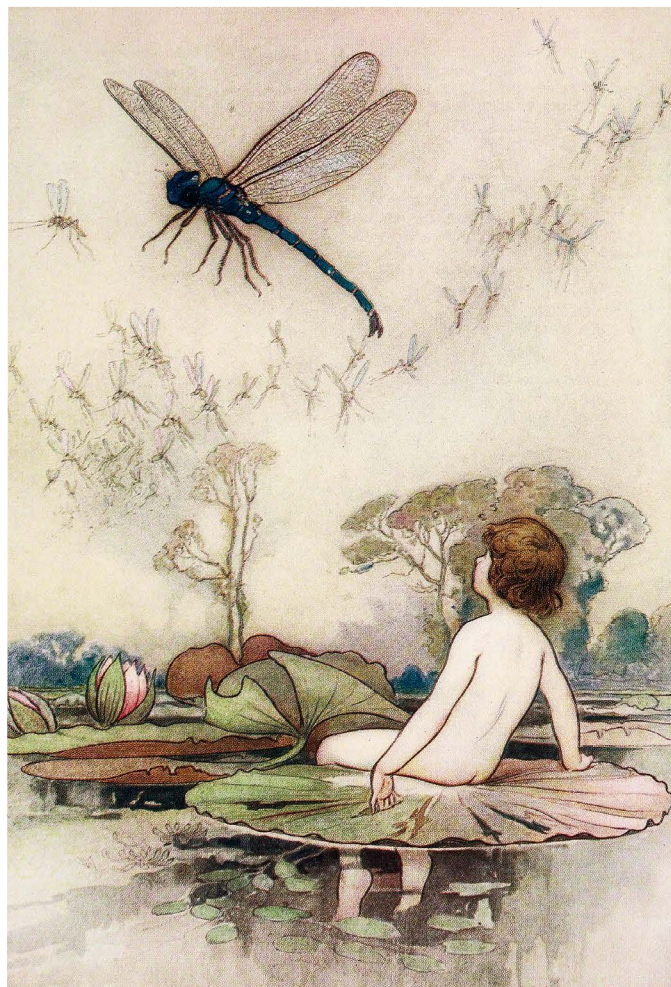
Florence Harrison. In the Fairy Ring. *Blackie & Son*, [1908]. 4to, PRESENTATION COPY WITH INSCRIPTION BY THE ARTIST ("In grateful remembrance | from | Florence Harrison | Xmas") on front free endpaper, 24 tipped-in colour plates, original cloth gilt, pictorial endpapers, all edges gilt, *foxing and spotting, minor spoiling to boards*;

Warwick Goble. The Water Babies: A Fairy Tale for a Land-Baby By Charles Kinglsey. *Macmillan*, 1909. 4to, LIMITED EDITION DELUXE, one of 260 unnumbered copies, 32 tipped-in colour plates, captioned tissue guards, original pictorial vellum gilt, top edge gilt, silk ties cut, *boards and edges soiled*;

W. Heath Robinson. Bill the Minder. *Constable & Co. Ltd.*, 1912. 4to, LIMITED EDITION, NIUMBER 45 OF 380 COPIES SIGNED BY THE ARTIST, 16 tipped-in colour plates, numerous additional illustrations in the text, captioned tissue guards, top edge gilt, silk ties, original pictorial vellum gilt, *boards slightly soiled, edges browning*;

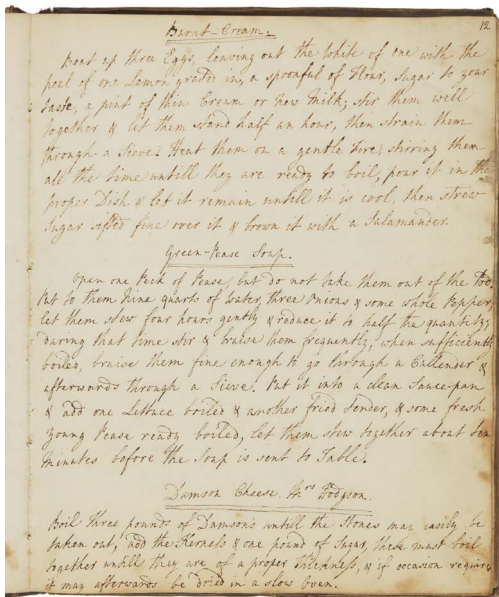
£ 1,000-2,000

€ 1,200-2,350 US\$ 1,350-2,650



73





74

74
COOKERY

Manuscript Recipe Book

Containing c.150 culinary, medical, and household receipts ("To Pickle Lemons", "Cancer Oil", "a varnish for Mahogany Tables"), including many puddings, sauces, and soups, most of the entries recording the source of the recipe ("Potatoe Soup. Mrs Truesdale"), later entries in different hands, 59 pages, plus blanks, 4to, dated on the front endpapers ("Begun in the year 1772 | Margt. Portens") with this note then inaccurately copied below, names and addresses of tradesmen added at the end (2 pages), contemporary stiff vellum boards, soiled, upper hinge weak

"...Spunge Biscuits.
 Half a pound of Loaf Sugar, Half a pound of Eggs, & a quarter of a pound of flour, beat the whites in one pan & the yolks & Sugar in another, let them be beat very well & then stir them together, stir the flour in with a little grated lemon peel. Bake it half an hour if put into one pan..."

PROVENANCE

Margaret Porteous;
 Thence by descent in the family, to Rev. Beilby Porteous Hodgson (1808-89), Hartburn, Northumberland;
 Thence by inheritance to his nephew, Oswald Augustus Smith (1826-1902)

£ 1,000-1,500
 € 1,200-1,750 US\$ 1,350-2,000



75

75
KIDDER, E.

Receipts of Pastry and Cookery.
[c. 1720-1740]

8vo, FIRST EDITION with engraved portrait frontispiece "un-wigged" (with Kidder shown with his natural hair), engraved throughout on one side only, leaves entitled "The Order for Bills of Fare" and "Index" preceding the 8 engraved plates (3 folding), with significant manuscript annotations throughout on blank sides, contemporary panelled calf, one plate loose with majority lacking, upper board and frontispiece detached

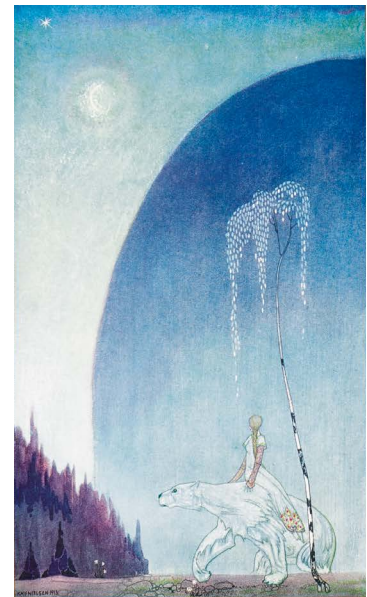
£ 700-900
 € 850-1,050 US\$ 950-1,200

76
NIGHTINGALE, FLORENCE

Notes on Nursing: What it is, and what it is not. *Harrison, [1860]*

8vo, FIRST EDITION, SECOND ISSUE, with "[The right of Translation is reserved.]" on title page, and endpapers with advertisements, original publisher's pebbled cloth gilt, yellow endpapers, some very minor browning, spine sunned

Nightingale "introduced the modern standards of training and esprit de corps, and early grasped the idea that diseases are not 'separate entities, which must exist, like cats and dogs,' but altered conditions, qualitative disturbances of normal physiological processes, through which the patient is passing" (Garrison, History of Medicine, p.773)



77

[loosely inserted:] typescript letter dated 18.12.48 to Dame Beryl, incorrectly identifying this issue, with the endpaper advertisements, as the earliest.

LITERATURE

Bishop & Goldie pp. 15-18

PROVENANCE

Dame Beryl Oliver (1882-1972) to her niece; Lady Smith

£ 200-300
 € 250-350 US\$ 300-400

not illustrated in this catalogue

77
NIELSEN, KAY

East of the Sun and West of the Moon. Old Tales from the North.
[Asbjornsen, Peter Christen and Jorgen I. Moe.] Hodder & Stoughton, [1914]

4to, LIMITED DELUXE EDITION, NUMBER 29 OF 500 COPIES SIGNED BY THE AUTHOR, 25 tipped-in colour plates, captioned tissue guards, monochrome vignettes and head- and tailpieces in text colour, original vellum stamped in gilt and blue, ties loose inside, pictorial endpapers in gold and black, exhibition slip for the artist loosely inserted, browning to endpapers, boards soiled and slightly bowed

£ 2,000-3,000
 € 2,350-3,500 US\$ 2,650-3,950



78



78



78

78 RACKHAM, ARTHUR

A Collection of sixteen limited edition illustrated books, comprising:

Washington Irving. Rip Van Winkle. *William Heinemann, 1905.* number 170 of 250 copies signed by the artist, 51 colour plates, *bowed*

J.M. Barrie. Peter Pan in Kensington Gardens. *Hodder & Stoughton, 1906.* number 492 of 500 copies signed by the artist, 50 colour plates, *bowed*

Charles Lutwidge Dodgson. Alice's Adventures in Wonderland. *William Heinemann, [1906].* number 343 of 1,130 copies, 13 colour plates;

Thomas Ingoldsby. The Ingoldsby Legends. *J.N. Dent & Co., 1907.* number 228 of 560 copies signed by the artist, 24 colour plates, *frontispiece with creasing to corner;*

William Shakespeare. A Midsummer-Nights Dream. *William Heinemann, 1908.* number 457 of 1,000 copies signed by the artist, 40 colour plates, *spotting and staining, significant soiling to boards;*

The Brothers Grimm. Fairy Tales. *Constable & Company Ltd., 1909.* number 529 of 750 copies signed by the artist, 40 colour plates, *silk ties loose;*

Charles and Mary Lamb. Tales from Shakespeare. *J.M. Dent & Co., 1909.* number 6 of 750 copies signed by the artist, 13 colour plates, including the "Puck" plate which only appears in this large paper edition, *silk ties, internal water damage, significant soiling to boards;*

Jonathan Swift. Gulliver's Travels into Several Remote Nations of the World. *J.M. Dent & Co., 1909.* number 6 of 750 copies signed by the artist, 13 colour plates, *some internal browning and staining;*

Richard Wagner. The Rhinegold & The Valkyrie. Translated by Margaret Armour. *William Heinemann, 1910.* number 955 of 1,150 copies signed by the artist, 34 colour plates, *some light offsetting;*

Richard Wagner. Siegfried & The Twilight of the Gods. *William Heinemann, 1911.* number 955 of 1,150 copies signed by the artist, 30 colour plates;

Aesop. Fables. *William Heinemann, 1912.* number 424 of 1,450 copies signed by the artist, 13 colour plates, *internal spotting;*

Arthur Rackham's Book of Pictures. *Heinemann, 1913.* number 440 of 1,030 copies signed by the artist, 44 colour plates, *previous ownership inscription on front free endpaper;*

Charles Dickens. A Christmas Carol. *William Heinemann, [1915].* number 202 of 525 copies signed by the artist, 12 colour plates, *water damage;*

Alfred W. Pollard. The Romance of King Arthur and His Knights of the Round Table Abridged from Malory's Morte D'Arthur. *Macmillan and Co., 1917.* number 479 of 500 copies signed by the artist, 16 colour plates;

Algernon Charles Swinburne. The Springtide of Life. *William Heinemann, 1918.* number 28 of 765 copies signed by the artist, 9 colour plates, *rubbed;*

Some British Ballads. *Constable & Co Ltd., [1919].* number 81 of 575 copies signed by the artist, 16 colour plates

Izaak Walton. The Complete Angler. *George C. Harrap & Co. Ltd., [1931].* number 744 of 775 copies signed by the artist, 12 colour plates, *small crack to spine;*

all 4to, majority with captioned tissue guards, often numerous other illustrations throughout the text, cream buckram or vellum pictorial gilt, spines gilt, top edges gilt, *boards soiled.* (16)

Widely regarded as one of the leading illustrators from the "Golden Age" of British Book Illustration, these Arthur Rackham Deluxe Limited Editions were introduced with Rip Van Winkle in 1905 (present in this set). The specially bound 'Gift Books', were signed by Rackham and printed on handmade paper. They were traditionally given as Christmas gifts.

£ 7,000-9,000
€ 8,200-10,500 US\$ 9,200-11,800





79 detail

79 TELFORD, THOMAS

Life of Thomas Telford, Civil Engineer, Written by Himself... with a Folio Atlas of Copper Plates. Edited by John Rickman. *Payne and Foss, 1838*

2 volumes, text 4to; atlas folio, 82 plates and maps, as issued, (numbered to 83 but no. 28 not present and not called for in index), some folding or double-page, both volumes half leather with spines titled in gilt, marbled edges, text with upper board and half-title detached, soiling and scuff marks to boards of both volumes.

Thomas Telford was one of the great civil engineers of the 19th century, playing a major role in the development of cast iron for bridge construction and designing numerous infrastructure projects predominantly in Shropshire and his native Scotland.

The plates found in the folio illustrate all of Telford's major works including: the magnificent Menai Strait and Conway suspension bridges, the Caledonian and Gotha ship canals, the Birmingham and Liverpool Junction canal, and the Ellesmere Canal with its cast-iron aqueduct at Pont-y-cysyllte.

PROVENANCE

Probably Sir John Smith

£ 1,000-1,500
€ 1,200-1,750 US\$ 1,350-2,000

80 [VARTY, THOMAS, (PUBLISHER)]

Graphic Illustrations of Animals.
Thomas Varty, [c.1855]

folio, title within page printed with ornate border, with printed advertisement, 20 (of 21) double-page folding hand coloured plates by W. Hawkins, each laid on linen, contemporary half morocco with upper boards stamped in gilt, lacking "The Bear" plate, spotting to preliminaries, a few plates starting at margin, boards bumped and rubbed

£ 600-800
€ 700-950 US\$ 800-1,050



80





81

81
EDWARD LEAR

1812 - 1888

An Extensive View of Bethany

pen and brown ink and watercolour on paper; inscribed with many colour notes and lower left: *Bethany / 25. 27. April 1858*
324mm. by 543mm., 12¾in. by 21¾in.

PROVENANCE

With Agnew's, London, by 1959; by whom sold to Sir John Smith

EXHIBITED

London, Agnew's, *Lear*, 1959, no. 121

Bethany lay on the slopes of the Mount of Olives just to the west of Jerusalem. It is said to be the Biblical site of the Tomb of Lazarus and is now the village of Al-Azariyek. Lear travelled to the Holy Land in 1858, under the patronage of Lady Waldegrave. He arrived in Jerusalem on 27 March and soon began to explore its environs. He wrote of Bethany that it was as 'lovely now as it ever must have been, quiet, still little nook of valley scenery'. Lear executed a number of drawings of this subject and he painted an oil painting, from this view-point, in *circa* 1879 (see London, Christie's, 14 December 2017, lot 63).

£ 4,000-6,000
€ 4,650-7,000 US\$ 5,300-7,900

82
EDWARD LEAR

1812 - 1888

Two volumes of *Journals of a Landscape Painter*, comprising:

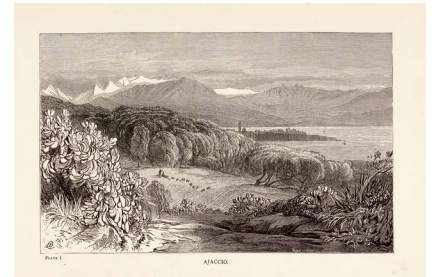
Journal of a Landscape Painter in Southern Calabria. Richard Bentley, 1852. large 8vo, 20 tinted plates and 2 maps, contemporary calf, spine gilt, all edges gilt, marbled endpapers, inscription on front free endpaper, *some spotting to preliminaries, boards worn, rubbed*

Journal of a Landscape Painter in Corsica. John Bush, 1870. large 8vo, frontispiece map and 40 plates, russet cloth with later morocco spine, brown endpapers, *spotting throughout, boards lightly soiled, bumped*

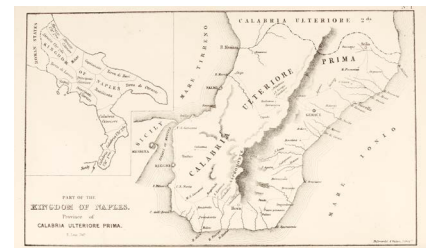
Lear was a prolific writer and landscape paper. He travelled extensively through Italy, Greece, Albania, Palestine and Egypt, writing and sketching throughout his tours. His *Journal of a Landscape Painter in Corsica* here contributed to the rise in Victorian tourism to the island.

"...the excessively rich foliage which is the characteristic clothing of the all the hills. This 'maquis' or robe of green covering every part of the landscape except the farthest snowy heights, is beyond description lovely..."

£ 600-800
€ 700-950 US\$ 800-1,050



82



82





83

83

A VICTORIAN SILVER TWO-BOTTLE INKSTAND, ROBINSON, EDKINS & ASTON, BIRMINGHAM, 1838

with fluted silver-topped glass bottles, central pounce-pot with detachable stylised shell taperstick and snuffer, engraved *Presented to the very Rev.^d The Dean of Carlisle, by William Smijth Esq^r., April 2nd 1839.* 23.5cm. long, 9¼in. 559gr., 17oz. 18dwt. excluding glass

PROVENANCE

The very Rev. Robert Hodgson, Dean of Carlisle (1766 – 1844) to his daughter; Henrietta Mildred Hodgson (1805-1891); thence by descent

£ 500-700

€ 600-850 US\$ 700-950

84

A VICTORIAN EBONISED LIBRARY TIMEPIECE WITH CHRONOMETER ESCAPEMENT, UNSIGNED, CIRCA 1850

4½-inch silvered dial with subsidiary seconds dial, the chain fusee movement with large platform for the spring detent escapement, the cut bi-metallic balance with blued helical spring, large escape wheel, the bevel-glazed case with ogee base 25.5cm. high, 10in.

LITERATURE

Inventary of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly 'Dining Room / ebonised clock'; Inventary of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, possibly 'Mr Smith's Sitting Room / Ebony bracket clock and bracket'

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,950-6,600



84

85

A GEORGE III SILVER CIRCULAR VEGETABLE DISH, COVER AND LINER, WILLIAM BURWASH & RICHARD SIBLEY, LONDON, 1808

circular with gadrooned border and hinged drop-ring handles, domed cover engraved with the Smith coat of arms and with a heraldic elephant's head finial 23.5cm. diameter; 9½in. 1837gr., 59oz.

PROVENANCE

Probably George Smith of Selsdon (1765-1836)

£ 400-600

€ 500-700 US\$ 550-800



85





86

86

A GEORGE V SILVER MENU CARD HOLDER, IN THE FORM OF THE ROCK OF GIBRALTAR, COOPER BROTHERS & SONS LTD., SHEFFIELD, 1926

loaded and with realistically modelled, stamped with registration number, loaded
18cm. long, 7in.

PROVENANCE

Admiral of the Fleet Sir Henry Francis Oliver (1865–1965); to his wife Dame Beryl Oliver (1882–1972) to her niece; Lady Smith

£ 150-250

€ 200-300 US\$ 200-350

87

A COLLECTION OF DRINKING GLASSES, EARLY 20TH CENTURY

comprising nine champagne coupes engraved with repeated star motifs and line border; six plain water glasses; six small beakers engraved with the Smith crest and with star cut bases; eight plain wine glasses; one wine glass engraved with the Smith crest; four small Art Deco tumblers engraved with 'DV' monogram; four Art Deco footed tumblers engraved with 'DV' monogram, variations to sizes
water glasses 12.5cm. high; 5in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Store Cupboard / Glass / Plain Table Service :- [...] and probably part '12 small tumblers crested'

W £ 300-500

€ 350-600 US\$ 400-700



87 part

88

A PAIR OF GEORGE III SILVER SALTS, WILLIAM BURWASH, LONDON, 1817

compressed circular with gadrooned rim, each on three oak leaf embellished lion paw feet, engraved with the Smith crest, and two cut-glass salts, 19th century with a pair of electroplate mustard spoons (6)
silver salts 8.5cm. diameter, 3¼in. 270gr., 8oz. 12dwt.

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly 'Pantry [Glass] / Two salts'

£ 400-600

€ 500-700 US\$ 550-800



88

89

A GEORGE I SILVER BOWL, JOHN FAWDERY, LONDON, 1713

plain circular with reeded rim and collet foot, underside initials EW, Britannia standard
10cm. diameter, 4in. 91.4gr., 2oz. 18dwt.

£ 300-500

€ 350-600 US\$ 400-700



89



90

90
**A SET OF FOUR GEORGE IV
 SILVER CANDLESTICKS, THOMAS
 BLAGDEN & CO., SHEFFIELD, 1820**

boldly chased with scrolls and foliage, *loaded*
 22.2cm. high, 8¾in.

£ 1,500-2,500
 € 1,750-2,900 US\$ 2,000-3,300

91
**THE SMITH CRESTED PART
 DINNER SERVICE, COPELANDS
 FOR THOMAS GOODE & CO.,
 EARLY 20TH CENTURY**

printed with the Smith crest in blue within a blue and gilt rim, comprising two sauce tureens one with cover and one stand; a soup tureen and cover, *cracked*; a twin handled bowl; a pair of vegetable dishes and covers, *one repaired*; twelve soup plates; fifty-three dinner plates, and a further fourteen dinner plates *with damage*; eleven crest-shaped salad dishes, *one cracked across*; a soup tureen and cover, *cracked*; a twin-handled bowl; a further lid

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, 'Store Cupboard, China / Blue and gold bordered and crested Copeland Dinner Service [etc.] each dinner plate: 26cm. diameter; 10¼in.

£ 800-1,200
 € 950-1,400 US\$ 1,050-1,600



91 part





92
A PAIR OF GEORGE V SILVER SAUCEBOATS, GARRARD & CO. LTD., LONDON, 1910

in 18th century style, with leaf-capped flying scroll handles and rocaille scroll feet
 20.5cm. long, 8in.
 892gr., 28oz. 12dwt.

£ 400-600
 € 500-700 US\$ 550-800

93
A PAIR OF GEORGE III SILVER COASTERS, JOHN HOULE, LONDON, 1812

circular with gadrooned rims and bases, engraved with a crest on chapeau, wooden bases
 15.2cm. diameter, 6in.
 734gr., 23oz. 12dwt.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, possibly 'Silver / A pair of decanter stands with bird crest gadroon borders'

£ 500-700
 € 600-850 US\$ 700-950



94
A VICTORIAN SILVER EGG CRUET, JOHN WILMIN FIGG, LONDON, 1838

shaped circular form raising up to a central entwined serpent handle, on three pierced foliate feet, six detachable stylised leaf egg cups
 22.2cm. high, 8³/₄in.
 828gr., 26oz. 12dwt.

£ 800-1,200
 € 950-1,400 US\$ 1,050-1,600

95
A VICTORIAN SILVER TOAST RACK, MAKER'S MARK ?H, LONDON, 1838

with seven-bars, gadrooned rim, shell and leaf-capped scroll handle, engraved with the Smith crest and garter, on four acanthus paw feet, 16.5 cm. long, 6¹/₄ in.; **two further** silver examples; one, George III, *John Cope Folkard, London, 1819*, plain oval, 15.5cm. long, 6in.; the other, George IV, *Charles Fox, London, 1825*, oval with leaf-capped scrolling handle, on four foliate feet, engraved with the Smith crest, 18cm. long, 7in., **and** an electroplated six-bar example (4) silver 1136gr., 36oz. 10dwt.

£ 200-300
 € 250-350 US\$ 300-400





96

DAME LAURA KNIGHT R.A.,
R.W.S.

1877-1970

The Picnic

signed and dated l.r.: *Laura Knight / 1912*
oil on canvas
145 by 120cm., 57 by 47½in

PROVENANCE

Purchased from the artist by Sir John Smith in
1965

EXHIBITED

Royal Academy, London, 1913, no.598;
Royal Academy, London, 'Dame Laura Knight
Exhibition', 1965, no.11

⊕ £ 250,000-350,000
€ 290,000-406,000 US\$ 326,000-456,000

When the present picture was shown at the Royal Academy summer exhibition in 1913 it was a composition of six figures picnicking in a Cornish cliff-top meadow. It did not find a buyer with space for such a large painting and was returned to Knight's studio where it remained for over half a century. In 1965 when Knight held a one-woman exhibition, *The Picnic* was returned to the Royal Academy and by this time it had been reduced to a composition of three figures. There it attracted the attention of Sir John Smith, who wrote to Knight to ask if he could purchase the picture when the exhibition closed. Her reply expressed her pleasure that the painting would finally find a home; '*This has given me great delight... to know what one tries to do is appreciated means so much.*' (letter from Knight to Smith, dated 29 August 1965), sentiment which was reiterated following the purchase; '*I hope so much that you will love 'The Picnic' as much as I enjoyed those glorious days in Cornwall, where I painted it.*' (letter from Knight to Smith, dated 12 September 1965). A year later Smith wrote to Knight; '*As I expect you remember, we bought from you your picture of The Picnic at Lamorna, with which we are quite delighted; it gives us a great deal of pleasure.*' (letter

from Smith to Knight, dated 7 June 1966) It was at this time that Smith asked if some of the original painting which had been wrapped around the stretcher when it was reduced in size, could be unfurled so that a glimpse of the sea could be included. She replied '*It is true that originally it was a larger picture and was only cut down because I considered it an improvement to do so.*' (letter to Smith from Knight, dated 8 June 1966) She agreed to assist with the enlargement of the picture and it therefore had a third incarnation.

Laura Knight and her husband Harold were central to the Cornish community of Lamorna and Newlyn between 1907 and 1918. According to their friend Norman Garstin, the move to Cornwall from Yorkshire precipitated in the work of both husband and wife '*an utter change in both their outlook and method: they at once plunged into a riot of brilliant sunshine of opulent colour and sensuous gaiety.*' (quoted in Caroline Fox, *Dame Laura Knight*, 1988, p.28) Janet Dunbar has more recently explained '*the conditions were perfect: continual sun with varying cloud effects. The models had beautiful figures, and she herself felt gloriously well and strong, ready to work from dawn to dusk*' (Janet Dunbar, *Laura Knight*, 1975, p.84.





Laura Knight, *The Picnic* (original state)



Harold Knight, *The Sonnet*

The Picnic relates closely to Harold Knight's *The Sonnet* of 1911 (unlocated, possibly destroyed). Both pictures capture the artistic environment in Cornwall in those pre-war years, when long hot days were spent reading poetry and painting in flower-filled meadows beside azure sea, sipping tea from porcelain cups and beer from chilled bottles carried up the hillside from Lamorna Cove in wicker baskets by the group of young men and women. These were carefree and inspiring times when ambitions were high and large pictures were painted without a care about whether buyers had room for them.

The models for the figures in *The Picnic* demonstrate the close camaraderie of Cornwall in those years. The face of the younger girl was based upon Elizabeth 'Mornie' Birch, the eldest daughter of the Knight's friend, the painter Samuel John Lamorna Birch and his wife 'Mouse'. Born in 1904 at Flagstaff Cottage in Lamorna, she lived her entire life in Cornwall and died in the same house that she was born in, in 1990. She appears with her sister and father in a wonderful painting by Knight begun in 1913 and completed in 1933 (Djanogly Art Gallery, University of Nottingham) on the banks of the stream that her father often painted. The male figure lying in the grass and reading poetry to the young listeners in *The Picnic*, is a likeness of the charismatic artist Alfred Munnings

who often accompanied the Knights on their painting excursions and was a constant companion in those years. He also appears in Harold Knight's *The Sonnet*, reading poetry to another appreciative female audience, including his future wife Florence Carter Wood a marriage which was unhappy and led to her tragic death.

In 1965 Smith tested Knight's memory when he asked who had posed for the beautiful figure of the seated woman with golden hair and white gown in *The Picnic* – she replied; *'The third person in the picture was one of three models, who out of work in London during the summer months, were employed during that season posing for Harold Knight and me. I wish I could remember her name, but it is a long time ago. She was quite a beautiful creature and a charming girl. I am sorry to say I lost touch with her when she returned home. World war II came to be in a few years time. At such times many breaks in friendships occur. Lets hope she was happily married with children of her own to care for and love.'* (letter from Knight to Smith, dated 2 October 1965). The three models that Knight referred to were Dolly Snell, Dolly O'Henry and Beatrice Stuart. It is unlikely that the girl in *The Picnic* was Dolly Snell, a former Tiller-girl who married Knight's brother Edgar; presumably Knight would recall the

name of her sister-in-law. We can also rule out Dolly O'Henry, as Knight is unlikely to have forgotten that she was tragically murdered by her jealous lover John Currie; she appears in *Marsh Mallows* of 1914 (sold Sotheby's, New York, 22 May 2018, lot 12). Therefore the model was presumably Beatrice Stuart, a popular artist's model in London who had posed for many painters including Dod Proctor, Frank Dicksee, John Singer Sargent, Alfred Munnings and Augustus John. She was also the model for the figure of Peace driving a quadriga in the bronze group by Adrian Jones' on Decimus Burton's Wellington Arch at Hyde Park Corner. Knight described her with much affection, as *'a beautiful young creature...by her grace and poise, as well as by her activity and apparent ease in climbing rocks on the Cornish shore, few people knew her terrible loss.'* When she was seventeen she suffered from a bone disease which led to the loss of a leg.

The rediscovery of *The Picnic* is important in understanding the ambitions that Knight had during those inspiring years in Cornwall. It is a utopian idea of life in which beautiful people idle long hot summers in meadows filled with the perfumes of wild-flowers and sea air. In only a couple of years this fragile idyll would be shattered by war but in Knight's painting the summer endures forever.





97

97
**A PAIR OF WILLIAM IV
 ELECTROPLATE SOUP
 TUREENS, COVERS, AND
 LINERS, ELKINGTON & CO. LTD.,
 SHEFFIELD, 1844**

lobed compressed oval form, leaf-capped scrolling handles, the domed covers with stylised pomegranate finials, engraved with the Smith crest and coat-of-arms, in a fitted iron-bound strong box with Smith engraved brass plaque, *the tureens 41.5cm., 16¼in. over handles; and a pair of Sheffield plate entree dishes and covers, Matthew Boulton & Co. Birmingham, circa 1810, oblong with gadrooned rims and borders, ornate foliate handles, twin-engraved with the Smith crest and coat-of-arms 30.5cm. long, 12in.*

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, possibly 'Plated Articles / A pair of old Sheffield entree dishes and covers with gadroon borders'

£ 700-900
 € 850-1,050 US\$ 950-1,200

98
**A VICTORIAN PAINTED AND
 GILT PAPIER MACHÉ TRAY,
 CIRCA 1850**

finely painted with a foliate spray and gilt trellis border together with two Pontypool style painted oval tôle trays, probably 19th century (3) the first 59cm. wide; 1ft. 11¼in. and the others 51cm. wide; 1ft. 8in. and 44.5cm. wide; 1ft. 5½in.

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly one of 'Pantry / set of five paper mache trays / Five Japanned ditto'

W £ 500-700
 € 600-850 US\$ 700-950



98

99
**A SET OF FOUR VICTORIAN
 ELECTROPLATE
 CHAMBERSTICKS, ELKINGTON &
 CO. LTD, SHEFFIELD, 1846**

shaped circular with reeded rims and conical snufflers, engraved with the Smith crest, *15cm., 5 7/8 in. diameter; and a pair of similar electroplate examples, 19th century 14.5cm. diameter, 5½in.*

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, possibly part of 'Plated Articles / Five chamber sticks'

£ 200-300
 € 250-350 US\$ 300-400



99



100

100
**A MATCHED SET OF FOUR
 GEORGE I/II SILVER-GILT
 CANDLESTICKS, TWO, DAVID
 GREENE, 1718, TWO, JAMES
 GOULD, 1731, BOTH LONDON**

hexagonal knopped baluster form, later gilded and chased in the rococo taste with foliage, C-scrolls, and flower-heads, engraved with the Smith crest, the later hexagonal nozzles, *John Priest, London, circa 1750*, similarly decorated, in a 19th century fitted case with later brass plaque engraved C.M.S [for Christian Margaret Smith]
 21cm. high, 8¼in.
 2019gr., 64oz. 18dwt.

£ 4,000-6,000
 € 4,650-7,000 US\$ 5,300-7,900

101
**A LARGE REGENCY TELESCOPIC
 DINING TABLE, CIRCA 1820**

the reeded top with short drop-leaves to each end with a concertina-action supported by nine ring-turned tapering legs, with five additional leaves **together with** a Victorian mahogany leaf-case bespoke to the table (7)
 72cm high, 120cm. wide, 434.5cm. wide fully extended and 134cm. wide closed., 2ft. 4¼in., 3ft. 11¼in., 14ft. 3in., 4ft. 4¾in.

PROVENANCE

According to family tradition Rev. Beilby Porteous Hodgson (1808-89), Hartburn, Northumberland; thence by descent

W £ 2,500-4,000
 € 2,900-4,650 US\$ 3,300-5,300



101





102

102

A COMPOSITE SILVER FIDDLE & THREAD PATTERN FLATWARE SERVICE, VARIOUS DATES AND MAKERS, PREDOMINANTLY FRANCIS HIGGINS, LONDON, 1824

all pieces engraved with the Smith crest, placings for 24, comprising table spoons, table forks, dessert forks, dessert spoons, teaspoons, a soup ladle, two serving spoons, a pair of salad servers, three sauce ladles, a sugar sifter, two mustard spoons, and a pair of sugar tongs

(130)
8432gr., 271oz.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, probably a part of 'Silver / A table service mixed Georgian and Victorian, double thread fiddle pattern, [...]

£ 2,500-3,500
€ 2,900-4,100 US\$ 3,300-4,600

103

A SET OF FIVE GEORGE III MAHOGANY LADDER-BACK DINING CHAIRS

with serpentine seats and chamfered legs

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Porch / 3 Chippendale ladder-back chairs [2] others in Library'

W £ 800-1,200
€ 950-1,400 US\$ 1,050-1,600



103

104

COMPOSITE FIDDLE & THREAD PATTERN TABLE SILVER, VARIOUS DATES AND MAKERS, GEORGE III AND LATER

most pieces engraved with the Smith crest, comprising 14 table spoons, 49 table forks, 6 dessert forks, 12 dessert spoons, 9 teaspoons, 6 fish knives, a soup ladle, three serving spoons, a pair of fish servers, a sugar sifter, 6 condiment spoons, one mustard spoon, five electroplated egg spoons, and twelve Edwardian silver Thread pattern fish knives, *William Hutton & Sons Ltd., London, 1905, crested*

(127)
8672gr., 278oz. 16dw.

£ 2,000-3,000
€ 2,350-3,500 US\$ 2,650-3,950



104



105
FOLLOWER OF THE MASTER OF
THE LANGMATT FOUNDATION
VIEWS

Venice, a View of the Grand Canal with the
 Palazzo Balbi seen from the East;
 Venice, a View of the Basilica of San Pietro di
 Castello

a pair, both oil on canvas
 each: 31.2cm. by 48.5cm.; 12¼in. by 19⅞in.
 (2)

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. II, 'The Principal Pictures / Mr Smith's Sitting Room / Pair of Views of Venice bought in 1906 20 x 30 [?].'

£ 10,000-15,000
 € 11,600-17,400 US\$ 13,100-19,600



Lady Maynard's Remembrance



106

106

A MATCHED PAIR OF GEORGE III SILVER CANDLESTICKS, FREDERICK KANDLER AND WILLIAM CAFE, LONDON, 1762 AND 1765

knopped baluster form with gadrooned rims, the Kandler example engraved '*in memory of my esteemed friend Charlotte, Lady Maynard*', engraved with a coat-of arms
26cm. high, 10³/₄in.
1282gr., 41oz. 4dw.

Charlotte, Lady Maynard (née Bishopp) was born in 1731. She was the daughter of Sir Cecil Bishopp, 6th Bt. and Hon. Anne Boscawen. She married Sir William Maynard, 4th Bt., son of Sir Henry Maynard, 3rd Bt., on 31 August 1752 but died only ten years later on 16 May 1762. The engraving to the underside of the Kandler candlestick corroborates this date. Her portrait by Sir Joshua Reynolds can be found in the Hunterian Museum at the University of Glasgow.



Sir Joshua Reynolds, Portrait of Charlotte, Lady Maynard

£ 1,000-1,500

€ 1,200-1,750 US\$ 1,350-2,000



107

107 TUSCAN SCHOOL, CIRCA 1700

A View of the Villa Salviati, Tuscany

its grounds with a departing military procession and an elegant company feasting on the terrace
oil on canvas

73cm. by 88cm.; 28³/₄in. by 34⁵/₈in.

PROVENANCE

Possibly commissioned by a member of the Salviati family, and thence by family descent at the Villa Salviati, Tuscany; probably Arthur Vansittart (1807-59), Villa Salviati, Tuscany, by 1844; probably whence brought to Fooks Cray Place, Kent (according to an old handwritten label on the reverse); Oswald Augustus Smith (1826-1902); thence by descent to his granddaughter, Miss Nancy Oswald Smith (1896-1962), Shottesbrooke Park; thence by descent

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. II, 'The Principal Pictures / Drawing Room / The Villa Salviati near Florence; by Penry Williams [?] 34 x 28.'

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,500-15,700

The Villa Salviati, perched in the hills to the north of Florence, has a long and rich history. It originally formed part of the fortifications along the Mugnone river, before being transformed into a residential palace. The layout of the villa depicted here (and still recognisable in the appearance of the villa today) dates back to the early 16th century when it was home to the wealthy and influential Salviati family. In 1705, around the time that this view was painted, ownership of the villa passed from the Roman branch of the Salviati family (whose male heirs became extinct) to the Florentine Salviatis.

Visible in this carefully rendered, topographically accurate portrait of the house is the separation of the outdoor spaces arranged by Alamanno Salviati (1510-71; see the following lot) and his son Jacopo between 1570 and 1579. Alamanno and Jacopo separated terraces and lawns (used for ceremonies, banquets and tournaments) with a columned wall from agricultural lands used for the commercial cultivation of citrus fruits and vineyards, olives, grain and barley. This division reflected the early modern belief that the suburban villa should serve for both *otium* (leisure) and *negotium* (business).

Arthur Vansittart (1807-59) started renting the Villa Salviati with his wife, Diana Crosbie, in 1836, eventually buying it, along with all its contents, in 1844. Much of the furniture and many of the pictures were brought to Fooks Cray Place in Kent following the sale of the villa in 1854 (although the present work, and the following lot, do not appear to have been included in the Fooks Cray sale of 1 May 1876).

CIRCLE OF ALESSANDRO ALLORI

Portrait of Count Salviati, probably Alamanno Salviati (1510-71)

wearing a fur-lined coat, seated on a chair embellished with ivory, with the Villa Salviati visible through a window
oil on panel
152.4cm. by 110.4 cm.; 60in. by 43¹/₂in.

PROVENANCE

Probably commissioned by the sitter, and thence by descent within the Salviati family at the Villa Salviati, Tuscany; Arthur Vansittart (1807-59), Villa Salviati, Tuscany, by 1844; whence brought to Fooks Cray Place, Kent, before 1876 (according to an old handwritten label on the reverse); William Graham Esq. (1817-85), 35 Grosvenor Place, London, 1876 (according to an old handwritten label on the reverse); his posthumous sale, London, Christie's, 2-8 April 1886, lot 448 (as A. Bronzino), for £126 to Smith; Oswald Augustus Smith (1826-1902); thence by descent to his granddaughter, Miss Nancy Oswald Smith (1896-1962), Shottesbrooke Park; her sale et al., London, Christie's, 13 February 1948, lot 10 (as A. Bronzino), where unsold; thence by descent

EXHIBITED

London, Royal Academy, *Exhibition of Old Masters and deceased masters of the British School*, 6 January - 15 March 1879, no. 133 (as Angelo Bronzino).

LITERATURE

'Shottesbrooke Park, Berks., The Seat of Mr Guy. O. Smith', in *Country Life*, vol. XXXIII, no. 839, 1 February 1913, p. 166; *Inventory of the Property of Guy O. Smith at Shottesbrooke Park*, 1928, vol. II, 'The Principal Pictures / Gallery / Count Salviati: School of Titian 60 x 44.'

This portrait, perennially identified as depicting Count or Marchese Salviati, is most probably a likeness of Alamanno Salviati (1510-71), who was responsible, along with his son Jacopo (1537-86), for enlarging and embellishing the Villa Salviati, just outside Florence, between 1568 and 1583 (see preceding lot).

The Salviati family had close ties with the Medici. Jacopo Salviati (1461-1533), the father of Alamanno, was married to Lucrezia de' Medici, daughter of Lorenzo de' Medici, il Magnifico, and sister of Giovanni di Lorenzo de' Medici. Pope Leo X. Alamanno's sister, Maria Salviati (1499-1543), depicted in a portrait by Jacopo Pontormo, married Giovanni de' Medici, and was the mother of Cosimo I de' Medici, the first Grand Duke of Tuscany.

Jacopo, Alamanno's father, inherited the Villa Salviati from his cousins, in 1490. Several phases of restructuring of the house and gardens took place between this time and the end of Alamanno's life, including after 1529, when a group of patricians opposed to the Medici and all those affiliated with the family, raided the villa and set it alight - an incident recorded in Giorgio Vasari's famous *Le Vite* in 1564.

As part of his contribution to the renovation of the villa, in 1570 Alamanno commissioned Alessandro Allori, Johannes Stradanus and other members of Bronzino's workshop to decorate the house with paintings, friezes and grotesques. These included a series of three monumental mythological scenes for the largest room in the villa, by Allori himself: *The Abduction of Proserpine*,¹ *Aeneas and Anchises* and *Narcissus*.² Stradanus is recorded as having painted 'una tavola dipinta de la frutta', as well as other decorative schemes in the house in 1571.³

The present work bears close comparison with portraits by both Allori and Stradanus. Almost identical chairs, decorated with inlaid ivory (with additional grotesques at the end of each arm), are found in Allori's portraits of Ortensia de' Bardi da Montauto,⁴ in which the sitter is similarly posed, and Paolo Capranica, dated 1561.⁵ The painting also has much in common with Stradanus' portrait of Allori himself, offered in these Rooms, 6 December 2018, lot 142, in which the artist sits before an open window with a view of a villa, possibly near Peretola in northern Florence, visible beyond.

According to an old handwritten label originally on the reverse of this painting, the work was brought to Fooks Cray Place from the Villa Salviati, and was in the possession of William Graham by 1876 (as with the previous lot, however, it does not appear to have been included in the Fooks Cray sale of 1 May 1876). Graham, a Liberal MP for Glasgow, was a major patron and collector of the Pre-Raphaelites. The posthumous sale of his property in 1886 comprised numerous works by Rosetti, Burne-Jones and Millais, including *The Vale of Rest*, today in the Tate Britain, London. Oswald Augustus Smith (1826-1902), who appears to have sought out a number of artworks that had once belonged to his family, bought the painting at this auction.

¹ Getty Museum, Los Angeles, inv. no. 73.PB.73; see S. Lecchini Giovannoni, *Alessandro Allori*, Turin 1991, pp. 226-27, cat. no. 27, reproduced fig. 55.

² Both in the Turkish Embassy, Washington, D.C.; see Lecchini Giovannoni 1991, pp. 230 and 235, cat. nos 33 and 47, reproduced figs 69 and 83, respectively.

³ E. Karwacka Codini, *Archivio Salviati: documenti sui beni immobiliari dei Salviati: palazzi, ville, feudi, piante del territorio*, exh. cat., Pisa 1987, p. 50.

⁴ Galleria degli Uffizi, Florence; see Lecchini Giovannoni 1991, p. 302, cat. no. 176, reproduced figs 409-10.

⁵ Ashmolean Museum, Oxford; see Lecchini Giovannoni 1991, pp. 303-04, cat. no. 183, reproduced fig. 418.

W £ 30,000-40,000
€ 34,800-46,400 US\$ 39,100-52,500





109

109
**CIRCLE OF PIER FRANCESCO
CITTADINI**

Portraits of Two Boys, traditionally identified
as Princes of the Moncada family

half-length

a pair, both oil on canvas, unlined

the former: 68.1cm. by 58.6cm.; 26³/₄in. by 23in.

the latter: 68.2cm. by 57.6cm.; 27in. by 23³/₄in.

(2)

PROVENANCE

Sir Frederick Adair, 1st Baronet Roe (1789-1866);
his posthumous sale, London, Christie's, 25 May 1867, lot 1,
for £16-16s. (as the Princes of Moncada, by Roelas), where
acquired;
thence by descent

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,500-15,700

110

**A GEORGE III MAHOGANY SMALL
LONGCASE REGULATOR, JOHN
HOLMES, LONDON, CIRCA 1775**

10³/₄-inch silvered dial with outer minute ring enclosing a subsidiary seconds dial with astronomer's marks, hours sector and signed *Holmes, London*, the substantial weight-driven movement with five knopped pillars, high count train, deadbeat escapement with steel escape wheel and jewelled pallets, Harrison's maintaining power, beat adjustment on the cranked crutch, the separately suspended pendulum with roller suspension, glass rod and heavy cylindrical bob with spherical graduated rating nut, the finely moulded case with flat top and reeded canted corners to the hood, rectangular trunk door and panelled plinth with moulded base

183cm. high, 6ft.

John Holmes (c.1728-1797), is believed to have been apprenticed to Henry Hindley of York in 1743. By 1754 he was working in London and appears to have taken over James Ivory's business in The Strand, London in 1762. A fine and innovative maker, Holmes was second cousin to John Smeaton, the civil engineer responsible for Eddystone lighthouse.

The current regulator is of very fine quality throughout. The case, for which Holmes is perhaps best known, is small, of wonderful proportions and has very fine mouldings. The use of a glass pendulum rod is extremely unusual and almost certainly experimental.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, Mr Smith's Sitting Room / Grandfather clock [sic] by Holmes in mahogany case'

W £ 30,000-50,000

€ 34,800-58,000 US\$ 39,100-65,500





111

112

GUIDO PHILIPP SCHMITT

1834 - 1922

Portrait of a Child, traditionally identified as Guy Oswald Smith (1861-1928)

signed and dated l.r.: *Guido Schmitt. 1865*
oil on canvas, in a carved and pierced giltwood Florentine frame
53cm. by 43cm., 21in. by 17in.

£ 1,000-1,500
€ 1,200-1,750 US\$ 1,350-2,000



113

111

JAMES SANT, R.A.

1820-1916

Portrait of Gertrude Mary Smith, aged three
signed, inscribed and dated 1853 on the reverse
oil on canvas, oval, in a carved and pierced giltwood frame
61cm. by 51cm., 24in. by 20in.

LITERATURE

Inventory of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, 'Front Drawing Room / Portrait in oil M. O. Smith by Sant';

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'The Dining Room / J. Sant / Portrait of M. Oswald Smith when a child - oval'

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600



112

113

JAMES SANT, R.A.

1820-1916

Portrait of Algernon F.E. Smith, aged three
signed with monogram l.r. and signed, inscribed and dated 1860 on the reverse
oil on canvas, oval
61cm. by 51cm., 24in. by 20in.

£ 1,000-1,500
€ 1,200-1,750 US\$ 1,350-2,000



114

114

**A GEORGE III ROSEWOOD
CROSSBANDED FIDDLE-
BACK MAHOGANY AND
SATINWOOD SERPENTINE
COMMODOE, LAST
QUARTER 18TH CENTURY,
IN THE MANNER OF
MAYHEW AND INCE**

boxwood and ebony strung, the top inlaid with a satinwood oval boxwood and ebony strung the canted bracket feet concealing original wooden and brass castors

82cm. high, 91cm. wide, 54.5cm. deep; 2ft. 8¼in., 2ft. 11¾in., 1ft. 9½in.

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'Left Front Bedroom / A mahogany chest of four drawers inlaid with fine lines of satinwood, fluted pilasters 36in. wide'; Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Lobby / 3ft. 0-in. Antique Sheraton mahogany and inlaid chesty of drawers'

W • £ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350

115

**AN EDWARDIAN PARCEL-
GILT AND MAHOGANY
WATERFALL BOOKCASE,
CIRCA 1900, KILLARNEY,
IRELAND**

the shaped top painted "UN LIVRE EST UN AMI UN AMI QUI NE TROMPE JAMAIS", with an ivorine label to the back printed 'Made By / The Kilarney Furniture / Industry / Kilarney / Ireland' **together with** an Edwardian mahogany bookcarrier on stand, circa 1900 (2) bookcase 130cm. high, 35.5cm. wide, 16cm. deep; 4ft. 3¼in., 1ft. 2in., 6¾in. and bookcarrier 72cm. high, 53cm. wide, 29.5cm. deep; 2ft. 4½in., 1ft. 9in., 11¾in.

PROVENANCE

Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931, probably 'Front Drawing Room / 28in. Mahogany book tray table'

W £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600



115



116

ENGLISH SCHOOL,
EARLY 18TH CENTURY

Portrait of Robert Vansittart (1679-1719); together with a Portrait of Arthur Vansittart (1691-1760); and a Portrait of a Young Boy

each pastel
largest 264mm. by 206mm., 10³/₈in. by 8¹/₈in.
(3)

LITERATURE

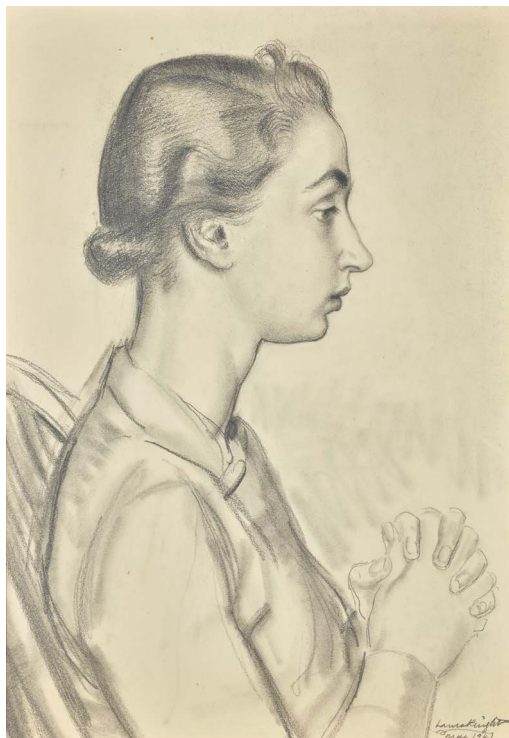
Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, 'Mr Smith's Sitting Room / Pair of pastel portraits: Robert and Arthur Vansittart 11 x 8 / 1 small ditto'

£ 1,000-1,500

€ 1,200-1,750 US\$ 1,350-2,000



116



117

117

DAME LAURA KNIGHT R.A.,
R.W.S.

1877-1970

Portrait of a Young Girl in Profile

signed and dated l.r.: *Laura Knight / May 1941*
charcoal with pencil
56cm. by 37cm., 22in. by 14¹/₂in.

⊕ £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600





118

118
**CIRCLE OF MARGARET
 CARPENTER**

Portrait of Harriot Beauclerk, Duchess of St Albans (1777-1837)

oil on canvas
 109cm. by 83cm., 43in. by 33in.

The Duchess of St Albans was a successful British actress whose celebrated beauty was captured by some of the most important artists of the late 18th and early 19th centuries, including Sir Thomas Lawrence and George Romney. She was the wife of Thomas Coutts, founder of Coutts Bank, and latterly of William Beauclerk, 9th Duke of St Albans. After the passing of her first husband, she inherited the formidable Coutts estate to become one of the wealthiest women in Britain. She was noted for her business acumen, and her wealth grew steadily throughout her life. She bequeathed her entire fortune to her niece, Angela Burdett-Coutts, who dedicated her life to philanthropy and is remembered as a social-housing pioneer.

£ 800-1,200
 € 950-1,400 US\$ 1,050-1,600

119
**A PAIR OF GEORGE III
 SATINWOOD CARD TABLES,
 CIRCA 1790**

rosewood crossbanded and ebony and boxwood strung, the foldover tops with baise lined surfaces supported by butterfly gates, each branded 'MW' to the back, later applied panels to each leg
 73.5cm. high, 91.5cm. wide, 45.5cm. deep; 2ft. 5in., 3ft., 1ft. 6in.

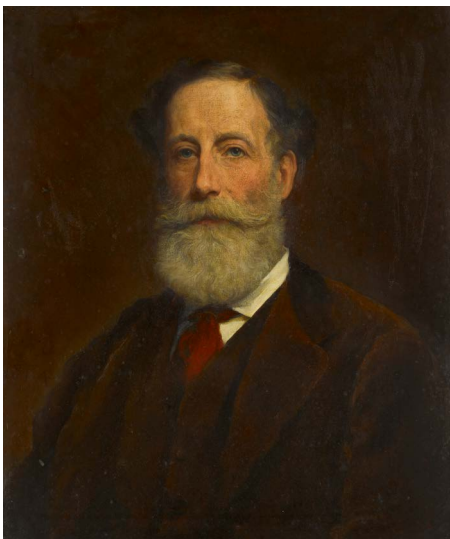
LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, probably 'Front Hall / Antique Satinwood card Table / one of a pair'

W • £ 800-1,200
 € 950-1,400 US\$ 1,050-1,600



119



120

120
WALTER WILLIAM OULESS

1848 - 1933

Portrait of Oswald Augustus Smith

signed with initials and dated l.l.: W.W.O. 1884
 oil on canvas
 65cm. by 55cm., 25¾in. by 21¾in.

£ 1,000-1,500
 € 1,200-1,750 US\$ 1,350-2,000



121

121
GEORGE DUNLOP LESLIE, R.A.
 1835-1921

Thames-side Conversation

signed l.r.: G.D. Leslie
 oil on canvas
 68.5cm. by 97.5cm., 27in. by 38½in.

PROVENANCE

With Elrick Galleries, London, by November 1958;
 by whom sold to Sir John Smith

This painting by George Dunlop Leslie depicts an interaction between two groups of women and children on the banks of the River Thames. The central, well-dressed female figure leans down to give an apple to a baby, who is held by a woman on the boat. Two boys and another woman watch the scene unfold. The highly detailed background demonstrates meticulous close observation that is reminiscent of Pre-Raphaelitism, which heavily influenced Leslie's early works. Figurative arrangements of women and children in domestic or out-door settings such as this are typical of Leslie's oeuvre, particularly from the 1870s onwards.

Leslie was an ardent lover of nature, and particularly of the River Thames. Concerning his early experiences of the river, Leslie wrote: 'My experiences... gave me such strong feelings of affection for the river, that I do not think I have passed a year since then without spending one, two and sometimes three months on its banks.' (G. D. Leslie, *Our River*, 1888, p. 7). He later lived on the Thames at "Riverside" in Wallingford between 1884- 1891, where he wrote and published 'Our River' and 'Riverside Letters', works that record his observations of life on the river and his local area.

The name 'Pangbourne' is painted on the side of the boat in the present painting, indicating that Pangbourne, or nearby, is the location depicted. Leslie wrote that he had 'passed two very pleasant months at Whitchurch, opposite to Pangbourne' (G. D. Leslie, *Our River*, 1888, p. 10), making it possible that painting was inspired by a scene observed while visiting this stretch of the Thames.

£ 20,000-30,000
 € 23,200-34,800 US\$ 26,100-39,100





122

122
[TERRA NOVA
EXPEDITION]—HERBERT
PONTING, AFTER

Two Modern Copy Prints of
Photographs from the British
Terra Nova Expedition (1910-1913),
comprising:

Captain Scott's Birthday Dinner, photograph
(384 x 490mm., visible image), mounted,
framed and glazed (850 x 690mm., frame),
*painted to obtain a sepia finish, minor wear to
frame*

Captain Oates and Siberian ponies on board
Terra Nova, photograph (288 x 390mm., visible
image), mounted, framed and glazed, (520 x
600mm., frame), printed insert on mount

Sir John Smith visited all of the explorers'
huts in Antarctica.

£ 80-120
€ 100-150 US\$ 150-200



123
A VICTORIAN BRASS
INLAID ROSEWOOD
WRITING CASE, SECOND
QUARTER 19TH CENTURY

the lid with an inset plaque engraved with the
Smith crest, the leather lined interior with a
blotter pad, lift out pen tray and a two Berry
Patent leather cases, one for matches the
other ink the back of each gilt-tooled Halstaff &
Hannaford / 228 Regent Street St. W.
16cm. high, 34cm. wide, 24.5cm. deep; 6¼in.,
1ft. 1½in., 9¾in.

LITERATURE

*Inventory of the Property of Guy O. Smith at 33
Grosvenor Street, 1904, possibly 'Mr Smith's
Bedroom / Gents dressing case in lignum Vitae
[sic] case with silver fittings'*

© £ 500-700
€ 600-850 US\$ 700-950

124
AN ANGLO-INDIAN BRASS
BOUND TEAK CAMPAIGN
SECRETAIRE CHEST, MID-
19TH CENTURY

in two parts, the secretaire drawer enclosing
mahogany sides and fitted with ivory handles
and escutcheon with a central cupboard, small
drawers, pigeonholes and later baise lined
writing surface, with brass carrying handles and
turned detachable legs
103.5cm. high, 107cm. wide, 50cm. deep; 3ft.
4¾in., 3ft. 6in., 1ft. 7¾in.

PROVENANCE

With Chichester Antiques Ltd., Chichester, by
25 January 1965;
by whom sold to Sir John Smith

W © £ 1,500-2,500
€ 1,750-2,900 US\$ 2,000-3,300

illustrated opposite



Lot 123 detail of top and illustrated opposite





125

125
AN EGYPTIAN BRONZE FIGURE OF OSIRIS, 21ST-25TH DYNASTY, 1075-656 B.C.

holding the crook and flail, and wearing a braided beard and the crown of Upper Egypt, the eyes recessed for inlay
 27cm. high without tenon; 10½in.

PROVENANCE

English private collection, early 20th Century (based on white marble base with black painted inscription)
 Presumably Sir John Smith, acquired in the 1960s or earlier thence by descent

£ 4,000-6,000
 € 4,650-7,000 US\$ 5,300-7,900

126
A MAHOGANY FOUR-GLASS EUREKA ELECTRIC MANTEL TIMEPIECE, NO.8927, LONDON, CIRCA 1910

4½-inch enamel dial signed *Eureka Clock Co. Ltd., London*, the skeletonised movement with large visible compensation balance, the frame numbered and with patent number and patent date of 1906, the bevel-glazed case on a plain plinth housing the battery
 34cm. high, 13½in.

W £ 1,800-2,200
 € 2,100-2,550 US\$ 2,350-2,900



126

127
[BLENDON HALL CRICKET CLUB] A VICTORIAN PEWTER TROPHY AND SCORING BOOK, THE TROPHY DATED JUNE 1846 AND THE SCORING BOOK JULY 1844

the trophy a tankard engraved 'Blendon Hall Cricket Club / June 1846' and the scoring book inscribed in manuscript 'Blendon Hall Club Scoring Book for Games and Matches July 1844' including various pasted in newspaper cuttings (2)
 tankard: 16cm. high, 6¼in.

PROVENANCE

Oswald Augustus Smith (1826-1902)

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. II, possibly one of 'The Tea Room / 7 Pewter Tankards'

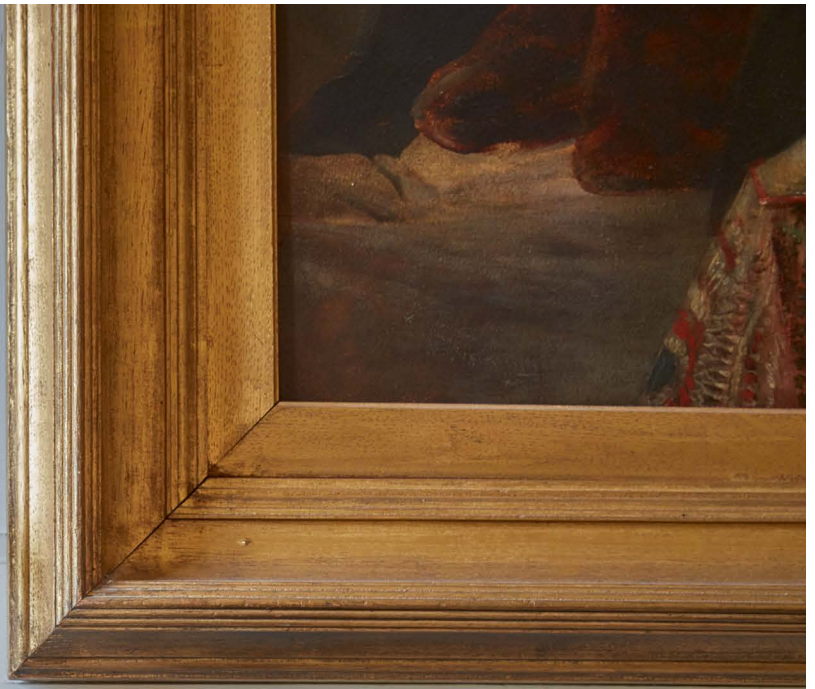
£ 120-180
 € 150-250 US\$ 200-250



127



OSIRIS,
KING AND JUDGE
OF THE DEAD.



128

LAURENCE STEPHEN
LOWRY, R.A.

1887-1976

David Lloyd-George's Birthplace,
Manchester

signed *L S Lowry* and dated *1958* (lower right)
oil on canvas
91.5cm. by 71.5cm.; 36in. by 28¼in.

PROVENANCE

Alex. Reid & Lefevre Gallery, London, where
acquired by Sir John Smith, 19th December
1958

⊕ £ 400,000-600,000

€ 464,000-695,000 US\$ 525,000-785,000



L.S. Lowry, 1964. Photograph by Jorge Lewinksi.
© The Lewinski Archive at Chatsworth/Bridgeman
Images

The popular conception of L.S. Lowry is that he is as a painter of crowds, of so-called 'matchstick men' dashing between smoking mills and factories. Yet this image misses out a whole other side to his work, made up of paintings that are almost entirely devoid of figures – soot-blackened churches marooned in white wastelands; farmhouses on lonely moor tops; and his late – great – paintings of empty, desolate seas, images of infinite emptiness. And if one looks closely, too, at the way Lowry paints even his most populous subjects – the fairgrounds at Daisy Nook, football fans on their way to the match, the morning rush outside the mill gates – it soon becomes apparent that Lowry's true subject is less the crowd and more the isolation that can be experienced within a mass of people, a loneliness made almost unbearable by the press of the city.

A painting such as *David Lloyd-George's Birthplace, Manchester* is, therefore, not atypical in any sense. One could easily argue, indeed, that it is *entirely* typical, as an emotional emptiness suffuses all of Lowry's painting. He is the master poet of isolation; it is his great contribution to 20th century British art and – as was the contention of the curators of his 2014 retrospective at the Tate – his great contribution to the European 'painting of modern life' across the end of the 19th and beginning of the 20th centuries. Lowry's ambition was 'to put the industrial scene on the map, because nobody had done it, nobody had done it seriously' (L.S. Lowry, quoted in Michael Howard, *Lowry: A Visionary Artist*,

Lowry Press, Salford 2000, p.81), something that the critic and curator Herbert Read found 'quite extraordinary', that 'in an industrial country like this, no-one...no painter of any significance has ever taken the industrial landscape as a subject, and what you might call industrial art doesn't exist.' (Herbert Read on the BBC Third Programme, 26 November 1966, quoted in T. G. Rosenthal, *L S Lowry – The Art and the Artist*, Unicorn Press, Norwich, 2010, p.24).

The present work is the epitome of Lowry's vision – a seemingly 'straight-forward' rendering of a non-descript backstreet that, through his masterful handling, becomes so much more profound and symbolic, full of emotion, both life-affirming and haunting. This humble 'two up, two down' has an almost anthropomorphic quality (there's always something of a Magic Realism to his work) – the two windows and the basement vent forming a visual parallel with the stiff figures in his mill scenes who often stare back at us from within the crowds. The location of the windows in the centre of the painting is also very deliberate, enhancing this eerie sense of physical, human presence.

As the art historian T.J. Clark writes in his introduction to the catalogue for the Tate show, part of what makes Lowry a great artist is his "aesthetic honesty", in which "stereotype cedes to limited fact" (T.J. Clark & Anne M. Wagner, *Lowry and the Painting of Modern Life*, Tate Publishing, London, 2013, p.61). *David Lloyd George's Birthplace, Manchester* is a perfect example of this.



L. L. LUMBY 1880



Birthplace of Lloyd-George, New York Place, Chorlton-on-Medlock, circa 1940s.
© Manchester City Archives

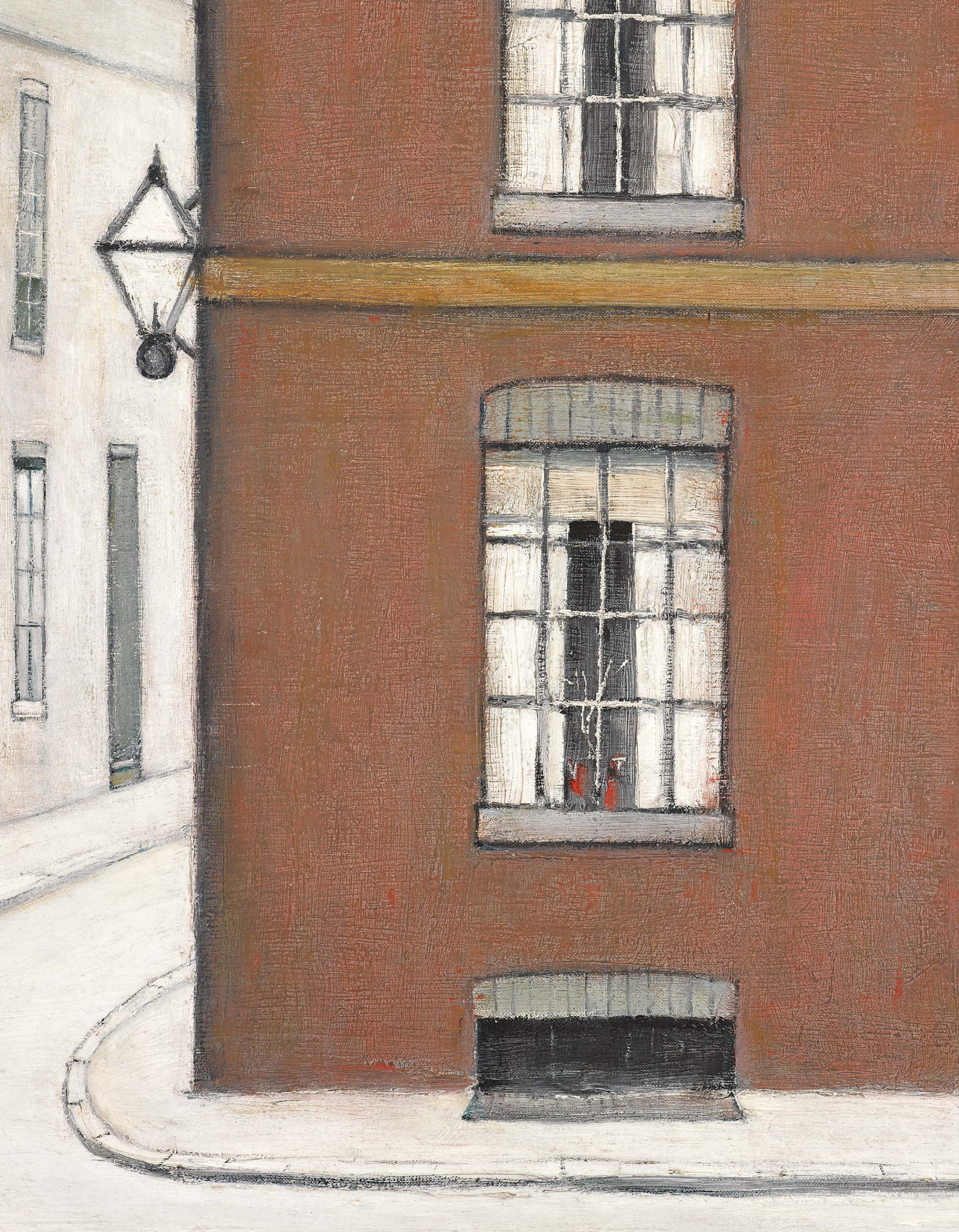
Lowry seems to add nothing, but it's what he takes away that matters, so that all we see is the smallness of the house itself, the funeral black of the door, the vase of dead flowers in the window and the street to the left where this tiny house is repeated, again and again. One doesn't need to see a person to grasp the kind of life lived here. And whilst Lowry's technique always tries to mask its own dexterity, his use of colour is unerringly sophisticated as a conveyer of meaning – even more so when restricted, as it is here, to a palette so limited, so abstract. In Lowry's hand, even this artfulness acts to make the scene feel uncannily real, the buildings more solid, the streets colder and harder – a stripped down version of the 'truth' that feels even more real.

David Lloyd George's life would have no doubt fascinated Lowry, even irrespective of the fact he had been born in the inner-Manchester suburb of Chorlton-on-Medlock, about a mile

or so east of Lowry's home in Pendlebury. After all, Lloyd George was a man of lower middle-class origins, like Lowry, who had first-hand experience of the life of the urban poor and yet who had risen to the highest office in the land, at a time when such things just didn't happen to men such as he. (One wonders if a young Lowry, too, might have come across the many articles Lloyd George wrote for the *Liberal Manchester Guardian*.) His father had come to Manchester from Wales – via London and Liverpool – for the same reason everyone else was drawn to the city's hard, unforgiving streets: work. Lloyd-George senior was a teacher at the Hope Street Sunday School in Salford, one of the many Sunday Schools that became an important part of working-class life in Manchester in the early 20th century – Lowry himself spending many an hour at a Sunday School as a child.

Unlike the Parisian 'painters of modern life' of the late 19th century, he is no sophisticated

flâneur, slumming it amongst the working class. He is an active, integral participant in the world that he paints: Lloyd-George's house on the corner of Hargreaves Street was exactly the kind of dwelling that Lowry would have visited on his rounds as a rent collector, a job that he held despite his increasing renown as an artist – as this was the source of his art. *David Lloyd George's Birthplace, Manchester* was painted in 1958 – when Lowry's reputation was approaching its height and thirteen years after the great statesman's death, when his legacy as a 'working class hero' was assured and the welfare state he helped create was beginning to take full effect. A year earlier, the Conservative Prime Minister Harold Macmillan had told Britons that they had 'never had it so good'. Lowry's painting is not only a moving elegy to times not-so-far in the past, when many Britons couldn't have had it much worse, but also to the nearness of poverty and struggle, even in a seemingly affluent post-industrial society.





129
JOHN WILSON
CARMICHAEL

1800-1868

Murton Colliery, County Durham

signed and dated l.r.: *J.W. Carmichael/ 1848*
 oil on canvas

92cm. by 61cm., 24in. by 36in.

PROVENANCE

With M. Newman, London, by September 1967;
 by whom sold to Sir John Smith

The present painting depicts the Murton Colliery a decade after the shafts were sunk. Following the discovery of coal in its fields in 1838, Murton transformed from a small, rural hamlet into an industrial community, with miners relocating there from across the north of England, and, eventually, from much further afield. Five years prior to completing the present painting, Carmichael painted a similar work, *A View of Murton Colliery Near Seaham*, which shows a closer view of the mine and its workers.

£ 6,000-8,000
 € 7,000-9,300 US\$ 7,900-10,500

130
A COLLECTION OF
WATERCOLOURS
RELATING TO SMITH
FAMILY ESTATES

comprising English School, *Two Views of Blendon Hall, Kent*, watercolours (each approx. 26 by 37cm.); Hugh Verrell, *Lower Ashfold Sussex, 1940*, watercolour (25.5 by 37cm.); English School, *St John The Baptist Church, Shottesbrooke Park*, watercolour (29 by 20cm.); Mrs Sharp, *Blendon Cottage, Kent, circa 1860*, watercolour (22 by 26cm.) English School, *View of the Library at [Hinton House] Hinton St George*, watercolour (23 by 30cm.) (6 works framed and glazed)

Blendon Hall in Kent was acquired by Oswald Smith (1794-1863) in 1840. His uncle, the MP John Smith (1767-1842) had lived there previously, so he may well have been familiar with the house and estate as a child. Oswald set about improving the estate dramatically, as well as a building programme. He also laid out a peachery, kitchen garden and developed a large conservatory and orchid house. The estate was sold by his son and heir in 1863.

Blendon Cottage was also on the estate and the dower house of Oswald's mother-in-law Mary Hodgson (1778-1863). In 1858 she made a deed of gift that on her death her 'household goods, furniture and fixtures' were to be given to her son-in-law for allowing her to live at Blendon Cottage without 'payment of rent or other pecuniary return'. For further discussion on the estate see Roger Mayo, *Blendon from the Earliest Times*, Bexley, 2002, pp. 83-92.

£ 400-600
 € 500-700 US\$ 550-800



130 one not shown here but illustrated opposite







131

131
**A GEORGE IV MAHOGANY
 AND MARQUETRY
 WATCH STAND IN THE
 FORM OF A HOUSE,
 CIRCA 1830**

including boxwood and ebony inlay and
 Tunbridge Ware checkered marquetry to each
 side, the circular watch aperture with sliding
 hatch to the reverse
 28cm. high, 29cm. wide, 8.5cm. deep; 11in.,
 11½in., 3¼in.

£ 800-1,200
 € 950-1,400 US\$ 1,050-1,600

132
**AN EARLY VICTORIAN
 WALNUT AND
 PARQUETRY SMALL
 TABLE, CIRCA 1840**

the top centred by an inlaid crest of a porticulis,
 with a frieze drawer and opposing dummy
 drawer and former work bag slide
 72cm. high, 55.5cm. wide, 40.5cm. deep; 2ft.
 4¼in., 1ft. 10in., 1ft. 4in.

• W £ 500-700
 € 600-850 US\$ 700-950



132 detail of top



132



133

133
**A LATE REGENCY
 MAHOGANY AND
 SATINWOOD INLAID
 PRESS CUPBOARD,
 CIRCA 1820**

with boxwood and checker-banded inlay, the
 panelled doors with large single plank sections
 of mahogany, the upper section with hanging
 space, the lower with a shelf to each side,
 possibly formerly fitted into the fabric of a room
 or part of a larger cupboard
 225cm. high, 155cm. wide, 59cm. deep; 7ft.
 4½in., 5ft. 1in., 1ft. 11½in.

W £ 800-1,200
 € 950-1,400 US\$ 1,050-1,600



134

GEORGE RICHMOND, R.A.

1809-1896

Portrait of Oswald Smith, aged forty-two

oil on panel
94cm. by 71cm., 37in. by 28in.

EXHIBITED

London, Royal Academy, 1869, no.315

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, probably 'Dining Room / Portrait of Mr O. A. Smith';

Inventory of the Property of Guy O. Smith at 33 Grosvenor Street, 1904, Dining Room / Oil painting portrait O. A. Smith. Richmond';

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, 'The Dining Room / George Richmond R.A. / Portrait of Oswald Smith Esq., 37in. x 27½in.';

Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931, 'Main Hall / Oil Painting: Mr Oswald Smith by Richmond 37 by 28'

Preparatory sketches for this portrait were begun on 6 February 1869, when Oswald Smith wrote in his diary (Private family archive); *'After breakfast I walked across the Park To Richmond's and was there till one. He made a sketch of me. I enjoyed my sitting very much. R. is most cultivated, intelligent and pleasant and full of anecdote of the great people (in every great sense) that he has known - Faraday, Lyndhurst, Gladstone etc. and arranged a sitting for tomorrow with Richmond...'* The portrait progressed on Shrove Tuesday 9 February; *'... By 10 at Richmond's after a pleasant breezy walk across the Park. He began a new sketch of me today in another "pose", which seemed to satisfy him better. I remained until 12.'* There was another morning sitting at Richmond's but the weather was *'Dismal,*

dark and rainy' which was not ideal for an artist but on 13 February his diary reads; *'A most brilliant morning. I went to Richmond's at 11 for my third sitting this week and came home to lunch at 2.'* With two more half-day sittings the portrait was almost complete which is fortunate as Smith was beginning to tire or bore of the experience; *'... I had a long sitting of over 3 hours, but which luckily proved almost the final one. He showed me the portrait today - certainly seems a great success. He likes it immensely himself, and thinks that it and his likeness of Dr. Watson are the two best things he has done.'* On Saturday 22 March, Smith recorded; *'I walked up to Richmond's by 10 o'clock, and had my last sitting.'* The last mention of the portrait was on 23 September; *'I had my picture hung this morning.'*

£ 6,000-8,000
€ 7,000-9,300 US\$ 7,900-10,500





135

135
AN ITALIAN YELLOW AND GREEN POTTERY CYLINDRICAL VASE TABLE LAMP, CIRCA 1950-60

of 'albarello' type form, the base signed 'Italy M.71' 51cm. high, 1ft. 8in.

W £ 400-600
 € 500-700 US\$ 550-800



136

136
FOUR DECORATIVE CERAMICS, EARLY 19TH-EARLY 20TH CENTURY

comprising: a Chinese Export famille rose mug painted with figures on a Y-pattern ground (14.5 by 11cm.); a large Wemyss tyg, lacking one shaped handle (19.5 by 21cm.); a pearlware quart mug with Chinese style decoration (12 by 12cm.); a Wedgwood silver lustre bowl, transfer printed underneath 'Etruria / Wedgwood / Made in England / & Barlston' (11 by 23cm.)

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, the first probably 'The Back Drawing Room / A Nankin [sic] tankard 6in. high'; Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Miss Oswald Smith's Bedroom / Wemyss ware three-handled vase'

£ 300-500
 € 350-600 US\$ 400-700

137
A QUEEN ANNE STYLE WALNUT BABY GRAND PIANO BY PLEYEL WOLFF, LYON & LIE, PARIS, FIRST-QUARTER 20TH CENTURY

with a feather strung and crossbanded case and pierced parcel-gilt decorated adjustable music stand, the soundboard painted with makers name and the metal frame with the same and pierced monogram **together with** an Edwardian mahogany and upholstered music stool (2)

98.5cm. high, 172cm. long, 144cm. wide; 3ft. 2¾in., 5ft. 7¾in., 4ft. 8¾in.

PROVENANCE

Probably Nancy Oswald Smith (1896-1962)

© W £ 2,000-3,000
 € 2,350-3,500 US\$ 2,650-3,950

illustrated opposite



138

HENRI MATISSE

1869 - 1954

Pont de Seine

oil on canvas
25.7cm. by 32.6cm., 10¹/₈in. by 12³/₄in.
Painted in 1897.

The authenticity of this work has been confirmed by Marguerite Duthuit.

PROVENANCE

Henri Hermann & M. Loeb
With Roland, Browse & Delbanco, London
Acquired from the above by Sir John Smith in 1959

£ 120,000-180,000

€ 139,000-209,000 US\$ 157,000-235,000

Painted early on in his career, *Pont de Seine* epitomises Matisse's vital transition from painting in the Neo-Impressionist style toward Fauvism. The deliberate contrast between the brilliant colours, the tonal uniformity and lack of modulation in the colour planes, and the architecture broken down into nearly abstract, geometric forms all hint at Matisse's later revolutionary flattening of the picture plane and firmly establish his unrivalled mastery of colour.

Pont de Seine announces the daring palette and bold brushwork that would characterise the height of his Fauve years. A precursor to the revolutionary direction that Matisse's art would take over the next decade, *Pont de Seine* is part of a series of works that earned the Frenchman a reputation as a master of colour, as John Elderfield describes: 'after an extended stay in Corsica and Toulouse in 1898-1899, [Matisse] produced an important group of paintings in high key, arbitrary colours with un-naturalistically broken or atomised forms [...] constructed purely from the relationship between colours, whose descriptive function is only summarily indicated. These "proto-fauve" paintings suddenly reveal the nature of Matisse's genius as a colourist: his using colour not to imitate light, but to create it' (John Elderfield, *Henri Matisse, A Retrospective*, New York, 1992, p. 81).

In the summer of 1897, Matisse travelled to Brittany to stay and work alongside his friend, the Australian painter John P. Russell. Matisse had stayed in Brittany previously for two summers, but it was this trip that ingrained the use of bold colours that would come to define his most important work of the early 20th century. In *Pont de Seine*, Matisse combines his inspiration of northern Brittany, where he was 'seduced by the brilliance of pure colour. Returning from the trip with a passion for rainbow colours', (the artist quoted in Pierre Schneider, *Matisse*, London, 2002, p.59) with his love-affair with Paris.

Pont de Seine is closely related to the celebrated series painted from the window of a studio in Paris that Matisse rented from 1895 to 1907, and again in 1913. The series depicts a spectacular view over the Seine, with the impressive Pont Saint-Michel dominating the foreground. In the present work the footpath is bathed in sunshine, almost aglow with golds and yellows, whilst the shadows cast onto the water by the three round arches below are indicated with deft strokes of dark blue. Other versions from the series reside in the permanent collections of The Phillips Collection in Washington, the Musée National d'Art Moderne, Centre Georges Pompidou in Paris and the Museum of Fine Arts, Boston.





139

139

**A GILT-BRASS CARRIAGE
TIMEPIECE, BARRAUD & LUND,
LONDON, CIRCA 1882**

silvered engraved dial with foliate corners, subsidiary seconds dial and up/down sector calibrated for nine days, the chain fusee movement with lever platform escapement, split bi-metallic balance, maintaining power, signed on the backplate *Barraud & Lunds, 41 Cornhill, London, 4152*, the bevel-glazed case with turned corner pilasters, the base with presentation inscription 'Guy, 28th Sept. 1882'; with a leather travelling case
14.5cm. high, 5 $\frac{3}{4}$ in.

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly 'Mr Guy's Bedroom / Ormolu carriage clock';
Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, probably 'Left Back Bedroom / A large carriage clock by Barraud and Lund';
Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Mr Smith's Bed Room / Ormolu carriage clock by Barraud and Lund in leather case'

PROVENANCE

Gifted to Basil Guy Oswald Smith (1861-1928) presumably as a 21st Birthday present

£ 2,000-3,000
€ 2,350-3,500 US\$ 2,650-3,950

140

**A STAFFORDSHIRE POTTERY
MODEL OF A COCKEREL, THIRD
QUARTER 19TH CENTURY**

predominantly white with moulded decoration
30.5cm. high; 1ft.

£ 100-150
€ 150-200 US\$ 150-200



140

141

**A VICTORIAN OVAL CERAMIC
FOOTBATH BY COPELAND,
THIRD QUARTER 19TH CENTURY**

the underside impressed 'COPELAND'
17.5cm. high, 42cm. wide (incl. handles); 6 $\frac{3}{4}$ in., 1ft. 4 $\frac{1}{2}$ in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Miss Oswald Smith's Bedroom / White china foot-bath'

W £ 200-300
€ 250-350 US\$ 300-400



141





142

142

LADY EMMA TENNANT

b.1943

Euphorbia

signed *Emma Tennant* and dated 1988 (lower left)
pen and ink and watercolour on rice paper
47cm. by 62cm.; 18½in. by 24½in.

⊕ £ 1,500-1,800

€ 1,750-2,100 US\$ 2,000-2,350

143

**A GEORGE V UPHOLSTERED DAY
BED, CIRCA 1930**

with a later printed glazed-cotton loose cover, on flattened
ebonised bun front feet with brass castors
155cm. long; 5ft. 1in.

PROVENANCE

Probably Nancy Oswald Smith (1896-1962)

W £ 300-500

€ 350-600 US\$ 400-700



143



144

144

LADY EMMA TENNANT

b.1943

Meconopsis

signed *Emma Tennant* and dated 1988 (lower right)
pen and ink and watercolour on rice paper
42cm. by 30cm.; 16½in. by 11¾in.

⊕ • £ 1,000-1,500

€ 1,200-1,750 US\$ 1,350-2,000



145

145

ALBERT MARQUET

1875 - 1947

Les Cabanes

signed *Marquet* (lower right)
oil on canvasboard
32.8cm. by 41cm., 12 $\frac{7}{8}$ in. by 16 $\frac{1}{2}$ in.
Painted in 1923.

PROVENANCE

Bernheim-Jeune, Paris (acquired from the artist in June 1923)
Arthur Lenars & Cie, Paris
Acquired from the above by Sir John Smith

EXHIBITED

Paris, Arthur Lenares & Cie, 1923

LITERATURE

Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-657, illustrated in colour p. 472

£ 30,000-50,000

€ 34,800-58,000 US\$ 39,100-65,500

146 No Lot





147



147

ENGLISH NAIVE SCHOOL

19th century

John Smith and his Wife

inscribed *John Smith*
watercolour on paper, maple frame

framed **together with** a set of twelve Victorian hand-coloured engravings depicting various Royal subjects including *The Crystal Palace*, framed together in a maple frame (2) the first, visible sheet: 18cm. by 11cm.; 7in. by 4¹/₄in.

£ 60-80

€ 100-100 US\$ 100-150

148

A GEORGE I STYLE CHINOISERIE LACQUERED TOILET MIRROR, CIRCA 1920

with easel support **together with** a French coloured-silk white rose on cream satin ground, framed (15 by 13cm.) **and** an English needlework foliate panel, framed (21 by 20.5cm.) **and** a pair of oval prints of flowers in classical urns, in pressed gilt-metal frames (each 43.5 by 38cm.)

(5)

mirror 51cm. by 31.5cm., 1ft. 8in. by 1ft. 1/2in.

£ 400-600

€ 500-700 US\$ 550-800



149

A GEORGE III GILTWOOD OVAL MARGINAL WALL MIRROR

with beaded decoration, re-gilt and some replaced mouldings
111cm. high, 84cm. wide; 3ft. 7³/₄in., 2ft. 9in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Mr Smith's Bath Room / Gilt Chippendale oval mirror'

W £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600

illustrated opposite



148



The Indian “Treasures”

Lots 150, 152-157

150

AN ANGLO-INDIAN IVORY INLAID INDIAN ROSEWOOD KNEEHOLE DESK, VIZAGAPATAM, THIRD QUARTER 18TH CENTURY

profusely decorated with borders of engraved ivory flowers and foliage, with seven drawers surrounding a recessed kneehole with a sliding compartment fitted with three pigeonholes and two further drawers, the silvered brass handles possibly associated

75.5cm. high, 113cm. wide, 62cm. deep; 2ft. 5¾in., 3ft. 8½in., 2ft. 1in.

PROVENANCE

Probably Henry Vansittart (1732–1770) when Governor of Bengal from 1759 to 1764 or his brother;

George Vansittart (1745-1825) when in Bengal from 1761 to 1776;
thence by descent.

The family have always understood this desk to be a Vansittart heirloom although there were connections with the East India Company through the Smith family too. There is a reference to objects from India and pertaining to him at Shottesbrooke in 1910.

Eden Vansittart in his *History of the Vansittart Family*, p.14, writes that of the curious Indian objects owned by Henry 'Most of these are still at Shottesbrooke House'.

Henry, like many of his contemporaries working in India at the time, appears to have been a collector of some note. Eden Vansittart (*op. cit.* p.14) records that 'In 1768 he presented King George III and Queen Charlotte with a 'Mohr Punker' or peacock boat, an emblem of Indian royalty (see *The Gentlemans Magazine* XXXVIII., 405, 406). He brought over many curios, including a Persian painting of Nadir Shah now in the India Office (see *Fosters Catalogue of Paintings of the India Office*) and a very large diamond...'. It is tempting to think that the present lot formed a part of this group.

LITERATURE

Probably recorded in *Inventory of the Property of Guy O. Smith at Shottesbrooke Park*, 1928, Vol. I. There is an intriguing description in this inventory which could well relate to the present lot 'Drawing Room / Two 3ft-ft. 9in. very fine inlaid and engraved Ivory kneehole writing tables' annotated in pencil 'Italian'. The suggestion that there was a near pair is extraordinary if one of the desks in the description applies to the present lot.

W • £ 120,000-180,000
€ 139,000-209,000 US\$ 157,000-235,000





Fig. 1. The knee-hole dressing table supplied to Richard Benyon, Governor of Fort St. George (1734-1744), and now in the collection at Englefield House, Berkshire © V&A Picture Library



Fig. 2. The knee-hole writing/dressing table supplied to Robert Clive (1725-1774), known as 'Clive of India', and now in the collection at Powis Castle © National Trust Images/Erik Pelham



Fig. 3. The knee-hole desk supplied to Sir Thomas Rumbold, 1st Bt (1736-91), Governor of Madras from 1777-80 and on loan to the Fitzwilliam Museum since 2012 © The Fitzwilliam Museum, Cambridge.

This Anglo-Indian knee-hole desk belongs to an important group of related examples which were made in the town of Vizagapatam, a port on the northern stretch of the Coromandel Coast, famed for its ivory inlay on western forms of furniture. Although it is not known exactly how this technique was born, it is thought that textile designs produced locally for export and examples of European marquetry on writing slopes, rifles and gun boxes may have been influences. Vizagapatam was a bustling harbour, situated between Calcutta and Madras which was frequented by craftsmen travelling between Madras, Bengal and the East Indies. The region to which Vizagapatam belonged was rich in fine timbers including rosewood, teak and other raw materials such as ivory were readily available from nearby countries such as Pegu in modern day Myanmar. The coastal region of the Northern Circars had an established ship-building industry and it is conceivable that the European carpenters employed provided local craftsmen with cabinet-making expertise. The art of inlay work of this region is recorded in the mid-eighteenth century, when Major John Cornaille noted in 1756 that Vizagapatam was known for the quality of its chintz, which 'is esteemed the best in India for the brightness of its colours' and that 'the place is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection'¹.

Many of the comparable desks discussed below were commissioned by contemporaries of Henry Vansittart (1732-1770) and his brother George Vansittart (1745-1825), all of whom were senior figures in East India Company. The earliest of these is apparently that which was acquired by Richard Benyon, Governor of Fort St. George, Madras, from 1734-44 and is now at Englefield House, Berkshire² (fig. 1). The Benyon example features a combination of rosewood with wide ebony borders, the dense ivory inlay of trailing small flowers confined to the borders, a characteristic identified by Amin Jaffer as indicating a date on manufacture in the first quarter of the 18th century³.

Another knee-hole desk which was acquired by Robert Clive (d.1774) is now at Powis Castle, Powys (fig. 2). Clive served a number of terms in India, first travelling to Madras in 1744 as a writer or clerk in the East India Company though distinguishing himself in military actions, and then serving in Bombay (1755-60) and Bengal (1765-67). Clive initially championed Henry Vansittart to become Governor of Bengal before their spectacular falling out⁴. The Clive desk, with a closely matching though not integral toilet-glass, must have been acquired in his first or second term of service since it is recorded that the feet were replaced by the London cabinet-maker George Bradshaw in

1761. It is worth noting at this stage that the present desk retains its original engraved-ivory veneered bracket feet, a rare feature from this group and apparently found on only one other recorded example in the The Fitzwilliam Museum, Cambridge (see fig. 3 and below). In common with the Clive desk and other examples from this slightly later group, the present lot is made of only one primary timber, the ebony borders no longer employed, and the marquetry is more painterly, featuring large leaves and oversized tulip-like flowers tied with ribbons at the corners, in addition to the dense small flowers of the Benyon table. While the superb Clive table features a curved arched knee-hole, others, like the present lot, have a rectangular knee-hole with a sliding compartment of pigeon-holes and drawers indicating a dual purpose.

Another made in rosewood and with virtually identical marquetry was exhibited by Lennox Money Antiques, London, at the Grosvenor House Antique Dealers Fair, 1977. This was given by Warren Hastings⁵ - close friend and confidant of Henry Vansittart and a senior representative of the East India Company at Fort St. George (1768-72) and Governor of Bengal (1772-85) - to his goddaughter on her marriage to George Elwes of Marcham Park, Berks, 1789⁶.



Lot 150 showing a detail of the top and the central well section pulled forward

Other closely related writing/dressing-tables include one sold Sotheby's, New York, *Property from the Collection of Lily and Edmond J. Safra*, 3 November 2005, lot 144 (\$828,000 with premium). Executed in padouk rather than rosewood, it features almost identical marquetry with large flowers and tied ribbons to the corners⁷. A further example, from the collection of the Marquesses of Townshend at Lansdowne House, London, and latterly Raynham Hall, Norfolk, sold Christie's London, *The Exceptional Sale*, 7 July 2011, lot 15 (£289,250 with premium). Another sold Sotheby's, London, *The Property of Mr. and Mrs. Henry Cotton*, 14 November 1975, lot 68.

For a near identical version almost certainly for the same workshop, with the same handles and ivory veneered bracket feet, see that in the collection of the Fitzwilliam

Museum, Cambridge, and which at one time was owned by Sir Thomas Rumbold (1736-1791), Governor of Madras (M.3-2016) (fig. 3). A member of the Bengal Council between 1766- 1769, Sir Thomas would have undoubtedly known Henry Vansittart during his tenure as Governor making it conceivable the two desks were commissioned at the same time.

¹ Jaffer, A., *Furniture from British India and Ceylon*, Singapore, 2001, p.172

² Henry Vansittart (1732–1770) married Amelia Morse, the daughter of Richard Benyon's successor Nicholas Moorose who was Governor of Madras from 1744 to 1746. Like the Vansittart's, Benyon's family seat was in Berkshire.

³ *Ibid.*, p. 182.

⁴ Both Henry and George Vansittart were at one time close allies of Clive. George accompanied Clive on his diplomatic mission to Oudh, during which the East India Company secured the 'diwani' or charter from Emperor Shah Alam empowering the Company to administer Bengal. Henry Vansittart's relationship with Clive was more fractious. At first, they were great supporters of each other, however, on

Henry's return from India in 1765, Clive attempted to make him a scapegoat for the Company's failings and quickly turned from friend to foe. For further information on the Vansittart brother's time in India, see Williams, C., *The Nabobs of Berkshire*, 2010, pp. 362-377.

⁵ In contrast to his relationship with Clive, Henry Vansittart's friendship with Hastings was an enduring one and the two were close professional allies. In 1762, in an attempt to rectify the abuse of the 'dansak' - a concession which allowed Company goods to move between the Moghul provinces without having to pay customs duties - Vansittart and Hastings negotiated an agreement with Mir Kasim, the then Nawab of Bengal, in 1762. The Bengal Council refused to ratify the agreement and in a fiery meeting Hastings was punched by his bitter enemy Stanlake Baston (see Williams, C., *op. cit.*, pp. 362-377).

⁶ Interestingly, having seen the Hastings desk at the Grosvenor House Antique Dealers Fair in 1977, Sir John Smith writes to Lennox Money regarding his 'almost identical piece, made for the family', and goes on to note 'I did not realise that the drawers in the kneehole draw forward, but now that I have tried it I find they do just like yours. The only considerable difference is that our piece has a solid ivory plinth instead of wooden legs'.

⁷ The Safra desk is illustrated in Syngé, L., *Mallet's Great English Furniture*, 1991, p. 184, fig. 210.



151

**SIR JOSHUA REYNOLDS
P.R.A.**

Plympton, Devon 1723-1792 London

Portrait of Henry Vansittart (1732-1770), Governor of Bengal

half-length, wearing blue, in a feigned oval

oil on canvas
76.2cm. by 63cm.; 30in. by 25in.

PROVENANCE

By family descent from the sitter to Robert Arnold Vansittart (1851-1928), Foots Cray Place, Kent; thence by descent to his son, Robert Gilbert, 1st Baron Vansittart (1881-1957), Denham Place; anonymous sale ('The Property of a Deceased Estate'), London, Christie's, 22 November 1985, lot 122, where acquired; thence by descent

LITERATURE

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds PRA*, London 1899, vol. III, p. 1000; Sir W. Armstrong, *Sir Joshua Reynolds*, London 1900, p. 234; D. Mannings, *Sir Joshua Reynolds. A complete catalogue of his paintings*, New Haven and London 2000, text vol., p. 453, cat. no. 1789, reproduced plates vol., fig. 85.

ENGRAVED

S.W. Reynolds, 1822.

£ 60,000-80,000
€ 69,500-93,000 US\$ 78,500-105,000

It is not surprising that Henry Vansittart's distinguished career in India began at an early age. His grandfather Peter van Sittart had been a director of the East India Company, and his father Arthur was a prominent and successful trader with close involvement with the company. It was in 1745, when aged only thirteen, that Henry was sent out to Fort St David, Madras, as writer to the East India Company. Very soon he saw action and was involved in the defense of the fort against an attack by French forces. Whilst there he also met his near contemporary Robert Clive, with whom he was to have a close if uneasy relationship. He prospered in India, returning to England in 1751 with a considerable fortune.

Vansittart's stay in England was brief, and during the two years before his return to India he appears to have lost much of his money. He is said to have joined Sir Francis Dashwood's notorious Monks of Medmenham, a club whose members indulged in orgies and wild parties. Vansittart is said to have brought back a baboon from India which he dressed up as a chaplain and introduced to the club.

He returned to Madras in 1753 and the next year married Emilia, daughter of Nicholas Morse, Governor of Madras. Vansittart's great skills as negotiator led to his rapid advancement, and by 1757 he had become a senior merchant and a member of the council which advised the governor. War had broken out with the French and Vansittart was appointed acting governor. At Clive's insistence, Vansittart was appointed Governor of Bengal where his skills as negotiator were needed to deal with Mir Jafar, nawab of Bengal, and Mir Kasim his son-in-law.

Vansittart was instrumental in the installation of Mir Kasim as the new nawab, a move which greatly benefitted the East India Company. However, disagreements about the misuse of trade permits and the imposition of duties led ultimately to the outbreak of war in 1753. Mir Kasim was defeated in the important battle of Buxar in October 1764 which consolidated the company's control of large areas of Bengal. Despite this success Vansittart was worn out by the continual intrigues in Calcutta and by his failure to avoid the war, and returned to England.

Vansittart returned a rich man and purchased Foxley Manor, an estate at Bray near Windsor. In 1768 he became MP for Reading. An unexpected financial crisis wiped out much of his fortune and in September 1769 he set off back to India as one of the company's three commissioners. The hope was that he could recoup his fortune back in India but his boat Aurora was lost at sea.

Vansittart was painted twice by Reynolds in 1753 during his first period back from India. Both portraits belonged to descendants, the first is now in the Fitzwilliam Museum. On his final return to England he was again painted by Reynolds with sittings in 1767 and 1768. Both portraits, one of him in uniform and one in civilian dress are in private collections. The artist's pocket books for 1753 do not survive and Professor Mannings has suggested that the two earlier portraits might have been paid for on the sitter's final return from India in 1767.

The present portrait was engraved in 1822 by S.W. Reynolds.



Henry Vansittart 1732 - 1770
Governor of Bengal 1760-64, Member of Directors 1764-70
Sir Joshua Reynolds 1769



152 part

152

TWO MUGHAL BROCADE JAMA, NORTH INDIA, PROBABLY 18TH CENTURY

the first in gilt metal thread brocade with an overall design of Persian style rose bushes, original red and gold striped lining with sky blue silk binding, *small tear on right shoulder and repaired split in right hand rear panel of skirt, brocade otherwise in very good condition*; the second in ivory silk satin with an overall pattern of small brocade 'tiger stripes' in gilt metal thread and crimson silk, original red and gold striped lining and red silk binding, *small hole in lining, brocade generally in very good condition*; **together with** a red herringbone twill silk sash with gilt metal thread brocaded ends (3)

PROVENANCE

Possibly Henry Vansittart (1732–1770) when Governor of Bengal from 1759 to 1764 or his brother; George Vansittart (1745–1825) when in Bengal from 1761 to 1776;

thence by descent

The *jama* was part of the typical Mughal court costume for men and refers to a full-skirted coat with a crossover bodice tied under the arm with fabric cords. The Emperor Akbar is reputed to have introduced the convention of Muslims tying their coats under their right arm and Hindus tying theirs under the left. The style and design of *jama* evolved with time, but despite small changes in its cut or length, it remained one of the most iconic pieces of clothing of the Mughal period (for additional information on the *jamās* of Mughal India and their evolution please refer to the article published by Toolika Gupta on the website: <https://www.sahapedia.org/the-jamas-of-mughal-india>). These two metal thread brocade tunics are a rare survival of the Mughal silk atelier of the eighteenth century; each of them is decorated with gilt metal thread interwoven with coloured silk. The Persian style rose bushes on the first *jama* are a decorative motif widely found in Mughal textiles, from carpets to shawls and velvets (similar brocade with this pattern are now in the Victoria and Albert Museum, London, inv.no.IS.788-1883 and inv.no.IS.9625&A and inv.no.IS.132-1883). More unusual is the pattern on the second *jama*, where the ivory silk satin is decorated with small brocade 'tiger stripes', a motif originally from China, which travelled throughout all Asia and was largely used especially by the Ottoman.

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,950-6,600

illustrated opposite

153

AN ANGLO-INDIAN IVORY AND ROSEWOOD LIDDED BOX, VIZAGAPATAM, LATE 18TH CENTURY

with typical inlay

6.5cm. high, 24cm. wide, 16cm. deep; 2½in., 9½in., 6¼in.

PROVENANCE

Possibly Henry Vansittart (1732–1770) when Governor of Bengal from 1759 to 1764 or his brother; George Vansittart (1745–1825) when in Bengal from 1761 to 1776;

thence by descent

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly 'Miss Mary's Room / inlaid ivory box'; *Inventory of the Property of Guy O. Smith at Shottesbrooke Park*, 1928, vol. I, possibly 'Drawing Room / inlaid ivory box'

W • £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600



153



152





154 not to scale



Verso

154
A GEM-SET PENDANT,
INDIA, 19TH CENTURY

the pendant designed as a central flower set with foil-backed gemstones, the reverse with repousse gilt decoration, purple string for attaching, in leather box stamped *Dibdin & Co. Ltd., 189 Sloane Street, S.W.1.*
 the pendant: 4.2cm. by 3.2cm., 1⁵/₈in. by 1¹/₄in.

PROVENANCE

Possibly Patrick Carnegy (1825-1886); thence by descent to Lady Smith

The small hook on the lower side of the pendant indicates that probably there was a gem-bead hanging there. The design

and technique, a stylised flower with semi-precious stones worked in kundan technique over a gold or gilt base, goes back to the seventeenth century and was popular both in Mughal North India as well as in the Deccan. Similar pendants, slightly earlier in date, are now in the Al-Sabah Collection, Kuwait National Museum (see M. Keene and S. Kaoukji, *Treasury of the World, Jewelled Arts of India in the Age of the Mughals*, London, 2001, pp.26-27).

£ 3,500-4,000
 € 4,100-4,650 US\$ 4,600-5,300



155 not to scale

155
A GEM-SET AND
ENAMELLED PENDANT,
INDIA, 19TH CENTURY

designed with a central stylised flowerhead encircled by further floral details, set with foil-backed colourful gemstones, the reverse polychrome enamelled, with fine later link chain, in fitted box stamped *Carrington & Co. By Appointment. 130 Regent Street. W.*
 the pendant: 5.5cm. by 5cm., 2¹/₈in. by 2in.

PROVENANCE

Possibly Patrick Carnegy (1825-1886); thence by descent to Lady Smith

£ 2,000-3,000
 € 2,350-3,500 US\$ 2,650-3,950



Verso



156

A PAIR OF GEM-SET AND ENAMELLED BRACELETS (KARA), NORTH INDIA, RAJASTHAN, MID-19TH CENTURY

the hinged clasps rendered in the form of two confronting makaras, set with clear jewels on a green enamel ground, the interiors with polychrome enamel floral vines and birds, in fitted later case stamped *Carrington & Co, By Appointment, 130 Regent Street, W.* each: 7.5cm. diameter, 3in.

PROVENANCE

Previously in the collection of Maharajah Man Singh; Gifted by him in 1878 to Patrick Carnegy (1825-1886) for his wife Isabella Butter then to her granddaughter; Dame Beryl Oliver (1882-1972); whose gift these were to her niece Lady Smith

As based on accompanying card: Dame Beryl Oliver, 20 South Eaton Place, S.W. "Christian with love and best wishes from O. [...] Pair of Indian enamel bracelets presented to Patrick Carnegy C.I.E. by the Maharajah Man Singh in 1878. [...]"

Patrick Carnegy (1825-1886) was born in India to Major General Alexander and Isabella Carnegy. Despite being brought up in Scotland by his uncle, Patrick was eager to follow in his father's footsteps and seek fortune and adventure in India. However, he was not interested in a military career, unlike his father and brother, and in 1842 he arrived in India at the young age of sixteen determined to pursue a career in the Indian Civil Service.

Patrick had a keen understanding of peoples and cultures as well as a rare gift for languages, and he mastered several Indian dialects in the two years following his arrival. These traits were recognised and appreciated, and throughout his career he was appointed to positions of increasing importance and responsibility in the Indian civil administration. Whilst working as Deputy Magistrate in Allahabad, the young civil servant met Isabella Butter, the daughter of a local garrison surgeon. Patrick fell deeply in love with the reputedly beautiful and musically-gifted young lady, and they married in 1854. Their youngest daughter Isabella Eliza Butter Carnegy, born in 1864, was the grandmother of Christian Carnegy, later Lady Smith.

Through his position, Patrick frequently met and interacted with chieftains, officials and maharajas. During official receptions, gifts were often exchanged, and local leaders proudly displayed the work of local craftsmen. These presents were fondly retained by Patrick and passed down for generations, and the collection of Sir John and Lady Smith displays some fine pieces of Indian jewellery that would likely have been gifts to Patrick Carnegy during his lifetime of service in the Indian administration.

This pair of bracelets and the fine *thewa parure overleaf* (lot 157) were gifted to Patrick Carnegy by the Maharajah Man Singh, or Raja Maan Singh. The Raja was one of the principal *taluqdar* (landowners) of Faizabad, and he became and remained a close friend of Patrick throughout their life. Raja Maan Singh would later save the lives of Isabella and her children by urging them to leave Oudh ahead of the 1857 Mutiny.

£ 4,000-6,000
€ 4,650-7,000 US\$ 5,300-7,900

157

**A 'THEWA' PARURE,
PRATAPGARH,
RAJASTHAN, INDIA,
19TH CENTURY**

comprising a necklace, a pair of earrings, a bracelet and a brooch, each piece worked with intricately designed and incised gold sheets depicting hunting scenes fused on green coloured glass

(5)

necklace: 42cm. long, 16½in.

bracelet: 16.5cm. long, 6½in.

each earring: 6cm. long, 2¾in.

brooch: 4.5cm. diameter, 1¾in.

PROVENANCE

Previously in the collection of Maharajah Man Singh;

Gifted by him in 1878 to Patrick Carnegy (1825-1886) for his wife Isabella Butter then to her granddaughter;

Dame Beryl Oliver (1882-1972);

whose gift these were to her niece Lady Smith

Pratapgarh was a small Rajputana principality established by Raja Pratab Bhadur Singh in the seventeenth century. It is in this kingdom, which passed under British control in 1818, that the *thewa* technique developed in the second half of the eighteenth century. It remains the main distinctive feature of its jewellery production until today. The green glass surface of *thewa* pieces are decorated with gold tracery sheets representing usually mythical, religious or secular hunting scenes. The production of Pratapgarh jewellery flourished particularly in Victorian times, when they were exported to Europe as souvenirs, notably Britain. Parures like this one are rare as usually these are split over time or suffer condition issues due to the delicate nature of the material. This set is an example of the British taste for this peculiar technique. A similar *thewa* necklace is in the Victoria and Albert Museum, London, inv. no. 03083(IS).

£ 12,000-18,000

€ 13,900-20,900 US\$ 15,700-23,500



Detail

158 No Lot



“The Cook Bowl”

159

AN IZNIK POLYCHROME POTTERY DISH, OTTOMAN TURKEY, CIRCA 1560-65

of shallow rounded form with sloping bracketed rim, decorated in underglazed blue, light green and orange outlined in black, with sprays of tulips and carnations emanating from a leafy tuft, the reverse with alternating flowerheads and tulips, old collection label '231'
31.5cm. diameter, 12½in.

PROVENANCE

According to family tradition this bowl was acquired by Thomas Cook (1808-1892) the originator of package holidays, who founded the travel agency Thomas Cook & Son; thence by descent to Frances Beatrice Steward, neé Cook (1897-1991); who left it to her second cousin; Sir John Smith

The orange, rather than red colour on this dish indicates that it dates from the earliest years of the use of red at Iznik, a development which is thought to have occurred during the last years of the reign of Suleyman the Magnificent (r.1520-66). At its inception, the red was applied in a thinner manner and hence took on a more orange-red appearance after firing. The foliated rim of this dish features alternating bunches of flowers and paired tulips; two decorative characteristics associated with dishes of the 1560s (see Atasoy and Raby 1989, p.230). A similar dish is now in the Freer Gallery, Washington, inv. no.69.26 (published in *ibid.*, p.229).

£ 15,000-25,000

€ 17,400-29,000 US\$ 19,600-32,600



160

**A GROUP OF MIXED LACE
ITEMS, VARIOUS DATES**

pieces are in shades of beiges and whites, with some in black, in various techniques: including guipier lace, embroidery, knotted lace, chemical lace and *broderie anglaise*; comprising of some items for accessorising clothing: collars, cuffs, sleeves, modesty chemises, together with various lengths and widths of lace, pillowslips and some handkerchiefs, **together with** two light caramel coloured lace curtains (approximately 328 by 122cm), some of the pieces fitting in an accompanying box covered in striped and floral material (qty approximately 88)
various sizes

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, probably 'Store Cupboard / 1 box pieces of lace'

£ 300-500

€ 350-600 US\$ 400-700

161

**A GROUP OF DAMASK
AND COTTON DOMESTIC
LINEN, 19TH CENTURY
AND LATER**

comprising of table cloths, napkins, hand towels, pillowslips, domestic linens, with different designs and of various sizes, some incorporating embroidered initials, numbers and dates, in white, red or blue, including G.O.S, R.O.S and O.A.S
(qty 253)

For full description of contents, see Sothebys.com
various sizes

W £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600

part illustrated opposite

162

**A GROUP OF DAMASK
AND COTTON DOMESTIC
LINEN, 19TH AND 20TH
CENTURY**

comprising of table cloths, napkins, hand towels, domestic linens, with different designs and of various sizes, some incorporating embroidered initials, numbers and dates, in white, red or blue **together with** Mrs GUY SMITH'S LINEN BOOK, with gold lettering on tooled leather cover and marbled paper lining, listing linen cupboard contents, late 19th/early 20th century
(qty 259)

For full description of contents, see Sothebys.com
various sizes

W £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600

part illustrated opposite



160



163

163
CHRISTIAN DIOR
CHARCOAL WOOL DAY
SUIT COMPOSED OF
DRESS AND JACKET,
CIRCA 1960

with Dior London label and Harrods label

PROVENANCE

Acquired by Lady Smith

£ 800-1,200
€ 950-1,400 US\$ 1,050-1,600



164

164
CHRISTIAN DIOR
PEWTER SILK BELL-
SHAPED EVENING COAT,
CIRCA 1960

with Dior London label and Harrods label

PROVENANCE

Acquired by Lady Smith

£ 400-600
€ 500-700 US\$ 550-800

165

**SEED PEARL AND
DIAMOND SAUTOIR,
CIRCA 1910**

designed as a twisted rope of seed pearls, each end culminating in a tassel, with an associated spacer set with circular-cut diamonds, *length approximately 1320mm, fitted case stamped Mrs Newman*

PROVENANCE

A gift from Isabella Carnegy (1862-1954) to her granddaughter Lady Smith

£ 400-600

€ 500-700 US\$ 550-800



165 (not to scale)



166

166

**AQUAMARINE, SAPPHIRE
AND DIAMOND BROOCH,
CARTIER, 1950S**

modelled as a flower, the head set with oval aquamarines and sapphires, and the leaves set with cushion-shaped and rose diamonds, *signed Cartier, numbered*

£ 5,000-7,000

€ 5,800-8,200 US\$ 6,600-9,200





167

167
**GEM SET AND ENAMEL BROOCH,
LATE 19TH CENTURY**

of openwork foliate form, applied with polychrome enamel and set with circular-cut, oval and cabochon garnets and step-cut green paste, all in closed settings

£ 150-250
€ 200-300 US\$ 200-350

168
**EMERALD, RUBY AND DIAMOND
BROOCH, 1760S COMPOSITE**

designed as an openwork floral spray, set with rose diamonds of near colourless, yellow and brown tints, and mixed cut rubies and emeralds, all in closed settings, *later brooch fitting, fitted case*

PROVENANCE

A wedding gift from Helen Mary Smith (1870-1955) to Lady Smith

£ 2,500-3,500
€ 2,900-4,100 US\$ 3,300-4,600



168



169

**CATWALK EVENING GOWN OF
CHINÉ SILK, WITH DIPPING
HEMLINE, UNLABELLED,
ATTRIBUTED TO YVES SAINT
LAURENT FOR CHRISTIAN DIOR,
1960**

with canvas tag at the waist inscribed 'Maureen - Boheme - 11'

PROVENANCE

Acquired by Lady Smith

For comparison see the exhibition catalogue '*Christian Dior : Designer of Dreams*', V&A Publications, 2019, p.111. This illustrates a 1960 Yves Saint Laurent for Dior gown currently on exhibition at the Victoria & Albert Museum, London. Both that and the present gown are of a very similar cut. The exhibited gown was produced for the Dior boutique in Paris.

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,950-6,600





170

170
**CITRINE DEMI-PARURE,
1830S COMPOSITE**

comprising: a brooch set with pear-shaped and oval citrines within cannetille and repoussé work borders, the largest weighing approximately 8.56 carats; and a pair of earrings similarly set, the pear-shaped citrines weighing approximately 4.76 and 4.43 carats, *hook fittings, fitted case*

£ 1,200-1,800
€ 1,400-2,100 US\$ 1,600-2,350



171

171
**EMERALD AND DIAMOND
PENDANT, 1820S**

the cannetille cross-shaped pendant set with circular-, step-cut and pear-shaped emeralds and cushion-shaped diamonds, to a later chain, *length approximately 390mm, fitted case*

PROVENANCE

A gift from Sir John to Lady Smith in 1952

£ 4,000-6,000

€ 4,650-7,000 US\$ 5,300-7,900





172 (not to scale)

172
18 CARAT GOLD POCKET
WATCH, LONDON, 1901

the white enamel dial applied with Roman numerals, outer rail minute indicators, subsidiary seconds and blued steel hands, the keyless three quarter plate movement with lever escapement and split bi-metallic balance, no. 1765.

£ 300-500
 € 350-600 US\$ 400-700



173 part

173
PAIR OF CITRINE
CUFFLINKS

each terminal set with an oval citrine, case stamped *Garrard & Co*; **together with** a Victorian silver-mounted tortoiseshell Gentleman's stud box, Chester, 1894, Cornelius Saunders & Francis Shepherd (111mm. wide)

© £ 300-500
 € 350-600 US\$ 400-700



173 part

174
A COLLECTION OF
GENTLEMEN'S HATS
AND ASSOCIATED CASES,
EARLY 20TH CENTURY

comprising a rectangular fitted leather case containing a grey top hat and a black top hat, both by Locke & Co., the case and hats with initials U.E.C.C, **together with** a further cased grey top hat by Robert Heath Ltd. in a Victorian leather hat box by Scott & Co. with initials E.W.C, **and** a further top hat by Locke & Co., **and** two bowler hats, **together with** two shaped hat brushes, **including** two Victorian leather Gladstone bags, one with initials N.O.S, the other with G.O.S
 largest case: 32.5cm. high, 57cm. wide, 35cm. deep; 1ft 1in., 1ft 10½in., 1ft 2in.

W £ 800-1,200
 € 950-1,400 US\$ 1,050-1,600



174





175

175

AN EDWARDIAN UPHOLSTERED AND MAHOGANY ARMCHAIR, EARLY 20TH CENTURY, IN THE MANNER OF HOWARD & SONS

on square tapering legs and castors **together with** an upholstered footstool of the same period and also in the manner of Howard & Sons (2)
 stool: 26cm. high, 58cm. wide, 47cm. deep; 10½zin., 1ft. 11in., 1ft. 6½zin.

W £ 800-1,200
 € 950-1,400 US\$ 1,050-1,600

176

A VICTORIAN SILVER-PLATED CAMPAIGN OR CARRIAGE LAMP, LATE 19TH CENTURY

with hinged handles and bowed front opening to reveal an adjustable glass shade, the lid incorporating a hinged two-pronged hanging hook, the top with engraved Smith crest, the back with match striker, leather case of issue (2)
 closed: 12cm. high; 4¾in.

£ 100-150
 € 150-200 US\$ 150-200



176



177

177

A GEORGE III BOW-FRONT MAHOGANY BUTLER'S TRAY ON A GEORGE III STYLE MAHOGANY STAND, THE TRAY LATE 18TH CENTURY

with two carrying handles **together with** a George III mahogany wine tray, late 18th/early 19th century, with three pierced carrying handles and a shaped front for bottle necks **and** an Edwardian circular walnut, stained pine and oak folding table by Thornton & Herne, circa 1910 (4)
 tray and stand: 56.5cm. high, 69cm. wide, 52cm. deep; 1ft. 10½in., 2ft. 3¼in., 1ft. 8½zin.; and wine tray: 12cm. high, 67cm. wide, 30cm. deep; 4¾in., 26½zin., 11¾in.

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly one of the two 'Passage in Basement / Two Butler's Tray's'

W £ 1,200-1,800
 € 1,400-2,100 US\$ 1,600-2,350





178

178
**A SET OF SIX VICTORIAN
 CARVED MAHOGANY OPEN
 ARMCHAIRS BY HENRY SAMUEL,
 LATE 19TH CENTURY**

in the George III style and two sizes comprising two large and four small, four with close-nailed leather upholstery, each stamped 'H. SAMUEL 484 OXFORD ST LONDON'

PROVENANCE

Guy Oswald Smith (1861-1928) or Rose Marguerite Smith (1866-1942)

LITERATURE

Inventory of the Property of Guy O. Smith at 19 Hill Street, 1927, probably from the set of 12 'Dining Room / A set of twelve mahogany arm-chairs of Hepplewhite design with shield shaped backs, pierced and carved with oval medallion of flowers, ribbon ties and husk ornament, on carved square tapered legs, the seats covered with leather';

Inventory of the Property of Rose O. Smith at 25 Chesham Place, 1931, probably from the set of 12 'Dining Room / Set of 12 mahogany Hepplewhite pattern Arm chairs, shield shaped backs, elaborately carved panels of flowers, ribbons etc.'

In 1927 the set was valued at £200 and was one of the most expensive items at Hill Street.

W £ 1,200-1,800
€ 1,400-2,100 US\$ 1,600-2,350





179

179

OBJECTS FOR A DRINKS TRAY, 19TH CENTURY AND LATER

comprising a set of a dozen white-enamel and gilt-glass Martini or champagne coupes by Pirelli, Potters Bar decorated with irises; two pairs of cut-glass rummers each with hobnail decoration; a set of five cut-glass whiskey glasses and a single similar; six cut-glass decanters one silver mounted with marks for Birmingham, 1974; two glass claret jugs and stoppers in two sizes; two enamelled bottle tags; two silver-metal bottle tags and a pine printed Schweppes crate containing three glass soda siphons (qty) Pirelli glasses: 13.5cm. high; 5¼in.; largest decanter: 38cm. high; 15in. (incl. stopper); soda syphon: 30cm. high; 12in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly part of 'Store Cupboard / Glass / 9 heavy cut Georgian tumblers'

£ 500-700

€ 600-850 US\$ 700-950

180

VINTAGE TELEPHONES, SECOND QUARTER 20TH CENTURY

comprising a chrome and ivory-coloured bakelite model, the receiver with punch button stamped 'Press This While Speaking' and another upright example in black painted metal and bakelite, the mouthpiece branded 'GRC 1625/238' (2)
the first: 29cm. wide; 11½in. and the black example: 30.5cm. high; 1ft.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'Secretary's Room / House Telephone'

W £ 600-900

€ 700-1,050 US\$ 800-1,200



180

181

A COLLECTION OF CERAMIC LABELS FOR A WINE CELLAR, MOST WEDGWOOD FOR CHARLES FARROW, 19TH CENTURY

comprising five plain paddle shaped examples each with an unglazed section for annotation; three similar with 'Paris & Co.'; three without impressed makers mark and labelled as follows, Claret, Burgundy, Ale and Hock (two with losses) and forty-nine numbered examples, some unmarked and several chipped

plain examples: 11.5cm. by 15cm.; 4½in. by 6in. and numbered examples: 8cm. diameter; 3¼in.

£ 500-700

€ 600-850 US\$ 700-950



181





182

182

WILLIAM HENRY BISHOP

The 'Warrior' Leaving Port

signed and dated lower right: *W. H. Bishop / © '97*
oil on canvas

together with Frank Wood, *HMS Thunderer*, signed *l/r*, watercolour (visible sheet 20 by 37.5cm.); English School, *HMS Stork*, mount inscribed, 465 Tons / Zanzibar 1889 (visible sheet 13 by 21cm.); Symonds & Co., *HMS Majestic*, photographic print (visible sheet 20.5 by 21cm.); After H.J.R., *HMS Triumph Passing through the Smyth Channel*, photographic print, dated September 1888 (visible sheet 27.5 by 20cm.); English School, *Esquimalt, British Columbia*, watercolour, unsigned (visible sheet 9.5 by 28.5cm.); After Claude Rowbotham, *Victime de la Guerre*, coloured etching, signed *l/r* (visible sheet 17 by 24cm.); Anon, *Admiral of the Fleet John Rushworth Jellicoe, 1st Earl Jellicoe*, photograph, signed by the sitter and dated 1913 (visible sheet 28.5 by 17cm.); After Philip de Laszlo, *Prince Louis of Battenberg, Admiral and Commander Blue Fleet 1912*, the mount signed by the sitter, dated and captioned 'HMS Thunderer', photographic print (visible sheet 30 by 19.5cm.); J. Kent, *Key Positions of German Ships in Scapa Flow*, with printed key, signed *l/r*, photographic print (visible sheet 19.5 by 59.5cm.) (10)
60.5cm. by 94cm.; 23³/₄in. by 37in.

PROVENANCE

The works listed after the oil painting probably from the collection of Admiral of the Fleet Sir Henry Francis Oliver (1865–1965); to his wife Dame Beryl Oliver (1882–1972) to her niece; Lady Smith

HMS Warrior was the first British iron-hulled warship, launched in 1860. This steam-powered frigate is an excellent example of pioneering 19th century naval engineering, and as such greatly interested Sir John. She was restored in the 1980s after years of fundraising led by Sir John, the Manifold Trust and the Maritime Trust. HMS Warrior is now stationed in Portsmouth harbour, where she has served as a museum ship since 1987.

£ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350

183

A LARGE THOMAS COOKE & SONS 4-INCH BRASS REFRACTING TELESCOPE, CIRCA 1880

with rack focusing, sighting scope and adjustable strut, the 110cm. main tube engraved T. Cooke & Sons York, with fitted case of issue containing folding mahogany tripod base and accessories
telescope in horizontal position: 175cm. high; 5ft. 9in.

LITERATURE

Inventory of the Property of Oswald A. Smith at 73 Eaton Square, 1890, possibly 'Study / telescope'

W £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600



183

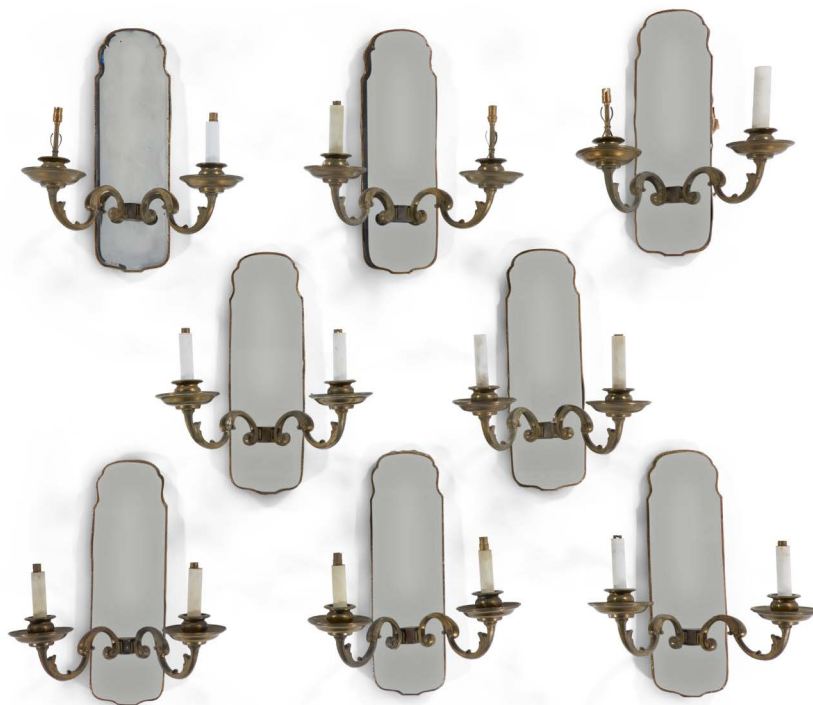
184

**A SET OF EIGHT QUEEN ANNE
REVIVAL MIRRORED AND BRASS
WALL LIGHTS, CIRCA 1920,
MANNER OF FARADAY & SON**

each with twin scroll arms and foliate stamped gilt-leaded borders around bevelled and aged mirror plates
51cm. high; 44.5cm. wide; 1ft. 8in., 1ft. 5½in.

Messrs Faraday & Son (fl.1823-1919) produced high quality lighting and at the start of the 20th century usually in revivalist styles, with the early 18th century often being a primary source. Their later work had an Edwardian practical or decorative twist, much of which was stamped with the company name. Some of their brass fittings share similar scrolled and knopped branches as the present lot. In 1919 they merged with the Osler, another great British lighting manufacturer, to become Osler and Faraday Ltd., operating from Wardour Street until 1925.

W £ 3,000-5,000
€ 3,500-5,800 US\$ 3,950-6,600



184

185

**A GROUP OF POLISHED STEEL,
HARDWOOD AND BRASS
FIRE-TOOLS ADAPTED FROM
BAYONETS, LATE 19TH CENTURY**

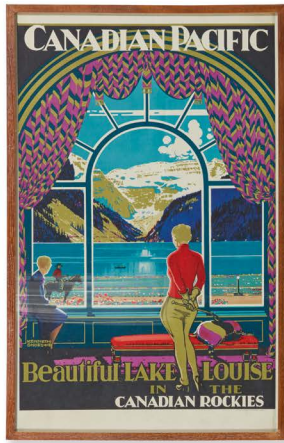
each with an adapted French Gras bayonet terminal, circa 1870-80, the group comprising of two composite sets of fire-tools and a further pair of tongs and two pokers (9)
largest 64.5cm. long; 2ft. 1 ½in.

£ 1,200-1,800
€ 1,400-2,100 US\$ 1,600-2,350



185





186

KENNETH SHOESMITH

1890-1939

'Canadian Pacific / Beautiful Lake Louise in the Canadian Rockies'

pub. S. C. Allen & Co., London & Belfast, 1930
lithograph in colours

framed, **together with** James Crockart, 'Canadian Pacific, Banff in the Canadian Rockies' lithograph in colours, printed by S.C.Allen & Company Ltd., London, W1., 1936 (sheet 100.5 by 60.5cm.), framed **and two further posters** for Canadian National Railways (101.5 by 63.5cm. and 57 by 88cm.) (4)

sheet size of the first: 101.5cm. by 62cm., 40in. by 24½in.

PROVENANCE

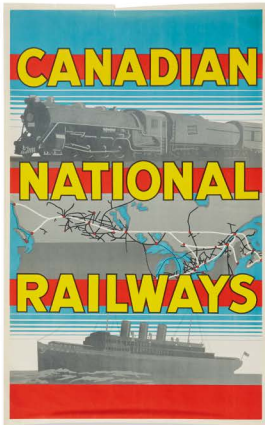
Christie's South Kensington, 24 April 1993, lot 24;
Sir John Smith

LITERATURE

M.H. Choko & D.L. Jones, *Canadian Pacific Posters 1883-1963*, 1988, Montreal, pl.44

£ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350



186

187

A GROUP OF LOCOMOTIVE-RELATED COLOURED ENGRAVINGS

comprising John Cooke Bourne, *The Maidenhead Bridge*, colour lithograph (visible sheet 29 by 40.5cm.); Francis Jukes, *The Aqueduct at Marple in Cheshire*, pub. 1803, aquatint (visible sheet 38 by 46.5cm.); Two plates from *Bury's Coloured Views on the Liverpool & Manchester*, pub. 1831, *Excavation of Clive Mount, 4 Miles from Liverpool*, aquatint (visible sheet 27.5 by 21cm.) and *View of the Railway across Chatmoss*, aquatint (visible sheet 23 by 25.5cm.); John Emslie, *Locomotive Engine*, engraving (visible sheet 58 by 87cm.); Campin & Co., *Thrashing Machine*, engraving (visible sheet 58 by 87cm.); G.B. Smith, *Crampton's Railway Locomotive*, engraving (visible sheet 15 by 23cm.)

(7 framed and glazed)

PROVENANCE

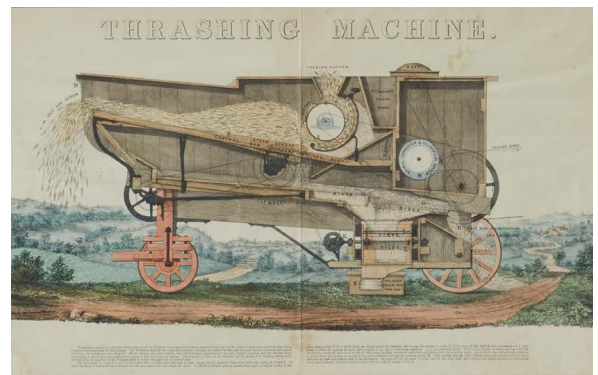
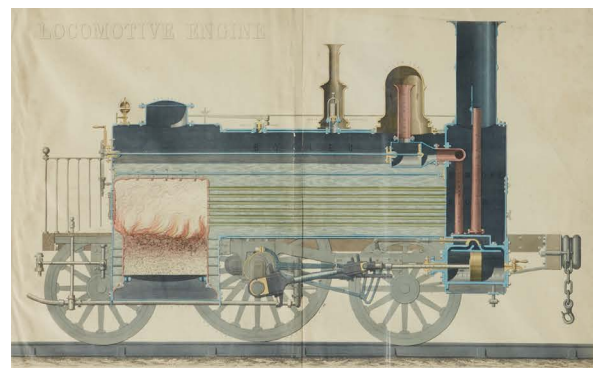
(i, iii and iv) The Parker Gallery, London,
22 April 1959
by whom sold to Sir John Smith

W £ 300-500

€ 350-600 US\$ 400-700



187



188

**A LARGE TURNED SYCAMORE
DAIRY BOWL, 18TH CENTURY**

with an old metal bracket repair and *later* tin liner
49cm. wide; 1ft. 7¼in.

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, possibly 'House maids Closet / Wooden Bowl'

£ 400-600

€ 500-700 US\$ 550-800



188

189

**A CHARLES II OAK BOARDED
REFECTORY TABLE, CIRCA 1680**

the five-plank top above one long lunette carved frieze, on
bobbin-turned legs and square stretchers
68cm. high, 223cm. wide, 86-88cm. deep; 2ft. 2¾in., 7ft.
3¾in., 2ft. 10in-2ft. 10¾in.

W £ 800-1,200

€ 950-1,400 US\$ 1,050-1,600



189





190

190

**A QUANTITY OF COSTUME,
FANCY DRESS, TEXTILES AND
A PAPER DECORATED TRUNK,
MAINLY 19TH AND 20TH
CENTURY**

including an ivory-coloured lace and mother-of-pearl fan with silver metal and 'jewelled' mount and monogram *MI* or *IM*, in associated satin box, labelled *J Duvelloy*, with unrelated stick; a faux-tortoiseshell comb set with pastes and a pair of tortoiseshell horseshoe-shaped hair combs with silver-metal mounts set with pastes; a white ostrich feather fan with mother-of-pearl mounts decorated in silver and gilt metal, in a box probably associated labelled *J Duvelloy*, also containing: two related sticks; a good lace cap, possibly 18th century; a muslin cap; a pair of black knitted lace mittens; a good ivory-coloured single knitted mitten with flower trails; another single mitten; a paste tiara; black beaded evening bag; a length of ribbon; a Victorian mourning bodice, with jet beading and lace decoration; a checked silk blouse; a Turkish lady's robe (*entari*), 19th century, fur trimming to neckline possibly later; a Turkish towel embroidered with flower sprays and another plain towel; an Ottoman embroidered neckline insert; four regional Ottoman boleros; various clothing mainly 1920s and 30s including an evening jacket in floral lame brocade with fur collar, labelled; *Harvey Nichols Knightsbridge*; a bolero in brocaded black silk with large flower motif; black and silver lame evening cape; blue and gilt metal brocade pleated blouse; two evening dresses in black and blue velvet; six stoles, variously in black, blue, embroidered gauze, beaded tulle, ivory wool and satin; three belts, two modern, one of woven gilt metal thread; a child's kilt, Wm. Anderson and Sons, Glasgow; fancy dress including: an azure blue cotton smock with hood; two red cotton velveteen waistcoats; an adapted Chinese silk skirt; a child's magenta satin jacket and britches; a green cotton sateen jacket with silver metal braiding; a good hand stitched blue silk ottoman jacket with pink silk and metal thread braid decoration, and a pair of matching britches; a decorated lacquered box enclosing nine pairs of kid gloves, variously taupe suede and ivory-coloured smooth and glace leather, some marked size 6 or 6 ¼, mainly French **together with** a Chinese paper decorated trunk, circa 1920 (74)

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, probably part of 'Store Room / 2 boxes of feathers and net lace / 2 boxes of theatrical properties'

• W £ 500-700
€ 600-850 US\$ 700-950

191

**A SET OF TWELVE VICTORIAN
POLYCHROME DECORATED
POTTERY CARPET BOWLS AND
AN IVORY JACK, SCOTTISH, 19TH
CENTURY**

each with typical 'plaid' decoration, one plain example and an ivory 'jack' (13)
approx. 7cm.; 2¾in.

PROVENANCE

Probably Lady Smith

• £ 300-500
€ 350-600 US\$ 400-700



191

192

THE SMITH FAMILY "BABY HOUSE": A PAINTED PINE DOLL'S HOUSE IN THE FORM OF A REGENCY TOWNHOUSE, LATE 19TH CENTURY

painted and glazed, with two hinged doors to the front opening to reveal four papered interior rooms **together with** furniture and fittings from the late 19th century onwards in a variety of mediums including wood, ceramic, pressed metal, glass and textile with two dolls, *redcoration* (qty) 74cm. high, 90cm. wide, 43cm. deep; 2ft. 5¼in., 2ft. 11½in., 1ft. 5in.

PROVENANCE

Probably Nancy Oswald Smith (1895-1962)

LITERATURE

Inventory of the Property of Guy O. Smith at Shottesbrooke Park, 1928, vol. I, probably 'Store Room / 3ft. 0-in. Dolls' House and furniture'

For comparison see Vivien Green, *English Dolls' Houses of the Eighteenth and Nineteenth Century*, London, 1979, p.204-206. Green illustrates *The Henderson Doll's House* a 19th century doll's house which shares similar features to the present lot. It too has a similarly painted brick arrangement to the upper section and a balcony on the piano nobile whilst taking the form of a townhouse.

W £ 600-900

€ 700-1,050 US\$ 800-1,200



192



192 interior



193

193

A GEORGE V PAINTED AND CARVED WOOD ROCKING HORSE, CIRCA 1925, ATTRIBUTED TO LINES BROS LTD.

with glass eyes, horsehair and leather bridlery on a pine and turned pine support
114cm. high, 132.5cm. wide; 3ft. 9in., 4ft. 4¼in.

For comparison see a rocking Horse from circa 1925 illustrated by Patricia Mullens in *The Rocking Horse, A History of Moving Toy Horses*, London, 1992, London, p.103. This illustrated example, by the Lines Bros Ltd., was marketed at the time as 'extra carved' and like the present lot is a dappled grey with identically turned pine supporting uprights. Lines Bros was established in 1919 by three brothers Will, Arthur and Walter who manufactured toys in Ormside Street on the Old Kent Road from 1919. The success of their company grew as smart retailers such as Harrods, and further afield, Harvey Greenacre & Co. Ltd. of Durban, South Africa, amongst others, ordered stock from them.

W £ 600-900

€ 700-1,050 US\$ 800-1,200





194

195
TWO WEDGWOOD
COMMEMORATIVE CORONATION
MUGS, DESIGNED BY ERIC
RAVILIOUS, 1937

one with a blue ground the other creamware and transfer printed ETRURIA both with other factory marks, each impressed WEDGWOOD / MADE IN ENGLAND
 10cm. high; 4in.

£ 400-600
 € 500-700 US\$ 550-800



196

194
CEREMONIAL OF THE CORONATION
OF HIS MOST SACRED MAJESTY
KING GEORGE THE FOURTH

Sir L. Cole, Sir G. Cockburn, Judge Abbot, Lord Bexley, the Hon. J. Beckett and the Dean of Windsor

Engraved from originals by Charles Wild and by James & Francis Stephanoff, later republished by Henry Bohn in Sir George Naylor's 'Coronation of His Most Sacred Majesty King George the Fourth', published posthumously in 1837, with gilt letterpress, etching with hand-colouring, mounted

Arthur Vansittart (1807-1859), rode in William IV's Coronation procession.

PROVENANCE

J. Rochelle Thomas (letter laid down on verso to Mrs R. Sofia Oswald Smith, daughter of Arthur Vansittart, gifting the engraving to her)

£ 1,000-1,500
 € 1,200-1,750 US\$ 1,350-2,000



195

196
THREE LIMED OAK VELVET
COVERED CORONATION STOOLS,
1937 AND 1953

two branded for 'GR VI CORONATION' with cast-iron handles, the third branded 'ER CORONATION' and another mahogany and needlework coronation stool branded 'CORONATION G.R. V', the seat worked in wool with the Royal cypher between 'June 22' and '1911' together with the printed Ceremonial programme from the Coronation of Queen Victoria, pub. 1838; A 1911 Coronation pamphlet on *Their Majesties Crowns*; The Order of Service for the wedding of the Duke of York to Elizabeth Bowes-Lyon, 1923; an invitation to the wedding of the Duke of York and Elizabeth Bowes-Lyon, 1923 and accompanying tickets to Mr & Mrs Guy Smith their names in manuscript; the printed Ceremonial programme from the funeral of George V, pub. 1936; The Coronation of George VI & Queen Elizabeth, an invitation to The Admiral of The Fleet Sir Henry and Dame Beryl Oliver, their names in manuscript; The Order of Service for the wedding of Princess Elizabeth to Philip Mountbatten, 1947 [The Coronation of Elizabeth II] *The Ceremonial Programme* and *The Form and Order*, both dated June 1953 the three stools: 49cm. high, 46cm. wide, 32cm. deep; 1ft. 7¼in., 1ft 4in., 1ft. ½zin.

W £ 500-700
 € 600-850 US\$ 700-950

197

**AN UNUSUAL ASH AND
HAMMERED IRON SPADE, LATE
19TH CENTURY**

with a pointed triangular shovel
97cm. long; 3ft. 2¼in.

W £ 300-500

€ 350-600 US\$ 400-700

END OF SALE



197



To be offered as Lot 1 of the Impressionist & Modern Art Evening Sale, London, 19 June 2019

PROPERTY FROM THE ESTATE OF THE LATE LADY SMITH

HENRI MATISSE

(1869 - 1954)

Nu au bord de la mer

signed *Henri Matisse* (lower right)

oil and pencil on canvas

46 by 28.6cm.; 18 $\frac{1}{8}$ by 11 $\frac{1}{4}$ in.

Painted in Cavalière in the summer 1909.

⊕ £ 600,000-800,000

€ 685,000-915,000 US\$ 765,000-1,020,000

PROVENANCE

Alvin Langdon Coburn, USA & UK (acquired directly from the artist in 1913)

Eardley Knollys, London

Acquired from the above by the late owner by 1956

EXHIBITED

London, Grafton Galleries, *Second Post-Impressionist Exhibition*, 1912, no. 24

London, Grafton Galleries, *Second Post-Impressionist Exhibition (re-arrangement)*, 1913, no. 50

LITERATURE

Alvin Langdon Coburn, *More Men of Mark*, New York, 1922, mentioned p. 92

Pierre Schneider, *Matisse*, London, 1984, illustrated in colour p. 101

Anna Gruetzner Robins, *Modern Art in Britain 1910-1914*, London, 1997, no. 24, listed p. 191

Pierre Schneider, *Matisse*, London, 2002, illustrated in colour p. 101

Walter Guadagnini, *Matisse*, Edison, 2004, illustrated in colour p. 113

'The series of paintings Matisse executed from 1909 to 1913 constitute his most famous period, during which he brought to fruition the numerous influences of his apprenticeship years and forged an autonomous pictorial language, creating many masterpieces and addressing a number of fundamental artistic issues. [...] All the works Matisse executed in this period confirm the supremacy of colour.'

Walter Guadagnini, *Matisse*, Edison, 2004, pp. 110-111



NU AU BORD DE LA MER

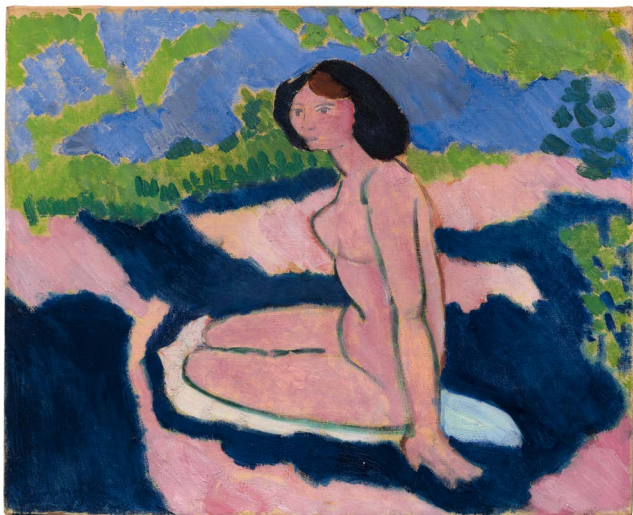


Fig. 1

'You see, I wasn't just trying to paint a woman. I wanted to paint my overall impression of the south.'

Henri Matisse, 1909

The year 1909, when Matisse painted *Nu au bord de la mer*, marked an important moment in the artist's career; he signed the first contract with the dealer Bernheim-Jeune and received a commission from the Russian industrialist and art collector Sergei Shchukin - who would become his major patron - to decorate his Moscow palace. Although during this period Matisse created a number of monumental masterpieces including *La danse* (1909; fig. 3), *La musique* (1910) and *L'atelier rouge* (1911), he also worked on smaller scale oils, such as the present work and *Nu rose* (fig. 1), both depicting the same model in a lush outdoor setting.

Nu au bord de la mer was painted at Cavalière on the Côte d'Azur, where Matisse and his family spent most of the summer of 1909. Writing about the summer events, Matisse's biographer Hilary Spurling recounts: 'By mid-June Matisse was back in the Midi, settling into the Villa Adam at Cavalière with his wife and their three children. This time he brought a real nymph with him. Her name was Loulou Brouty. She was a Parisian model with dark hair, neat catlike features, a compact dancer's body and skin so tanned and glowing that, after her summer at Cavalière, Matisse's pupils nicknamed her "the Italian sunset." [...] She posed for him standing, sitting or leaning on her hand under the pine trees on the foreshore. His brush swooped and darted round her body with

apparently effortless confidence, trapping sunshine and shadow on small luminous canvases organised in pools and patches of unlikely colour. Matisse liberated painting at Cavalière in precisely the way he had described, before he left Paris, to the journalist from *Les Nouvelles*. These nude studies were crucial to "the long process of reflection and amalgamation" he had set himself in the spring when he went into training for the final version of *Dance*' (H. Spurling, *Matisse the Master*, London, 2005, pp. 27 & 29).

While after 1906 many of the leading Fauve artists abandoned the 'wild' use of colour and embraced the influence of Cézanne, Matisse retained a bright palette as a cornerstone of his art and continued to paint figures in a landscape (fig. 2), thematically linked to his Fauve masterpieces *Luxe, calme et volupté* and *Le bonheur de vivre*. Walter Guadagnini wrote about the artist's works from this period: 'The series of paintings Matisse executed from 1909 to 1913 constitute his most famous period, during which he brought to fruition the numerous influences of his apprenticeship years and forged an autonomous pictorial language, creating many masterpieces and addressing a number of fundamental artistic issues. [...] All the works Matisse executed in this period confirm the supremacy of colour' (W. Guadagnini, *op. cit.*, pp. 110-111).

Fig. 1. Henri Matisse, *Nu rose, summer 1909*, oil on canvas, Musée de Peinture et de Sculpture, Grenoble

Nu au bord de la mer was lent by Matisse for the two versions of the *Second Post-Impressionist Exhibition* held at the Grafton Galleries in London, first between October and December 1912, and in a slightly expanded version in January 1913. In the exhibition catalogue this work was indicated as 'not for sale', as evidently the artist intended to keep it in his personal collection. Once the painting was back in Matisse's studio in 1913, it caught the eye of the American-born photographer Alvin Langdon Coburn (1882-1966), while he was on an assignment photographing Matisse and his wife at their home and studio at Issy-les-Moulineaux on the outskirts of Paris. *Nu au bord de la mer* was so admired by Coburn, that Matisse agreed to sell it to him.

In his book *More Men of Mark*, Coburn recounted: 'I first saw the work of Henri Matisse in the second Post-Impressionist exhibition organized by Roger Fry and Clive Bell in London in 1913. [...] In the Post-Impressionist exhibition was a small picture in primary colours by Matisse of a bather on the seashore with her straw hat hung on a tree, which particularly attracted me [...]. When I went to Matisse's Paris studio in May 1913, there was the little sketch which I had admired in the London show to greet me. I persuaded the artist to let me buy it, and for many years I rejoiced in its clear, bright, luminous colours' (A. L. Coburn, *op. cit.*, p. 92).

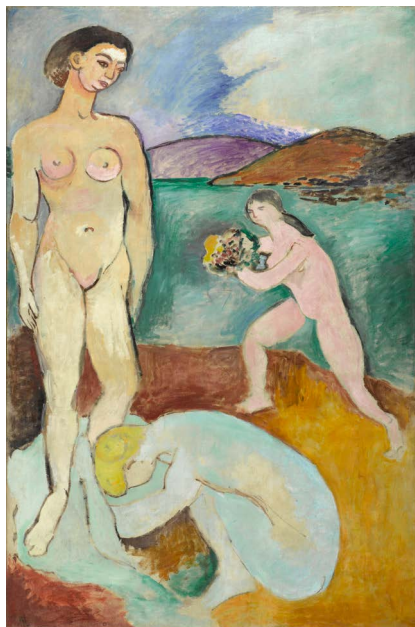


Fig. 2



Fig. 3

Nu au bord de la mer was subsequently owned by Eardley Knollys, a British art critic, collector and dealer. With several other prominent figures of the time, including Edward Sackville-West, he formed a literary salon, and counted among his friends many of the Bloomsbury Group artists as well as Picasso. In the late 1930s and early 1940s Knollys ran the fashionable Storran Gallery in London, which exhibited works by British avant-garde artists as well as by Picasso and Modigliani. He also pursued a career as an artist later in life, and assembled a collection of Modern British and European art. After Knollys's death in 1991 his collection was transferred by his partner and picture framer Mattei Radev from Knollys's Hampshire residence to London, where it now forms part of the Radev Collection.

It was through Knollys that around 1956 the present work by Matisse entered the collection of Sir John and Lady Smith, where it remained until the death of Lady Smith in 2018. Avid art collectors, they filled their home with beautiful paintings and objects. Works by Matisse, Lowry, Christian Dior and jewellery are among many collecting categories that will feature in the sale of their estate, to be held at Sotheby's London on 9th July 2019.

Fig. 2, Henri Matisse, *Le Luxe I*, 1907, oil on canvas, Musée National d'Art Moderne, Paris

Fig. 3, Henri Matisse, *La Danse I*, 1909, oil on canvas, The Museum of Modern Art, New York



THE BUCKINGHAM CABINET
A Flemish ebony cabinet with
painted panels after Veronese and Fetti,
Antwerp, circa 1650
Estimate £200,000–300,000*



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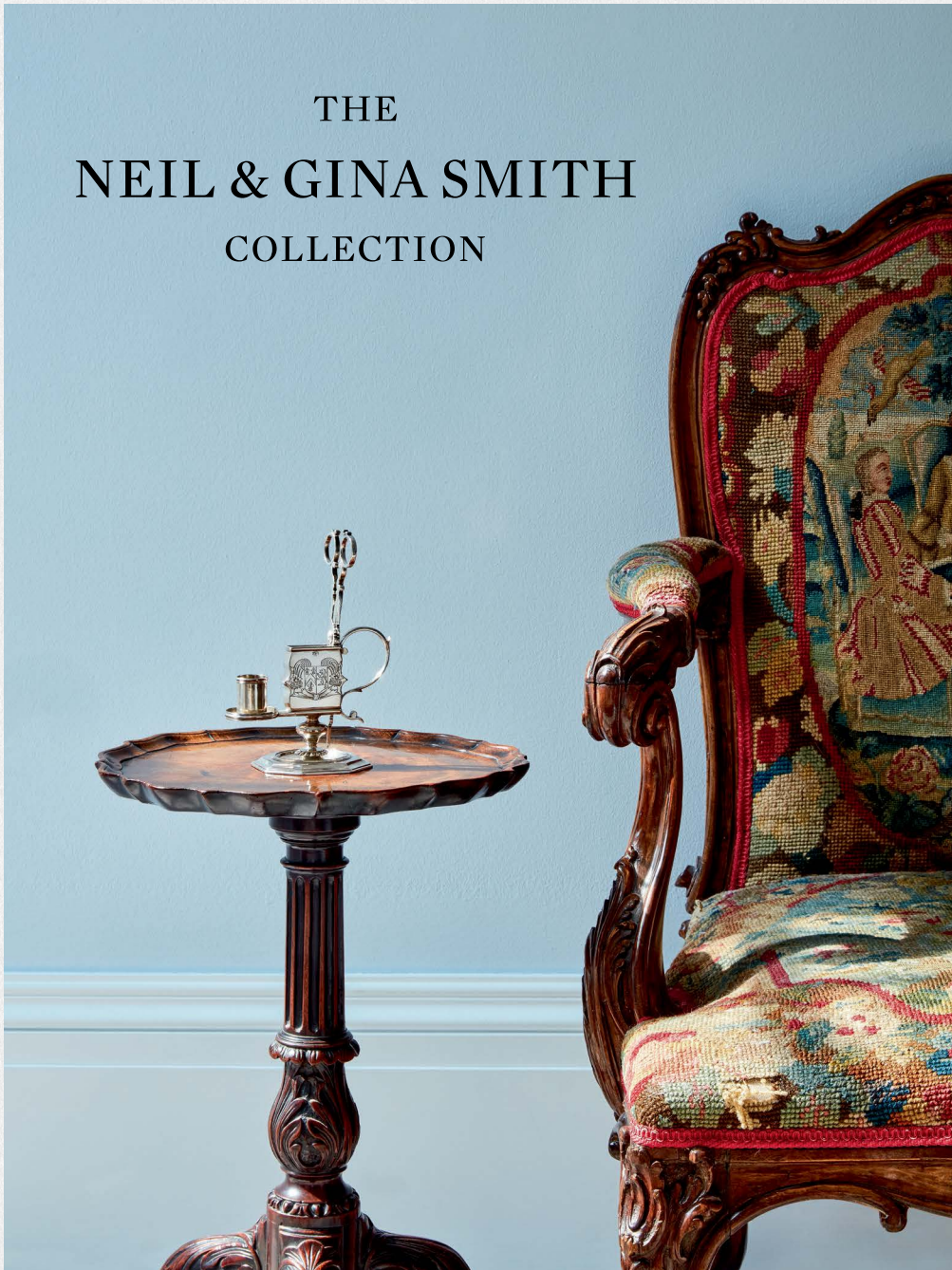
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Watercolour for *The Wind in the Willows*, 1939
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The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up 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)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
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 within the time stipulated in the special information or guide to Buying at Auction in the Sale Catalogue. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of: (i) collection or (ii) the expiry of the time specified above for collection. 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.

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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 AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. 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 = US\$1.3005

£1 = €1.1581

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 5pm 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_€ & \$US

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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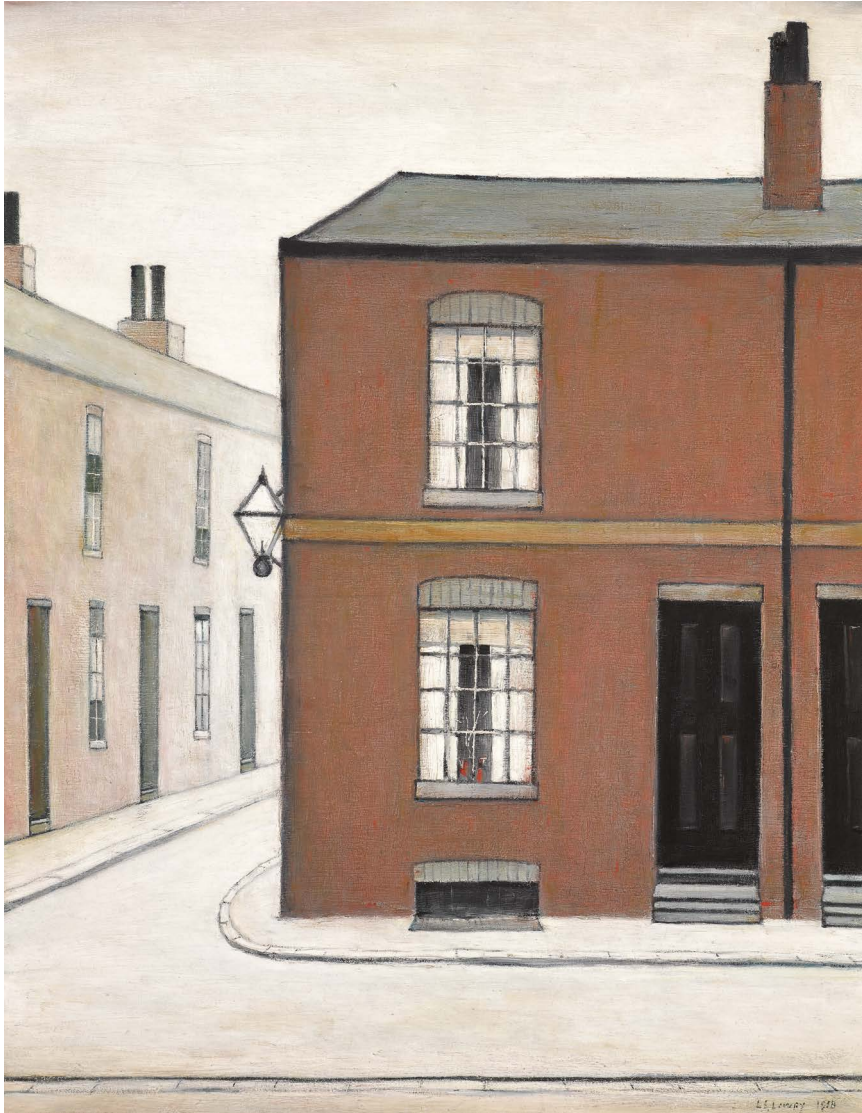
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Collectors gather here.