

THE ENGLISH COLLECTOR
ENGLISH FURNITURE, CLOCKS,
EUROPEAN CERAMICS & PORTRAIT MINIATURES
KING STREET 19 MAY 2016



CHRISTIE'S



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THE ENGLISH COLLECTOR

ENGLISH FURNITURE, CLOCKS, EUROPEAN CERAMICS & PORTRAIT MINIATURES

Thursday 19 May 2016

THE PROPERTY OF

The Late Mr. & Mrs. Jack Steinberg
Mr. Akko Van Acker
The Late Peter Ascroft
The Late Geoffrey Blackwell O.B.E.
The 12th Lord Monson
The Late Frederick Poke
The Schwerin Family
The Late Dr Peter D. Sommer
And from various sources

AUCTION

Thursday 19 May 2016
at 10.30 am

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

VIEWING

Saturday	14 May	12 noon – 5.00 pm
Sunday	15 May	12 noon – 5.00 pm
Monday	16 May	9.00 am – 4.30 pm
Tuesday	17 May	9.00 am – 8.00 pm
Wednesday	18 May	9.00 am – 4.30 pm

AUCTIONEERS

Nic McElhatton & Henry Pettifer

AUCTION CODE AND NUMBER

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[25]

front cover
Lot 8

opposite
Lot 73

back cover
Lot 35

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opposite
Lot 104

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



Hannah Steinberg, Baron Studios.



Lots 19, 20, 28 and 50

The furniture historian, author and advisor, Robert Wemyss Symonds (1889-1958), dominated the field of collecting, just as he dominated writing about English furniture, in the middle of the twentieth century. Between 1921 and 1958 his five major books and countless articles formed and then reflected the taste of a generation. Among those he advised on their collections were Percival Griffiths (d. 1938) and J.S. Sykes, much of their furniture being used to illustrate his books. Another collector he advised was Samuel Messer, whose landmark sale took place at Christie's in December 1991.

When finding furniture for his clients, Symonds laid particular emphasis on original patination, a well-balanced design and good quality carving and timber. Unlike many collectors today where the provenance is paramount, Symonds' primary concern was that the piece stood on its own merits, with or without an illustrious background.

It was not just furniture that Symonds sourced for his clients; his net was cast far wider as can be seen by the collection he formed for Mr. and Mrs. Jack Steinberg for their home in Portland Place, some of which is offered in this sale. The survival of a huge number of bills and the accompanying invoices give a clear picture of his hand in decorating a large London residence. On the 8 July 1947 his bill reads: 'Fee and expenses advising you and arranging for the purchase of old English furniture, shades, electric light fittings, silver and porcelain ... 10% on £4,394. 16s. 1d ... £439'. In January the following year the bill for 'upholstery' is £278, while a year later he charges for '... advising you on the purchase of Oil Painting; designing marble chimneypiece in a bedroom; and also advising you on the purchase of stools, etc. ... £72. 8s. 0d.' It is obvious that Symonds was entirely responsible for every detail in the house, even down to 'instructing Malletts about repairs and polishing of furniture'. The great names in antique dealing appear in the cache of invoices, including Mallett, Partridge, Moss Harris, Blairman, and J. M. Botibol. Symonds personally endorsed the furniture bought on each dealer's receipt.

Among the highlights of the furniture purchased for this collection is a George II mahogany tripod table inlaid with brass and mother-of-pearl, attributed to Frederick Hintz, and an early George III serpentine commode made from prized Chinese lacquer panels, that corresponds closely to the commodes at Uppark, Sussex, which are attributed to Pierre Langlois, both acquired from Moss Harris in 1946 and 1947 respectively. A pair of mid-18th century mahogany stools bought from Ronald Lee in 1948 are fitted with *verde antico* slabs to form low tables, Symonds pragmatic answer to the modern fashion for suitable occasional tables. Symonds typically favoured French furniture for the principal bedroom such as the Louis XV marquetry commode by Louis-Noel Malle. Also included are items of silver and Chinese porcelain, likewise sourced from the best dealers such as S.J. Phillips and Speelman.



1

1
A PAIR OF GEORGE III GILTWOOD AND GILT-GESSO WALL APPLIQUES

CIRCA 1770-80, IN THE MANNER OF ROBERT ADAM

The swaged urn and acanthus backplate surmounted by a flame, with a lion mask to either side issuing a scrolled candle branch and gadrooned gilt-metal drip-pan and nozzle, drilled for electricity, re-gilt, the branches and flame finials added

21 in. (53 cm.) high

(2)

£5,000-8,000

\$7,200-11,000

€6,300-10,000

PROVENANCE:

Acquired from Frank Partridge & Sons, 144 - 146 New Bond Street, London, 6 February 1968 ('Pair of Adam Giltwood Wall Lights. £250', the receipt endorsed by R.W.Symonds)



1

2

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

CIRCA 1760

Each with an arched padded back and seat covered in close-nailed *eau-de-nil* silk above a pierced Chinese-fretwork frieze on moulded square chamfered legs, inscribed and stamped 'CS' and '3/5/46', minor losses to the fretwork, all legs previously reduced in height

38 in. (96.5 cm.) high; 22¾ in. (58 cm.) wide; 25½ in. (65 cm.) deep

(2)

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

Acquired from M. Harris & Sons, 44 - 52 New Oxford Street, London, 6 May 1947 ('Two old Chippendale Chairs with stuffed seats and backs in green silk. Circa 1770 £300', the receipt endorsed by R.W.Symonds)



2



PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



3

3

A SET OF FOUR GEORGE III MAHOGANY OPEN ARMCHAIRS
CIRCA 1780

Each with an oval fluted back and padded serpentine seat covered in check-patterned cotton above fluted rails on cabriole legs with scrolled feet, one chair stamped 'H.G. TRIGGS ESQ', two chairs stamped 'COC' and one chair stamped 'G', one chair previously with castors, repairs and restorations 36¾ in. (93.5 cm.) high; 23½ in. (59.5 cm.) wide; 25¼ in. (64 cm.) deep (4)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Acquired from Mallett & Son, 40 New Bond Street, London, 30 September 1947 ('To a set of 4 very fine Hepplewhite mahogany armchairs with fluted frames, stuffed backs & seats, on slightly carved cabriole legs. £550', the receipt endorsed by R.W. Symonds)

4

A GEORGE III MAHOGANY TRIPOD TABLE
CIRCA 1760, POSSIBLY IRISH

The pie-crust tilt-top above a vase-turned baluster shaft on cabriole legs carved with foliate strapwork and claw-and-ball feet 26 in. (66 cm.) high; 23½ in. (59.5 cm.) diameter

£6,000-10,000

\$8,600-14,000
€7,600-13,000



4



5

A PAIR OF GEORGE II MAHOGANY STOOLS

THE STOOLS *CIRCA* 1750, THE MARBLE TOPS MID-20TH CENTURY
SUPPLIED BY R.W. SYMONDS

Each with a later inset *verde-antico* top above a plain frieze with gadrooned lower borders on acanthus-carved cabriole legs and claw-and-ball feet, losses to the gadrooned borders, one marble top inscribed to the underneath '6761 / LOND'; traces of parcel-gilt

16¼ in. (41 cm.) high; 21¾ in. (52.5 cm.) wide; 16½ in. (42 cm.) deep (2)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Acquired from Ronald A. Lee, Richmond Hill, Surrey, 8 November 1948 ('A pair of mid 18th Century mahogany stools with carved cabriole legs and claw and ball feet. £240'; the receipt endorsed by R.W. Symonds)

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)

6

A PAIR OF GEORGE II WALNUT LIBRARY ARMCHAIRS

CIRCA 1755

Each with a rectangular padded back, armrests and seat covered in close-nailed blue cut-velvet, the arm terminals with carved foliage and conforming C-scrolls, on cabriole legs with carved rockwork, C-scrolls and foliage sprays and scrolled feet, the rear feet replaced

38 in. (96.5 cm.) high; 28 in. (71 cm.) wide; 28¾ in. (73 cm.) deep (2)

£25,000-40,000

\$36,000-57,000

€32,000-50,000

PROVENANCE:

Acquired from M. Harris & Sons, 44 - 52 New Oxford Street, London, 6 May 1947 ('Pair of old Chippendale stuffed back armchairs. Circa 1760 £100', the receipt endorsed by R.W.Symonds)

The cabriole armchairs are designed in the 'French' style promoted by Thomas Chippendale and correspond to a pattern

published in *The Gentleman and Cabinet-Maker's Director*, 1762, pl.XIX. The leg design is closely related to the set of twelve blue leather-upholstered chairs supplied in 1757 by the Soho Square cabinet-maker and upholsterer Paul Saunders for Holkham Hall, Norfolk. The Holkham chairs were invoiced in June 1757 by Messrs. Saunders and Bradshaw and were richly carved to match 'a pattern chair' that had been supplied the previous year (A. Coleridge, *Chippendale Furniture*, London, 1968, p. 211, figs. 378-379 and J. Cornforth, 'French Style, English Mood', *Country Life*, 1 October 1992, p. 80, fig. 6).

The chairs offered here are assembled with unusually deep corner struts, or braces, a practice that came to be associated with the firm of Gillows of Lancaster, and which is illustrated in S. Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, p. 173. Stuart notes that the technique was certainly employed by the firm by 1775 if not before.

A pair of chairs of the same pattern and conceivably from the same set was sold anonymously Sotheby's, London, 10 November 1995, lot 58 (£47,700 including premium).





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(LOTS 1 - 64)

7

**A WILLIAM AND MARY GILT-METAL MOUNTED, BLACK AND
GILT JAPANNED AND GILTWOOD CABINET-ON-STAND**

CIRCA 1690-1700

The pierced cresting and apron densely carved with scrolls, foliage, flowers and billing doves, the cabinet with two doors decorated with landscapes enclosing an arrangement of ten drawers, the stand with tapering pillar supports joined by cross-stretchers incorporating porcelain stands, with depository label 'J. MAY'S DEPOSITORY,/Offices: S. Howland St./TOTTENHAM COURT ROAD W./ & 156 FARRINGDON ROAD E.C./ U 222, , the cresting and stand originally silvered
84 in. (213.5 cm.) high; 41 in. (104 cm.) wide; 21½ in. (54.5 cm.) deep

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Acquired from M. Harris & Son, 44 - 52 New Oxford Street, London, 6 May 1947 ('Old Early XVIIIth Century Black & Gold Lacquer Cabinet on Gilt stand. Circa 1700 £300', the receipt endorsed by R.W.Symonds)

The cabinet on stand is japanned in imitation of valuable Chinese lacquer wares as promoted by Messrs. Stalker and Parker's *Treatise of Japanning and Varnishing*, 1688. It relates closely to a cabinet at the Victoria & Albert Museum, London, which was formerly in the collection of Lord Hill at Hardwick Grange, Hawkstone, Shropshire, and later William Randolph Hearst (d. 1951) (W.20:1 to 16-1959). The pierced cresting and stand on both examples have much in common; the carved cresting of *panier* with flowers above strapwork, acanthus foliage and birds flanked by classical urn finials, and the carved stand with six legs of pierced, rectangular baluster form, suggesting the design derives from the same printed source or even that they were made by the same craftsman. The japanned panel doors on the cabinet also have comparable fine gilt painted borders, and the gilt metal mounts are virtually identical.

Other analogous cabinets on stand include one illustrated in C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. I, Leeds, 1978, no. 35, and another at Saltram, Devon (A. Bowett, *English Furniture 1660-1714 From Charles II to Queen Anne*, Woodbridge, 2002, pl. 5:33).

The survival of the cresting is noteworthy in itself as relatively few survive, and the present example retains its original silvered decoration under later gilding. A similar cabinet with silvered cresting and stand was sold anonymously Christie's, London, 19 November 2009, lot 20 (£22,500 including premium).





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(LOTS 1 - 64)

8

**A GEORGE II MOTHER-OF-PEARL AND BRASS-INLAID
MAHOGANY SUPPER TABLE**

ATTRIBUTED TO FREDERICK HINTZ, CIRCA 1740-50

The dished ten-lobed top with central cinquefoil reserve inlaid with engraved brass flowerheads and mother-of-pearl foliage, on a turned baluster support and tripod base, the pad feet inlaid with brass shells
28¼ in. (72 cm.) high; 26 in. (66 cm.) diameter

£40,000-60,000

\$57,000-85,000

€51,000-75,000

PROVENANCE:

Acquired from M.Harris & Sons, 44 - 52 New Oxford Street, London, 12 March 1946 ('Old Chippendale mahogany circular Tripod Table - with melon edge top inlaid brass and mother o' pearl. Circa 1735 £240', the receipt with typed annotation attributing the table to 'Frederick Hints' and endorsed by R.W.Symonds)

This brass and mother of pearl-inlaid mahogany tripod tea table is attributed to the German cabinet-maker, Frederick Hintz (d. 1772) who worked at the sign of 'The Porcupine' in Newport Street, Leicester Fields, London. The table is one of a small though distinct group of similarly shaped and inlaid tables, which have between 8 and 12 'lobes' and which are particularly associated with a community of *émigré* craftsmen resident in London. A number of these tables featured in the 1993 exhibition, *John Channon and brass-inlaid furniture 1730-1760* at the Victoria & Albert Museum, alongside other related pieces. While sharing certain common features, this table is notable for the use of exotic mother of pearl, a relatively uncommon material at the time.

FREDERICK HINTZ

Hintz was born in 1711 in Settin, a town in former East Germany. By 1737 he was living in London and as a member of the Moravian Church, a protestant religious movement that grew in Germany and England during the mid-18th century comprising communities of craftsmen, he worked under the auspices of the church. He is known as a maker of stringed musical instruments and, records show that in 1748 he made a harpsichord for the Moravian Chapel in Fetter Lane. He was also, as recorded in a 1738 advertisement discovered by the furniture historian, R.W.Symonds, a maker of '*Desks and Book-Cases of mahogany, Tea-Tables, Tea-Chests, and Tea-Boards etc. all curiously made and inlaid with fine figures of brass and mother of pearl*'. At the same time other German cabinet-makers working in London included Abraham Roentgen, with whom Hintz appears to have had a close professional relationship (they travelled to Germany together in June 1738), and the lesser-known maker, Gern.

Although labelled musical instruments by Hintz exist, until 2004 no documented pieces of furniture by him were recorded and attributions were based on stylistic analysis. However, research using the Moravian Church archives has revealed a bill to Charles Henry de Larisch for work completed by a John Frederick Hintz, dated 23 August 1753, detailing '*2 mah. Card Tables, 6 mah. Chairs, 2 great Arm Chairs, 2 Great Looking Glasses*' (Lanie E. Graf, '*Moravians in London: A case study in furniture-making, c.1735-1765, Furniture History*, 2004, p. 15). Other tables that can be attributed to Hintz are in the Victoria & Albert Museum, museum no. W.3-1965, and another formerly in the collection of the Duchess of Roxburghe, illustrated in Ralph Edwards, *Dictionary of English Furniture*, vol. III, p. 207, fig. 15.

A closely related table, also from a Symonds collection (which also included the celebrated Ashburnham lacquer commodes) was sold anonymously Christie's, London, 16 November 1995, lot 61 (£67,500 including premium), and another was sold Christie's, London, 3 November 2011, lot 67 (£79,250 including premium). Another was sold Phillips, London, 10 February 1998, lot 78 (£85,000 hammer), and another with an idiosyncratic base of anthropomorphic legs with brass-inlaid shoe feet sold Sotheby's, New York, 26 May 2000, lot 196 (\$280,750 including premium).







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(LOTS 1 - 64)

9

A GEORGE III MAHOGANY WINDOW SEAT

CIRCA 1760

The outscrolled padded arms and buttoned seat covered in close-nailed turquoise velvet, on Chinese blind-fretwork chamfered legs joined by stretchers and with leather castors

28½ in. (72.5 cm.) high; 77½ in. (197 cm.) wide; 22½ in. (57 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Mr. Charles Talbot (d.1916), Lacock Abbey, Wiltshire, and by descent to his niece

Miss. Madeline Talbot (née Gilchrist-Clark) (d.1958)

Acquired from M. Harris & Sons, 44 - 52 New Oxford Street, London, 6 May 1947 ('Old Chippendale long upholstered seat from Laycock Abbey. circa 1770 £110', the receipt endorsed by R.W.Symonds)

LITERATURE:

H. Avray Tipping, 'Lacock Abbey III', *Country Life*, 17 March 1923, p. 355.



Lacock Abbey, Wiltshire
© Country Life

Long stools such as the the lot offered here were described as 'French Stools' in 18th century pattern books. They were intended to be placed in window recesses and were often part of larger suites of seat furniture, the design adapted from chair patterns. One such design for a stool with scrolled ends and square legs, probably by Robert Manwaring, was re-issued by Robert Sayer in *The Chair-Maker's Guide*, 1766 (E. White. *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p.119, pl.22)

A set of eight stools was supplied in 1753 by the Royal cabinet-makers Messrs Vile & Cobb to Anthony Chute for The Wyne, Hampshire, at a cost of £3.12.0 each, which featured blind-fretted square legs (A. Coleridge, *Chippendale Furniture*, London, 1968, p. 27 and pl. 28). Vile & Cobb were neighbours to Thomas Chippendale in St. Martin's Lane, London, and it is highly likely that the present stool was part of suite of furniture supplied by one of the distinguished cabinet-makers based in this part of London. A near identical stool, probably from the same suite, was sold anonymously Christie's, London, 18 November 1982, lot.11.

Lacock Abbey was founded in the early 13th century as an Augustinian nunnery but was sold by Henry VIII after the dissolution of the monasteries to Sir William Sharington who converted it to a house from 1539. During the 19th century it became the home to William Henry Fox Talbot. He is credited both for the invention of the chemical-based, negative-positive concept that defined the medium of photography until the advent of digital technology and for his vision as regards the many potential applications of his invention. He foresaw multiple artistic, scientific, documentary, and reproductive possibilities. As he mastered his technique, he documented his home at Lacock Abbey and its environs, and demonstrated, the potential of photography to provide a visual inventory of both the natural and the man-made constituents of the world around us.



PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
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(LOTS 1 - 64)

10

**A GEORGE III LACQUERED BRASS-MOUNTED BLACK AND GILT LACQUER AND
JAPANNED SERPENTINE COMMODE**

ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765-70

The top decorated with roundels depicting animals, birds and landscapes, the edge with acanthus-cast border, above a pair of ormolu beaded cupboard doors depicting landscapes and enclosing eight oak-lined short drawers, the projecting angles with foliate mounts and the front feet with scrolled acanthus sabots, losses to the lacquer, the drawer rails and dust boards repositioned at the time of construction.
32¾ in. (83 cm.) high; 55¼ in. (141.5 cm.) wide; 26½ in. (67 cm.) deep

£100,000-200,000

\$150,000-280,000
€130,000-250,000

PROVENANCE:

Acquired from Mallett & Son, 40 New Bond Street, London, 17 November 1954 ('To an early George III lacquer commode with serpentine doors and curved sides, with ormolu mounts, gilt and green painted scenes, on black ground £1800')

COMPARATIVE LITERATURE:

M. Jourdain, F. Rose, *English Furniture: The Georgian Period (1750-1830)*, London, 1953, fig. 3
A. Coleridge, 'French Furniture at Polesden Lacey', *Apollo*, May, 1965, p. 356, fig. 4
A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 335
L. Wood, *Catalogue of Commodes*, London, 1994, p. 77, figs. 62-64







The related commode, Uppark, Sussex

The fine Chinese lacquer and japanned commode is one of a distinguished group of virtually identical commodes that share the same bowed and serpentine form, have concave sides and shaped aprons and are veneered with similar Chinese lacquer panels framed by English japanned surrounds, and in addition feature similar distinctive lacquered brass or ormolu mounts. They were undoubtedly supplied by the same cabinet-maker and include: two pairs of commodes at Uppark, Sussex, probably commissioned by Sir Matthew Fetherstonhaugh, of which one pair remains at Uppark while the second pair was sold Christie's, London, 20 May 1971, lot 90 (£40,000); at least three commodes of this model in the collection of Francis Seymour, 5th Marquess of Hertford, at Ragley Hall, Warwickshire, of which one sold Christie's, London, 30 June 1921, lot 24, now at Polesden Lacy, Surrey, and a pair sold Christie's, London, 4 July 1996, lot 300 (£309,000 including premium), and again from the collections of Lily and Edmond J. Safra, Sotheby's, New York, 3 - 4 November 2005, lot 135 (\$492,000 including premium); a single commode from the collection of Lady Agnes Peel, sold Christie's, London, 24 April 1958, lot 70 (1700 gns), which featured ormolu mounts almost identical to the present lot.

Perhaps the best known of the comparable examples are the celebrated Ashburnham lacquer commodes, almost certainly supplied around 1760 to John, 2nd Earl of Ashburnham for either Ashburnham Place, Sussex, or else for its namesake on Dover Street, London. These were sold from another Symonds collection Christie's, London, 16 November 1995, lot 67 (£496,500 including premium).

These commodes were evidently commissioned as pairs, each pair differing slightly in the lacquer, which was taken from imported Chinese screens, and the japanned decoration to the borders. The present commode displays on its top a remarkable arrangement of oval and circular panels depicting animals and birds in landscapes and flower baskets while the spaces between are japanned in imitation of the Chinese craft as promoted and described in Stalker and Parker's *Treatise on Japanning* of 1688.

While the cabinet-maker cannot be identified with certainty, they correspond closely to the work of Pierre Langlois, the craftsman of French descent who, by 1760, had established his workshop at Tottenham Court Road near Windmill Street. Langlois, who was celebrated as an 'inlayer' in marquetry as well as bouble work, is credited with the introduction of the French fashion for moulded-lacquer furniture. Amongst his Francophile patrons was the connoisseur Horace Walpole (d.1797), who transformed one of his early 18th Century Chinese screens into veneer for a pair of Langlois commodes and four matching corner-cupboards, which he displayed in 1763 in the gallery or room-of-entertainment at Strawberry Hill, Middlesex. The career and *oeuvre* of Langlois was described in detail in a series of articles series of articles by Peter Thornton and William Rieder, 'Pierre Langlois, Ebéniste I - V', *The Connoisseur*, December 1971- May 1972. Intriguingly, the *Expenditure Accounts for Ragley* for the years 1757-62 list payments to a 'Mr. Reignier' 'l'acerman' on 28 February 1760 for £125.16s and 21st January 1762 for £20 8s; 'Mr. Reignier' was undoubtedly French and so may have been in Langlois's employ though to date he is not recorded elsewhere.



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(LOTS 1 - 64)



11

11
A GEORGE III MAHOGANY TRIPOD TABLE
CIRCA 1760

The moulded circular top above a ring-turned and vase-shaped support on slender cabriole legs and pointed pad feet
21¼ in. (54 cm.) high; 18 in. (45.5 cm.) diameter

£1,000-1,500

\$1,500-2,100
€1,300-1,900



12

12
A GEORGE II WALNUT WING ARMCHAIR
CIRCA 1730 - 40

The padded back, outscrolled arms and squab cushion covered in green floral-patterned cotton, on scallop shell-carved cabriole legs and claw-and-ball front feet with recessed castors, restorations
46¼ in. (117.5 cm.) high; 34 in. (86.5 cm.) wide; 33 in. (84 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Acquired from H. Blairman & Sons, 16 Grafton Street, London, 3 June 1946 ('An early 18th century walnut ear-armchair, upholstered back and loose cushion seat, covered in damask, carved cabriole legs and claw and ball feet. £185', the receipt endorsed by R.W.Symonds)



13

13
A GEORGE III MAHOGANY SPIDER-LEG TABLE
CIRCA 1765 - 70

The twin-flap top on turned legs joined by stretchers, one foot replaced
28¾ in. (71.5 cm.) high; 33¼ in. (84.5 cm.) wide; 32½ in. (82.5 cm.) deep

£1,500-2,500

\$2,200-3,600
€1,900-3,100

PROVENANCE:

Acquired from Leonard Knight, 15 King Street, St. James's, London, 20 June 1946 ('A Chippendale mahogany two flap tea table with gate legs, turned supports. Circa 1765. 2'9" x 2'9". £58.10s', the receipt endorsed by R.W.Symonds)



14

14
A GEORGE III MAHOGANY OPEN ARMCHAIR
CIRCA 1760

The shaped cusped and *rocaille* top rail above a pierced and foliate-carved splat, the arms with scrolled terminals, the seat covered in close-nailed maroon striped cotton, on square channeled legs joined by stretchers
39 in. (99 cm.) high; 24¼ in. (63 cm.) wide; 23¾ in. (60 cm.) deep

£1,500-2,500

\$2,200-3,600
€1,900-3,100

15

A GEORGE III MAHOGANY AND AMARANTH OVAL WINE-COOLER

ATTRIBUTED TO MAYHEW AND INCE, *CIRCA* 1775-80,

The line-inlaid panels between panelled uprights with carved husk swags, with brass handles to each end and a metal liner, on slightly splayed panelled square tapering legs and brass castors

22½ in. (57 cm.) high; 26¼ in. (66.5 cm.) wide; 18¾ in. (47.5 cm.) deep

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Acquired from H. Morton Lee, 9 Buckingham Place, London, 29 April 1947 ('A late 18th Century mahogany oval wine cooler on tapered supports, with carved decoration. £65', the receipt endorsed by R.W.Symonds)



15

16

A GEORGE III MAHOGANY TRIPOD TABLE

LATE 18TH CENTURY, THE TOP PROBABLY ASSOCIATED

The pie-crust top above a ring turned and spiral-fluted shaft, on cabriole legs and claw-and-ball feet

22 in. (56 cm.) high; 20 in. (51 cm.) diameter

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Probably acquired from Leonard Knight, 15 King Street, St James's, London, 20 June 1946 ('A small Hepplewhite mahogany tripod fitted with small dished top. (A marriage, i.e. both parts of the same date, but fitted recently) £16.13s', the receipt endorsed by R.W.Symonds)



16

17

A GEORGE III MAHOGANY OPEN ARMCHAIR

ATTRIBUTED TO THOMAS CHIPPENDALE, *CIRCA* 1760

The arched padded back, armrests and seat covered in close-nailed striped blue silk, on square tapering fluted legs headed by roundels and joined by stretchers and with block feet, previously with castors, the stretchers possibly added

35 in. (89 cm) high; 23½ in. (59.5 cm.) wide; 27¾ in. (70.5 cm.) deep

£4,000-6,000

\$5,700-8,500
€5,100-7,500

PROVENANCE:

Probably acquired from Pratt & Sons Ltd. 158 & 160 Brompton Road, London, 12th March 1947 ('To a fine quality eighteenth century mahogany armchair in the style of Chippendale, £100', the receipt endorsed by R.W.Symonds)

The chair pattern corresponds to a mahogany suite at Aske Hall, Yorkshire, which was probably originally supplied to Sir Lawrence Dundas (d.1781) for his London mansion 19 Arlington Street. A second suite of the same pattern but in giltwood was also supplied to Dundas and this was photographed by *Country Life* while still at Arlington Street in 1933. A stool from the latter suite was sold at Christie's, London, 31 January 1999, and part of the remainder of the suite was sold by Cicely, Countess of Zetland, Christie's, London, 10 May 1973, lot 123. A mahogany stool corresponding to this pattern was sold Christie's, London, 50 Years of Collecting: The Decorative Arts of Georgian England, 14 May 2003, lot 129 (£32,265 including premium).



17

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)

18

AN IRISH GEORGE II MAHOGANY SIDE TABLE

CIRCA 1750

The rectangular *breche violette* marble top above a plain frieze, the deep apron centred by the coat-of-arms and crest of Hutton surrounded by foliate tendrils and with similar carved aprons to the sides, on tapering legs headed by carved scallop shells, terminating in claw-and-ball feet, minor losses, the right side apron part replaced

30¼ in. (77 cm.) high; 42¾ in. (108.5 cm.) wide; 22¼ in. (56.5 cm.) deep

£40,000-60,000

\$57,000-85,000

€51,000-75,000

PROVENANCE:

Hutton of Gale and Hutton Hall, Cumberland, and Goldsborough Hall, Yorkshire

The idiosyncratic side table shares certain characteristics with other Irish tables while eschewing their most obvious carved features of prominently displayed masks, flower baskets and scallop shells. The carver occupied a special place in the cabinet trade and the deep frieze typical of Irish tables offered the carver a broad canvas on which to demonstrate his skill. The flowing acanthus foliage featured on the present table is similar to that on the frieze of a secretaire-cabinet of 1730 - 40, while the leaf clasp at the top of each leg with almost parallel veining terminating in strapwork scrolls recalls a table of circa 1750 probably supplied to the 5th Earl of Antrim for Glenarm Castle, and another in the City Art Museum of St. Louis (The Knight of Glin and J. Peill, *Irish Furniture*, New Haven and London, 2007, p. 53, fig. 51; pp. 111 - 113, fig. 147; and p. 224, fig. 75). Other examples, like the present lot, provided the opportunity for the display of a family crest, here the arms are puzzlingly those of the English Huttons with another in pretence as borne by the Huttons of Gale and Hutton Hall, Cumberland, and Goldsborough Hall, Yorkshire.





PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)

19

A PAIR OF GEORGE II GILTWOOD PIER MIRRORS

CIRCA 1730-40, AFTER A DESIGN BY WILLIAM JONES

Each with a later rectangular bevelled plate surrounded by a gadrooned and sanded frame with egg-and-dart edges and foliate swags to the sides, surmounted by a pediment centred by a female profile in laurel wreath surrounds, re-gilt, the mirror plates and backboards replaced
56¼ x 30¼ in. (143 x 77 cm.)

(2)

£50,000-80,000

\$72,000-110,000

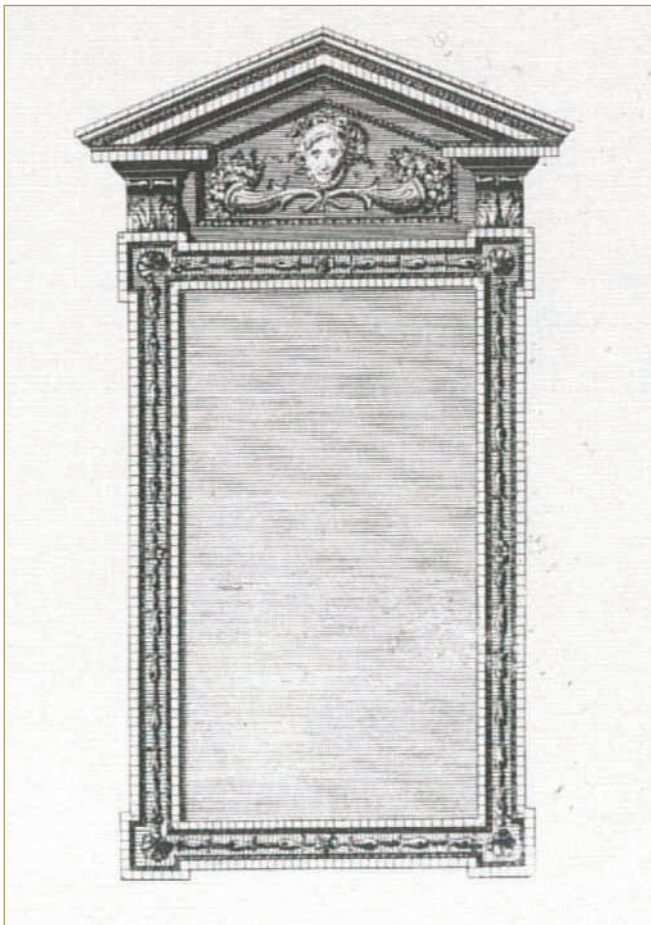
€63,000-100,000

PROVENANCE:

Acquired from Frank Partridge & Sons, Ltd, 144 - 146 New Bond Street, London, 11 July 1947 ('Pair of gilt Georgian MIRRORS, the frames carved with "Egg and Tongue" design and acanthus leaf motifs in the corners, the sides of the frames ornamented with a carved husk of oak leaves in high relief, surmounted by an arched pediment with figure head in centre in a medallion enclosed by two leaf sheaves... £270', the receipt endorsed by R.W.Symonds)

The pier glasses are designed in the George II antique manner, their temple pediments enclosing Roman portrait medallions and supported by scrolled trusses. Their architecture recalls the early 17th century Palladian style of Inigo Jones who designed a Vineyard Gate for Oatlands Palace, Surrey, circa 1615, which featured a triangular pediment centred by a roundel, and was depicted in Paul van Somer's portrait of Anne of Denmark (1577). The gateway was saved from destruction and rebuilt by Henry, 9th Earl of Lincoln, a friend of both Richard Boyle, 3rd Earl of Burlington and his disciple the artist/architect William Kent (d.1748), two of the most conspicuous proponents of the Palladian style in the 18th century. The gateway's design was published by John Vardy in *Some Designs of Inigo Jones and William Kent*, 1744, pl.1, the plate described as 'Gateway at Ld Lincolns at Weybridge'.

The closely related design for a pier glass frame was published by William Jones in *The Gentleman and Builder's Companion*, 1739. Jones, whose address was given as near the Chapel in King Street, Golden Square was architect of the Rotunda at Ranelagh Gardens, Chelsea (opened in 1742), and was appointed Surveyor to the East India Company in 1752 (E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p.35, and p.323, pl.45..



The related design by William Jones.



PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)

20

**A PAIR OF GEORGE III MAHOGANY CONCERTINA-ACTION
CARD-TABLES**

CIRCA 1760

Each with a hinged rectangular top enclosing a green baize-lined interior, with *entrelac* and rosette moulding above a plain frieze and gadrooned edge, on cabriole legs headed by carved acanthus, scrolls and strapwork and claw-and-ball feet, the iron hinges stamped 'H. Tibats', labelled '178'
28¾ in. (73 cm.) high; 35¾ in. (91 cm.) wide; 19 in. (48 cm.) deep (2)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Acquired from Mallett & Son, 40 New Bond Street, London, 30 September 1947 ('To a pair of fine Chippendale mahogany carved Card Tables with concertina frames on straight legs. £800, the receipt endorsed by R.W.Symonds).

These elegant card tables were conceived for window-piers and designed in the George II 'Antique' manner harmonising with India-back parlour chairs with vase splats. Their tops are wreathed in festive manner with French flowered ribbon-guilloche above conforming gadrooned frames, while their legs are cabriole legs are wrapped with 'Roman' acanthus and strapwork and terminate in eagle-claws. They reflect the fashion promoted by Thomas Chippendale in *The Gentleman and Cabinet-Maker's Director*, first published in 1754, and by other prestigious cabinet-makers such as the Soho Square partnership of William Bradshaw and Paul Saunders who supplied a suite of furniture including armchairs, settees and card-tables for Holkham Hall, Norfolk, in 1757, and probably also supplied furniture for Longleat, Wiltshire, around 1754, prominently carved with foliage and strapwork scrolls similar to the tables offered here.

Such tables have long been prized by connoisseurs and have featured in important collections of English furniture. Similar examples from the collection of J.S.Sykes are illustrated in R.W.Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, p.31, fig.23 and p.43, fig.130. The former had the distinction of having been previously owned by Percival Griffiths and, after it was sold from the Sykes collection, by Christopher Joll Esq., and then Simon Sainsbury. It was sold most recently from the Sainsbury Collection Christie's, London, 11 September 2008, lot 210 (£67,250 including premium).

Although the invoice describes tables with straight legs, it is clear that there wasn't ever a second pair of card tables in the collection, and indeed the wording was repeated in subsequent typed and printed documents relating to the collection. It seems probable that it was simply a mistake that has been perpetuated ever since.

H. TIBATS

Many fine pieces of mid-18th Century case furniture, particularly card tables, have 'H. TIBATS' stamped on their hinges. The stamp almost certainly refers to 'Hugh Tibbatts', 'hinge and sash fastening maker' of Bell Street Wolverhampton, listed relatively late in the 1781 Pearson & Rollason *Directory for Birmingham, Wolverhampton, Walsall, Dudley, Bilston and Willenhall*. There appears to be no mention of Tibats, Tibbats or Tibbatts (the spelling of the name varies) in the West Midlands area after 1781. That the stamp appears on pieces of earlier date, the business was probably long-established by 1781. A concertina-action card table, circa 1755-60, with quadrant hinges stamped 'H. Tibats' is in the collection of the Victoria & Albert Museum (W.65:1-1962). The name Tibats was first brought to notice in 1966, by Peter Thornton who highlighted the latter table and another privately owned card table. However, at this date the origins of the metalworker had not been established (P. Thornton, 'A Signed Hinge', *Furniture History Society*, vol. 2, 1966, pp. 44-45).





PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



21

21

A CHINESE GILT AND POLYCHROME LACQUER LOW TABLE
THE LACQUER PANEL 18TH CENTURY, THE STAND MID-20TH CENTURY

The glazed top enclosing a lacquer panel depicting a bulbous vase of flowers and an exotic bird, on simulated bamboo legs; together with a gilt-metal two tier étagère, the inset glazed top with two Chinese watercolours 17½ in. (44.5 cm.) high; 36 in. (91.5 cm.) wide; 19½ in. (49.5 cm.) deep; 22¾ in. (58 cm.) high; 21 in. (53.5 cm.) wide; 14¼ in. (36 cm.) deep

(2)

£1,000-1,500

\$1,500-2,100

€1,300-1,900



21

22

A REGENCY MAHOGANY AND CALAMANDER-CROSSBANDED SOFA TABLE

EARLY 19TH CENTURY

Ebony strung throughout, the rectangular twin-flap top above two frieze drawers and opposing false drawers, on standard end supports joined by a ring turned stretcher, the stretcher repositioned, together with a George III dressing-mirror with shield-shaped plate

The sofa table 28¼ in. (72 cm.) high; 58½ in. (148.5 cm.) wide; 26 in. (66 cm.) deep

(2)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

The sofa table acquired from H. Blairman & Sons, 16 Grafton Street, London, 18 March 1946 ('To a Sheraton mahogany sofa Table with flaps, the top cross banded, two drawers in the frieze raised on end supports. £98').

The dressing-mirror acquired from Mallett & Son, 40 New Bond Street, London, 29 January 1948 ('To a Sheraton shield shape toilet mirror with serpentine box base. £40'; both receipts endorsed by R.W.Symonds)

23

A WILLIAM IV MAHOGANY X-FRAME STOOL

CIRCA 1835

The dished seat with turned cylindrical ends, the curved supports joined by a baluster stretcher and terminating in lotus-carved feet 19¾ in. (50 cm.) high; 20¼ in. (51.5 cm.) wide; 17 in. (43 cm.) deep

£1,500-2,500

\$2,200-3,600

€1,900-3,100



22



23



~24

A REGENCY ROSEWOOD, MARQUETRY AND PARCEL- GILT DRUM TABLE

AFTER A DESIGN BY THOMAS HOPE, CIRCA 1810

Line-inlaid throughout, the original inset gilt-tooled crimson leather top above four drawers and four false drawers on a spreading triangular base inlaid to each face with a large rosette and wreath on winged paw feet with inset anti-friction castors, labelled '55 A 3ft. 6in. circular inlaid rosewood pedestal writing table with 4 drawers and leather top' 28 in. (71 cm.) high; 42 in. (106.5 cm.) diameter

£15,000-25,000

\$22,000-36,000
€19,000-31,000

PROVENANCE:

Acquired from H. Blairman & Sons, 16 Grafton Street, London, 10 January 1947 ('A fine Regency Library Table with a circular top lined with leather, drawers in the frieze in faded mahogany. Raised on a central stem and triangular plateau with carved paw feet, gilded. £198', the receipt endorsed by R.W.Symonds)

This library centre table is one of a distinct group of virtually identical tables executed in a variety of timbers including rosewood, mahogany and oak, and with very similar inlaid flower and wreath ornament. It is inspired by Thomas Hope's design for a 'round monopodium or table in mahogany, inlaid in ebony and silver' illustrated in his *Household Furniture and Interior Decoration*, 1807, pl. XXXIX. Hope may have been assisted by his architect, Charles Heathcote Tatham (d. 1842) who, it has been suggested, paved the way for Henry Holland, Hope himself and George Smith ('Tatham and Italy: Influences on English neo-classical design', *Furniture History Society*, vol. 38, 2002, p. 62).

Holland had employed and sponsored C.H. Tatham on his Grand Tour from 1794 - 96 to act as his agent in the purchase of antiquities and casts with which to furnish the Prince of Wales' London house, Carlton House, and to study and illustrate classical remains. Upon his return to England C.H. Tatham published his pen and ink drawings of antique fragments in *Etchings of Ancient Ornamental Architecture drawn from the Originals in Rome* (1799).

The present table was possibly executed by Marsh & Tatham celebrated as 'Upholders' to George, Prince of Wales (later George IV) who supplied furniture for Carlton House, London; they were also frequented by a number of significant aristocratic patrons. In 1795, William Marsh (fl. 1774-85), who had supplied furniture for the Brighton Pavilion, and George Elward, were joined by Thomas Tatham (d. 1818), elder brother of C.H. Tatham, and the firm became Elward, Marsh & Tatham (until 1803 when they became Marsh & Tatham). After 1796, Holland increasingly turned to Elward, Marsh & Tatham during his refurbishment of Carlton House, Brighton Pavilion and Southill, Bedfordshire. C.H. Tatham, in addition to providing neo-classical design inspiration for the furniture made by Marsh & Tatham, was also instrumental in securing the firm important commissions; bills in the Castle Howard archive show that he engaged Marsh & Tatham on at least two separate occasions, firstly between September 1801 to July 1802 for work on the Gallery and Museum, and again from 1811 to 1812 for work on the North Gallery and Octagon.

The gilt-bronze lion masks may have been supplied by Alexis Decaix (d. 1811) of Old Bond Street, the French *bronzier* and modeller who served as the Prince of Wales's bronze-founder and whose work was praised by the connoisseur Thomas Hope. A similar table in mahogany was sold anonymously, Christie's, London, 23 November 2006, lot 62 (£45,600 including premium) and another in the same sale, lot 63 (£31,200 including premium).

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FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)





25

A PAIR OF CHINESE YELLOW-GLAZED DISHES

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each decorated with an egg-yolk yellow glaze, the exterior incised with floral sprays, supported on a short tapered foot
5¾ in. (14.5 cm.) diameter.

(2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



27

A PAIR OF CHINESE COPPER-RED-GLAZED STEM BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE-BLUE AND OF THE PERIOD (1736-1795)

Each decorated overall in a deep red glaze supported on a tall spreading foot, the interior of the base bearing the Qianlong seal mark in a horizontal line
The taller 4¾ in. (12 cm.) high

(2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



26

A GROUP OF ELEVEN CHINESE CORAL-GLAZED VESSELS
18TH/19TH CENTURY

Comprising a pair of naturalistic leaf-form cups, a pair of shallow bowls with white interiors, a garlic-necked vase with two monster-masks, a cylindrical brush pot, a bowl with five bats around a *shou* character, a dish with a provincial mark in blue within double-circles on the base, a foliate dish with a gilt rim, and a pair of foliate dishes with gilt rims and white exteriors, some with wood stands.

The vase 8¼ in. (21 cm.) high

(11)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



28

A GROUP OF FOUR CHINESE YELLOW-GLAZED BOWLS
19TH CENTURY

Each bowl plainly decorated overall with a yellow glaze, with three bowls bearing the reign mark Daoguang (1821-1850) and of the period
The larger 6½ in. (16.5 cm.) diam., wood stands

(4)

£3,500-4,500

\$5,000-6,400
€4,400-5,600

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(LOTS 1 - 64)



29

29

**A PAIR OF CHINESE TURQUOISE AND AUBERGINE-GLAZED
BUDDHIST LIONS**

KANGXI PERIOD (1662-1722)

Each lion modelled with a candlestick on its back, one playing with its young
and the other with a brocade ball

The taller 8½ in. (21.5 cm.) high

(2)

£1,500-2,500

\$2,200-3,600

€1,900-3,100

30

**A GROUP OF NINETEEN CHINESE FAMILLE ROSE AND FAMILLE
VERTE VESSELS**

18TH CENTURY AND LATER

Comprising a pair of *famille rose* Guangxu mark and period (1875-1908)
bowls, decorated with *wan* symbols with wood stands, a *famille rose* tankard
decorated with figures in a garden scene, a *famille rose* square dish, six *famille
rose* spoon trays, five *famille rose* teapot stands, two *famille verte* dishes, a
famille verte ingot-shaped dish and a *famille verte* libation cup

(19)

£1,500-2,500

\$2,200-3,600

€1,900-3,100



30



31

31

A GROUP OF SEVEN CHINESE TURQUOISE-GLAZED VESSELS
18TH/19TH CENTURY

Comprising a quatrefoil twin-handled tripod incense burner, a circular tripod
censer with two upright handles, a square-form jardinière, a globular water
pot, a pair of dishes with metal rims, and a model of a reclining boy

The largest 9 in. (23 cm.) long

(7)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

32



32

32

**A CHINESE MUGHAL-STYLE CELADON
JADE FLORAL BOWL**
19TH CENTURY

The vessel modelled in the shape of an open flower, with twin-handles carved in the form of leaves, the semi-translucent stone of a pale greyish-celadon tone with flecks of grey throughout, with wood stand.
6¼ in. (16 cm.) wide across the handles

£1,000-1,500

\$1,500-2,100
€1,300-1,900



33

33

**A CHINESE MING-STYLE
WHITE-GLAZED 'LOTUS' DISH**
18TH CENTURY

The interior carved with a lotus bouquet design, surrounded by a band of various flower sprays and repeated on the exterior
13¾ in. (34.5 cm.) diameter

£2,000-3,000

\$2,900-4,300
€2,600-3,800

34

**A GROUP OF FIVE CHINESE
WHITE-GLAZED VESSELS**
18TH CENTURY

Comprising a pair of Kangxi mark and period (1662-1722) dishes, each moulded with a winged horse and bearing the six-character reign mark in underglaze-blue to the base, a pair of archaistic tripod *jue* vessels, and a censer with two monster-masks, some with wood stands.
5½ in. (13.6 cm.) diameter.

(5)

£3,000-3,500

\$4,300-5,000
€3,800-4,400



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PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



35

A GEORGE II MAHOGANY AND PARCEL-GILT TORCHÈRE

CIRCA 1755-60

The circular top with a gadrooned and pierced gallery, on a spirally fluted husk and acanthus-carved baluster shaft, the tripod base with acanthus-carved cabriole legs and scrolled feet

42¼ in. (107.5 cm.) high; 23½ in. (59.5 cm.) diameter

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

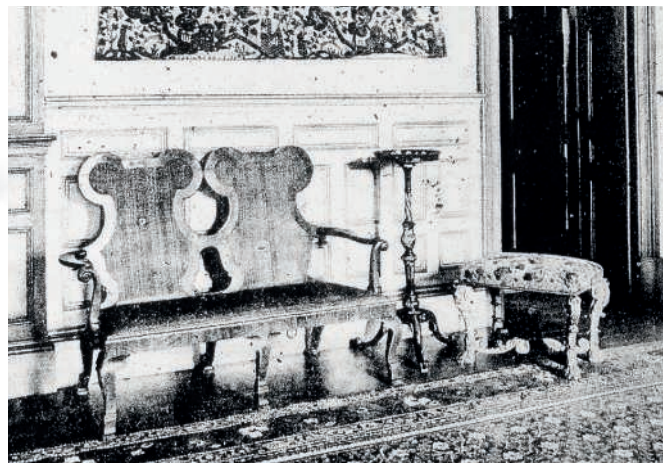
Acquired from Mallett & Son, 40 New Bond Street, London, 19 November 1947 ('To an antique Chippendale mahogany carved & gilt torchère, with pierced top. £190; the receipt endorsed by R.W.Symonds)

COMPARATIVE LITERATURE:

O. Brckett, H. Clifford-Smith, *English Furniture Illustrated*, rev. edn., 1950, p. 196, pl. CLXVIII. P. Macquoid, R. Edwards, *The Dictionary of English Furniture*, rev. ed., 1954, vol. III, p. 150, fig. 19).

The *torchère* is virtually identical to the pair formerly at Campsea Ashe, Suffolk and which subsequently graced two of the most important 20th century collections of English furniture. They were probably supplied to Sir William Lowther for Swillington Hall, Yorkshire, and thence passed by descent to the Hon. William Lowther (d. 1912), youngest brother of the 3rd Earl of Lonsdale, at Lowther Lodge, and subsequently to James, Viscount Ullswater (d. 1949) at The High House, Campsea Ashe. The 1949 Campsea Ashe sale included exceptional Queen Anne walnut and parcel-gilt furniture and the pair of torchères, lot 942, was acquired by the collector Samuel Messer. They were, in turn, sold after Messer's death, Christie's, London, 5 December 1991, lot (69 (£99,000 including premium) and later were acquired by Simon Sainsbury, only to be sold once more Christie's, London, 18 June 2008, lot 90 (£289,250 including premium).

Torchères such as these have traditionally been highly prized by connoisseurs and an identical pair of candle stands is known from the collection of the late S.B. Joel (sold Christie's, London, 29 May 1935, lot 128 to M. Harris). This may well be the same pair that was in the Gubbay collection at Clandon Park, Surrey until the recent tragic fire. Other related pairs were in the collection of Lord Barnard at Raby Castle, Co. Durham, and in the James Thursby-Pelham collection.



The related torchère at Campsea Ashe, Suffolk, 1949.



36

**A GEORGE III BURR-YEW, SYCAMORE AND MARQUETRY
PEMBROKE TABLE**

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1780

The rounded rectangular twin-flap top with a crossbanded border of ebony lines and berried foliage, above a frieze drawer and opposing false drawer, on square tapering legs with inlaid simulated fluting and square rosette-collars, with brass caps and castors, the metalwork replaced
28½ in. (72.5 cm.) high; 38 in. (96.5 cm.) wide; 27 in. (68.5 cm.) deep

£15,000-25,000

\$22,000-36,000
€19,000-31,000

PROVENANCE:

Acquired from Mallett & Son, 40 New Bond Street, London, 1 January 1960
(‘To a yew wood Pembroke table. £486’)

The table can be confidently attributed to the Golden Square firm of Mayhew and Ince based on the use of yew-wood as a large scale veneer, ‘the only wholly idiosyncratic veneer wood the firm used and possibly unique to Mayhew and Ince among London cabinet-makers of this date’ (P. Macquoid & R. Edwards, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 589-593). They supplied a veneered yew-wood commode to Sir Brook Bridges of Goodnestone Park, Kent, that was exhibited in *Treasures from Kent Houses*, Royal Museum, Canterbury, September - October 1984, no. 57.

A pembroke table with related marquetry border was sold anonymously Christie’s, London, 30 November 2000, lot 115 (£18,800 including premium). Another pembroke table of mahogany, yewwood and rosewood with similar supports was sold Christie’s, New York, 18 October 2005, lot 418 (\$26,400 inc. premium).

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(LOTS 1 - 64)



37

37

A PAIR OF GEORGE III SILVER ENTREE DISHES AND COVERS
MARK OF WILLIAM FOUNTAIN, LONDON, 1807

Oblong with gadrooned borders, cover with detachable viscount's coronet finial, the dish engraved with a crest, the cover with a coat-of-arms, each with viscount's coronet above, *each marked on dish, inside cover cover and on finial* 11 7/8 in. (30 cm.) long
110 oz. 14 dwt. (3,443 gr.)

The arms are those of Gage quartering St Clere with Skinner quartering Warren in pretence for Henry, 3rd Viscount Gage who succeeded his uncle in 1791 and married, on 12 January, 1789, his cousin Sussanah Maria, only daughter and heir of Lt Gen William Skinner by his wife Susan, daughter and heir of Admiral Sir Peter Warren K.B.

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



39

39

A GEORGE III SILVER TWO-HANDLED OVAL TRAY
MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1795

Oval on four reeded bracket feet, with reed and tie borders and side handles, the centre engraved with coat-of-arms, *marked underneath and further engraved with scratchweight '100-16'* 23 1/4 in. (59 cm.) long
100 oz. (3,110 gr.)

The arms are those of Miles impaling Whetham, for William Miles (1774-1845), M.P. and his first wife Maria (d.1811), daughter of Dr. John Whetham, dean of Lismore, whom he married in 1795. Miles served as M.P. for Westbury from 1820 to 1826, Corfe Castle from 1829 to 1832 and finally for Bristol from 1835 to 1837. He was a West India merchant, who served as Mayor of Bristol on his return from Jamaica.

£3,000-5,000

\$4,300-7,100
€3,800-6,300



38

38

A PAIR OF GEORGE III SILVER SECOND COURSE DISHES
MARK OF SEBASTIAN AND JAMES CRESPELL, LONDON, 1772

Each shaped circular with gadrooned border, engraved with crest and viscount coronet above, the reverse further engraved 'Entailed', *each marked underneath* 12 in. (30.5 cm.) diam.
56 oz. 19 dwt. (1,771 gr.)

The crest of that of Seymour, for Francis Seymour, Viscount Beauchamp (1743-1822), later 2nd Marquess of Hertford K. G., son of Francis Seymour 1st Earl Yarmouth and later 1st Marquess of Hertford K. G.

(2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



40

40

A PAIR OF GEORGE II SILVER SAUCEBOATS
MARK OF DAVID HENNEL I, LONDON, 1746

Each oval *bombé*, with shaped rim, on three shell-capped hoof feet, with bifurcated leaf-capped scroll handle, engraved to one side with coat-of-arms within a rococo cartouche, *each marked underneath* 7 7/8 in. (20 cm.) long
31 oz. 15 dwt. (987 gr.)

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

41

A GEORGE I SILVER TANKARD

MARK OF EDWARD VINCENT, LONDON, 1715

Tapering cylindrical and on spreading foot, the hinged cover with openwork scroll thumbpiece, later engraved with a coat-of-arms, *marked underneath and inside cover*

7 ½ in. (19 cm.) high

40 oz. 14 dwt. (1,266 gr.)

£6,000-8,000

\$8,600-11,000

€7,600-10,000



41

42

A GEORGE II SILVER TANKARD

MARK OF JOHN SWIFT, LONDON, 1734

Tapering cylindrical and on spreading foot, with reeded handle, the hinged cover with openwork thumbpiece, engraved with a coat-of-arms, *marked underneath, inside cover and on handle*

8 in. (20.2 cm.) high

21 oz. 12 dwt. (984 gr.)

The arms are those of Bagnall.

£4,000-6,000

\$5,700-8,500

€5,100-7,500



42

43

A WILLIAM III SILVER CUP AND COVER

MARK OF PIERRE HARACHE, LONDON, 1698

Tapering cylindrical and on gadrooned foot, the detachable cover and lower body each applied with cut card, with fluted baluster finial and two foliage-capped scroll handles, *marked near handle and inside cover, the foot further engraved with scratchweight '36:3'*

6 ½ in. (16.5 cm.)

34 oz. 14 dwt. (1,080 gr.)

£3,000-5,000

\$4,300-7,100

€3,800-6,300



43

PROVENANCE:

Probably Sir Digby Legard, Bart; Christie's, London, 13 June 1947, lot 117.

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



44

44

**THREE GEORGE III SILVER
CANDLESTICKS AND A FOURTH EN
SUITE**

MARK OF JOHN CARTER, LONDON,
A PAIR 1771, ONE 1773, ONE MODERN

Each on fluted domed base with husk border, the
tapering fluted stems with applied husk garlands,
terminating in gadrooned spool shaped sockets
with detachable nozzles, later engraved with a
crest, *marked on base, socket and one nozzle, the
sockets further stamped with number '1' '3' and '4',*
and a further unmarked example, cast to match
12 in. (30.5 cm.) high
66 oz. 3 dwt. (2,058 gr.) (4)

£7,000-10,000

\$10,000-14,000

€8,800-13,000

PROVENANCE:

Almost certainly acquired from S.J. Phillips,
London, 14 May 1947, £200.



45

45

**A LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, AMARANTH, MARQUETRY
AND PARQUETRY COMMODE**

BY LOUIS-NOEL MALLE, CIRCA 1765-70

The serpentine shaped pink Breccia marble top,
above two drawers, the central inlay depicting a
basket of flowers and flanked by cube marquetry,
the angles with berried foliage mounts, on slender
tapering legs and sabots, stamped 'L. N. MALLE'
and 'JME', partly re-mounted
33½ in. (85 cm.) high; 38¼ in. (97 cm.) wide; 20¾
in. (52.5 cm.) deep

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Acquired from Frank Partridge & Sons, 144 - 146
New Bond Street, London, 1 February 1960 ('A
Louis XV marquetry Commode by L.N.Malle,
M.E. with bombe front and sides, containing two
drawers, the centre front with shaped panel of
tulips, anemones and roses in basket on tulipwood
ground. The remainder veneered with panels of
pearwood and tulipwood cubed marquetry. Ormolu
handles in form of laurel wreaths with portrait
medallion plates. Foliated rococo corner mounts,
splayed legs. Surmounted by Brescia marble top....
£1,080')

Louis-Noel Malle, *maître* in 1765



46

46

A LOUIS XV GREY AND BLUE-PAINTED STOOL
PIEDMONT, PROBABLY MID-18TH CENTURY

The close-nailed brown velvet seat, on acanthus carved cabriole legs and scrolled feet

16½ in. (42 cm.) high; 21½ in. (54.5 cm.) wide; 16¼ in. (41 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,300-1,900

PROVENANCE:

Probably acquired from Etienne Levy, 17 Faubourg St. Honoré, Paris, 21 December 1965 ('Tabouret de l'époque du XVIIIème siècle £200')



47

47

A LOUIS XV GREY AND BLUE-PAINTED BERGERE
MID-18TH CENTURY

The curved padded back, armrests and squab cushion covered in close-nailed brown velvet, on scrolled cabriole legs

29¼ in. (74.5 cm.) high; 28½ in. (72.5 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Prince Murat (according to Etienne Levy)
Probably acquired from Etienne Levy, 178 Faubourg St. Honoré, Paris, 8 November 1963 ('petit siege moulure et peint, a dossier bas recouvert, de forme gondole, reposant sur quatre pieds galbes, provenant de la collection du Prince Murat')

48

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND MARQUETRY POUFREUSE
MID-18TH CENTURY

The top inlaid with ribbon-tied flower arrangements, the central hinged flap enclosing a fitted mirror flanked by lidded green silk-lined compartments above a slide with gilt-tooled brown leather writing surface and a drawer, with two drawers to each side, on cabriole legs with sabot feet

30 in. (76 cm.) high; 35 in. (89 cm.) wide; 21¼ in. (55 cm.) deep

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

Acquired from Etienne Levy, 178 Faubourg St. Honoré, Paris, 17 December 1958 ('Poudreuse d'époque Louis XV à fleurs')



48

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



49

49

**A PAIR OF CHINESE FAMILLE VERTE
BALUSTER VASES**

KANGI PERIOD (1662-1722)

Each mounted as a lamp, painted with qilins, with parcel-gilt base, shades and fitted for electricity; together with a pair of Chinese famille rose hexagonal hat stands, Daoguang period, 19th century, each fitted with a shade and adapted for electricity

The tallest: 23½ in. (59.5 cm.) high

(4)

£2,500-4,000

\$3,600-5,700

€3,200-5,000

50

A CHINESE CELADON-GLAZED LARGE BALUSTER VASE, MOUNTED AS A LAMP
19TH CENTURY

Moulded with flowers and acanthus foliage, with four character apocryphal Chenghua mark to the base, on a wooden stand, with shade and fitted for electricity
31 in. (78.5 cm.) high

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

Acquired from H.Blairman & Sons, 16 Grafton Street, London, 10 January 1947 ('Celadon Vase £85')



50

51

TWO CHINESE CELADON-GLAZED VASES
20TH CENTURY

Each vase mounted as a lamp, on a wooden stand, with shades and fitted for electricity; together with a celadon-glazed bulb-bowl on stand, 16th century and a celadon-glazed shallow brushwasher, 18th century

The tallest: 21¼ in. (55.5 cm.) high

(4)

£2,000-3,000

\$2,900-4,300

€2,600-3,800



51



52

52

A PAIR OF CHINESE YELLOW-GLAZED BOTTLE VASES
19TH CENTURY

Each mounted as lamps, on a wooden stand, with shades and fitted for electricity
27 in. (68.5 cm.) high

£1,500-2,500

(2)

\$2,200-3,600
€1,900-3,100

53

THREE CHINESE TURQUOISE-GLAZED BOTTLE VASES
18TH/19TH CENTURY

Each mounted as a vase, with a shade and fitted for electricity
The tallest: 25¼ in. (64 cm.) high

(3)

£2,500-4,000

\$3,600-5,700
€3,200-5,000



53

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)

54

A GEORGE III MAHOGANY LIBRARY ARMCHAIR
CIRCA 1760

The arched padded back, armrests and seat covered in close-nailed green leather, the arm supports with carved foliage, on cabriole legs and scrolled feet with brass castors, the back possibly reshaped
35¼ in. (89.5 cm.) high; 25¾ in. (65.5 cm.) wide; 26¾ in. (68 cm.) deep

£5,000-10,000

\$7,200-14,000

€6,300-13,000





55

55

A GEORGE III LACQUERED BRASS-MOUNTED MAHOGANY AND AMARANTH-BANDED ROLL-TOP DESK

ATTRIBUTED TO JOHN COBB, C/RCA 1800

The tambour top enclosing pigeon holes, two candle slides and a ratcheted inset green baize writing-surface, above five line-inlaid drawers and opposing drawers surrounding a knee hole, mounted with swagged handles, on turned fluted and square section legs with brass ribbon spandrels and brass caps and castors, the legs reduced, the interior possibly altered
39½ in. (100.5 cm.) high; 55½ in. (141 cm.) wide; 31½ in. (80 cm.) deep

£30,000-50,000

\$43,000-71,000
€38,000-63,000

PROVENANCE:

Acquired from M. Harris & Sons, 44 - 52 New Oxford Street, London, 6 May 1947 ('Old Chippendale mahogany large tambour writing table mounted with ormolu. circa 1785 £425', the receipt endorsed by R.W.Symonds)

A design for a closely related 'cylinder fall desk, with legs' is featured in Thomas Shearer's *Cabinet-makers' London Book of Prices*, plate 13, 1788, and described as 'A three foot desk, on plain, taper or turn'd legs, with 3 drawers in front, the top drawer to sham 3, the other 2 drawers made short to form a knee hole, a plain arch in ditto... £3 7 0'. When stringing was added, as in the present example, an extra £1 14 0 was applied. An aesthetically spare design for a 'Tambour Writing Table', 'a very convenient piece of furniture', was included in the third edition of Hepplewhite's *The Cabinet-maker and Upholsterer's guide*, 1794, pl. 61; an example of the latter was in the collection of Norman Adams (C. Claxton Stevens, S. Whittington, *18th Century English Furniture: the Norman Adams Collection*, Woodbridge, 1983, p. 115).

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



56

56

A QUEEN ANNE GILTWOOD PIER MIRROR

EARLY 18TH CENTURY

The divided arched rectangular and bevelled plate within a moulded surround, with later foliate spandrels fitted with candle branch sockets, originally with a cresting and with the candle branches hung below the bottom edge, the mirror apparently original

55½ x 28 in. (141 x 71 cm.)

£7,000-10,000

\$10,000-14,000

€8,800-13,000

PROVENANCE:

Possibly John Churchill, 1st Duke of Marlborough (d. 1722) and thence by descent at Blenheim Palace, Oxfordshire, until around 1947.

Acquired from J. M. Botibol, 20, 26, 28 & 30 Hanway Street, London, 6 May 1947 ('To a fine Queen Anne Looking Glass with original Vauxhall plate in a carved and gilt frame. Formerly at Blenheim Palace. £150', the receipt endorsed by R.W.Symonds)

57

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE TWIN-LIGHT CANDELABRA

OF LOUIS XVI STYLE, AFTER THE MODEL BY CLODION, 19TH CENTURY

Each with bacchic putto holding aloft two spirally fluted cornucopae, on a circular fluted rockwork plinth and a square base, fitted for electricity and with parchment shades

15¾ in. (40 cm.) excluding fitments

(2)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



57



58

58
A QUEEN ANNE STYLE SILVERED AND GLASS EIGHT-BRANCH CHANDELIER

EARLY 20TH CENTURY

The baluster stem with embossed decoration of flowers and strapwork issuing scrolled branches hung with pear-shaped glass drops; and a pair of similar cartouche-shaped mirrored and silvered twin-branch wall lights
 Chandelier: 26 in. (66 cm.) high; 36 in. (91.5 cm.) diameter
 Wall lights: 14 1/4 in. (36 cm.) high

(3)

£800-1,200

\$1,200-1,700

€1,000-1,500

59
AN AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

The ivory field centred with an oval cartouche filled with a floral bouquet, within a broad camel border with flowering cornucopias and ribbon-tied garlands, occasional spot marks, a small reweave and a couple of small splits, otherwise good condition
 14ft.2in. x 9ft.11in. (431cm. x 302cm.)

£3,000-5,000

\$4,300-7,100

€3,800-6,300



59



60

60
A CONCAVE-FRONTED THREE-SEAT SOFA
 BY HOWARD CHAIRS, MID-20TH CENTURY

The rectangular back, scrolled arms and loose cushions upholstered with burgundy cotton loose covers, stamped 'HOWARD CHAIRS/ 48 SOUTH AUDLEY ST./ LONDON W. 1./ 1959; together with a two seat sofa with two loose cushions, similarly covered

The first: 32 in. (81 cm.) high; 74 in. (188 cm.) wide; 34 in. (86.5 cm.) deep

The second: 33 in. (84 cm.) high; 66 in. (167.5 cm.) wide; 37 in. (94 cm.) deep (2)

£1,500-3,000

\$2,200-4,300

€1,900-3,800

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS
FOR MR. & MRS. JACK STEINBERG

(LOTS 1 - 64)



61

61
A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS
OF LOUIS XVI STYLE, PROBABLY 1820-40

Each with a chased foliate backplate surmounted by a lyre issuing candle branches terminating in beaded drip-pans and *guilloche* nozzles and hung with berried laurel swags, drilled for electricity
19½ in. (49.5 cm.) high

(2)

£5,000-8,000

\$7,200-11,000

€6,300-10,000

62
A GEORGE II MAHOGANY ARCHITECTURAL BOOKCASE
CIRCA 1750

The broken pediment and dentil cornice above a later glazed door enclosing adjustable shelves and two small drawers; the exterior with arcading and four false drawers, the base with a panelled door, the upper door originally with a mirror plate
94 in. (239 cm.) high; 38¼ in. (97 cm.) wide; 11¼ in. (30 cm.) deep

£6,000-10,000

\$8,600-14,000

€7,600-13,000

PROVENANCE:

Acquired from Pratt & Sons, 160 Brompton Road, London, 7 May 1947 ('To a narrow Georgian bookcase with broken pediment, £150', the receipt endorsed by R.W.Symonds)



62



63

63

A PAIR OF CHINESE WHITE-GLAZED PORCELAIN MODELS OF CRANES WITH A PAIR OF ENGLISH GILTWOOD WALL BRACKETS

THE CRANES: LATE QIANLING/JIAQING PERIOD, EARLY 19TH CENTURY

THE BRACKETS: MID-20TH CENTURY

Each crane standing on a rockwork base, the wall brackets of demi-lune outline, the tops bordered with drooping foliage, the supports carved with acanthus, oak leaves and acorns, the cranes with restorations

The cranes: 14 in. (35.5 cm.) high

The brackets: 15¼ in. (38.5 cm.) high

£5,000-8,000

(4)

\$7,200-11,000

€6,300-10,000

64

AN ORMOLU TIMEPIECE TABLE CLOCK

OF LOUIS XVI STYLE, 19TH CENTURY, THE ASSOCIATED MOVEMENT BY VINER, LONDON, EARLY 19TH CENTURY

The arched case with urn finial, later white enamel dial and movement signed to the backplate 'Viner & Co., Regent St., London'

13½ in. (34.2 cm.) high; 7 in. (17.8 cm.) wide; 4¼ in. (12 cm.) deep

£1,000-1,500

\$1,500-2,100

€1,300-1,900



64

PROPERTY FROM THE COLLECTION OF
GEOFFREY BLACKWELL O.B.E. (1884-1943)
FORMED UNDER THE GUIDANCE OF R.W.SYMONDS
(LOTS 65-71)

Among collectors of English furniture in the first half of the 20th century the name of Geoffrey Blackwell O.B.E. (1884-1943) must rank alongside those of Percival Griffiths, Claude Rotch and James Thursby-Pelham. At a time when, despite economic depression and the shadow of war, there was a strong market for English furniture and an apparently limitless supply of top quality pieces aligned with renewed scholarship, Blackwell assembled a distinguished collection that has proved a magnet to like-minded collectors ever since.

Blackwell was interested in art from an early age. He joined the family-firm of Crosse & Blackwell, becoming chairman before the Second World War. Soon he gathered a notable collection of impressionist landscapes, commissioned portraits of himself and his family, and became an active member of the National Art Collections Fund. He was unusual among his peers in being on friendly terms with living artists and in mixing modern pictures with Georgian furniture.

His interest in furniture was probably sparked in the 1920s when Percy Macquoid and Ralph Edwards' seminal *Dictionary of English Furniture* was first published, 1924-27, and crucially he was a friend of the writer and critic R.W.Symonds (1889 – 1958), whose research promoted the more refined decorative arts of the 18th century, now considered the 'Golden Age' of collecting. Symonds actively advised collectors and played a major role in the formation of almost all the great 20th century collections of furniture and clocks, including those of Percival Griffiths, Eric and Ralph Moller, J.S.Sykes and Samuel Messer. His influence persists through the five major books and countless articles that he wrote, often illustrating them with items from those collections, his primary aesthetic consideration always being well-balanced design, high quality carving and timber, and original patination, rather than provenance.

Blackwell too benefitted from Symonds' advice and by 1936 his collection was of such calibre that Symonds wrote a two-part article published in *Apollo*, illustrating it with pieces from the collection including several that are offered here.

Given the quality of the pieces that Symonds sourced, certain items have been bought and sold between collectors, and there was keen rivalry to own the best pieces. One story relates how Percival Griffiths died while out with the Whaddon Hunt and in the company of Geoffrey Blackwell's son. Returning home the latter reported the news of Griffiths' death to his father who was taking a bath. Blackwell immediately leapt from the bath and was on the telephone to Symonds within minutes to stake a claim for selected items from Griffiths' collection. Over the years since Blackwell's death successive generations of collectors have similarly sought out and competed for pieces that were once part of this and other Symonds collections.

Among the furniture offered here, the walnut chest, formerly in Percival Griffiths' collection, is perhaps the most outstanding, yet idiosyncratic, representing the late use of this veneer on a piece that is stylistically more typical of the age of mahogany. The marble topped 'slab table' was singled out by Symonds for the '*cabriole legs of a particularly graceful contour*', while the carved mahogany 'sideboard table' was described as '*of excellent proportion... an outstanding example*'.

The Blackwell provenance is now regarded as a signifier of quality, and the seven lots here offer collectors the chance not only to own wonderful pieces in their own right, but also be part of a remarkable collecting tradition.



The chest as illustrated by R. W. Symonds.

65

A GEORGE II WALNUT AND FEATHERBANDED SERPENTINE CHEST

CIRCA 1750-60

The quarter-veneered top above a brushing slide on four graduated long drawers, the canted angles with blind-fret of strapwork and quatrefoils, on ogee bracket feet, the metalwork original
33¾ in. (86 cm.) high; 36 in. (92 cm) wide; 21¼ in. (54 cm.) deep

£30,000-50,000

\$43,000-71,000

€38,000-63,000

PROVENANCE:

Percival D. Griffiths, Esq., F.S.A. (d.1939).

Geoffrey Blackwell, Esq., OBE (d.1943) and thence by descent in the Blackwell family.

LITERATURE:

R. W Symonds, *English Furniture from Charles II to George II*, London, 1929, p. 131, fig. 81.

R. W.Symonds, 'Furniture in the collection of Mr. Geoffrey Blackwell', *Apollo*, April 1936, p. 198, fig. X.



PROPERTY FROM THE COLLECTION OF
GEOFFREY BLACKWELL O.B.E. (1884-1943)
FORMED UNDER THE GUIDANCE OF R.W.SYMONDS
(LOTS 65-71)



66

66

**A PAIR OF GEORGE III MAHOGANY AND TULIPWOOD-
CROSSBANDED CUTLERY BOXES**

CIRCA 1770

Each with a serpentine front and a hinged sloping lid inlaid to the underside with compass medallion, enclosing a fitted interior, with paper label 'B.de.B.J.' 15¼ in. (39 cm.) high; 10½ in. (17 cm.) wide; 13¼ in. (33.5 cm.) deep (2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Geoffrey Blackwell, Esq., OBE (d.1943) and thence by descent in the Blackwell family.



67

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

CIRCA 1795, AFTER A DESIGN BY GILLOWS

Each with trellis-pattern splat with central florets, surmounted by a tablet top rail carved with ribbon-tied berried laurel, the close-nailed faux leather seat on tapering turned and reeded legs, one chair re-railed 35 in. (89 cm.) high; 22½ in. (57 cm.) wide; 22 in. (56 cm.) deep (2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

PROVENANCE:

Geoffrey Blackwell, Esq., OBE (d.1943) and thence by descent in the Blackwell family.



67





68

A GEORGE II MAHOGANY SIDE TABLE

CIRCA 1730, THE VERDE ANTICO TOP SUPPLIED BY R.W.SYMONDS

The rectangular marble slab top above a concave frieze and cushion-moulded apron, on cabriole legs carved with shells and pendant husks, with C-scroll brackets and claw-and-ball feet

30½ in. (78 cm.) high; 60 in. (153 cm.) wide; 28¾ in. (73 cm.) deep

£25,000-40,000

\$36,000-57,000

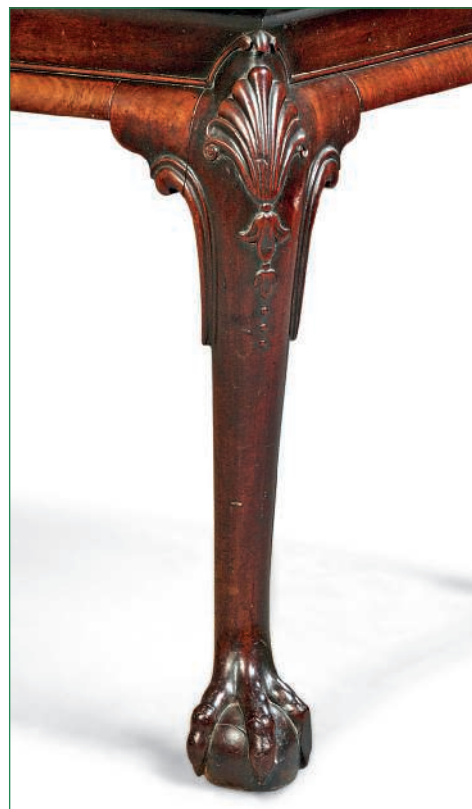
€32,000-50,000

PROVENANCE:

Geoffrey Blackwell, Esq., OBE (d.1943) and thence by descent in the Blackwell family.

LITERATURE:

R. W. Symonds, 'Furniture in the Collection of Mr Geoffrey Blackwell', *Apollo*, June 1936, p. 315, fig. III.



PROPERTY FROM THE COLLECTION OF
GEOFFREY BLACKWELL O.B.E. (1884-1943)
FORMED UNDER THE GUIDANCE OF R.W.SYMONDS
(LOTS 65-71)



69

69

A QUEEN ANNE WALNUT AND FEATHERBANDED DOUBLE-DOMED BUREAU-CABINET

CIRCA 1710

The moulded cornice with vase-finials with traces of parcel-gilt above a pair of arched, mirrored doors enclosing a removable fitted interior with drawers and pigeon holes above two candle slides, the fall-front enclosing a green baize-lined writing surface and fitted interior, above two small and two long graduated drawers on later bracket feet, the escutcheons and handle back plates original, the swan neck handles *circa* 1760, the removable interior added at time of construction 94 in. (239 cm.) high; 39 in. (99 cm.) wide; 24 in. (61 cm.) deep

£15,000-25,000

\$22,000-36,000

€19,000-31,000

PROVENANCE:

Geoffrey Blackwell, Esq., OBE (d.1943) and thence by descent in the Blackwell family.

LITERATURE:

R.W. Symonds, *The Present State of Old English Furniture*, London, 1927, fig. 31.

R.W. Symonds, 'Furniture in the Collection of Mr Geoffrey Blackwell', *Apollo*, April 1936, p. 192, fig. I.



70

70

A GEORGE III MAHOGANY SERVING-TABLE

CIRCA 1775, IN THE MANNER OF THOMAS CHIPPENDALE

The bowed crossbanded and line-inlaid top above a fluted frieze centred by a tablet with relief-carved urn and husk swags, on six square tapering legs headed by paterae and husk pendants, on block feet

32½ in. (83 cm.) high; 108½ in. (276 cm.) wide; 36 in. (92 cm.) deep

£15,000-25,000

\$22,000-36,000

€19,000-31,000

PROVENANCE:

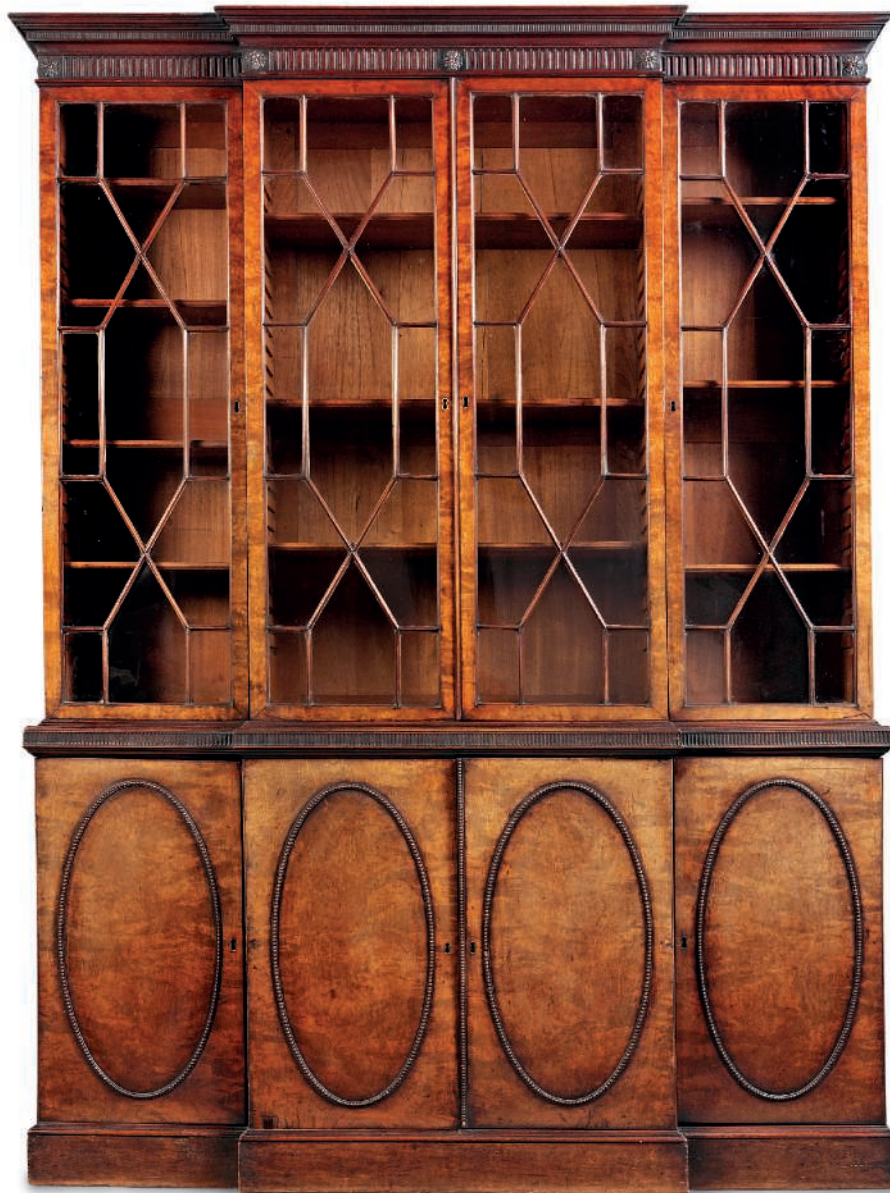
Geoffrey Blackwell, Esq., OBE (d.1943) and thence by descent in the Blackwell family.

LITERATURE:

R. W. Symonds, 'Furniture in the Collection of Mr Geoffrey Blackwell', *Apollo*, June 1936, p. 316, fig. IV.



PROPERTY FROM THE COLLECTION OF
GEOFFREY BLACKWELL O.B.E. (1884-1943)
FORMED UNDER THE GUIDANCE OF R.W.SYMONDS
(LOTS 65-71)



71

71

A GEORGE III MAHOGANY BREAKFRONT BOOKCASE

CIRCA 1770

The moulded cornice above a fluted frieze embellished with paterae, above four astragal glazed doors enclosing ten adjustable mahogany shelves, the base with four doors with beaded oval panels enclosing seven adjustable shelves on a plinth base, labelled 'MAJ T.F. BLACKWELL/ 8.9.45'

100 in. (254 cm.) high; 66 in. (168 cm.) wide; 20 in. 51 cm.) deep

£15,000-25,000

\$22,000-36,000

€19,000-31,000

PROVENANCE:

Geoffrey Blackwell, Esq., OBE (d.1943).

Major T.F. Blackwell, 1945, and thence by descent in the Blackwell family.



Detail of label

72

A PAIR OF GEORGE III MAHOGANY AND SYCAMORE HALL CHAIRS

IN THE MANNER OF MAYHEW & INCE, *CIRCA* 1780-1820

Each with an oval fluted fan back and a dished seat on square tapering legs

Each 38¼ in. (97 cm.) high; 18½ in. (47 cm.) wide; 18½ in. (47 cm.) deep (2)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

Acquired from Charles Lumb, Harrogate, Yorkshire

These fan-backed hall chairs are designed in the George III 'Roman' fashion introduced in the late 1770s and popularized by Hepplewhite & Co's *The Cabinet-Maker and Upholsterers Guide*, 1788. The overall form is found on a set of armorial chairs dating from the 1770s and attributed to the Soho firm of Mayhew & Ince, sold Christie's, Chirk Castle sale, 21 June 2004, lot 54. Another related set was commissioned in the mid-1770s by George Brodrick, 4th Viscount Midleton (d. 1836) for his entrance hall at Pepper Harrow, Sussex. The work on the hall was directed by Sir William Chambers but the chairs are believed to have been supplied by Mayhew & Ince. Three pairs of chairs from the Pepper Harrow suite were sold anonymously Christie's, New York, 15 April 2005, lots 220 - 222 (\$60,000, \$57,600 and \$50,400 including premium respectively). Another pair from the same suite was sold anonymously, Christie's, London, 11 February 1999, lot 5 (£19,550).

A pair of related hall chairs was sold anonymously Christie's, London, 21 May 2015, lot 15 (£12,500 including premium).

Interestingly the same pattern of chair was in the possession of John Hamilton (1800 - 1884) of Brownhull, Ballintra, Co. Donegal and St. Ernans's, the latter built in the early 19th century, and it is possible they were supplied in the 1820s suggesting that the pattern was fashionable well into the 19th century.



72

73

A PAIR OF GEORGE III CHINESE AUBERGINE AND GILT-LACQUER AND SATINWOOD BOWFRONT OPEN BOOKCASES

CIRCA 1770

Decorated overall with Chinese landscape scenes with pagodas and rocky outcrops, each with a three-quarter gallery above two graduated shelves and a pair of doors, the sides with further watery landscapes, on turned tapering legs and toupie feet, formerly with castors

43¾ in. (111 cm.) high; 21¼ in. wide; 21 in. (31 cm.) deep (2)

£7,000-10,000

\$10,000-14,000

€8,800-13,000

PROVENANCE:

Sir Philip Sassoon, Bt., Trent Park, Hertfordshire.

Sold Christie's, London, Works of Art from Collections of the Cholmondeley Family and The Late Sir Philip Sassoon, Bt., from Houghton, 8 December 1994, lot 109.



73

A PAIR OF GEORGE II FRUITWOOD OPEN ARMCHAIRS

CIRCA 1740

Each with rounded top rail centred by a scrolled tablet, above pierced vertical splats and out-scolled arms and supports above a saddle seat on cabriole legs and pad feet, with label to the underside 'ONE OF SIX CHAIRS FROM/ HAMPDEN BELONGING TO DIBBY NEWMAN; DIBBY (EARL OF BUCKS) FROM HAMPDEN'

36¾ in. (93.5 cm.) high; 27½ in. (70 cm.) wide; 25 in. (63.5 cm.) deep (2)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Possibly commissioned by The Earls of Buckinghamshire, Hampden House, Bucks, and thence by descent to John Mercer-Henderson, 8th Earl of Buckinghamshire (d. 1963), until sold 'Hampden House', Curtis & Henson, 17-22 April 1939, lot 1221, 'A set of 6 open armchairs, English, early 18th century, of 'walnut wood'.

Alternatively commissioned by Sir Thomas Lee, 3rd Bt. (d.1749) for Hartwell House, Bucks, and thence by descent until sold, Sotheby's, London, 26 - 28 April 1938, either lot 172 or 173.

At Rockbeare Manor, Exeter, Devon.

COMPARATIVE LITERATURE:

Inventory of Contents of Hartwell House, Aylesbury in the 'Staircase Hall' as '12 'Mahog' Armchair with cabriole legs and shaped pierced railback, in Queen Anne style'.

'Hartwell House - II', *Country Life*, 21 March 1914, p. 414 (illustrated *in situ* in The Great Hall).

C. Hussey, *English Country Houses: Early Georgian 1715-1760*, 'Hartwell House', London, 1955, p. 202, fig. 361.

These handsome chairs with cabriole legs terminating in pad feet have a 'Windsor' saddle seat and a chamfered back, the latter richly fretted in the French manner with an arcaded ribbon-guilloche of paired pilasters tied by lozenge compartments. While Windsor chairs are generally associated with provincial makers using local materials, these chairs are of more elegant and sophisticated form and the design relates to fashionable chairs produced in settled urban workshops, sometimes using imported timber. Such Windsor chairs include a mahogany chair with a pierced vertical splat and a fruitwood and elm armchair with joined serpentine crest rail and outswept arms, both illustrated in Michael Harding-Hill, *Windsor Chairs*, Woodbridge, 2003, pp. 52 and 76.



The chairs offered here were in the collection of John Mercer-Henderson, 8th Earl of Buckinghamshire (d.1963) at Hampden House, Hertfordshire, and were sold by Curtis & Henson, 'Hampden House', 17-22 April 1939, lot 1221, 'A set of 6 open armchairs, English early 18th century, of walnut wood'. They also correspond closely to the two near-identical sets of six commissioned as part of the refurbishment of the ancient Hampden family mansion at neighbouring Hartwell House, Buckinghamshire. These were recorded in the handwritten Hartwell inventory of 1910 in the Staircase Hall, they were illustrated by *Country Life* in the Great Hall in 1914 and ultimately sold at the sale of contents of Hartwell House, Sotheby's, London, 26-28 April 1938, either lot 172 or 173 (illustrated plate XI).

The Earls of Buckinghamshire were distantly related to the Hampden and Lee families of Hartwell House. In 1824, the 5th Earl of Buckinghamshire inherited Hampden House, and its estates, from the heirless Hampden family. His ancestor, Sir John Hobart, 3rd Bt., had married Mary Hampden, a daughter of the house in *circa* 1655; the 5th Earl then joined the Hampden name to his own. Furthermore, from the late 15th century until 1618-19, Hartwell Manor was owned by the Hampden family until it passed to a kinsman, Thomas Lee Senior of East Claydon (d.1626).

The Hartwell armchairs were almost certainly commissioned around 1740 as part of the transformation of the magnificent Stuart banqueting hall, carried out by Sir Thomas Lee, 3rd Bt. (d.1749) and his wife Eleanor, *née* Hampden. They employed the Rome-trained architect, James Gibbs (d.1749), for the embellishment of their estate and house, which was undertaken in a 'Roman' fashion fused with antiquarian elements in celebration of ancient British liberties and their warrior-parliamentarian ancestor, John Hampden.

The chairs' architecture harmonized with Hartwell's arcaded and turreted hedges, as well as the hall's 'British' chimneypiece featuring caryatids following Gibbs' design in *A Book of Architecture*, 1728, pl. 93. The same pattern was featured in Batty Langley's *Treasury of Designs*, London, 1745, pl. LXIII, and it is possible that the chairs were already at Hartwell House as early as 1737 when Frederick, Prince of Wales (d.1751) viewed Sir Thomas's gardens. Interestingly, the Hampden family's prominent role in government affairs continued several decades later as Hartwell became home to the exiled French King Louis XVIII, from 1808 -1814.

While the present chairs cannot be positively identified from 18th or 19th century inventories at Hampden House, it seems very possible given the family ties that a set of chairs was supplied, perhaps by a local chair-maker, for Hampden that corresponded to the distinguished Hartwell sets, particularly so if the latter were indeed made of valuable and fashionable mahogany or walnut. Alternatively, it is not inconceivable that Mercer-Henderson acquired one of the Hartwell sets at the 1938 sale. Given the apparent confusion in misidentification of the timber used in the Hartwell chairs, either scenario is possible.

At least one of the Hartwell House sets must have been broken up since a number of chairs identified as being from Hartwell have been sold occasionally at auction. A single 'mahogany' chair (without provenance) was sold by Lord Robert Crichton-Stuart, Christie's, London, 16 July 1970, lot 53 (290 gns); another was sold anonymously Christie's, London, 6 April 2000, lot 154 (erroneously described as 'walnut', and revised to 'mahogany' prior to the sale) (£35,250 including premium), and a matched pair, one of which was 18th century, the other a modern copy, was sold anonymously, Christie's, New York, 14 October 2009, lot 205 (\$37,500 including premium, sold after sale).



75

A PAIR OF GEORGE III GILTWOOD PIER GLASSES

POSSIBLY BY JOHN COBB, C/1765

Each with a shaped rectangular divided plate within a scrolling foliate-carved frame, the cresting carved with confronting C-scrolls and rockwork, surmounted by a pair of billing birds and flowerheads, the confronting C-scroll apron now reduced, the plates later, re-gilt
83 x 37½ in. (211 x 95 cm.) (2)

£50,000-80,000

\$72,000-110,000

€63,000-100,000

PROVENANCE:

Almost certainly supplied to John, 2nd Baron Monson (d. 1774) for Broxbournebury, Hertfordshire, and thence by descent at Burton Hall.

LITERATURE:

Possibly, the 'Two Pier Glasses in Gilt frames' in the 'Insect Room' in Broxbournebury, *Inventory of the Household furniture Belonging to the Right Hon'ble Lord Monson and the Hon'ble Colo'n Monson Taken the 6th Day of October 1773*.

A. Denney, *Burton Hall*, privately published, 1950, the pier glasses in the Drawing Room.

This fine pair of Rococo pier glasses was possibly supplied by John Cobb (d. 1778), cabinet-maker and upholsterer of 72 St. Martin's Lane, London to John, 2nd Baron Monson (d. 1774) for either Broxbournebury, Hertfordshire (the Monson country seat until 1790), or the family's principal residence after 1770, Burton Hall, Lincolnshire.

Cobb, whose successful partnership with William Vile (d.1767) led to their royal patronage, is renowned for the quality of his marquetry work rather than for carved giltwood mirror frames. However, as the Monson papers in the Lincolnshire Archives show, Cobb was supplying John Monson, 2nd Baron Monson (d. 1774) with giltwood mirror and girandole frames from 1765-71. There are two extant Cobb invoices dating from 1765-66 and 1769-71 addressed to Lord Monson, and there were undoubtedly other Cobb invoices no longer extant. References in these invoices state:

'A Large handsome frontispiece for a Chimney Carv'd & Gilt in Burnish Gold wth Borders in Compartmts with Double branches for Candles Wrot leaf Nossels & pans, new Polishing Delivering and fixing your Center Plate into Ditto with brass plate screws & fixing the Picture in the Top of Do. Compartment £47.5'; '2 Paper Mache Girandoles Gilt in Burnish'd Gold with branches for Candles wrot leaf Nossels & Pans, brass plates & Compleat £5.10'; '2 Large Handsome Oval Glasses Carvd & Gilt in Burnish'd Gold with Ribbons & Husks at Top Brass plates Screws Compleat £41'; and 'an oval Jerondole Carv'd & Gilt in Burnishd Gold with branches for Candles brass plates Compleat £8 16'

Furthermore, the 1773 inventory for Broxbournebury also includes many references to 'Dressing Glass', 'Looking Glass', and 'Two Pier Glasses in Gilt frames' in the 'Insect Room' (*Inventory of the Household furniture Belonging to the Right Hon'ble Lord Monson and the Hon'ble Colo'n Monson Taken the 6th Day of October 1773*). The 1809 inventory for Burton Hall notes 'pier glass in two plates' and 'chimney glass' (*An Inventory of All the Household Furniture Books, Plate, China, Glass, Linen, Wines, Beer, Stores, Carriages, Horses and Dogs, the Property of the Late Rt. Hon'ble Lord Monson taken at His Lordships House Burton by Lincoln, December 5th 1809 & following Days*).

THE DESIGN

Undoubtedly influenced by Matthias Lock's *Six Sconces* (1744) and later *A Book of Ornaments*, suppliers of carved work such as carvers such Thomas Johnson (d. 1778), Thomas Chippendale (d. 1779) and John Linnell (d. 1796), and presumably also Cobb, were quick to adopt the fashionable Rococo style in their designs for pier glasses. The present glasses exemplify the ebullience of the English late Rococo style of 1760-70 with their extravagant pierced giltwood frames, C-scrolls, rockwork, and acanthus leaves surmounted by a pair of billing doves, emblematic of Venus, the Roman goddess of love, beauty, fertility and prosperity; the doves facing each other representing harmony and unity. Cobb's first wife Sukey was the daughter of of the famous master wood sculptor and carver, Grinling Gibbons (d. 1721), and Cobb may have been inspired to include billing doves in his composition as a tribute to the Gibbons' incomparable limewood carvings.

COMPARABLE PIER GLASSES

Similar pier glasses are illustrated in the former residence of the late Queen Mother, Clarence House, and at Ragley Hall, Warwickshire, where Cobb's partner William Vile is recorded in expenditure accounts (J. Cornforth, *Queen Elizabeth the Queen Mother at Clarence House*, London, 1996, p. 113, no. 102; 'Ragley Hall - II. Warwickshire, The Seat of the Marquess of Hertford', *Country Life*, 29 March 1924, fig. 3).



The mirrors at Burton Hall, Lincolnshire.







77

THE PROPERTY OF A LADY

76

A GEORGE II MAHOGANY BREAKFRONT SECRETAIRE BOOKCASE

CIRCA 1740, POSSIBLY SCOTTISH

The moulded triangular pediment, above four astragal-glazed doors enclosing six later glass shelves the interior lined in mustard coloured velvet, above a central secretaire drawer enclosing a gilt-tooled red leather writing surface and an arrangement of pigeon holes and small drawers, flanked by conforming small drawers, above four panelled doors enclosing three fitted shelves and a plinth base, inscribed in white chalk, 'HOLROYD' and 'EDINBURGH' 90½ in. (230 cm. high; 66 in. (167.5 cm.) wide; 23 in. (58.5 cm.) deep

£10,000-20,000

\$15,000-28,000
€13,000-25,000

PROVENANCE:

Holroyd, Edinburgh.
With Jeremy Ltd., London.

77

A REGENCY GILTWOOD AND EBONISED TWIN-LIGHT CONVEX GIRANDOLE

EARLY 19TH CENTURY AND LATER

The plate in a reeded slip and star-mounted button decorated surround, surmounted by a spread eagle bearing socle with chains and balls, above scrolling foliage, the apron centred by a further spreading socle and scrolling foliage, with foliate decorated candlebranches with later cut-glass nozzles, drip-pans, and drops, fitted for electricity, the peripheral carving added, the plate replaced

71 in. (180.5 cm.) high; 49 in. (124.5 cm.) wide

£6,000-10,000

\$8,600-14,000
€7,600-13,000



78

78

A WILLIAM IV YEW-WOOD ARMCHAIR

CIRCA 1830

With yoke-shaped back above a shaped splat and a close nailed tan leather-covered seat on tapering ring-turned legs and countersunk anti-friction castors

31½ in. (80 cm.) high; 25½ in. (65 cm.) wide; 23½ in. (59.5 cm.) deep

£5,000-8,000

\$7,200-11,000
€6,300-10,000

PROVENANCE:

The Lloyd Family, Bagpath Court, Tetbury, Gloucestershire.

Anonymous sale, Christie's, London, 27 November 2003, lot 23.

THE PROPERTY OF A LADY (LOTS 79 - 80)

79

AN EARLY GEORGE III MAHOGANY ARCHITECT'S TABLE

CIRCA 1760

The hinged rectangular top with rising book-stop, above a fitted mahogany-lined frieze drawer with green baize-lined hinged slide and two secret drawers, the sides each with a candle-stand above a drawer, on square legs with inset turned supports behind

33¼ in. (84.5 cm.) high; 36 in. (91.5 cm.) wide; 24¼ in. (61.5 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Anonymous sale, Sotheby's, London, 22 April 1994, lot 62.

Anonymous sale, Christie's, London, 22 April 2001, lot 114



79

80

A QUEEN ANNE WALNUT SIDE TABLE

CIRCA 1710

The white marble top above a concave frieze on slender C-scroll carved cabriole legs and pointed pad feet
30¾ in. (78 cm.) high; 60½ in. (154 cm.) wide; 29 in. (74 cm.) deep

£15,000-25,000

\$22,000-36,000

€19,000-31,000

PROVENANCE:

Possibly John Yerbury (d.1728) and thence by descent at Belcombe Court, Wiltshire.

Anonymous sale, Sotheby's, London, 24 January 2001, lot 285.

Acquired from Harris Lindsay, London, 19 September 2001.

Belcombe Court near Bradford-on-Avon was built as a simple stone house between 1722 - 28 by John Yerbury (d.1728), a wealthy clothier. When he died the house passed to his son Francis Yerbury and in 1734 he commissioned the architect John Wood the Elder, then busily engaged in rebuilding Bath, to extend and alter the house, adding a Palladian wing which Wood described in his *Essay Towards a Description of Bath*, written in the 1740s. Shortly afterwards a small park was laid out on the north bank of the River Avon with various gardens and features which was extended after 1785 with the addition of picturesque walks and rustic arches and caves. The house remained in the Yerbury family until at least 1859 though the park was tenanted from around 1836. In the 20th century Belcombe Court was sold several times but after it was acquired in 1977 by Mr. & Mrs. A. Woodruff the pleasure grounds were restored and the gardens regularly opened to the public (Arthur Hellyer, 'Picturebook Garden'. *Country Life*, 20 July 1989, pp. 72 - 75).





81

THE PROPERTY OF A GENTLEMAN

81

A GEORGE III GILTWOOD MIRROR

CIRCA 1760

The rectangular plate in a fluted and C-scroll surround surmounted by a foliate cresting with a ho-ho bird, the sides with leafy branches and with a pierced foliate and C-scroll apron, the plate possibly original, the gilding worn
54½ x 26½ in. (139 x 68 cm.)

£5,000-10,000

\$7,200-14,000
€6,300-13,000

PROVENANCE:

The personal collection of Harvey Ferry, The Country Seat, Henley-on-Thames, and thence by descent.

82

A GEORGE III BRASS-BOUND MAHOGANY OVAL TRAY

LATE 18TH CENTURY

The moulded rim with scrolled carrying handles
2½ in. (6.5 cm.) high; 28¼ in. (71.5 cm.) wide; 19½ in. (49.5 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



82



83

83

A GEORGE II MAHOGANY CHEST

CIRCA 1750-60

The moulded caddy top above a brushing slide and four graduated drawers on bracket feet and recessed one-directional wooden castors, faint pencil inscription to underside and inscribed 'Redmile' to the inside, metalwork apparently original

30¼ in. (77 cm.) high; 32¾ in. (83 cm.) wide; 18 in. (46 cm.) deep

£6,000-10,000

\$8,600-14,000
€7,600-13,000



THE PROPERTY OF A LADY

84

A CHARLES II YEWOOD AND BEADWORK MIRROR

CIRCA 1660 - 85

The rectangular bevelled plate in a surround depicting Charles II and Queen Catherine of Braganza posed beneath baldequins and with symbolic figures of a lion and leopard, with further cartouches of portraits and standing figures interspersed with large scale flowers and foliage, with gilt-brass hexafoil hooks (43½ x 34 in. (110 x 87 cm.))

£10,000-15,000

\$15,000-21,000
€13,000-19,000

This bead-decorated mirror celebrates the reign of King Charles II (d.1685) and his Queen, Catherine of Braganza. They were frequently depicted in embroidered mirror frames and while the figures here are rendered in distinctly naive fashion, they can be identified by the presence of the lion and leopard which were frequently associated with the coat of arms and standards of Charles and Catherine.

The use of coloured beads to create pictures, wire baskets and boxes developed from their use in the seventeenth century in the more technically complex technique of raised or 'embossed' work, though the beads retain their gaudy colours to the present day while many embroideries have faded. Although the present lot is less accomplished than many such embroidered or beaded pictures, the oversized flowers and animals have considerable charm, and the mirror is remarkable for its unusually large size and in retaining its original glass, green silk velvet backing and its gilt lacquered brass hooks.

Related examples from the Lady Lever Art Gallery are illustrated in Xanthe Brooke, *Catalogue of Embroideries*, Bath, 1992, pp. 88 - 91, and pp. 188 - 201, and from the Burrell Collection, illustrated in Liz Arthur, *Embroidery at the Burrell Collection 1600 - 1700*, London, 1995, p. 72, fig. 47, and p. 73, fig. 49. A Charles II beadwork mirror from the collection of Irvin and Anita Schorsch was sold Sotheby's, New York, 20 January 2016, lot 471 (\$25,000 including premium).

THE STONELEIGH ABBEY CHINESE PAINTINGS SUPPLIED BY BROMWICH & LEIGH



85

A SET OF NINE CHINESE PAINTED-PAPER PANELS IN PAPIER MÂCHÉ FRAMES

SUPPLIED BY THOMAS BROMWICH AND LEONARD LEIGH, 1764

Each depicting Chinese scenes with figures among lakeside buildings and trees and with mountains beyond, the courtly figures with attendants and servants, within the original English white-painted and oil-gilt papier-mâché frames decorated with guilloché and joined C-scrolls, two frames signed 'Wm Akenhead'

The two largest 51 x 24¼ in. (129 x 62 cm.)

five 31 x 24 in. (79 x 61 cm.)

two 18½ x 24 in. (47 x 61 cm.)

(9)

£30,000-50,000

\$43,000-71,000

€38,000-63,000

PROVENANCE:

Supplied by Bromwich and Leigh in 1764 to Edward, 5th Lord Leigh (d. 1786) for Stoneleigh Abbey, Warwickshire, for Miss Leigh's Bedchamber, the bill dated 10 December 1965, and thence by descent until sold, Christie's, London, 'Property of the Trustees of the Stoneleigh Settlement, The Executors of the late 4th Lord Leigh and the Stoneleigh Abbey Preservation Trust Ltd.', October 15-16, 1981, lot 67. The Collection of Patricia Kluge, sold Sotheby's, Virginia, 8-9 June 2010, lot 436.

LITERATURE:

Thomas Bromwich's bill in the Shakespeare Centre Library and Archive, Stratford-upon-Avon, Warwickshire, invoice (DR18/5/4402), dated 10 December 1765.

W.A. Thorpe, 'Stoneleigh Abbey and its Furniture - II', *Connoisseur*, March 1947, p. 19.

C. Aslet, 'Stoneleigh Abbey - Warwickshire II', *Country Life*, 20 December 1984, p. 1935.



Stoneleigh Abbey, Warwickshire
© Country Life



This important set of nine Chinese painted-paper panels in their original frames was supplied in 1764 by the upholsterer and 'Paper-stainers', Thomas Bromwich and Leonard Leigh, as part of the extensive redecoration at Stoneleigh Abbey, Warwickshire, mainly on the bedroom floor, carried out for Edward, 5th Lord Leigh, following his coming of age in 1763. In 1764, the firm supplied, 78 Yards of fine pea Green paper, 252 feet of Papier Mache Borders in party gold and 193 feet of Papier Mache Vine Cornice Ornament for Miss Leigh's Bedchamber, sister to Lord Leigh (C. Aslet, 'Stoneleigh Abbey - Warwickshire II', *Country Life*, 20 December 1984, p. 1935).

The Stoneleigh bill (7 pages) of 28 May 1763 - 16 June 1764 totals £356 7s. 0 ½d., and lists 'Indian' (Chinese) pictures in Miss Leigh's Bedchamber, receipted by Bromwich on 10 December 1765 (Shakespeare Centre Library, DR18/5/4402). The relevant entry, 16 June 1764, is as follows:

2 Large Indian Pictures in Party gold frames £4 12s

6 Smaller Do. £6 6s

9 Do. @ 13/- £5 17s

The amounts listed are probably the labour charges for hanging the pictures.

The present group of nine Chinese painted panels is part of the set from Miss Leigh's Bedchamber, with seven of the remaining eight panels now in a private collection.

Part of this room decoration, dismantled after the fire of 1961, is shown *in situ* in W.A. Thorpe, 'Stoneleigh Abbey and Its Furniture - II', *The Connoisseur*, March 1947, p. 19.

Thomas Bromwich (fl. 1740-87) is first recorded as linen-draper and upholsterer, 'At the Golden Lyon', Ludgate Hill, from 1740-48; then *circa* 1758-76 as 'Thomas Bromwich & Leonard Leigh, Paper-Stainers'; and finally (1777-84) as 'Bromwich, Isherwod & Bradley, Paper-hangers, 35 Ludgate Hill'. As early as 1748 Bromwich's trade card stated he 'Makes and Sells all manner of Screens, Window Blinds, and covers for Tables, Cabins, Stair-Cases. &c, Hung with Guilt Leather, or India Pictures, Chints's, Callicoes, Cottons, Needlework, & Damasks Matched in Paper; to the utmost exactness, at Reasonable Rates'. Bromwich was appointed 'Master of the Painter-Stainers Co.' in 1761, and 'Paper-hanging Maker in Ordinary to the Great Wardrobe' in 1764. The firm's recorded commissions include supplying 'the new furniture wallpaper' to Horace Walpole for Strawberry Hill in 1754, and Chinese paper for Lord Darnley at Cobham Hall in 1773 (still *in situ*), in addition to work at Alscot Park, Corsham Court and Croome Court (G. Beard, *Craftsmen and Interior Decoration in England, 1660-1820*, London, 1981, p. 248). A papier-mâché ceiling by Bromwich survives at Dunster Castle, Somerset.



THE PROPERTY OF A GENTLEMAN

86

86
A MATCHED PAIR OF GEORGE III BAS-RELIEF BIRD PICTURES
 BY WILLIAM HAYES, CIRCA 1780

Each depicting a King Condor, based upon his *Portraits of Rare and Curious Birds, with their Descriptions, from the Menagerie of Osterley Park*
 22 ¾ x 18 ½ in. (58 x 47 cm.) and 18 ½ x 22 ¾ in. (47 x 58 cm.) (2)

£2,000-4,000

\$2,900-5,700
 €2,600-5,000

PROVENANCE:

Acquired from Edric van Vredenburg, London, 1996

COMPARATIVE LITERATURE:

G. Walkling, 'Curious Foreign Bird Pictures', *The Connoisseur*, July 1979, p. 158
 Christine E. Jackson; *Bird Etchings*, Ithaca and London, 1985, p. 131

For further information please visit www.christies.com

87
A GEORGE II MAHOGANY MARQUETRY AND GRAINED
TEA CADDY
 CIRCA 1750

Crossbanded and chequer strung throughout, with a cavetto moulded lid with foliate brass handle, the sides with octagonal figured panels, and a foliate plinth and bracket feet, enclosing two lidded canisters, originally with bracket feet
 6 ½ in. (17 cm.) high; 10 ¼ in. (26 cm.) wide; 5 ½ in. (14 cm.) deep

£2,000-3,000

\$2,900-4,300
 €2,600-3,800

88
A GEORGE III SATINWOOD AND MARQUETRY OVAL TEA CADDY
 CIRCA 1780

Crossbanded overall in kingwood and inlaid with foliage and oval paterae, the hinged lid enclosing a metal foil-lined interior
 4 ¾ in. (12 cm.) high; 6 ¼ in. (16 cm.) wide

£2,000-3,000

\$2,900-4,300
 €2,600-3,800



87



88

PROPERTY FROM DISTINGUISHED PRIVATE EUROPEAN COLLECTOR (LOTS 89 - 95)

***89**

A PAIR OF GEORGE III ORMOLU-MOUNTED CHINESE PALE GREY-BLUE GLAZED PORCELAIN VASES

THE PORCELAIN QIANLONG-JIAQING PERIOD (1736-1820)

The bulbous ribbed vases with flared lotus necks and scaly dragons to each side, on a laurel wreath plinth 10¾ in. (27 cm.) high (2)

£7,000-10,000 \$10,000-14,000
€8,800-13,000

PROVENANCE:

Probably acquired by either Edward, Viscount Lascelles or Edward, 1st Earl of Harewood in the early 19th century and by descent with the Earls of Harewood, Harewood House, Yorkshire until Sold Christie's, London, 1 July 1965, lot 39.

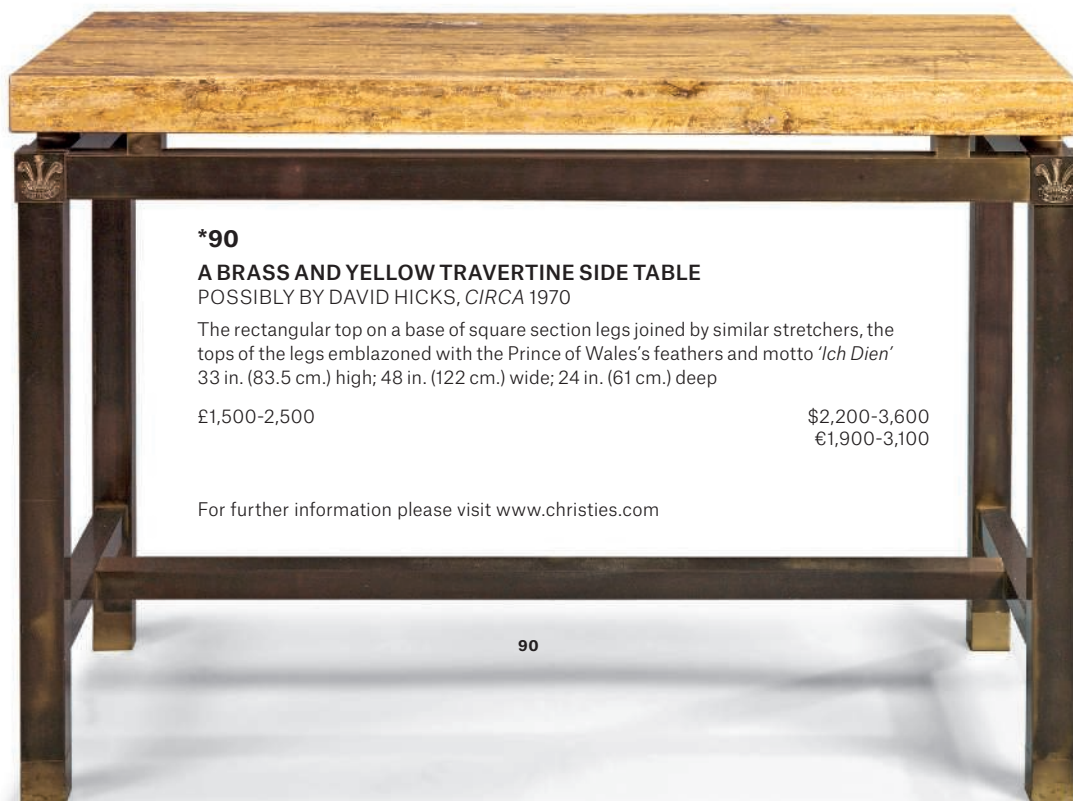
LITERATURE:

Harewood House, Yorkshire, 'An Inventory of Heirlooms created under the will of Henry Thynne Lascelles Fourth Earl of Harewood,' 1892, almost certainly the 'Pair of Chinese fluted vases lavender coloured ground with ormolu mounts and snake handles H. 10 ½ inches' listed in the south end of the West Hall, Harewood House, Yorkshire (p. 43).

For further information please visit www.christies.com



89



***90**

A BRASS AND YELLOW TRAVERTINE SIDE TABLE

POSSIBLY BY DAVID HICKS, CIRCA 1970

The rectangular top on a base of square section legs joined by similar stretchers, the tops of the legs embazoned with the Prince of Wales's feathers and motto 'Ich Dien' 33 in. (83.5 cm.) high; 48 in. (122 cm.) wide; 24 in. (61 cm.) deep

£1,500-2,500 \$2,200-3,600
€1,900-3,100

For further information please visit www.christies.com

90

PROPERTY FROM DISTINGUISHED PRIVATE EUROPEAN COLLECTOR (LOTS 89 - 95)

***91**

A GEORGE III ORMOLU-MOUNTED SATINWOOD, KINGWOOD AND PADOUK CROSSBANDED AND MARQUETRY COMMODE

CIRCA 1775-80, POSSIBLY BY WILLIAM GATES

The inverted breakfront top inlaid with a central neo-classical fan and flowerhead roundels, above a frieze drawer and a cupboard door enclosing three small drawers, the front inlaid with classical urns and bat's-wing paterae on square tapering legs and lotus leaf caps, with Leverhulme label 'x1211 satinwood commode' and ivorine 'Moss Harris' trade label

35½ in. (90 cm.) high; 48¾ in. (124 cm.) wide; 18½ in. (47 cm.) deep

£15,000-25,000

\$22,000-36,000

€19,000-31,000

PROVENANCE:

Sir Squire Bancroft, Berkeley Square, London.
With D.L. Isaacs, London, sold to Viscount Leverhulme, 25 May 1916 (£121.5s).
1st Viscount Leverhulme, property removed from Cheshire (chiefly Thornton Manor), sold Knight, Frank & Rutley, London, 3 - 4 June 1926, lot 301 (£52.10s).
With Moss Harris & Son, London.
With Partridge, London where acquired by the present owner.

LITERATURE:

M. Harris & Son, *A Catalogue and Index of Old Furniture and Works of Decorative Art*, circa 1930, vol. III, p.361, no. F14831.
L. Wood, *A Catalogue of Commodes*, London, 1994, p.330, no. X1211.

This rectilinear breakfront commode with its fine marquetry inlay and engraved woodwork recalls the craftsmanship of the Royal cabinet-maker, 'tradesman to the Great Wardrobe', William Gates of St. Martin's Lane, London (d. after 1800). As the successor to John Bradburn, Gates is first recorded in the Lord Chamberlain's Great Wardrobe accounts in July 1777.



Detail of Leverhulme inventory label

From 1780, he was supplying satinwood and inlaid furniture to the Prince of Wales, later George IV, for his apartments in the Queen's House, St. James's Park (Buckingham Palace), including a pair of 'very fine Sattin wood inlaid commode Tables', with a writing drawer in the frieze (RCIN 2475). His *oeuvre* is characterised by the inclusion of large scale neo-classical marquetry urns often in oval or rectilinear panels, starkly contrasting veneers, engraving, and shading to create pictorial illusion.



~*92

A REGENCY BRASS-INLAID ROSEWOOD, SATINWOOD, AMARANTH AND PARCEL-GILT SIDE CABINET
EARLY 19TH CENTURY

The shaped rectangular top, above a frieze drawer and a pair of grille cupboard doors enclosing three adjustable shelves, flanked by spirally columns with mirror backs, on bulbous feet, the feet and plinth replaced, restoration and replacement

32½ in. (82.5 cm.) high; 42 in. (106.5 cm.) wide; 13¾ in. (35 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,200-5,000

PROVENANCE:

Acquired from Mallett, London



93

*94

A GEORGE III MAHOGANY SMALL SOFA
CIRCA 1770

With a loose cushion, the padded back, arms and serpentine seat recovered in floral pattern cotton, on tapering channelled legs and reeded feet, the front rail and feet replaced: together with two simulated bamboo foot-stools, losses

The sofa: 33 in. (84 cm.) high; 41 in. (104 cm.) wide; 20 in. (51 cm.) deep

The stools: 6½ in. (16.5 cm.) high; 12½ in. (32.5 cm.) wide; 10¼ in. (26 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Acquired from Partridge, Bond Street, London



92

~*93

A REGENCY BRASS-MOUNTED AND INLAID ROSEWOOD WRITING AND GAMES TABLE
EARLY 19TH CENTURY

The shaped rectangular top with a ratcheted sliding central panel inset with gilt-tooled green leather enclosing a well for backgammon, above a pull-out chess board slide and two drawers, flanked by two small drawers, on lyre shaped supports joined by a stretcher, on brass caps and castors, handles replaced, restorations

29½ in. (75 cm.) high; 27½ in. (70 cm.) wide; 20¼ in. (51.5 cm.) deep

£2,000-4,000

\$2,900-5,700
€2,600-5,000

PROVENANCE:

Acquired from Mallett, London



94



95

PROPERTY FROM DISTINGUISHED PRIVATE EUROPEAN COLLECTOR (LOTS 89 - 95)

~*95

**A REGENCY ROSEWOOD AND
SIMULATED ROSEWOOD DRUM TABLE**
EARLY 19TH CENTURY

The inset gilt-tooled green leather circular top, above six drawers and six hinged flaps, cedar-lined throughout, with mother-of-pearl escutcheons inscribed with Greek alphabet letters, on a ring-turned shaft and a reeded quadripartite base, with brass caps and castors, repairs to two legs, handles replaced
29¾ in. (75.5 cm.) high; 40 in. (101.5 cm.) diameter

£6,000-10,000

\$8,600-14,000
€7,600-13,000

PROVENANCE:

The Earl of Roseberry
Acquired from Partridge, Bond Street, London

~96

**A PAIR OF REGENCY ROSEWOOD
BERGERES**
CIRCA 1820

Each with curved scroll-carved top rail above a caned back and seat on anthemion-headed reeded legs with brass acanthus-cast cups and ball feet
34 in. (86 cm.) high; 21¼ in. (55 cm.) wide; 25¼ in. (55.5 cm.) deep (2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



96



97

A GEORGE III BURR YEW AND PARCEL-GILT DRESSING-MIRROR

CIRCA 1770

Chequer banded overall, the shaped rectangular plate, the uprights with brass finials and with a fret-carved frieze, above three small drawers and ogee bracket feet, rear feet replaced

24½ in. (62 cm.) high; 18 in. (46 cm.) wide; 7½ in. (19 cm.) deep

£2,500-3,500

\$3,600-5,000

€3,200-4,400



97

98

A GEORGE II MAHOGANY CIRCULAR CENTRE TABLE

CIRCA 1760

The tilt top on a turned tapering pedestal and tripod base with pad feet and brass castors

28¼ in. (71.5 cm.) high; 45¼ in. (115 cm.) diameter

£3,000-5,000

\$4,300-7,100

€3,800-6,300



98

99

A GEORGE III MAHOGANY SERPENTINE TEA TABLE

CIRCA 1760-65

The hinged top with *entrelac* and rosette-carved edge above a plain frieze with gadrooned edge moulding on chamfered channelled legs headed by foliate-scrrolled brackets

28¾ in. (73 cm.) high; 36½ in. (92.5 cm.) wide; 18 in. (46 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,100-7,500



99

100

A GEORGE III GILTWOOD OVERMANTEL MIRROR

CIRCA 1760, ATTRIBUTED TO WILLIAM AND JOHN LINNELL

The central rectangular plate within a C-scroll and foliate border surrounded by shaped marginal mirrors within foliate C-scroll and *rocaille* borders and foliage trails surmounted by a flower-filled basket and cartouche, re-gilt, restorations to the carving, the glass largely original
103 x 52 in. (262 x 132 cm.)

£40,000-60,000

\$57,000-85,000

€51,000-75,000

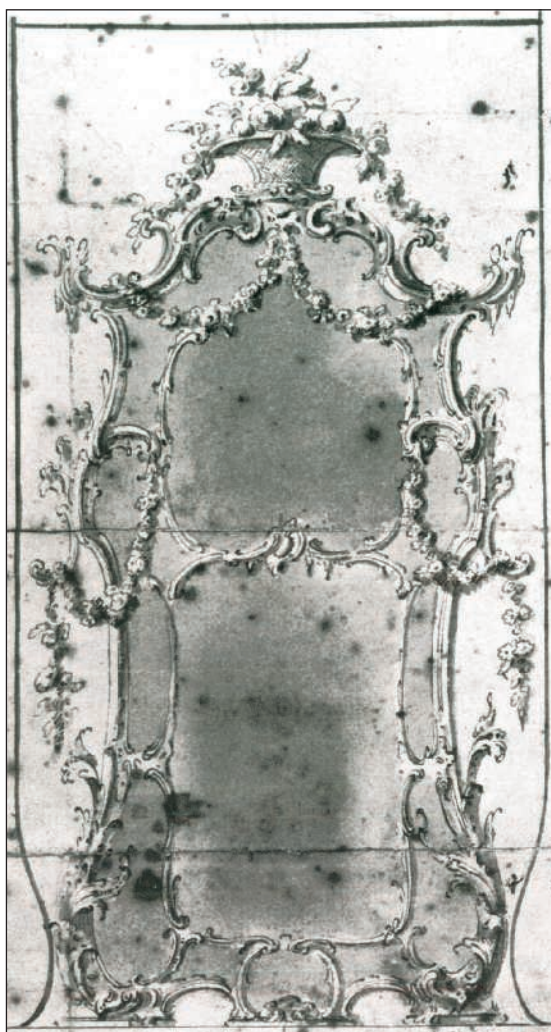
PROVENANCE:

Possibly Sir Thomas Grant (d. 1758) or his wife Elizabeth *née* Hopcraft (d.1788), Litchborough House, Northants.

This ornate giltwood mirror in the 'Modern' or 'French' style corresponds to a design by the cabinet-making father and son partnership of William (d. 1763) and John Linnell (d. 1796) of Berkeley Square, London. As one of the most prominent firms of cabinet-makers of the second half of the 18th century, the Linnells supplied furniture and decorations for important country houses including Badminton House, Osterley Park, Syon Park, Alnwick Castle, Shardeloes, Bowood House, Lansdowne House and Inveraray Castle. One of their most important commissions was at Kedleston Hall, Derbyshire, where household ledgers record payments for unspecified items, made regularly from 1759-1796, totalling nearly £3,000.

The design of the present mirror with its distinctive and beautifully-carved cresting of a basket of flowers is reflected in a drawing of *circa* 1755-60 for a pier glass by the Linnell firm, executed as a pair of mirrors, carved in rococo taste with glass borders and candle branches attached to the base, for Sir Molyneux Cope, 7th Bt. (d. 1765) for Bramshill, Hampshire (H. Hayward, P. Kirkham, *William and John Linnell: Eighteenth Century London Furniture Makers*, London, 1980, vol. II, p. 98, figs. 187-188). A related overmantel mirror was supplied in 1759 to George William Coventry, 6th Earl of Coventry (d. 1809) for 'Lady Coventry's Dressing Room', Croome Court, Worcestershire (sold 'Mount Congreve', Christie's, London, 23 May 2012, lot 100 (£313,250 including premium)). Another similar overmantel was commissioned from John Linnell in 1765 for Mrs. Child's Dressing Room at Osterley Park, London for which a design exists at the Victoria & Albert Museum (M. Tomlin, *Catalogue of Adam period furniture*, London, 1982, p. 102, pls. M/6, M/6a), and a further mirror of this design is at Dyrham, Gloucestershire.

The Grant family of Litchborough, Northamptonshire were of Scottish descent, in residence at Litchborough House from 1743 until 1971. The mirror was possibly acquired by Elizabeth, widowed second wife of Sir Thomas Grant, during the minority of her eldest son and heir to the estate, also Thomas (d. 1803) although it is also conceivable given the date of the Croome Court mirror that it was commissioned earlier prior to the death of Sir Thomas Snr (B. Burke, *A Genealogical and Heraldic History of the Landed Gentry*, vol. I, London, 1879, p. 679). In 1838, the 17th and 18th century Litchborough House was remodelled and extended by George Moore in the Tudor style for Sir William Grant (d. 1840).



The related design for a mirror at Bramshill, Hampshire.



PORTRAIT MINIATURES (LOTS 101 - 115)



101

101

CHRISTIAN FRIEDRICH ZINCKE
(ANGLO-GERMAN, 1683/1684 - 1767)

A young lady in green dress with flowers at corsage and in her hair

Enamel

Oval, 48 mm. high, gold frame, the reverse engraved with monogram 'EF'

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

Mrs J.A. Bowlby; Christie's, London, 19 December 1972, lot 102.

102

RICHARD CROSSE (BRITISH, 1742-1810)

Edward or James Crosse, brother of the artist, in aubergine coat

Signed on the backing card 'Richard Crosse' and numbered '60'

Enamel on copper

Oval, 100 mm. high, gilt-metal frame

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Christie's, London, 28 November 1978, lot 54.



102

Richard Crosse came from Cullompton, Devon and was deaf and mute from birth. He took up miniature painting as a hobby and won a prize from the Society of Artists which enabled him to move to London where he exhibited at the Society of Artists from 1760 to 1761 and at the Royal Academy from 1770 to 1796. In 1788 he was appointed Painter in Enamel to George III. He became proficient as an enamellist (though his works in enamel are rare), and a portrait painter on ivory and in oil. He created several portraits of his family and a similar enamel miniature of one of his brothers, possibly James, was exhibited Edinburgh, *British Portrait Miniatures*, 1965, no. 402 (lent by the Hon. Kenneth Thomson, Toronto, Canada), and another in the Victoria and Albert Museum (inv. no. P. 147-1929, identified as James or Edward Crosse). These portraits show a strong physical resemblance to the present enamel. One of his brothers lived with him in London and liaised with clients on his behalf.

Though he flourished in his professional life, his personal life was affected by an unrequited love towards Miss Sarah Copley who refused him and married Benjamin Haydon. It is said to have left Crosse heartbroken. Years later, in 1807, he saw her and was overcome with emotion. She died the following day. By this time Crosse had retired to Wells, Somerset and he died there in May 1810 at the age of sixty-eight.



103

103

**HENRY BONE, R.A. (BRITISH, 1755-1834)
AFTER SIR ANTHONY VAN DYCK (FLEMISH, 1599-1641)**

Catherine Howard, Lady d'Aubigny (1620-1650), in crimson dress, with flowers
Signed, dated and inscribed on the counter-enamel 'Catherine Howard,
eldest Daughter / of Theophilus, Earl of Suffolk. First / Married George Lord
Aubigny [sic.], 2d. / Son of the Duke of Lenox, & Brother / to the Duke of
Richmond - Killed / at the Battle of Edge Hill - / She was secondly Married to
James / Levington Earl of Newburgh - / She died at the Hague / London Sept
1821. / Painted by Henry Bone R.A. / Enamel = Painter to Her Majesty / after
the Original by Vandyke / in The Collection of the Earl of / Clarendon - The
Grove - Herts'

Enamel on copper

Rectangular, 183 x 145 mm., ormolu frame

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Christie's, London, 19 December 1972, lot 64.

EXHIBITED:

London, Royal Academy, 1822, no. 430.

LITERATURE:

J.J. Rogers *Notice of Henry Bone, R.A. and his Works*, Truro, 1880, p. 13.

R. Walker, 'Henry Bone's Pencil Drawings in the National Portrait Gallery', *The Walpole Society*, LXI, 1999, p. 313, no. 17.

The sitter was the daughter of Theophilus Howard, 2nd Earl of Suffolk and she secretly married, in 1638, George Stewart, 9th Seigneur d'Aubigny, a Scottish nobleman and Royalist Commander in the Civil War. He was a cousin of King Charles I. He was killed in the battle of Edgehill when he was only twenty-four years old. Catherine went on to marry James Levingston, 1st Earl of Newburgh. They were suspected of plotting to rescue King Charles I and fled to the Netherlands where Catherine died in 1650.

The original by Van Dyck, which may have been painted to commemorate her first marriage, is in the National Gallery of Art, Washington (1942.9.95) and the preparatory drawing by Bone, dated April 1821, is in the National Portrait Gallery, London (inv. NPG D17227).



104

104

**HENRY BONE, R.A. (BRITISH, 1755-1834)
AFTER JOHN JACKSON, R.A. (BRITISH, 1778-1831)**

Lady Georgiana Agar-Ellis, later Lady Dover, née Howard (1804-1860), in ermine-trimmed red coat, wearing black hat adorned with ostrich plumes
Signed 'HBone' (lower right) and signed, dated and inscribed on the counter-enamel 'Lady Georgiana Agar Ellis. / London / Nov 1825. / Painted by Henry Bone R.A. / Enamel painter to Her Majesty / & to His R.H. the Duke of York / &c &c after the Original by John / Jackson R.A.'

Enamel on copper

Rectangular, 140 x 107 mm., ormolu mount, the frosted gilt-metal mount stamped 'Enamel. HBone. R.A.'

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

Henry Bone, R.A.; his sale, Christie's, London, 30 June 1832, lot 64 (to Tuck).

EXHIBITED:

London, Royal Academy, 1826, no. 436.

LITERATURE:

R. Walker, 'Henry Bone's Pencil Drawings in the National Portrait Gallery', *The Walpole Society*, LXI, 1999, p. 312, no. 5.

The sitter was a daughter of George Howard, 6th Earl of Carlisle. She married George Agar-Ellis who became 1st Baron Dover and is known for having successfully persuaded government to grant £57,000 for the acquisition of banker John Julius Angerstein's collection of pictures. The group included works by van Dyck, Rubens, Reynolds and Lawrence, amongst others, and they formed the nucleus of the National Gallery's collection. Together they had two sons and two daughters.

Bone's corresponding preparatory drawing, inscribed 'Lady Georgiana Agar Ellis after John Jackson R.A.' and dated 1825 is in the National Portrait Gallery, London (inv. no. NPG D17250). An enamel portrait by Joseph Lee (1780-1859), signed and dated 1826, which also derives from the large-scale portrait by John Jackson, R.A., was sold Bonhams, London, 21 May 2008, lot 47. A further enamel portrait of the sitter's husband by Charles Muss after John Jackson, R.A., was sold Christie's, London, 12 June 2006, lot 52.

105

LAWRENCE HILLIARD (BRITISH, 1581/2-1647/48)

A lady in black dress with white lace collar; red wet-in-wet curtain background

On vellum

Oval, 51 mm. high, turned wood frame

£4,000-6,000

\$5,700-8,500

€5,100-7,500

PROVENANCE:

H.M. Smith; Sotheby's, London, 20 June 1966, lot 45.

The present miniature compares closely in technique to one by Lawrence Hilliard in the Victoria and Albert Museum of a lady in wide-brimmed hat, signed with monogram (inv. no. P.23-1942).



105



106

106

PETER CROSS (BRITISH, C. 1645-1724)

A gentleman called the Earl of Faversham, in armour

Signed with monogram 'PC' (lower right)

On vellum

Oval, 80 mm. high, silver frame with spiral cresting

£6,000-8,000

\$8,600-11,000

€7,600-10,000

PROVENANCE:

Major R.M.O. de la Hey; Sotheby's, London, 4 November 1968, lot 197 (as 'A gentleman, called the Earl of Faversham by Lawrence Crosse').

EXHIBITED:

Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 138 (as 'An unknown man', lent by R.M.O. de la Hey).



107

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FRANÇOIS FERRIÈRE (SWISS, 1752-1837)

Admiral Richard Howe (1726-1799) 1st Earl Howe, in admiral's uniform, wearing the blue sash of the Order of the Garter
Signed with initials 'F.F.' (mid-left)

On ivory

38 mm. diam., in hinged gold locket, the cover engraved 'Admiral, Earl Howe, Obt.. 5th.. Augt.. 1799 aet.. 73.' and set with a lock of fair hair

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

By order of the Sheriff of the County of London; Christie's, London, 24 November 1964, lot 104.

EXHIBITED:

Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 278.

The sitter was Admiral of the Fleet who took an active role in the conflicts of the Seven Years' war, the American Revolutionary war and during the French Revolutionary wars.

108

THOMAS FORSTER (BRITISH, 1677-1713)

Rear-Admiral Sir Thomas Dilkes (c.1667-1707), in armour; a man o'war and billowing smoke in the background

Signed and dated 'T Forster / [16]96' (lower right)

Plumbago on vellum

Oval, 115 mm. high, giltwood frame, the reverse with trade label for Patrick Fenlon

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

Edward Grosvenor Paine (1911-1989) Collection, New Orleans, La.; Christie's, London, 12 October 1982, lot 12.

The sitter entered the navy as a young boy and served as a king's letter boy between 1683 and 1686. In 1687 he became a lieutenant and two years later he commanded the fireship *Charles* and for the next few years he remained actively employed in the channel, on the coast of Ireland, in the Bay of Biscay and on the coast of Portugal. In 1696, the year the present portrait was made, he served on the *Rupert* in the West Indies. Following the deaths of his superior officers, Dilkes took command of the ship and brought the squadron home the following year. In 1699 he was seriously injured when his ship was wrecked on the coast of Ireland. In 1703 he was promoted to rear-admiral of the white and experienced success in subsequent naval campaigns. In 1704 he sailed with Sir Cloudesley Shovell to join Rooke at Lisbon and took an active part in the battle of Malaga as rear-admiral of the White squadron. In recognition of his services, he was knighted by Queen Anne in 1704. He died from a fever and 1707 and was survived by his wife Mary, daughter of Murrough O'Brien, 1st Earl of Inchiquin and a son, Michael O'Brien Dilkes who became an army officer.

A portrait of the sitter in civilian dress and with a naval battle scene in the background by Sir Godfrey Kneller is in the National Maritime Museum (inv. no. BHC2659).



108



***109**

AFTER ANTONIO DAVID (ITALIAN, 1698-1750), CIRCA 1729/1730

A pair of miniatures: Prince Charles Edward Stuart (1720-1788), known as Bonnie Prince Charlie or The Young Pretender, wearing the blue sash and breast-star of the Order of the Garter and the green ribbon and badge of the Order of the Thistle; *together with* Henry Benedict Stuart, Cardinal York (1725-1807), wearing the blue sash of the Order of the Garter and the green ribbon and badge of the Order of the Thistle; feigned oval stone roundels

Both oil on copper

Rectangular, 119 x 93 mm. and 120 x 91 mm.), respectively, in gilt-wood frames

(2)

£6,000-8,000

\$8,600-11,000

€7,600-10,000

PROVENANCE:

Sotheby's, London, 19 October 1981, lot 38.

A Private Collector; Christie's, London, 26 November 2013, lot 116.

The present works derive from oil on canvas portraits by Antonio David of 1732, now in the Scottish National Portrait Gallery (inv. nos. PG887 and PG888). In the spring of 1729, the Stuarts were at the Palazzo Muti in Rome and the princes were aged eight and four respectively. They received a request from the Duke of Bedford for a double-portrait of the princes, however James replied saying 'I could not send them to you both in one, without spoiling the likeness, ...since there are none here who could paint such a picture...well, that draws pictures like'. Instead, David was commissioned to paint two separate portraits in the summer of 1729 and they were sent to the Duke of Bedford. Other versions were commissioned by James from David and were circulated among his supporters and were copied on both a large and small scale. For further information on the portraits of the exiled Stuarts, see exhibition catalogue by E. Corp, *The King over the Water. Portraits of the Stuarts in Exile after 1689*, Scottish National Portrait Gallery, Edinburgh, 2001, pp. 67-70.

***110**

JEAN DANIEL KAMM (1722 - C. 1790)

Prince Charles Edward Stuart (1720-1788), known as Bonnie Prince Charlie or The Young Pretender, wearing the blue sash of the Order of the Garter and the Green sash of the Order of the Thistle, and red cloak embroidered with the Garter star

On vellum

Rectangular, 67 x 50 mm., gilt-metal frame

£4,000-6,000

\$5,700-8,500

€5,100-7,500

PROVENANCE:

Christie's, Geneva, 12 November 1975, lot 90 (as by Benjamin Arlaud, unsold).

Christie's, Geneva, 9 November 1976, lot 117.

Property from a European Estate; Christie's, London, 25 May 2004, lot 63.

Morphets, Harrogate, 6 March 2014, lot 56 (as Circle of Jean Daniel Kamm).

With Philip Mould Ltd.

LITERATURE:

R. Walker, *The Eighteenth and Early Nineteenth-Century Miniatures in the Collection of Her Majesty The Queen*, 1992, pp. 40-41.

Until recently the present miniature was thought to be a copy of a pastel by Maurice Quentin de La Tour (1704-1788), now in the Scottish National Portrait Gallery (inv. PG2954), but the recent re-identification of the sitter in the La Tour portrait from Prince Charles to his brother Henry, has prompted a re-examination of the source of the present miniature. It is now thought to derive from another pastel by La Tour of Prince Charles circa 1747-8, exhibited at the Paris Salon in 1748 as no. 80 'le prince Edouard', and whose current location is unknown. This theory is supported by the existence of a contemporary engraving by Michel Aubert (1704-1757) inscribed 'De la Tour pinx. / M. Aubert Sc.', the sitter shown facing the opposite direction and identified with the inscription 'Carolus Walliae / Princeps...'. It is almost identical to the present miniature (see J. Kerslake, *Early Georgian Portraits in the National Portrait Gallery*, London, 1977, II, illustrated pl. 119).

George Waters was Prince Charles's banker in Paris and his accounts show a payment of 1,200 *livres* from Prince Charles to La Tour on 13 January 1749. Waters was the custodian of the La Tour pastel during the period between the Prince's arrest in December 1748 and shortly after March 1752 when Waters is asked by the Prince to 'get my picture by La Tour packed up carefully by La Tour himself' (see C. Stuart-Wortley's extracts from the Stuart Papers, IV, p. 4). Although no specific mention of Kamm has been located in the correspondence in the Stuart Papers held in the Royal Archives, C. Stuart-Wortley's extracts from the Stuart Papers states: "In the year 1749, George Waters writes to Charles about copies of his portraits being made by Jean Daniel Kamm [*sic*]. Copies presumably from the La Tour portrait." (V, p. 4). According to her manuscript, the La Tour pastel was last heard of in Florence in 1785 (IV, p. 4).

Three other versions of the present miniature are currently known: one, signed and dated 'J. Kamm 1750' is in the D. Nicholas Collection (see D. Nicholas, *The Portraits of Bonnie Prince Charlie*, Maidstone, 1973, illustrated p. 35, fig. C); an oval version was sold Christie's, London, 10 December 2002, lot 52; a further oval version was exhibited Edinburgh, *Scottish National Portrait Gallery*, Portrait Miniatures from Scottish Private Collections, 2006, no. 43. J. Kerslake, *op. cit.*, I, p. 40 records a miniature 'After Maurice Quentin de La Tour' in the *Royal Stuart Exhibition*, Edinburgh, 1949, lent by Denys Bower of Chiddingstone Castle.

A signed miniature of the same sitter by Kamm of a different type to the present lot, derives from a painting by Louis Tocqué (1696-1772). Its current location is unrecorded and is known through a contemporary engraving by Jean Georges Wille (1715-1808) now in the National Portrait Gallery, London (inv. no. NPG D32668). The miniature was offered Christie's, Glasgow, *The Jacobites and their Adversaries*, 12 June 1996, lot 101, set into a glazed commemorative case containing relics of Bonnie Prince Charlie. Another signed version is pictured on the front cover and as fig. 3 of P. Pininski, *Bonnie Prince Charlie. A life*, Stroud, 2012 (now in a private collection).



111



110

Little is known about the elusive Jean Daniel Kamm. He is established as a metalworker and medallist in Strasbourg and the British Museum has a signed medal by him which depicts Philippe Frédéric Dietrich, mayor of Strasbourg (inv. no. 1947,0607.596). It has been suggested that the artist behind the present and corresponding miniatures may in fact be another Strasbourg artist, Jean-Frédéric Kamm, possibly a brother of Jean Daniel Kamm.

We are indebted to Prof. Edward Corp, Neil Jeffares and Peter Pininski for their assistance in the preparation of this catalogue entry.

~111

JOHN COX DILLMAN ENGLEHEART (BRITISH, 1782/84-1862)

Prince Frederick (1763-1827), Duke of York and Albany, in red military uniform, wearing the breast-star of the Order of the Bath

Signed and dated in full on the backing card 'JD Engleheart / Pinxit / 1824 / Duke of York / son of George III'

On ivory

Rectangular, 101 x 81 mm., gilt-metal frame decorated with roses and oak leaf motifs

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

By direct family descent from the artist.

Miss Lucy Cox Dillman Engleheart (1814-1904), in 1902; by descent to her nephew Lt.-Col. Evelyn L. Engleheart (1862-1921); by descent to his youngest step-son Sir Leonard Twiston Davies (1894-1953); by descent to his eldest son William Anthony Twiston Davies; sold Sotheby's, London, 20 July 1981, lot 76.

EXHIBITED:

London, Victoria & Albert Museum, *Exhibition of Miniatures by George Engleheart, J.C.D. Engleheart and Thomas Richmond*, 1929, no. 193 (lent by Lt.-Col. Evelyn L. Engleheart).

LITERATURE:

G.C. Williamson / H.L.D. Engleheart, *George Engleheart 1750-1829. Miniature Painter to George III*, London, 1902, illustrated preceding p. 67 and Appendix VI.

We are indebted to Henry Engleheart for his assistance in the preparation of this catalogue entry.



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SAMUEL SHELLEY (BRITISH, 1750/56-1808)

Eleanor Countess of Lauderdale, née Todd (1762-1856), in white dress
Signed on the backing card 'Sam: Shelley / Henrietta Street / Cov.t / Garden'
On ivory
Oval, 64 mm. high, ormolu easel-stand frame with engraved monogram and coronet surmount

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

Major R.M.O. de la Hey; Sotheby's, London, 4 November 1968, lot 265.
Paul Wansborough Esq; Christie's, London, 23 March 1982, lot 339.

EXHIBITED:

Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 270
(lent by Major R.M.O. de la Hey).

LITERATURE:

D. Foskett, *A Dictionary of British Miniature Painters*, London, 1972, II, pl. 327,
fig. 814.

The sitter was only daughter of Anthony Todd, Secretary of the General Post Office. She married, in 1782, James Maitland, 8th Earl of Lauderdale with whom she had nine children. She was painted by Angelica Kauffmann circa 1780-81 (Museum of Fine Arts, Houston, inv. no. 2001.88).

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CHARLES SHIRREFF (SCOTTISH, B. C. 1750)

An officer, in Army uniform
On ivory
Oval, 62 mm. high, gilt-metal frame with plaited hair reverse

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

The Merchiston Collection; Bonhams, London, 25 November 2009, lot 28.

EXHIBITED:

Edinburgh, Scottish National Portrait Gallery, *Raeburn's Rival. Archibald Skirving 1749-1819*, 1999, no. 36.
Edinburgh, Scottish National Portrait Gallery, *Portrait Miniatures from the Merchiston Collection*, 2005, no. 29.

Charles Shirreff was born in Scotland. In 1768 he was in London and by 1778 he had petitioned to the East India Company to go and work in India. In his application he stated that he had lost his speech and hearing at a young age and, for this reason, his father and sister should be allowed to accompany him. His actual departure was delayed until 1795 when he took his passage on the Lord Hawkesbury, reaching Madras in 1797. He also worked in Calcutta where he was living in 1804. He left India in 1809 and returned to England where he spent time in London before eventually retiring in Bath.



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GEORGE ENGLEHEART (BRITISH, 1750/53-1829)

A young gentleman in blue coat
Signed with initial 'E' (lower right)
On ivory
Oval, 80 mm. high, gilt-metal frame

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Christie's, London, 27 November 2007, lot 196.

~115

JOHN SMART (BRITISH, 1741-1811)

Richard Dighton (1753-1800), in grey coat
Signed with initials and dated 'JS. / 1800' (lower left)
On ivory
Oval, 78 mm. high, silver-gilt frame with hairwork reverse

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

By descent from the Dighton family; Christie's, London, 10 December 2002, lot 257.

The sitter was a son of John Dighton (d. 1761), a solicitor, and his wife Elizabeth, daughter and heiress of John Hunter of Fort St Madras. They married in 1748. In 1754 the Dightons bought a large estate in the Chilterns called Shirburn Lodge and this became the family's country residence, along with Ascott Park, Stadhampton, Oxfordshire. Richard went to India with his three brothers, James Lucy (1750-1841), Henry (b. 1759) and John (1761-1840) and became a writer for the East India Company in Madras in 1771. By 1776 he had become a factor, and by 1792 a senior merchant and collector for the Nellore district in the Indian state of Andhra Pradesh. He married Anne King and had a daughter, Sophie. In 1795 he returned to England and lived near Micheldean. His brother John entered the East India Service as a cadet in the Madras Presidency Infantry and he married Lucy Smart, daughter of the portrait miniaturist John Smart.

A corresponding drawing of the sitter by Smart, signed and dated 1790 with the 'I' for India, was in the collection of Lilian Mary Dyer, *née* Bose, a great-granddaughter of the artist, and was sold Christie's, London, 26 November 1937, lot 49 (together with a drawing of the sitter's brother, James). The portrait of Richard was later sold Sotheby's, London, 19 October 1981, lot 189 and subsequently Christie's, London, Edward Grosvenor Paine Collection, 12 October 1982, lot 17.



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PROPERTY FROM THE COLLECTION OF DR PETER D. SOMMER

116

A PAIR OF ENGLISH GILTWOOD SIDE TABLES

ONE GEORGE II, *CIRCA* 1735, THE OTHER LATE 19TH / EARLY 20TH CENTURY, IN THE MANNER OF WILLIAM KENT

Each later *brèche violette* marble top with canted corners, above an acanthus-carved moulded frieze, on four massive acanthus and husk-carved S-scroll supports, centred to the front by a peacock with its tail displayed, hung with oak leaf and acorn swags, the sides with scallop shells beneath an acanthus spray, on a gadrooned plinth, the George II table inscribed in white chalk to the back 'E9766 / PARTRIDGE' and in pencil to the plinth 'Rev Wooton', the plinth of the George II table slightly adapted, the plinth of the later table replaced in the 1990s, re-gilt

31 in. (79 cm.) high; 60¼ in. (153 cm.) wide; 28¾ in. (73 cm.) deep

(2)

£60,000-100,000

\$86,000-140,000

€76,000-130,000

PROVENANCE:

Sir Arthur Crosfield, Witanhurst, Highgate, London, probably supplied by Percy Macquoid and thence by descent to

Paul Crosfield.

Partridge Fine Arts, London.

Private Collection, New York.

Partridge Fine Arts, London, December 1996.





These impressive ‘Kentian’ side tables correspond to the set of four tables which formed part of the original opulent furnishings of the Great Hall at Marble Hill House, Twickenham, the Palladian villa of Henrietta Howard (née Hobart, d. 1767), Countess of Suffolk (from 1731), and former mistress to George II. The design is attributed to the Rome-trained artist, architect and illustrator, William Kent (d. 1748), *protégé* of Richard Boyle, 3rd Earl of Burlington (d. 1753), and advocate of the English Palladian revival, and the tables would almost certainly have been carved by James Richards (d. 1767), ‘Master Sculptor & Carver in Wood, Office of Works’. Of this set, one large and three small, one of the latter was rediscovered in 1987 in an Australian private collection and has now been returned to Marble Hill, but the whereabouts of the three other tables remains unclear.

While the 18th century table of the pair offered here is unlikely to be one of the missing Marble Hill tables its similarity to the extant table and the representation of the peacock, in Roman mythology the companion to Juno wronged by Jupiter, presents the tantalising possibility, since Lady Suffolk was identified as Juno in correspondence with Alexander Pope. The likelihood remains that the table, clearly inspired by Kent’s design and possibly carved by Richards, was intended for another contemporaneous commission.



The related table at Devonshire House, London.



William Kent’s illustration for Alexander Pope’s translation of Homer’s *Odyssey*.

WILLIAM KENT AND JAMES RICHARDS

William Kent was almost certainly inspired in his design by Italian tables published in Giovanni Giardini’s *Disegni diversi* in 1714, and by his mentor, John Talman (S. Weber, ed., *William Kent Designing Georgian Britain*, New Haven and London, 2013, p. 451, figs. 17.2 & 17.3; p. 448, fig. 17.4). A design by Giardini for a console table also features a central eagle figure with outstretched wings and its head turned aside (Ed. D. Shawe-Taylor, *The First Georgians Art & Monarchy 1714-1760*, London, 2014, p. 177, fig. 39). In 1725, Kent supplied an illustration for a remarkably similar table in Pope’s translation of Homer’s *Odyssey*, first published in 1725-26, with a central mask in place of the peacock, the same distinctive angled corners, S-scroll supports, swags of oak leaves and acorns, acanthus leaves and massive scallop shell ornaments to the sides, on a shaped plinth. A table inspired by this design was formerly at Devonshire House, London (M. Jourdain, *The Work of William Kent*, London, 1948, p. 173, fig. 137).

Lady Suffolk would have been fully conversant with Kent’s work at George II’s court, Kent was appointed Master Carpenter to the Architectural Board of Works in 1726. She subscribed to Pope’s translation of Homer’s *Odyssey*, and to both volumes of *The Designs Of Inigo Jones* prepared by Kent and funded by Lord Burlington in 1727.

Kent was also supplying designs for other villas and furnishings in the vicinity of Marble Hill House including Kew, and at Lord Burlington’s Chiswick House. Designs for other closely related side tables and benches were supplied by Kent for Wanstead House, Essex, Houghton Hall and Raynham Hall, Norfolk and Ditchley Park, Oxfordshire (Weber, *op. cit.*, p. 450, fig. 17.1; p. 454, fig. 17.10; p. 491, fig. 18.31; Jourdain, *op. cit.*, p. 132, fig. 70).

Surviving building accounts show that James Richards worked on the carved decoration of the Great Room at Marble Hill House, and it seems probable that he was also responsible for the carved furniture; in May 1726, the craftsman submitted a bill for £30. 7s. 6d for carving ‘mouldings for doors, windows and frames’ (Draper, *op. cit.*, p. 36). He also collaborated with Kent on earlier commissions, in November 1722, he is cited in the accounts of Sir John Chester of Chicheley Hall ‘carving ye Tabernacle & ye Frontispiece for ye Hall’ to house a painted statue made by Kent, and the overmantel in the King’s Gallery at Kensington Palace is attributed to Richards, from a Kent design of 1726 (Ed. Beard, Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 742). The Kent-designed tables at both Raynham Hall and Ditchley Park are attributed to Richards (Weber, *op. cit.*, p. 499, figs. 18.42, 18.43; p. 491, fig. 18.31).



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A GEORGE I GILT-GESSO FRAMED TRIPLE PLATE TRUMEAU MIRROR

CIRCA 1720, THE PAINTING IN THE MANNER OF GERARD LANSCROON

The three bevelled arched mirror plates, below an oil painting of Neptune in a chariot attended by nymphs', within a foliate and guilloche frame with gadrooned moulding, regessoed and re-gilt
65¼ x 60 in. (165.5 x 152.5 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Chantry House, Newark.

PROPERTY FROM THE COLLECTION OF FREDERICK POKE, FORMED UNDER THE GUIDANCE OF R.W. SYMONDS

(LOTS 118-123)

Frederick Poke (d. 1974) was one of a group of distinguished collectors of English furniture advised by the furniture historian R. W. Symonds and his collection formed the basis of several articles by Symonds, published in *The Connoisseur* from 1939 - 1942 (C. Streeter & M. Barker, 'A Bibliography of Publications by Robert Wemyss Symonds', *Furniture History*, 1975, pp. 88 - 107). Furniture from the celebrated Percival Griffiths' collection sold at Christie's in May 1939 provided the nucleus for at least six major collections, and Poke's was one of these, while other notable collections such as that of Claude Rotch also provided Poke with a rich source of material. Items from the Poke collection were, in turn, sold after his death at Sotheby's, London, 11 May 1979.

Furniture with Poke provenance, as with other collectors within Symonds' 'circle', has continued to attract collectors: two pieces from Poke's collection were included in the important private collection sold Christie's, London, '50 Years of Collecting: The Decorative Arts of Georgian England', 14 May 2003 (lots 39 and 110). A small group of twelve items of furniture and objects was sold by a descendant of Poke, Sotheby's, London, 13 June 2001, lots 69 - 81, including several items formerly in the Griffiths' collection. A tripod table, owned by Griffiths and then Poke, was sold anonymously, Christie's, London, 14 June 2001, lot 39 and a lion-masked side table with the same provenance history was sold anonymously, Christie's, London, 18 June 2008, lot 3.



118

A QUEEN ANNE WALNUT AND FEATHERBANDED CHEST-ON- STAND

CIRCA 1710

The moulded cornice above two short and three graduated long drawers, the stand with frieze drawer above three further short drawers and an arched apron, on cabriole legs and scrolled trid feet, the oak legs 18th century but replaced

70½ in. (179 cm.) high; 42 in. (106.5 cm.) wide; 23¼ in. (59 cm.) deep

£7,000-10,000

\$10,000-14,000

€8,800-13,000

PROVENANCE:

Percival D. Griffiths, Esq., F.S.A

Frederick Poke (d.1974), Langholm, Parkside, Wimbledon and thence by descent.

LITERATURE:

R.W Symonds, *English Furniture from Charles II to George II*. London, 1929, p. 55, fig. 32

R.W.Symonds, 'Craft of the Cabinet-Maker Illustrated with examples in the collection of Mr. Frederick Poke', *Connoisseur*, May 1940, p. 201. no. II.

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A GEORGE III SATINWOOD AND ROSEWOOD-CROSSBANDED DEMI-LUNE COMMODE

CIRCA 1780

The line-inlaid top above a door enclosing two fitted shelves, on square tapering legs, the lock and escutcheon later

35¼ in. (91 cm.) high; 33 in. (84 cm.) wide; 18 in. (45.5 cm.) deep

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

With H. Mortimer Lee & Sons, London,
Frederick Poke (d.1974), Langholm, Parkside, Wimbledon and thence by descent.





120

**A WILLIAM & MARY FIELD MAPLE, WALNUT AND SPECIMEN
WOOD CHEST-ON-STAND**
LATE 17TH CENTURY

The moulded cedar cornice above a cushion-moulded drawer and two short and three long drawers, the stand with three conforming frieze drawers, all ash feather-banded and inlaid with holly and stained sycamore, above an arched apron on turned baluster legs joined by shaped stretchers and with bun feet, back left leg and foot replaced, the metalwork apparently original
69¾ in. (177 cm.) high; 41½ in. (105.5 cm.) wide; 25 in. (63.5 cm.) deep

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Percival D. Griffiths, Esq., F.S.A.
Frederick Poke (d.1974), Langholm, Parkside, Wimbledon and thence by descent.

LITERATURE:

R. W. Symonds, *English Furniture from Charles II to George II*, London, 1923, p. 53. fig. 31
R.W. Symonds, 'Craft of the Cabinet-Maker Illustrated by examples in the collection of Mr. Frederick Poke', *Connoisseur*, May 1940, p.200, no. I.

PROPERTY FROM THE COLLECTION OF FREDERICK POKE,
FORMED UNDER THE GUIDANCE OF R.W. SYMONDS

(LOTS 118-123)



121

121

**A LATE VICTORIAN GILTWOOD AND VERRE EGLOMISE
OVERMANTEL MIRROR**

ATTRIBUTED TO LENYGTON & CO., CIRCA 1900

The arched gadrooned cornice above three mirror plates surrounded by a border decorated with gold armors, sunbursts and mythical beasts on red ground, the reverse with newspaper dated 1782
38 x 67½ in. (96.5 x 171.5 cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Frederick Poke (d.1974), Langholm, Parkside, Wimbledon and thence by descent.

A related mirror also possibly by Lenygton, formerly in the Untermeyer Collection and in the collection of the Metropolitan Museum of Art, was sold Christie's, New York, 27 October 2015, lot 165, and another was sold from the collection of Victoria Press, Christie's, London, 18 November 2015, lot 63. Both were of similar arched form and with common features to the *églomisé* glass borders.

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**A GEORGE II WALNUT, MAHOGANY AND ROSEWOOD SIDE
TABLE**

CIRCA 1740, FORMERLY WITH A TRAY TOP

Now with a rectangular *Royal Red* marble top, above a frieze drawer on shell-carved cabriole legs with raised paw feet, the drawer added and with associated alterations
27¼ in. (70.5 cm.) high; 28½ in. (72.5 cm.) wide; 16¼ in. (42.5 cm.) deep

£1,500-2,500

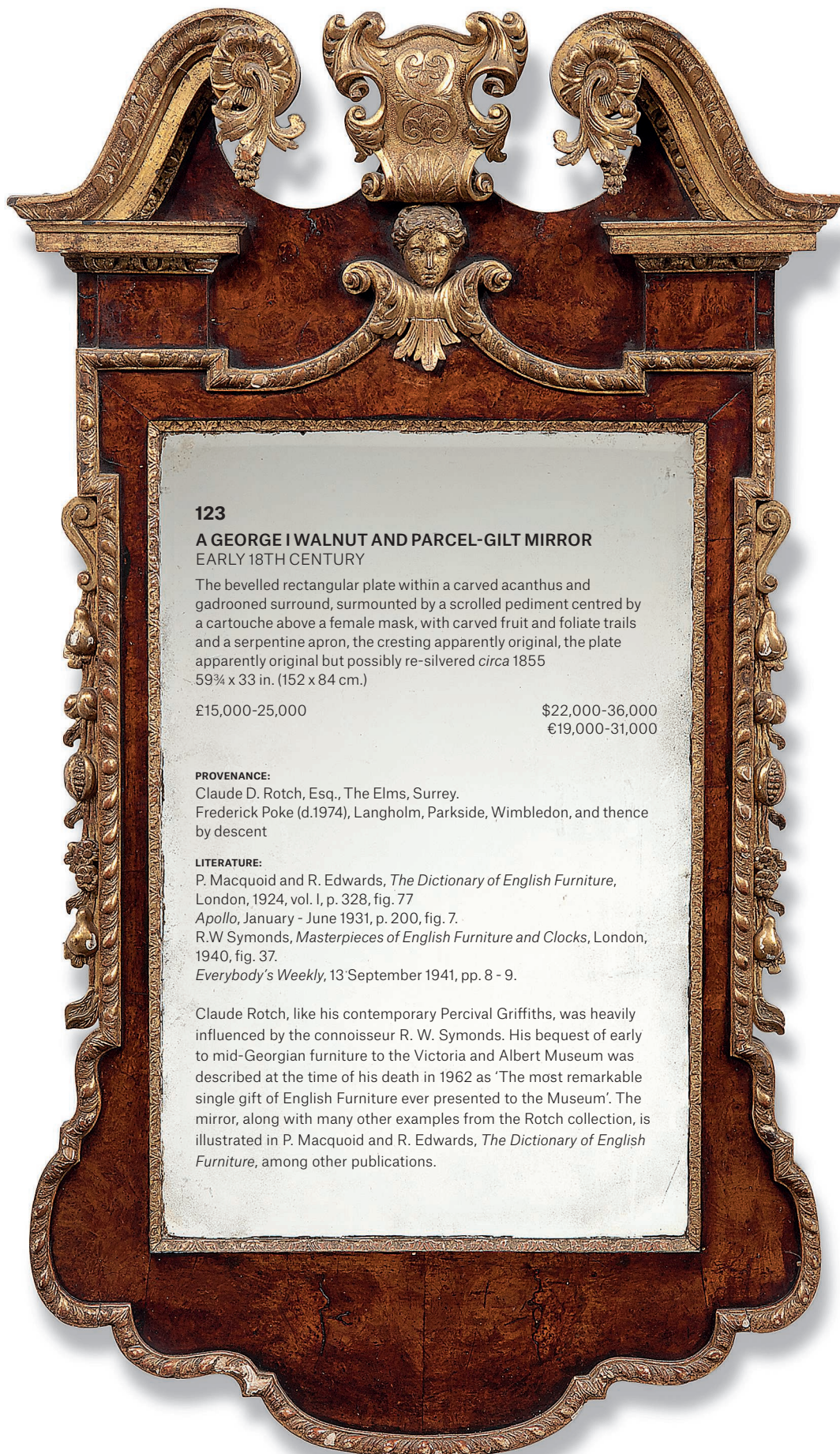
\$2,200-3,600
€1,900-3,100

PROVENANCE:

Percival D.Griffiths, Esq., F.S.A., sold Christie's, London, 10 May 1939, lot 248. Frederick Poke (d.1974), Langholm, Parkside, Wimbledon and thence by descent.



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123

A GEORGE I WALNUT AND PARCEL-GILT MIRROR
EARLY 18TH CENTURY

The bevelled rectangular plate within a carved acanthus and gadrooned surround, surmounted by a scrolled pediment centred by a cartouche above a female mask, with carved fruit and foliate trails and a serpentine apron, the cresting apparently original, the plate apparently original but possibly re-silvered *circa* 1855
59¾ x 33 in. (152 x 84 cm.)

£15,000-25,000

\$22,000-36,000

€19,000-31,000

PROVENANCE:

Claude D. Rotch, Esq., The Elms, Surrey.
Frederick Poke (d.1974), Langholm, Parkside, Wimbledon, and thence by descent

LITERATURE:

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924, vol. I, p. 328, fig. 77
Apollo, January - June 1931, p. 200, fig. 7.
R.W Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, fig. 37.
Everybody's Weekly, 13 September 1941, pp. 8 - 9.

Claude Rotch, like his contemporary Percival Griffiths, was heavily influenced by the connoisseur R. W. Symonds. His bequest of early to mid-Georgian furniture to the Victoria and Albert Museum was described at the time of his death in 1962 as 'The most remarkable single gift of English Furniture ever presented to the Museum'. The mirror, along with many other examples from the Rotch collection, is illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, among other publications.



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THE PROPERTY OF A GENTLEMAN

124

A GEORGE III MAHOGANY CHEST-ON-CHEST

CIRCA 1760

The moulded satinwood and rosewood lozenge-parquetry cornice above two short and six graduated long drawers on bracket feet
71¾ in. (182 cm.) high; 42½ in. (108 cm.) wide; 20¼ in. (51.5 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



126



125

125

A GEORGE III MAHOGANY BUREAU-BOOKCASE

LATE 18TH CENTURY, POSSIBLY BY GILLOWS

With moulded cornice and foliate and dental carved frieze, above a pair of astragal-glazed doors enclosing three adjustable shelves and with two candle slides, the bureau with interior fitted with pigeon holes and small drawers, above four graduated drawers on gadrooned ogee bracket feet, with depository label, 'R. P. OVER & SON'S Ltd/ Depository/ CAMBERLEY, SURREY' and with label inscribed 'given to J.M. Villiers Stuart/1958./Kept at Old Acres/ till required/ E. h. Villiers Stuart'
84¼ in. (214 cm.) high; 42 in. (107 cm.) wide; 24¾ in. (63 cm.) deep

£2,000-4,000

\$2,900-5,700
€2,600-5,000

PROVENANCE:

Eileen Villiers Stuart, Old Acres, East Sussex.

126

A REGENCY OAK HALL BENCH

CIRCA 1815-20, IN THE MANNER OF GEORGE BULLOCK

The fluted and ring-turned bolsters with lead rosette terminals and lotus-wrapped supports, the panelled seat above a frieze of half roundels and ball pendants on tapering turned and fluted legs
24 in. (61 cm.) high; 29¾ in. (75.5 cm.) wide; 18½ in. (47 cm.) deep

£4,000-6,000

\$5,700-8,500
€5,100-7,500

For further information please visit www.christies.com



127

A LARGE WILTON CARPET

ENGLAND, *CIRCA* 1880

Mostly full pile throughout, minor moth damage, rewoven fireplace cut on one side, overall very good condition

23 ft.3 in. x 17 ft.3 in. (709 cm. x 525 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Anon sale, Christie's London, 24 November, 2005, lot 104



128

129

AN ITALIAN MAIOLICA ARMORIAL ISTORIATO FOOTED DISH FROM THE LANCIERINI SERVICE

CIRCA 1540-50, URBINO OR DUCHY OF URBINO

Painted with Pluto carrying off Proserpine in his chariot through the flaming entrance to Hades, the reverse with a shield flanked by an inscription *Plutone quâdo Rapi / proserpina* in blue, cracked and restored with associated in-filling 9% in. (23.8 cm.) diameter

£3,000-5,000

\$4,300-7,100
€3,800-6,300

This dish forms part of an armorial service made for the Lancierini family, a Roman patrician family. In their catalogue of Italian Renaissance Ceramics in the the British Museum, Dora Thornton and Timothy Wilson suggest that the service could have been made for Leone Lancierini, who died in 1555.¹ This dish appears to be unrecorded as it is not present in their list of the twenty-five known pieces from the service. It is unusual for armorial services to have the arms painted on the reverse, and Thornton and Wilson note that the service appears to have been painted by three different painters, and that classical subjects are mixed with biblical ones.



(lot 129 detail of reverse)

128

AN URBINO MAIOLICA ISTORIATO DISH

CIRCA 1535-45, PROBABLY WORKSHOP OF GUIDO DURANTINO

Painted with Cacus dragging a bull by its tail and Hercules slaying Cacus with his club, in rocky river landscape, foot lacking, retouching to footrim, restoration to rim, minor glaze chipping 10.3.4 in. (27.3 cm.) diameter

£4,000-6,000

\$5,700-8,500
€5,100-7,500

The present lot is derived from the engraving of 'Hercules and Cacus' by Gian Giacomo Caraglio from a series of six Herculean subjects, after Rosso Fiorentino. It follows the print fairly closely with the addition of a secondary depiction of Hercules and another figure to the right hand side. A dish with the same subject, attributed to the Fontana workshop, but composed of two separate scenes, is illustrated by Johanna Lessmann, *Herzog Anton Ulrich-Museum Braunschweig, Italienische Majolika, Katalog der Sammlung*, Brunswick, 1979, p. 192, no. 175.

The story depicted relates to Hercules driving Geryon's cattle home and is told by Livy, by Virgil in the *Aeneid* and in Ovid's *Fasti* (1:543-578). As he stopped to rest for the night the giant Cacus (Vulcan's son), who lived in a cave nearby, stole some of the cattle, dragging them backwards into his cave by their tails in an attempt to disguise their trails from Hercules. But the whereabouts of the cattle was given away by their lowing, and Hercules slew the giant and recovered the cattle.

For further information, please see www.christies.com



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The inscription translates as 'when Pluto raped Proserpine', and refers to the story of the daughter of Ceres, the goddess of agriculture (recounted in Ovid's *Metamorphoses*). Pluto, the king of the underworld, was consumed with passion for Proserpine and carried her off to the underworld on his chariot. Ceres searched everywhere for her daughter, refusing to allow the earth to flourish until she was found. Pluto consequently allowed Proserpine to return to the earth once each year, bringing about Spring and Summer.

1. Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics; A Catalogue of the British Museum Collection*, London, 2009, Vol. I, pp. 310-312, nos. 182 & 183.



THE PROPERTY OF A EUROPEAN COLLECTOR

130

AN URBINO MAIOLICA LARGE OVAL DISH

CIRCA 1570, PERHAPS FONTANA WORKSHOP

Moulded with five central scroll-edged oval cartouches enclosing scenes from the Story of Tobias, within a *grotteschi* border, the reverse with a river god, within a moulded strapwork frame in yellow and ochre and surrounded by dolphins on a wave-painted ground, low-fired ceramic replacement sections to rim, restoration and overpainting to rim and well

25½ in. (64.8 cm.) wide

£18,000-25,000

\$26,000-36,000

€23,000-31,000

The source for three of the five scenes on this dish are engravings entitled 'The Story of Tobias' by the German painter, engraver and printmaker Georg Pencz (c. 1500 - 1550). They depict Tobit and his son Tobias's adventures with his guardian and companion, the archangel Raphael. The series was executed in about 1543 and the central scene is taken from the print entitled 'Tobit leaves the table to raise the dead body of a child'. The upper left hand scene is after Pencz's engraving 'Tobias and the Archangel Raphael' and the upper right hand scene is after the engraving 'Tobit giving burial to a child of Israel'. The remaining two scenes are either taken from other sources or are the painter's invention. The concept of the 'guardian angel' was widespread in Renaissance Italy and the theme of Tobias was often used by a families to commemorate the travels and safe return of a son.



(detail of reverse)

Two large oval dishes of the same form are in the Metropolitan Museum of Art, New York (accession nos. 41.190.109 and 41.190.110) and one of these, painted with five scenes from 'Amadis of Gaul', is illustrated by Charlotte Vignon, *Exuberant Grotesques: Renaissance maiolica from the Fontana Workshop*, Exhibition Catalogue, The Frick Collection, September 2009 - January 2010, New York, 2009, p. 36, no. 3, where it is attributed probably to the workshop of Orazio Fontana in Urbino.

For further information, please see www.christies.com



THE PROPERTY OF A GENTLEMAN

131

A PAIR OF GEORGE III ORMOLU-MOUNTED BLACK AND GILT LACQUER CABINETS

THE CABINETS JAPANESE, LATE 17TH / EARLY 18TH CENTURY, EMBELLISHED IN ENGLAND IN THE 18TH CENTURY

Each with a rectangular yellow marble top above a cabinet decorated with landscapes and birds, enclosing an interior of variously-sized drawers similarly decorated, with engraved hinges, lockplate, and handles to the side, the angles with acanthus and cabochon mounts leading to acanthus-scolled sabots with castors, minor differences in decoration, size and in the side handles, the marble tops, feet, aprons and angle mounts added
 39¾ in. (100.8 cm.) high; 37 in. (94 cm.) wide; 22½ in. (57 cm.) deep
 39¾ in. (100.2 cm.) high; 40 in. (102 cm.) wide; 20½ in. (102 cm.) deep, the other

(2)

£30,000-50,000

\$43,000-71,000

€38,000-63,000

PROVENANCE:

By tradition from the collection of the Earls of Ilchester, Melbury House, Dorset, or possibly Holland House, London.

Acquired from Frank Partridge & Sons Ltd, London, 9 January 1969

These George III ormolu-mounted lacquer cabinets are constructed from earlier late 17th or early 18th century Japanese cabinets of the finest lacquer. Originally made as floor-standing cabinets, they were generally raised on elaborate stands when entering British or European collections, yet these cabinets have retained their original waved plinths and part of their short feet, now hidden behind the 18th century remodelling.

By repute these cabinets were in the collection of the Earls of Ilchester, and although they are not in the latter's 1948 Christie's sale, another pair of Japanese black lacquer cabinets was included, from the 'Swaneries Drawing Room' of Holland House, the Earl's London mansion (lot 118).

The adaptation of these Japanese cabinets with *Urushi* lacquer borders to their present form in *circa* 1765 - 75 was certainly executed by a prestigious cabinet-maker. The Earl of Ilchester was almost certainly a client of Pierre Langlois (d.1767), of Tottenham Court Road, London, and in 1763 Caroline, 1st Lady Holland wrote to her sister Emily, Countess of Kildare about a present of furniture for their third sister 'I hear she likes L'Anglary's (Langlois) in *layd things very much and I should wish to send other typical works*'. However other candidates do present themselves. One such is Henry Hill of Marlborough (d. 1778) based on the distinctive pierced angle-mounts found on engraved marquetry commodes attributed to Hill; additionally these all have the characteristic shaped apron (L. Wood, *Catalogue of Commodes*, London, 1994, no. 4, fig. 55, and another veneered commode, fig. 56). The same angle-mounts and *sabots* are additionally found on a George III amaranth, cocus-wood and engraved marquetry bedside commode, sold Christie's, New York, 25 April 2008, lot 84, and another commode formerly with Jeremy Ltd., illustrated *ibid.*, fig. 160.





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THE PROPERTY OF A LADY (LOTS 132-134)

132

A GEORGE III MAHOGANY SERPENTINE SECRÉTAIRE COMMODE

CIRCA 1760-65 IN THE MANNER OF WILLIAM GOMM

The crossbanded top with a foliate-carved edge above a fitted secrétaire drawer with baize-lined writing-surface, pigeon holes and four small drawers, with three further graduated long drawers below, the fluted angles carved with acanthus volutes issuing trailing flowering swags, on bracket feet, the handles and upper lock replaced

39½ in. (100 cm.) high; 51 in. (130 cm.) wide; 26 in. (66 cm.) deep

£7,000-10,000

\$10,000-14,000
€8,800-13,000

For further information, please see www.christies.com

133

A PAIR OF OAK AND BROWN OAK HALL CHAIRS LATE 19TH/20TH CENTURY

The shaped rectangular back with scrolled, leaf-carved top rail above an anthemion-carved panel, the solid seat supported on panelled square tapering legs, with striped kelim squab cushions, one with two scrolled ears replaced

£2,000-4,000

\$2,900-5,700
€2,600-5,000

PROVENANCE:

H.M. Blackmer, Esq.

Christie's, London, Out of the Ordinary The Discerning and Individual Taste of Christopher Gibbs and Harris Lindsay, 10 May 2006, lot 291

For further information, please see www.christies.com



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134

A QUEEN ANNE GILT-LEAD MOUNTED PIER GLASS

CIRCA 1710

With a divided bevelled plate, the upper plate shaped and with rounded corners, within a mirrored border divided by gilt-lead and giltwood fillets with a foliate and zig-zag design, slight losses to decoration

100 x 40 in. (254 x 104 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

The Collection of Ava Gardner (d.1990).

An English Look, Robert Kime, Piers von Westenholz, David Bedale and James Graham-Stewart, Christie's, London, 8 July 2009, lot 99.

This pier glass, though of typical form, is remarkable for its size. In the later part of the 17th century, glass works had been established at Vauxhall and by 1675 the Worshipful Company of Glass-Sellers and Looking-glass Makers numbered 85 members. The diarist John Evelyn recorded a visit to Vauxhall in September 1676, writing that he had seen '*looking-glasses far larger and better than any that come from Venice*'. The competition between glass-houses was intense and rivals vied for business by boasting of the size of mirror plates they could produce. On 13 February 1700 the Vauxhall Glass-Works advertised '*large looking glass Plates, the like never made in England before...of six foot in length, and proportionable breadth*', while two years later the Bear Garden Glass-House at Southwick claimed '*Looking Glass Plates, Blown from the smallest size upwards to 90 inches...*'. (G. Child, *World Mirrors*, London, 1990, pp. 17 - 23). The high cost of mirror glass and its inherent fragility meant that looking glasses were among the most expensive and valuable items of furniture on the market, and large plates that have survived to the present day are scarce.

Ava Gardner (d.1990), the American actress, moved to Spain in 1955 after marriages to Mickey Rooney, Artie Shaw and Frank Sinatra as well as a relationship with Howard Hughes. Gardner, who was an enthusiastic collector of antiques, spent her last twenty-two years in London. Many fans still consider her the most beautiful actress in Hollywood history.



Ava Gardner



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A GEORGE IV AMOBOYNA AND FOLIATE MARQUETRY BANDED LIBRARY TABLE

CIRCA 1825

The rounded rectangular top crossbanded and with calamander marquetry above two cedar-lined blind frieze drawers on waisted end supports and scroll and leaf-carved outswept feet with recessed brass castors, pencil inscription to one drawer 'Black/10 Marlborough[?]' 29 in. (74 cm.) high; 61 in. (155 cm.) wide; 27 in. (68.5 cm.) deep

£7,000-10,000

\$10,000-14,000
€8,800-13,000

136

A SET OF SIX REGENCY MAHOGANY EGYPTIAN REVIVAL DINING-CHAIRS

CIRCA 1815

Each with a tablet top rail centred by a stylised urn with carved tendrils above a pair of entwined serpents, the drop-in padded horse-hair covered seat, on reeded sabre legs, stamped 'H.H'

33 in. (84 cm.) high; 18 in. (46 cm.) wide; 19½ in. (49.5 cm.) deep

(6)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



136

THE SCHWERIN FAMILY QUEEN OF PRUSSIA GOBLET

137

A NORTH GERMAN (BRANDENBURG) ENGRAVED ROYAL PORTRAIT GOBLET AND COVER (COVERED POKAL)

CIRCA 1740, ZECHLIN COURT GLASS HOUSE

Engraved with a profile portrait of Sophia Dorothea, Queen of Prussia, within a crowned cartouche flanked by eagles and a pair of cornucopia, enriched in gilding, the knopped stem and cover cut with facets, the foot with a scalloped border

14 in. (35.5 cm.) high

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Count Frederick Albert von Schwerin (1717-1789).
Thence by descent to the present owner.

EXHIBITED:

Schloss Köpenick, Kunstgewerbemuseum, Berlin (to which it was loaned and placed on permanent exhibition).

The profile portrait on this glass depicts Sophia Dorothea of Hanover, wife of Frederick William I and Queen in Prussia from 1713 to 1740. Sophia Dorothea (1687-1757), the daughter of George I and sister of King George II of Great Britain, married Crown Prince Frederick William of Prussia in 1706; when her husband ascended the throne in 1713 she became Queen consort in Prussia, giving birth to Frederick the Great in 1712. This glass was, by repute, given by Empress Elizabeth of Russia to Count Frederick Albert von Schwerin (1717-1789) as a gift in recognition of his diplomatic efforts. The goblet was reputedly delivered filled with diamonds, and these diamonds were subsequently set in jewellery commissioned by the family.

The court glass house at Potsdam was founded in 1674 and was active until 1734. In 1736 it was moved to nearby Zechlin where it remained under state control until 1890, producing fine glass for the royal household's table, characterised by fine cutting, engraving and high-quality gilding. *Pokals* (presentation goblets) were especially prized by members of the Prussian court, and were bestowed as royal or diplomatic gifts, and collected by the wealthy at home and abroad. It is highly probable that the present glass had been a diplomatic gift to the Empress of Russia, and that the Empress decided it would be an appropriate gift, with the addition of diamonds, to Count Schwerin.

A goblet and cover of closely related form is illustrated by Michael Kovacek *et al.*, *Glass of 5 Centuries*, Exhibition catalogue, Vienna, 1990, p. 79, no. 50, and is now in the Toledo Museum of Art, Toledo, Ohio, museum no. 2004.44. Another, engraved and gilt with a portrait of Sophia Dorothea, is illustrated by Rudolf von Strasser and Walter Spiegl, *Dekoriertes Glas*, Munich, 1989, p. 280, no. 145, along with a companion glass engraved with Frederick William I, p. 280, no. 146. The latter was in the Dettmers Collection and sold at Sotheby's in London on 23 November 1999, lot 77; another example engraved with Queen Sophia Dorothea was sold in the same sale, lot 55.



139**AN ENGRAVED GLASS SERVICE
OF MASONIC INTEREST AND A
COLLECTION OF MASONIC REGALIA**THE GLASS *CIRCA* 1810-30

Each piece prolifically engraved with Masonic symbols and devices, inscriptions and initials, within arch-shaped and oval panels flanked by columns, comprising:

Four Prussian-shaped decanters with triple-ringed necks and bullseye stoppers - 10¾ in. (27.3 cm.) high

A large rummer - 9½ in. (24.2 cm.) high, 7½ in. (19.3 cm.) diam.

A rummer with cup-shaped bowl - 9 in. (22.9 cm.) high, 6½ in. (16.2 cm.) diam.

Two rummers with bucket-shaped bowls and fluted lower parts - 8 in. (20.3 cm.) high

Four rummers with bucket-shaped bowls - 6¼ in. (15.9 cm.) high

Eight wine-glasses with bucket-shaped bowls - 4¾ in. (11.2 cm.) high

some minor chipping and polishing to rims

Accompanied with the following certificates:

A printed, signed and sealed certificate awarded by the Freedom Lodge of Unadilla, New York State to Henry Halford, dated 14 March 1819. A printed, signed and sealed certificate dated 9 May 1831 from the Grand Lodge of Pennsylvania, Lodge 186, inscribed in English and French. Four printed Masonic certificates after engravings by Amos Doolittle of New Haven, New York, unsigned. Three American Masonic aprons, comprising: an ivory silk apron embroidered with Masonic emblems with red fringe; an example in white kid leather, painted in black, red and gold with Masonic devices and a third made from white kid leather and printed after Amos Doolittle's engraving of the Royal Arch.

A red silk sash with gold fringe and applied with a gold star.

A copper medal suspended from yellow silk ribbon, engraved *Henry Halford* above the initials *K. P. H. J. W.* and two tools.

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Henry Halford (b.1790-d.1866) Master Mason of the Grand Lodge of Pennsylvania, and thence by descent to the current owner.

EXHIBITED:

The Library and Museum of Freemasonry London, June 2002 - November 2012.

This unusually complete collection of Masonic banqueting glass and regalia is being offered for sale by a direct descendant of the original owner. It relates to the fascinating story of the Freemason Brother Henry Halford (b.1790) who travelled from England to America in the early 19th century to pursue his fortune in the cotton trade. While Masonic firing or 'toasting' glasses were made in large numbers, services of this extensive type including a variety of shapes are extremely rare survivors. Halford's glass service would have formed an important part of

Henry and Mary Halford, *circa* 1840

'refreshments' which were central to ritualistic activities at Masonic meetings. As it would have been an important commission, presumably it may have been ordered to celebrate his elevation to Sublime Degree of Master Mason at the Grand Lodge of Pennsylvania on 9 May 1831. The certificate which accompanies this collection is signed by senior members of the Lodge.

It is very likely that Halford ordered his service from a glass manufacturer in England or Ireland. English manufacturers had made decanters 'curiously engrav'd with the Mason's Arms' which were readily available in the Colonies as early as 1763.¹ By the early 19th century pottery, porcelain and glass were exported on a large scale for sale in the United States, as manufacturers strove to take advantage of this flourishing market. Halford's service is prolifically engraved with Masonic symbols and devices including: the All Seeing Eye, the Rose Croix Chapter, King Solomon and the Temple of Solomon, Moses, celestial devices, the Square and Compass, Masonic arches and pillars. Similar Masonic symbols are also seen on transfer-printed creamware produced by Wedgwood and on Liverpool and Worcester porcelain of the 1760s. John Sadler and Guy Green's engraving of 'The Arms of the Society of Free and Accepted Masons' appears on Wedgwood Queen's Ware of the 1760s, pieces of which are also densely packed with similar Masonic symbolism.² Similarly Robert Hancock's engraving of the arms of the Grand Lodge which were used on both Worcester porcelain and Christian's Liverpool also feature Masonic emblems flanked by obelisks and globe monuments.

The emerging and very lucrative prospect of investment in agricultural land and forestry in parts of America gave many aspiring entrepreneurs the impetus to pursue new commercial opportunities there. Archival sources record that after initially declaring his intention to become an American citizen in 1816, Henry Halford eventually became an American citizen on 3 June 1822. His first port of call was New York, where contemporary Masonic certificates

**138****138****A CUT AND ENGRAVED ARMORIAL
GLASS WINE GOBLET***CIRCA* 1740-1760, PROBABLY ST
PETERSBURG GLASS WORKS

The funnel-shaped bowl engraved with the crowned cypher of Elizabeth Petrovna and a crowned Imperial double-headed eagle flanked by foliate sprays, on a faceted baluster stem and domed foot, minute chipping to facets
8 in. (20.5 cm.) high

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 December 2004, lot 106.



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accompanying this collection show that he became a Brother of the Freedom Lodge in Unadilla, in New York State, in 1819. This was followed by his elevation to Master Mason in Philadelphia in 1831. It is not clear why he made the decision to sail back to England; it may have been a result of family circumstances, or it could perhaps have been a result of the financial challenges that some of the Lodges in Philadelphia faced.³ Whatever the reason, this prized group of glassware and regalia returned with him and his family on their voyage back to England in about 1840. According to the family he returned to England a wealthy man and on arrival into port he emancipated the one hundred and fifty slaves he had travelled with. They were

given certificates of Freedom and were offered his ship and told to return to their homes in the Philadelphia region. Henry Halford returned to live near London as a successful businessman. He died in 1866 and is buried in Highgate Cemetery.

The aprons which accompany this collection appear to be American in origin and they all date to the first half of the 19th century when Halford was in America. The embroidered silk apron is decorated with Hebrew characters and the Craft of Freemasonry with the additional ceremonies of Mark Masonry and the Royal Arch. The painted leather apron with blue silk trim shows Craft Freemasonry and the printed apron is made from kid leather and shows the Royal Arch. The scene

on the printed apron is taken from an engraving produced by the engraver Amos Doolittle of New Haven, New York; a certificate after the same engraving also features in the collection.

It is possible that many of the rummers, decanters and drinking glasses in museum collections were once part of larger services like the present lot. For three similarly engraved Irish Masonic decanters, see Andy McConnell, *The Decanter, an Illustrated History of Glass from 1650*, Suffolk, 2004, p. 114, pl. 163. There is a similarly engraved English rummer in the collection of the Corning Museum of Glass (accession number 79.2.278) which is engraved with the name of its owner.



(detail of certificates and regalia)

1. For an English creamware mug printed with these arms see Robin Reilly, *Wedgwood*, Vol. I, London, 1989, p. 235, pl. 261.

2. Joseph Barrel advertisement in the 'Boston Gazette', 11 July 1763, cited by Arlene Palmer in *Glass in Early America*, New York, 1993, p. 133.

3. In 1826 David Nathans was appointed Grand Lecturer and tasked with inspecting the many Lodges of the city and county of Philadelphia. He found half (thirty-six) were flourishing and around twenty Lodges were either debit-ridden, or had too few members or were mismanaged. In some of these cases, their warrants were recalled. It is possible that Henry Halford's Lodge faced these challenges. See Wayne A. Huss, *The Master Builders, a History of the Grand Lodge of Free and Accepted Masons of Pennsylvania*, Vol. I: 1731-1873, Philadelphia, 1986, pp. 117-118.

For further information and images please see www.christies.com



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SIX GERMAN PORCELAIN PLATES OF 'ST. ANDREW FIRST CALLED' SERVICE-TYPE

19TH CENTURY, PROBABLY MEISSEN, BLUE CROSSED SWORDS MARKS, RED ENAMEL HERMITAGE INVENTORY MARKS

Each painted with a bouquet of flowers within a moulded band of *Gotzkowsky erhabene Blumen*, the border with the Imperial Russian arms and the cross of the Order of St. Andrew, within a gilt rim, minor wear to gilt rims
9½ in. 24 cm. diameter

(6)

£4,000-5,000

\$5,700-7,100
€5,100-6,300

These plates were made as later replacements for the original Meissen service which was given by the Saxon Elector Augustus II (King Augustus III of Poland) to Elizabeth I Petrovna on the occasion of the marriage of her nephew, Grand Prince Peter Fedorovich, later Peter III, to Sophie-Auguste von Anhalt-Zerbst, later Catherine II Alekseevna (Catherine The Great, Empress of Russia 1762-1796).

Some 440 pieces of the original service are listed in an inventory (dated 5th November 1745) of chattels belonging to the Imperial household of St. Petersburg, and 145 pieces are still in the Hermitage. For a discussion of the service and an example of an 18th century plate from this service see D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Hamburg, 2000, Vol. II., pp. 546-547, no. 363 and pp. 572-574.

For further information see www.christies.com



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***141**

SEVEN BERLIN (K.P.M.) DATED ARMORIAL PLATES

1835, BLUE SCEPTRE AND KPM MARKS, PRINTED IRON-RED ORB AND K.P.M. MARKS, BLACK H, IMPRESSED 22/... EACH GILT WITH THE DATE 1835. TO REVERSE OF BORDER

The borders painted in black, red and gilding with an Imperial double headed eagle holding an orb and sceptre, surmounted by a crown, the wells with matt-gilt bands of stiff leaves and guilloche or palmettes, within white pearl borders and gilt beaded rims, very minor wear to gilding
10 in. (25.3 cm.) diameter

(7)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



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A PAIR OF GEORGE IV ORMOLU AND PORCELAIN-MOUNTED KINGWOOD AND TULIPWOOD HANGING SHELVES

BY TOWN AND EMANUEL, CIRCA 1830

With open glass shelves and mirror backs above cupboard doors with foliate ormolu panel mounts and Sevres style lozenge-shaped porcelain plaques decorated with cherubs amid stipwork and flowerheads enclosing a velvet lined interior, with printed label 'London / 103. New Bond Street. / Bot of Town & Emanuel / Manufacturers....' and inscribed in ink 'Rev. Canon W. Bazetey, M. A. / Matson Rectory / Gloucester'

24¾ in. (63 cm.) high; 18¼ in. (47 cm.) wide; 5½ in (14 cm.) deep (2)

£5,000-8,000

\$7,200-11,000

€6,300-10,000

PROVENANCE:

Rev. Canon W. Bazetey, M.A., Matson Rectory, Gloucester.

For further information see www.christies.com

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AN AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

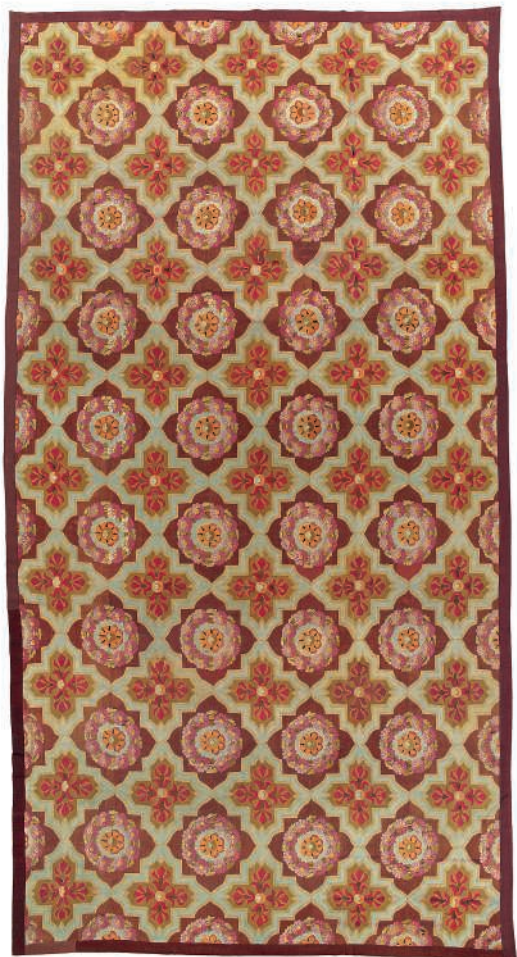
The oatmeal field with columns of tan cruciform motifs filled with crimson petals, alternating with columns of octagonal cartouches filled with floral wreaths centred by a rose, all within a plain narrow chestnut-brown border, reduced in size, occasional small repairs and surface marks, backed, overall good condition

19 ft.10 in. x 10 ft.6 in. (603 cm. x 320 cm.) (11)

£5,000-7,000

\$7,200-10,000

€6,300-8,800



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144

THE PROPERTY OF A GENTLEMAN

•144

**A GRADUATED SET OF THREE GEORGE III MAHOGANY AND
PARCEL-GILT MASONIC ARMCHAIRS**
THIRD QUARTER 18TH CENTURY

Comprising a Master's Chair, Senior Warden's Chair and Junior Warden's Chair, each with a shaped and pierced back carved with Masonic instruments and depicting symbols, the Master's Chair back with arms of the Moderns Grand Lodge, each with a tan leather drop-in seat, on square tapering legs, minor restorations

The tallest: 76 in. (193 cm.); 34¼ in. (87 cm.) wide; 23¼ in. (59 cm.) deep

The next: 63½ in. (161 cm.) high; 30¼ in. (77 cm.) wide; 19¼ in. (50 cm.) deep

The smallest: 59¼ in. (150.5 cm.) high; 30¼ in. (77 cm.) wide; 19¼ in. (50 cm.) deep

(3)

£5,000-8,000

\$7,200-11,000

€6,300-10,000

PROVENANCE:

Principal Officers' Lodge furniture in the Lodge of Benevolence (No. 226, the Master's Chair).

'The Michael White Collection of Masonic Art and Memorabilia', Bonham's, London, 30 August 1991, lots 235-237.

Anonymous sale, Christie's, London, 29 April 2010, lot 78.

LITERATURE:

L. Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, 2008, vol. I, fig. 337.

The Lodge's *History of Bro. Joe Preston*, Rochdale, 1928 (all three chairs illustrated).

For further information see www.christies.com

THE PROPERTY OF A GENTLEMAN

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**A REGENCY BRASS-MOUNTED AND INLAID ROSEWOOD WORK
AND GAMES TABLE**

CIRCA 1820

The hinged top sliding to reveal a backgammon well, with a sliding work basket below, flanked by galleried wings each with a small drawer, on scrolled supports joined by a turned stretcher and sabre legs with brass paw caps and castors

31 in. (79 cm.) high; 28½ in. (73 cm.) wide; 16¼ in. (43 cm.) deep

£3,000-5,000

\$4,300-7,100

€3,800-6,300



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146

A PAIR OF REGENCY MAHOGANY LUGGAGE STANDS

ATTRIBUTED TO GILLOWS, EARLY 19TH CENTURY

Each with a rounded rectangular slatted top on tapering turned and reeded legs

Each: 21½ in. (55 cm.) high; 24 in. (61 cm.) wide; 18 in. (46 cm.) deep (2)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Carlton Manor, Carlton Scroop, Grantham, Lincolnshire.

In 1812 Gillows, renowned for their high-quality mahogany furniture, supplied eight similar luggage-stands with reeded legs to Wilbraham Egerton for Tatton Park, Cheshire. They cost £1.16s. each (see N. Goodison and J. Hardy, 'Gillows at Tatton Park', *Furniture History*, 1970, pp. 11 and 12, fig. 14A).

In the first quarter of the 19th Century, with the 'advent of comfort', Gillows of London and Lancaster supplied many country houses, such as Nostell Priory, Yorkshire, and Hackwood Park, Hampshire, with bedroom furniture. These items included luggage-stands, dressing-tables, mirrors, stools, chests-of-drawers, clothes-presses and four-post beds, often supplied in large quantities and sometimes with only slight variations.

A pair of similar luggage stands, probably supplied for Nostell Priory, was sold anonymously Christie's, London, 9 June 2005, lot 273 (£24,000 including premium), and a single stand was sold anonymously 23 November 2006, lot 136 (£5,400 including premium).





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A GEORGE III SYCAMORE AND MARQUETRY COMMODE
CIRCA 1775

The demi-lune top decorated with panels radiating from a shell-centered fan and defined by palmette-capped drapery joined by garlands, with floral banded border, above a scroll-and husk-inlaid frieze with central drawer, over a pair of foliate-scroll-inlaid doors enclosing two mahogany-lined drawers, flanked by two further urn-inlaid doors each enclosing a shelf, on cabriole legs, the ormolu sabot feet later

35 in. (85 cm.) high; 54¼ in. (148 cm.) wide; 22 in. (56 cm.) deep

£30,000-50,000

\$43,000-71,000

€38,000-63,000

PROVENANCE:

The Estate of Esmond Bradley Martin; Sotheby's, New York, 30 October 2002, lot 184.

Anonymous sale, Christie's, New York, 23 November 2010, lot 342.

Anonymous sale, Christie's, New York, 7 June 2013, lot 125.

The form and decoration of this elegant commode follows that of the fashionable French '*Commode battants d'encoignures*' of the 1760s and relates to a distinctive group of commodes that consciously copied contemporary French examples. The most closely studied of the group is one which may have been commissioned for the Curzon Street house built by the architect Robert Adam (d. 1792) for the Hon. Henry Frederick Thynne in the early 1770s which is now in the Lady Lever Art Gallery (L. Wood, *Catalogue of Commodes*, London, 1994, pp.135 and 138). Wood suggests that the Thynne commode was made by an *émigré* craftsman, possibly French or French-trained, because of non-English idiosyncracies in the construction, notably a double thickness wood top, suggesting that the maker may have been more used to making commodes with marble tops. Though the present commode does not have this characteristic, it does share several distinct elements, such as the use of sycamore as a ground wood, the seamless continuation of the shaped doors with no separate apron and finely executed marquetry incorporating Antique motifs.

Another related commode in this specific sub-group was formerly in the collection of Lord Wrottesley, sold Sotheby's, London, 28 June 1968, lot 162, and also detailed in Wood, (*ibid.*, p. 138). Two other related commodes were sold anonymously, Christie's, London 4 July 2002, lot 15 and 10 April 2003, lot 64. Though Pierre Langlois is perhaps the most well-known *émigré* cabinet-maker, there were others practicing in this distinctly French style, producing works individually or under the employ of other workshops. There was a close-knit group of Swedish *émigrés* which included most notably Christopher Furlong, a Paris-trained Swedish *ébéniste*, who was under the employ of John Linnell before establishing his own workshop around 1770. His compatriots included George Haupt, also possibly employed by Linnell, as well as Carl Gustav Martin, the first of the three men to exhibit his inlaid work at the Free Society of Artists in 1771 (C. Gilbert, *Dictionary of English Furniture Makers*, Leeds, 1986, p.324). At times, some of them, as well as other unknown *émigrés*, worked for Furlong in his thriving workshop which executed commissions for the Prince of Wales and Lord Howard of Audley End. These *émigrés* also acted as independent subcontractors and executed individual marquetry panels that were incorporated in works by other cabinet-makers. As most work was unsigned, and with the added layer of possible subcontracting of the marquetry elements, attributing work to an individual, workshop or cabinet-maker remains problematic.

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A REGENCY ORMOLU-MOUNTED AND PARCEL-GILT INDIAN ROSEWOOD SIDE CABINET

CIRCA 1820

The later D-shaped top above a pair of wreath-and-arrow mounted doors, enclosing a single adjustable shelf, flanked by recessed reeded giltwood columns, minor veneer losses, the silk replaced, originally with a marble top

34¾ in. (88.5 cm.) high; 40 in. (101.5 cm.) wide; 14¾ in. (37.5 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,100-7,500



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A GEORGE IV MAHOGANY DRESSING-TABLE

ATTRIBUTED TO GILLOWS, THE CRAFTSMAN PROBABLY JOHN LEACK, CIRCA 1825

The three quarter gallery top with reeded edge and three frieze drawers with rosewood knob handles on ring-turned tapering legs with brass caps and castors, with indistinct label to underneath of right drawer, signed in pencil 'John Leack Lan....'

32¾ in. (83 cm.) high; 42 in. (106.5 cm.) wide; 25 in. (63.5 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,100-7,500

For further information see www.christies.com

150 No Lot



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PROPERTY FROM A HAMBURG COLLECTION

151

A MEISSEN TEABOWL AND SAUCER
C/IRCA 1725, GILDER'S 26 MARKS TO BOTH,
DREHER'S * TO FOOTRIMS

Painted in *Eisenrot*, with travellers and fisherman in maritime landscapes, with broad *Gitterwerk* borders, small footrim chip to saucer and slight wear to gilt rims

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

With Elfriede Langeloh, Weinheim.

A related teabowl and saucer decorated in red but with a different gilt border was sold in these Rooms on 10 July 2007, lot 59. See also the similar teabowl and saucer illustrated by D. Hoffmeister, *The Hoffmeister Collection*, Hamburg 1999, Vol. I, pp. 150-152 which is from the same service as the example sold in 2007, and where the author notes the rarity of services decorated in red. A teapot and cover, painted in a similar manner with harbour scenes, is in the Wark Collection and illustrated by Ulrich Pietsch, *Early Meissen Porcelain The Wark Collection*, London, 2011, p. 341, no. 375.



151

PROPERTY OF A GENTLEMAN
(LOTS 152, 154-157, 174-178)

152

A MEISSEN CHINOISERIE SLOP-BOWL
CIRCA 1724, GILDER'S 26. MARK

The exterior painted with two cartouches of chinoiserie figures at various pursuits, within quatrefoil *Böttger*-lustre, gilt, iron-red and puce scroll cartouches, flanked by sprays of *indianische Blumen*, the interior with a similar cartouche, below a *Gitterwerk* border, minute flaking to gilding

7 in. (17.8 cm.) diameter

£4,000-6,000

\$5,700-8,500
€5,100-7,500

PROVENANCE:

The Hasse Collection of German Porcelain; sale Bonhams, London, 8 October 2014, lot 4.



152

PROPERTY OF A LADY

153

A MEISSEN SILVER-GILT MOUNTED CREAM-POT AND COVER
CIRCA 1725, GILDER'S 4. MARK TO BOTH, THE MOUNTS STAMPED
FOR THE WORKSHOP OF ELIAS ADAM, AUGSBURG

On three paw feet, probably painted by *P.E. Schindler* with Orientals, with a sage holding a baby, his companion serving tea before a low table, within a quatrefoil gilt line cartouches with *Böttger*-lustre panels flanked by *indianische Blumen*, the domed cover with a continuous scene of Orientals at various pursuits, slight wear to gilding on handle and finial
5 $\frac{3}{4}$ in. (13.6 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500

The style of the figure painting and the treatment of the trees suggests the hand of the painter Philipp Ernst Schindler; for two tea bowls and saucers with Augsburg mounts, painted in a similar manner see Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, pp. 304-5, no. 78 a, b. A documentary saucer, painted with chinoiserie figures and signed 'PES', is illustrated by Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, pl. 60, no. 220.



153

PROPERTY OF A GENTLEMAN
(LOTS 152, 154-157, 174-178)

154

A MEISSEN SMALL BALUSTER COFFEE-POT AND COVER
CIRCA 1735-39, BLUE CROSSED SWORDS MARK, DREHER'S X MARK

Painted with lakeside scenes within elaborate gilt quatrefoil cartouches with *Böttger*-lustre panels edged with scrolls, divided by *indianische Blumen* and below a gilt lappet border, the cover with similar scenes, minute wear to gilding
6 $\frac{1}{2}$ in. (16.5 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500



154



155

PROPERTY OF A GENTLEMAN (LOTS 152, 154-157, 174-178)

155

A MEISSEN BALUSTER HOT-WATER JUG AND COVER

CIRCA 1728-30, BLUE ENAMELLED CROSSED SWORDS MARKS, GILDER'S V. TO JUG AND COVER

Painted with pastoral scenes within gilt quatrefoil cartouches issuing iron-red and puce scrolls, flanked by *indianische Blumen* and with a similar flower-spray to the handle, rubbing to gilt rim, small chip to spout and minute chipping to flange of cover

5 in. (12.7 cm.) high

£3,500-5,000

\$5,000-7,100
€4,400-6,300

156

A MEISSEN CREAM-POT AND COVER

CIRCA 1735-40, BLUE CROSSED SWORDS MARKS, GILDER'S 2. TO BOTH PIECES

Painted with merchants in harbour scenes within gilt, puce and iron-red quatrefoil cartouches, flanked by sprays of scattered *indianische Blumen*, the cover decorated with similar cartouches, the richly-gilt spout moulded with acanthus, supported on paw feet, slight flaking to gilding, very minor crack to flange of cover

5½ in. (13 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

The Delphinium Collection; sale Bonhams, London, 20 March 2013, lot 54.



156



157

157

A PAIR OF MEISSEN CIRCULAR DISHES FROM THE SWAN SERVICE

CIRCA 1740, BLUE CROSSED SWORDS MARKS, DREHER'S *** AND QUARTERED CIRCLE MARK TO FOOTRIM OF BOTH

Modelled by J.J. Kändler and J.F. Eberlein, the centre with two swans and a heron among bulrushes, waves, fish and shells, with a heron in flight above, against a spirally-radiating shell-moulded ground, the border centred with the Brühl coat-of-arms, both cracked and restored with associated slight in-filling and slight retouching to enamels

11¼ in. (28.5 cm.) wide

(2)

£15,000-20,000

\$22,000-28,000

€19,000-25,000

The Swan Service was made for Heinrich Graf von Brühl (1700-1763), Prime Minister of Saxony and Director of the Meissen factory from 1733-63. Count Brühl commissioned the service in 1737 on the occasion of his marriage to Maria Anna Franziska von Kolowrat-Krakowska. The moulded decoration (a play on the word Brühl, meaning 'watery') was carried out by J.J. Kändler with the assistance of J.F. Eberlein, and Kändler began work on the larger pieces for the service in the summer of 1737. It would appear

to be the largest service produced in the 18th century and Rainer Rückert (*Meissener Porzellan 1710-1810*, Munich, 1966, p. 118) estimates its original size to have been between 2,200 and 2,400 pieces. The service remained in the possession of the Brühl family until after the Second World War. For an extensive discussion of the Swan service see Walter Fellman *et al.*, *Schwanen service, Meissener Porzellan für Heinrich Graf von Brühl*, Exhibition Catalogue, Dresden, 2000.

158

A MEISSEN TEAPOT AND COVER

CIRCA 1730, BLUE CROSSED SWORDS MARK, INCISED DREHER'S MARK AT FOOTRIM, GILDER'S 28. TO COVER

Painted with a continuous estuary scene of merchants on quaysides below a gilt-scroll border, the curved gilt spout issuing from a satyr mask terminal, the handle decorated with a spray of *indianische Blumen*, the domed cover with a similar scene, minute chipping to footrim, minor wear to gilding

4¾ in. (12.1 cm.) high

£6,000-10,000

\$8,600-14,000

€7,600-13,000



158



159

THE PROPERTY OF A GENTLEMAN (LOTS 159-160)

159

A REGENCY EBONY INLAID MAHOGANY BOWFRONT SIDEBORD

EARLY 19TH CENTURY

The top with brass gallery above a central frieze drawer flanked by a cellaret drawer and a cupboard, on tapering reeded legs headed by lion masks, on lion-paw feet

50 in. (127 cm.) high; 84¾ in. (215.5 cm.) wide; 30½ in. (77.5 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

For further information see www.christies.com



160

A GEORGE III MAHOGANY SIDE TABLE

LATE 18TH CENTURY

The later rectangular *breche d'Alep* marble top above a plain frieze edged with *entrelac* on foliate-wrapped cluster-column legs with foliate spandrels and turned feet, originally with wooden top

33 in. (84 cm.) high; 48¾ in. (124 cm.) wide; 28 in. (71 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,300-10,000

160

161

A PAIR OF REGENCY BRONZE-MOUNTED MAHOGANY TORCHÈRES

CIRCA 1810

Each with a later circular black marble top enclosing a replaced green-painted tole liner, above an ebony-strung frieze with four lion masks, the square tapering supports terminating in lion-paw-feet, joined by two undertiers (2)

£10,000-15,000

\$15,000-21,000

€13,000-19,000



161



162

162

A REGENCY GILT-METAL MOUNTED AND EBONY-INLAID MAHOGANY CHEST-ON-STAND

EARLY 19TH CENTURY

The upper section with two short drawers and three long graduated drawers, flanked by turned pilasters headed with Egyptian masks, the stand with a frieze drawer, on turned tapering legs and brass hairy-paw feet

57½ in. (146 cm.) high; 48½ in. (123 cm.) wide; 23 in. (58.5 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,100-7,500



163

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

163

AN ENGLISH WHITE LINEN AND SILK DAMASK TABLECLOTH
DESIGNED BY WALTER CRANE, C/RCA 1895

Woven with an allegory of the five senses in the centre, the border with animals including satyrs, deer and boar, entwined with oak leaves and acorns, the corners with scallops flanked by dolphins, woven inscriptions 'SEE, HEAR, SMELL, TASTE, TOUCH', and 'REGD', and woven 'PEARSON' with the crest of a demi-gryphon holding in its claw a millstone
336 x 87 in. (855 x 222 cm.)

£2,000-4,000

\$2,900-5,700
€2,600-5,000

PROVENANCE:

Possibly Sir Weetman Pearson, 1st Bt., (d.1927) and Lady Pearson (d.1932), later 1st Viscount and Lady Cowdray.
Clive and Alicia Pearson, Parham Park, Sussex, sold Christie's, London, 13 May 1996, lot 952.

Walter Crane (1845-1915) was a prolific painter, book illustrator and writer. He participated in the first exhibition for the Arts and Crafts Exhibition Society in 1888 and was appointed Principal of The Royal College of Art. Although he designed for various media including textiles, ceramics and wallpapers, Crane referred to textiles as 'the most intimate of the arts of design' due to their association with everyday life (G. Smith and S. Hyde, *Walter Crane, 1845-1915: Artist, Designer, and Socialist*, 1889, p. 124).

The design for the present tablecloth was created by Crane circa 1893 - 1900 and was manufactured by John Wilson & Son. It was reportedly the most widely illustrated item of the 1893 Arts & Crafts Exhibition and the most popular of the modern damask designs Wilson and Co. produced (*ibid.*). A comparable cloth is in the collection of the Victoria and Albert Museum, London (T.450-1976). Crane also designed costumes for the 'Dance of the Five Senses' made for the masque 'Beauty's Awakening', performed by the Art Worker's Guild at the Guildhall, London, June 29th, 1899.

The woven name Pearson with the family crest implies that the cloth offered here was commissioned, possibly by Clive's parents Sir Weetman Dickinson Pearson and Lady Pearson, later 1st Viscount and Lady Cowdray, who acquired Paddockhurst, Sussex, in 1894 and 16 Carlton House Terrace, London, in 1898, before finally settling at Cowdray Park, Sussex, from 1908.



The Pearson monogram

THE PROPERTY OF A LADY

164

A GEORGE III AXMINSTER CARPET
ENGLAND, EARLY 19TH CENTURY

The camel field with scrolling acanthus arabesques surrounding a similar central acanthus medallion and two bisected ivory medallions at each end, each encircled by a burnt-orange ring of olive leaves which is in turn surrounded by a dense garland of flowers, within a chestnut-brown architectural border of stylised leaves, reduced in length, good pile, borders reattached

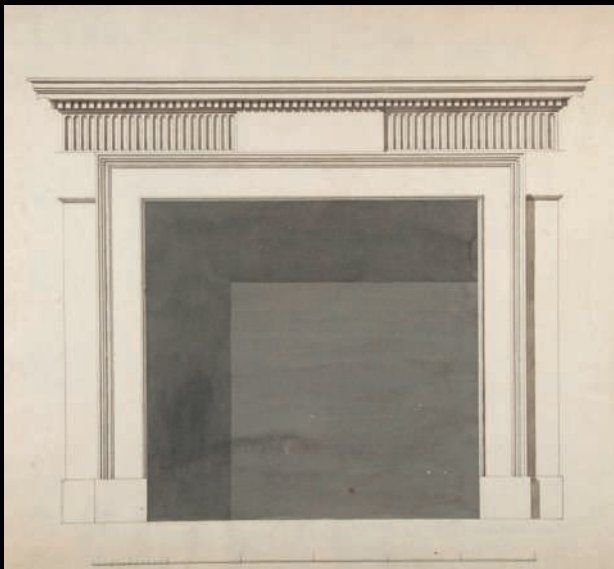
16 ft.6 in. x 19 ft.10 in. (500 cm. x 601 cm.)

£15,000-25,000

\$22,000-36,000
€19,000-31,000

This beautiful carpet belongs to a group of particularly elegant designs produced by Thomas Whitty's Axminster carpet manufactory during the reign of George III, inspired by the Rococo designs of the Royal Savonnerie carpet manufactory at Chaillot, on the outskirts of Paris. The present lot relates very closely to the large Axminster in the White Drawing Room at Buckingham Palace and also to the Herriards Park carpet now in the collection of the Victoria and Albert Museum (Bertram Jacobs, *Axminster Carpets 1755-1957*, Leigh-on-Sea, 1970, pl.7 and 51). The similarity to the Buckingham Palace carpet would suggest that originally the present carpet would have had three complete roundels encircled by joined garlands of flowers, which would have been surrounded by similar swirling acanthus at each end. The Buckingham Palace carpet is thought to have been one of the carpets ordered at the same time that the well-known Throne Room Axminster was commissioned by the Crown Prince, later George IV, for his residence Carlton House, after the visit of the Royal Family to the Axminster factory on 13th August 1783 (Bertram Jacobs, *ibid.*, p.38). If the Buckingham Palace carpet was indeed ordered at the same time then it would seem plausible that the carpet offered here may also be of slightly earlier date.





The related, unattributed design in the Metropolitan Museum of Art, New York.

165

A GEORGE III WHITE STATUARY MARBLE AND BROCATELLO MARBLE CHIMNEYPIECE

AFTER A DESIGN BY WILLIAM CHAMBERS, LATE 18TH CENTURY

The fluted frieze with a central brocatello tablet and flanked by blocks carved with swagged-urns, some replacements

63 in. (160 cm.) high; 78 in. (198 cm.) wide; 8 in. (20.3 cm.) deep;
the aperture: 45 7/8 in. (116 cm.) high; 49 1/8 in. (125 cm.) wide

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The chimneypiece pattern relates to a design by William Chambers (d.1796), architect to George III's Board of Works from 1761 and Surveyor-General from 1782; the drawing in the collection of the Victoria and Albert Museum. Another strikingly similar but unattributed design with a central tablet and fluted frieze is held by the Metropolitan Museum, New York.

Chambers worked closely with the the Golden Square sculptor/carver Sefferin Alken (d.1783), who had been amongst the subscribers to Chambers's, *Treatise on Civil Architecture*, 1759.



166

166

**A PAIR OF GEORGE III BRASS-BOUND
MAHOGANY BUCKETS**
LATE 18TH CENTURY

Of tapering form, each with a swing handle, one
with plate-slot
15½ in. (39.5 cm.) high; 14¼ in. (37.5 cm.) diameter

£6,000-10,000

\$8,600-14,000

€7,600-13,000



167

THE PROPERTY OF A GENTLEMAN (LOTS 167-168)

167

**A GEORGE III LINE-INLAID MAHOGANY
SERPENTINE BEDSIDE COMMODE**
CIRCA 1770

The shaped pierced gallery above a tambour
shutter and a drawer fitted with a ceramic liner
and lid, with brass rocaile handles and square
chamfered legs
30 in. (76 cm.) high; 22 in. (56 cm.) wide; 19½ in.
(50 cm.) deep

£2,000-4,000

\$2,900-5,700

€2,600-5,000

168

**A GEORGE III MAHOGANY LIBRARY
TABLE**

CIRCA 1765, IN THE MANNER OF THOMAS
CHIPPENDALE

With a long central frieze drawer accessible from
both front and back, and four further short drawers
in the frieze, on chamfered square tapering legs
with square collars above the feet
31 in. (79 cm.) high; 72 in. (183 cm.) wide; 17 in. (120
cm.) deep

£7,000-10,000

\$10,000-14,000

€8,800-13,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 20
November 2007, lot 156, and thence in an English
private collection.

PROVENANCE:

Probably John Blair (d.1778), Dunksey House,
Wigtownshire and thence by descent to his
daughter Jean Hunter Blair, Blairquhan, Ayrshire.
Sold Christie's, London, Scone Palace and
Blairquhan, The Selected Contents of Two Great
Scottish Houses, 24 May 2007, lot 74, and thence
in an English private collection.

For further information see www.christies.com



168



169

169
AN ENGLISH OAK MINIATURE
STAIRCASE

19TH CENTURY

Comprising sixteen steps, the banisters with acorn finials and square chamfered newell-posts
17¾ in. (44 cm.) high; 9½ in. (24 cm.) wide; 7½ in. (19 cm.) deep

£2,000-3,000

\$2,900-4,300

€2,600-3,800



170

A PAIR OF RED PAINTED AND PARCEL-
GILT HEXAGONAL PLANTERS

PROBABLY 20TH CENTURY

Decorated with sprays of flowers within C-scroll cartouche panels above a central baluster and S-scroll supports on a triangular plinth with turned feet

12 in. (30.5 cm.) high; 18 in. (46. cm) wide (2)

£1,500-2,500

\$2,200-3,600

€1,900-3,100

PROVENANCE:

Acquired from John King, Pimlico Road, London



170

171

A GEORGE IV MAHOGANY BREAKFRONT
BOOKCASE

ATTRIBUTED TO GILLOWS, *CIRCA* 1825

With a pierced brass three-quarter gallery above a pair of beaded panelled doors, enclosing four adjustable shelves, with four further adjustable open shelves, the channelled uprights headed by rosettes and with foliate corner columns, on a plinth base

49½ in. (126 cm.) high; 109 in. (277 cm.) wide; 18¼ in. (47 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Carlton Manor, Carlton Scroop, Grantham, Lincs.

172 No Lot



171

A GEORGE III MAHOGANY COMMODOE

ATTRIBUTED TO WRIGHT & ELWICK, THIRD QUARTER 18TH CENTURY

Of bowed, breakfront outline, with three graduated drawers flanked by doors with beaded, elongated quatrefoil panels each enclosing a shaped shelf, above an arched apron and with two further drawers in the flanking plinths, the handles and pommels apparently original, backplates later

32½ in. (82.5 cm.) high; 40½ in. (102.5 cm.) wide; 21½ in. (54.5 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000

The form of this commode is derived from a pattern for a 'French Commode Table' in the third edition of Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*, 3rd. ed., 1763, pl. XLVIII, illustrated in L. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p. 180, and has parallels with a group of similar commodes supplied to the 2nd Marquess of Rockingham (d.1782) for Wentworth Woodhouse, Yorkshire. A mahogany commode was sold from Wentworth Woodhouse, Christie's London (Spencer House), London, 15 July 1948, lot 110, while another, which was executed in sabicu and featured a 'Chinese' pattern bracket foot, was sold from the house, Christie's, London, 8 July 1998, lot 69 (£29,900 including premium). One such commode was listed in Wentworth's 'Blue Papered Bed Chamber', as a 'mahogany commode with 5 drawers and 2 cupboards' and in a house of the scale of Wentworth Woodhouse, it is likely that a number of commodes of this general pattern would have been commissioned, with variations in the detail.

The design of the splendid Rockingham 'pier commode table' and bedroom furnishings can be attributed to the London-trained 'Upholders' Richard Wright and Edward Elwick of Wakefield, Yorkshire (*fl.* 1745-1771). Both were subscribers to *The Gentleman and Cabinet-Maker's Director*, 1754, the London furniture pattern-book that publicised the work and designs of the Yorkshire-born St. Martin's Lane cabinet maker Thomas Chippendale. There were extensive payments over some years from the 2nd Marquess of Rockingham to Wright and Elwick and certain characteristics of the Wentworth Woodhouse furniture correspond closely with their known *oeuvre*.

Other commodes of this design include:

A commode at Nostell Priory in 1906, illustrated in P. Macquoid, *A History of English Furniture*, London, 1906, p.153, fig.135, which has bracket feet similar to those of the Wentworth Woodhouse sabicu commode.

A commode sold anonymously, Sotheby's New York, 27 January 1996, lot 318 (£13,800 including premium), illustrated in F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, New York, 1971, p. 238, pl. 429. Like the present lot it was raised on plinths but the handle mounts are of a mid-18th century rococo-chinoiserie pattern; it also features carrying-handles at each side.

A commode sold by the executors of the late Lady Hollenden, Christie's, London, 23 November 2006, lot 10 (£48,000 including premium). It too was raised on plinths and featured the same handle pattern.





174

PROPERTY OF A GENTLEMAN (LOTS 152, 154-157, 174-178)

174

A MEISSEN SILVER-GILT-MOUNTED CANE-HANDLE

CIRCA 1735-40, THE MOUNT AND SEAL SECOND HALF OF THE 18TH CENTURY

Modelled with a pug's head, the top and tapering end with puce *Laub-und Bandelwerk*, the stem with a continuous landscape scene, mounted on a cornelian seal cut with a Greek warrior with two horses, minute flaking to black enamel of ears

3½ in. (8.9 cm.) wide

£3,000-5,000

\$4,300-7,100
€3,800-6,300

175

A MEISSEN MINIATURE GROUP OF TWO PUG-DOGS

CIRCA 1745

Modelled by J.J. Kändler, with two dogs playing together, with pale-brown coats and black markings, lower dog with tail restuck and slight restoration to rear right haunch, other dog with small repair to front left paw and minute frit to right ear

2½ in. (6.3 cm.) long

£2,000-3,000

\$2,900-4,300
€2,600-3,800



175



176

176

A MEISSEN GILT-METAL-MOUNTED PIPEBOWL

CIRCA 1735, THE MOUNTS PROBABLY LATER

Modelled as the head of a man with a pointed beard, the underside of the hat brim lustrated, the upper side mounted with a pierced hinged cover with a seated beast finial, the neck with a mount, some wear to gilding, slight wear to edge of beard and nose

3 ⅞ in. (8 cm.) high overall

£2,500-4,000

\$3,600-5,700
€3,200-5,000

177

A MEISSEN COMMEDIA DELL'ARTE FIGURE OF PULCHINELLA

C/IRCA 1746-47, BLACK K.H.C. MARK FOR KÖNIGLICHE HOF CONDITOREI

Modelled by J.J. Kändler, the hunch-backed figure modelled in a playful pose balancing on one leg, wearing a brightly chequered jacket, left hand and slapstick a restored replacement, cracked and restored through right shoulder, minor restoration to foliage

6 in. (15.2 cm.) high

£5,000-8,000

\$7,200-11,000
€6,300-10,000

This figure is marked 'K.H.C.', indicating that it belonged to the Königlische Hof-Conditorei or Royal Court Pantry, the department which was responsible for the food and table decorations for the dessert course, the finale of any formal meal or state banquet. Court pantries existed not only at Dresden, but also in Warsaw, where August III spent time as King of Poland, and for a short time at the royal hunting palace of Hubertusburg. The first porcelain figures commissioned for the royal table were for the three royal marriages of 1747, with figures destined for the Royal Court Pantry first appearing in the work records of 1746. The 1752 inventory of equipment and porcelain belonging to the court pantry lists around three thousand figures of which about a thousand were enamelled and the remainder were left white. After the Seven Years War, in 1768, the royal court pantries were consolidated in Dresden and by 1774 the stock of figures had been reduced to approximately one thousand five hundred polychrome examples and seven hundred white ones.¹

The *Commedia dell'Arte* zanni or valet figure of Pulcinella, known as Polichinelle in France and Punch in England, was two-faced, short-tempered, crude and lazy, all beneath a good-humoured exterior. Like his companion and rival Scaramouche he hailed from Naples and was created by the Neapolitan actor, Silvio Fiorillo, with the role being further refined by another actor and tailor, Andrea Calcese. Recognisable by his hunch-back and sometimes holding a mask he is often depicted in Italy wearing a peasant clown costume and in France and England in old-fashioned livery.²

1. See the article by Maureen Cassidy-Geiger, 'Meissen Porcelain Figures in the Royal Court Pantries in Dresden Warsaw and Hubertusberg: A Crash Course in the Hof-Conditorei inventories taken ahead of the Seven Years War', Art Antiques Exhibition catalogue, London, 2015, pp. 84-91, for further details of the inventories taken of the court pantries.

2. For further discussion of Pulcinella's character and details of the sources that influenced the porcelain modellers and painters of the 18th century see Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, Singapore, 2001, pp. 93-94.



177



178

178

A CONTINENTAL PORCELAIN GILT-METAL-MOUNTED BONBONNIERE

LATE 18TH CENTURY, PROBABLY COPENHAGEN, THE MOUNTS CONTEMPORARY

Modelled as a terrier's head, its fur picked out in tones of brown-grey, the cover painted with puce flower-sprays, minute chip to tip of fur and to rim of cover, slight scratching to cover, mount lacking thumbpiece

2¾ in. (7 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800



179

PROPERTY OF A GENTLEMAN (179-181 & 183)

***179**

TWO MEISSEN BLACKAMOOR FIGURES

CIRCA 1745, BLUE CROSSED SWORDS MARK TO BACK OF BASES

Modelled by *P. Reinicke*, the male attendant holding a tazza with a covered beaker, the female figure, holding a basket of lemons, his right arm restored at shoulder, chipping to feathers in cap, restoration to both of her hands
5½ in. (14.2 cm.) and 5½ in. (13.1 cm.) high

(2)

£1,500-2,000

\$2,200-2,800
€1,900-2,500



180

***180**

A MEISSEN GILT-METAL-MOUNTED ROCOCO SCROLL-MOULDED SCENT-FLASK AND STOPPER

CIRCA 1745-50, THE MOUNT AND STOPPER PROBABLY 19TH CENTURY

Painted after *Watteau* on each side with gallants and companions with purple scale-ground and gilt strapwork to the sides, very slight scratching to glaze and wear to gilding
5 in. (12.6 cm.) high overall

£1,500-2,000

\$2,200-2,800
€1,900-2,500



181

***181**

A MEISSEN GROUP OF THE 'FRENCH DOCTOR'

CIRCA 1765, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*, with a kneeling gallant kissing the hand of a standing lady, Cupid seated to her left and disguised as a doctor beside a table piled with potions and books, gallant's left foreleg partially lacking, restoration to one feather in quiver, minor chipping to extremities, slight wear to gilding
7¾ in. (18.8 cm.) high

£1,500-2,000

\$2,200-2,800
€1,900-2,500

This group is recorded in *Kändler's Taxa* of 1765 and may have been inspired by Molière's comedy 'Le Docteur Amoureux'. For a similar group see Ulrich Pietsch, *Meissener Porzellanplastik*, Munich, 2006, p. 86, cat. no. 122. There is a similar group illustrated in the *Catalogue of the Collection of Dresden Porcelain, formed by S.B. Joel, Esq., to Gt. Stanhope Street, London, W.*, Vol. II, circa 1900 or later, compiled by Frank Partridge, pp. 127-128.

182

A MEISSEN (MARCOLINI) FIGURE OF A SULTANA RIDING AN ELEPHANT

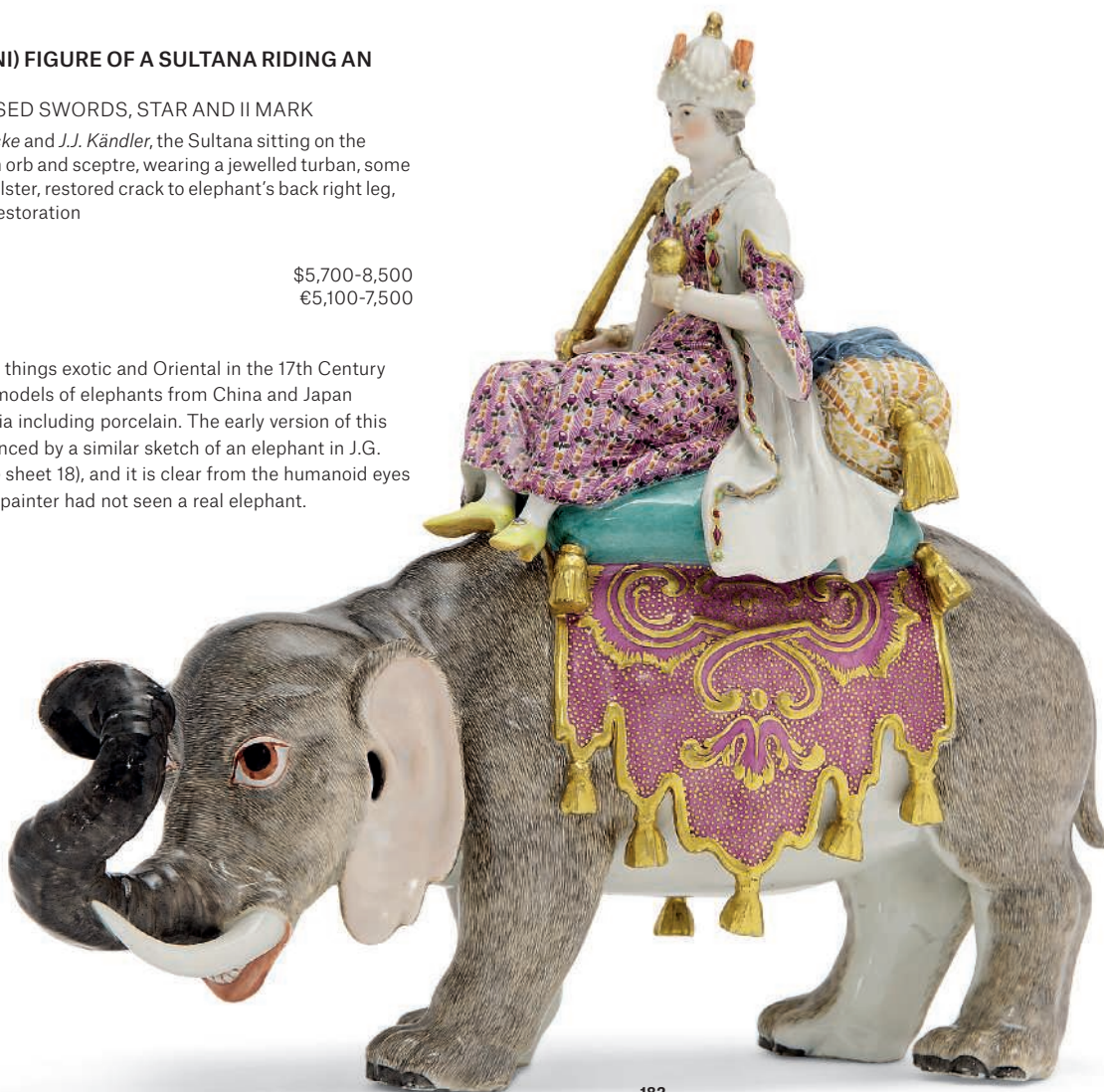
CIRCA 1800, BLUE CROSSED SWORDS, STAR AND II MARK

After the model by *P.J. Reinicke* and *J.J. Kändler*, the Sultana sitting on the animal's back and holding an orb and sceptre, wearing a jewelled turban, some restoration to sultana and bolster, restored crack to elephant's back right leg, further minor chipping and restoration
10½ in. (26.7 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500

The European fashion for all things exotic and Oriental in the 17th Century ensured the importation of models of elephants from China and Japan executed in a variety of media including porcelain. The early version of this model may have been influenced by a similar sketch of an elephant in *J.G. Höroldt's Schulz Codex*, (see sheet 18), and it is clear from the humanoid eyes and delineated 'fur' that the painter had not seen a real elephant.



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183

PROPERTY OF A GENTLEMAN

***183**

A MEISSEN GROUP OF LOVERS

CIRCA 1740, TRACES OF BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*, with a seated couple embracing, the girl barefoot, small chip and traces of restoration to toes of her left foot, chip to rosette on his left knee, slight chipping to flowers and foliage
5⅞ in. (14.9 cm.) high

£2,500-4,000

\$3,600-5,700
€3,200-5,000

For a similar model see Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, p. 242.



184

THE PROPERTY OF A NOBLEMAN

184

A NEAR SET OF FOURTEEN MAHOGANY DINING-CHAIRS TEN CHAIRS LATE 18TH CENTURY, FOUR SIDE CHAIRS COMMISSIONED IN THE LATE 20TH CENTURY

Including two open armchairs, each with channelled rails, the oval padded back and serpentine seat covered in buttoned yellow silk, on cabriole legs and scrolled toes headed by carved lotus-leaves, restorations

37¼ in. (94.5 cm.) high; 25¾ in. (65.5 cm.) wide; 24¾ in. (63 cm.) deep(14)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 10-13 February 1989, lot 79.

Anonymous sale, Christie's, London, 17 November, 1994, lot 110.



185

185

A GEORGE III MAHOGANY TILT-TOP TRIPOD TABLE CIRCA 1760

The shaped rectangular galleried top on a turned triple column support with tripartite base on scrolled downswept legs carved with acanthus leaves terminating in claw and ball feet, on leather casters

31½ in. (80 cm.) high; 31½ in. wide; 26 in. (66 cm.) deep

£10,000-15,000

\$15,000-21,000

€13,000-19,000

The tray-top tea table with its scrolled tripartite base has similarities with a table sold by The Earl of Shaftesbury, P.C., G.C.V.O., Christie's, London, 3 May (to Moss Harris), and almost certainly sold again Sotheby's, New York, 10 October 2010, lot 192 (\$74,500 including premium), and with a table at Longford Castle, Wiltshire, illustrated in R. Edwards, *Shorter Dictionary of English Furniture*, London, 1964, p.530, fig.11. Both of these had circular tops with fret-carved galleries. Another with a triple-cluster column support and similar shaped rectangular top with a baluster gallery was advertised by the dealer Frank Partridge in *Connoisseur* magazine, July 1916.



THE PROPERTY OF A GENTLEMAN

186

A CHELSEA BILLING DOVES TUREEN AND COVER

CIRCA 1755, RED ANCHOR AND PAINTER'S 14 MARKS TO COVER AND TUREEN

Naturalistically modelled as two billing doves, their plumage enriched in shades of purple with green highlights, resting on a nest applied with trailing flowers and leaves, cover and tureen cracked and restored, minor chipping and restoration to applied flowers and leaves
18 in. (36 cm.) wide

£12,000-18,000

\$18,000-26,000
€16,000-23,000

dove tureens of this type, variously described as 'A beautiful tureen, in the shape of a double pigeon, in a fine basket work dish' and 'a very fine tureen in the shape of a double pigeon as big as life...'.²

1. See Elizabeth Adams, *Chelsea Porcelain*, London, 1987, p. 68.
2. For a full reproduction of the 1755 sale see William King, *Chelsea Porcelain*, London, 1922.
3. This example was subsequently sold by Sotheby's London on 4 December 2013, lot 432.

For further information see www.christies.com

This tureen would have formed part of a fashionable *trompe l'oeil* table display in which cooked foods masqueraded as their uncooked ingredients, disguised in pastry, sugar, paper and marzipan. Modellers at the Chelsea porcelain factory excelled in creating table wares resembling birds, animals and vegetation, often on an ambitious 'as big as life' scale. These fashionable table wares were highly sought-after at the time and were arguably the most significant productions of the factory.

Little is known about who modelled these lifelike porcelain sculptures, although it is possible that they are the work of the modeller Joseph Willemms who is known to have worked at Chelsea from 1749. A driving force behind the choice of subject matter may certainly have been Nicholas Sprimont; his taste for subjects drawn from nature, coupled with his keen eye for commerce, is conveyed in a contemporary advertisement offering: '...a great Variety of Pieces for Ornament in a Taste entirely new' (published 9 January 1749/50).¹ Sprimont took inspiration for bird models, and possibly some of the bird tureens, from those that he saw arriving from the Continent from factories such as Meissen, although his interpretation of the rococo style is uniquely English. In addition he also sought artistic inspiration from the engravings published by George Edwards in his *Natural History of Uncommon Birds* (London, 1743-51).

The celebrated sixteen day auction of Chelsea porcelain sold by Mr. Ford of Haymarket in 1755 titled 'A Catalogue of the Last year's Large and Valuable Production of the Chelsea Porcelain Manufactory' included eleven entries for



(detail)



187

THE PROPERTY OF A GENTLEMAN

187

**A SIMULATED-ROSEWOOD AND PARCEL-GILT
FOUR-POSTER BED**

EARLY 20TH CENTURY

The arched moulded cornice centred by a rectangular plaque on turned reeded baluster supports and block feet, hung with tasselled blue foliate pattern chintz, with boxspring base and castors

100½ in. (255 cm.) high; 72½ in. (184 cm.) wide; 87½ in. (222 cm.) deep

£5,000-8,000

\$7,200-11,000
€6,300-10,000



188

188

A GEORGE III MAHOGANY WHATNOT

EARLY 19TH CENTURY

With scrolled finials and four tiers above a frieze drawer, on tapering square hipped legs, with brass caps and castors
58¾ in. (149 cm.) high; 22½ in. (57 cm.) wide; 20½ in. (52 cm.) deep

£4,000-6,000

\$5,700-8,500
€5,100-7,500

PROVENANCE:

A. W. Groaves, Nether Broughton Grange, *circa* 1924 and thence by descent (according to the label).

189

**A PAIR OF GEORGE III MAHOGANY BEDSIDE
CUPBOARDS**

LATE 18TH CENTURY

Each with a wavy gallery top above a tambour slide on square tapering legs

28¾ in. (73 cm.) high; 16½ in. (42 cm.) wide; 12½ in. (32 cm.) deep

£5,000-8,000

\$7,200-11,000
€6,300-10,000



189



THE SHAROW HALL CABINET



190

A REGENCY POLYCHROME PAINTED AND PENWORK CABINET-ON-STAND

FIRST QUARTER 19TH CENTURY

Decorated overall with scrolling foliage and birds, with gilded rectangular cornice, above a pair of doors decorated with *Chinoiserie* scenes of figures in gardens with pagodas, one pair of figures shown playing musical instruments, the other couple reading, the interior, monochrome painted with figures in a garden, with one long and twelve short drawers similarly decorated with ivory handles, the stand with four turned and squared tapering legs, the stand possibly slightly reduced

76½ in. (194.5 cm.) high; 49½ in. (126 cm.) wide; 16 in. (40.5 cm.) deep

£10,000-15,000

\$15,000-21,000

€13,000-19,000

LITERATURE:

Noel Riley, *Penwork*, Wetherby, 2008, pp. 145-148, and figs. 205, 206





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191

A GEORGE III SATINWOOD, ROSEWOOD AND JAPANNED DEMI-LUNE SIDE TABLE

LATE 18TH CENTURY

The rosewood crossbanded top above a frieze centred by a panel depicting Chinese figures by a pagoda, on square tapering legs with hollow collars, decorated with foliage and joined by a concave-sided undertier, with storage label inscribed '85 / Collins'

32½ in. (83 cm.) high; 49½ in. (126 cm.) wide; 22 in. (56 cm.) deep

£6,000-10,000

\$8,600-14,000

€7,600-13,000

PROVENANCE:

Collins, Chester.

Possibly Moss Harris, London.

192

AN ANGLO-DUTCH HARDWOOD CENTRE TABLE

SECOND HALF 18TH CENTURY

The divided hinged top with moulded scalloped corners, enclosing two compartments, above a frieze drawer on cabriole legs terminating in hoof feet, joined by an undertier

29 in. (73.5 cm.) high; 27¾ in. (70.5 cm.) wide; 21¼ in. (54 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,100-7,500



192

~193

A REGENCY ROSEWOOD BERGERE

CIRCA 1815

With scrolled back and arms and squab cushion covered in black leather on lotus-carved legs and lion paw feet with recessed brass castors

38¾ in. (98.5 cm.) high; 29¾ in. (79.5 cm.) wide; 31 in. (79 cm.) deep

£6,000-10,000

\$8,600-14,000

€7,600-13,000



193

194

A REGENCY ROSEWOOD AND SATINWOOD CROSSBANDED GAMES-TABLE

POSSIBLY BY GILLOWS, CIRCA 1810

The rounded rectangular twin-flap top with a central sliding panel, inlaid to the reverse with a chess board enclosing a marquetry backgammon well, the frieze with false drawers and one true drawer, on square tapering legs with castors

£4,000-6,000

\$5,700-8,500

€5,100-7,500

A closely related games table supplied by George and Richard Gillow is illustrated in R. Edwards and M. Jourdain, *Georgian Cabinet-Makers 1780-1800*, London, 1955, p.222, fig.196.

A similar table was sold anonymously Christie's, London, 23 May 2012, lot 201 (£9,375 including premium).



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195

AN EARLY VICTORIAN MAHOGANY LIBRARY TABLE

BY GILLOWS, CIRCA 1840

The rounded rectangular top with inset gilt-tooled leather and three mahogany lined-drawers to each side, on turned and boldly reeded legs with brass caps and castors, the drawers stamped 'GILLOWS'; two locks stamped 'CHUBB'S PATENT / 57 ST PAUL'S CHYD / LONDON / CHUBB & SON / MAKERS TO / HER MAJESTY'; and numbered '250418' and, the castors stamped 'COPE / & / COLLINSON / PATENT / STRONG', inscribed under one drawer 'Barrett' ???, some locks replaced

30¼ in. (77 cm.) high; 60½ in. (154 cm.) wide; 36 in. (92 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,300-10,000

PROVENANCE:

Carlton Manor, Carlton Scroop, Grantham, Lincolnshire.



Detail of Gillow's stamp

195

196

AN IRISH GEORGE IV MAHOGANY TRIPLE-PEDESTAL DINING-TABLE

POSSIBLY BY MACK, WILLIAMS & GIBTON, EARLY 19TH CENTURY

The rectangular top with a reeded edge on three turned and reeded pedestals each with four foliate-carved and reeded sabre legs with brass caps and castors, with an additional leaf supported on a Victorian mahogany frame with turned legs and castors (not illustrated)

29¾ in. high; 54 in. wide; 139 in. long, the additional leaf 23¼ in long (2)

£30,000-50,000

\$43,000-71,000

€38,000-63,000

This table has several characteristics that are associated with the Dublin firm of Mack, Williams and Gibton, including the thickly reeded edge to the top, the large leaf-carved 'hip' on the leg and the thick baluster columns.

The successful partnership of Mack, Williams and Gibton was formed in around 1812 and the firm flourished under this name until the death of John Mack in 1829. The firm is recognized for the superb timbers employed and their high quality of workmanship which is often compared to Gillows of Lancaster and London. Much of the furniture they produced was inspired by designs published by Thomas Hope and George Smith.

The original partners John Mack and Robert Gibton are listed in the Dublin directories individually from 1784 and 1790, respectively, and appear to have come into partnership from 1803. They were appointed 'Upholsterers & Cabinet Makers to his Majesty, His Excellency the Lord Lieutenant and His Majesty's Board of Works' in 1806 and the firm retained this Royal Warranty for many years, supplying and restoring furniture for important public buildings in Ireland including the Four Courts, the War Office, the Barracks Office, Dublin Castle and the Treasury and Viceregal Lodge. Some of their more distinguished private commissions include Ballynegall, Co. Westmeath, Oakley Park, Co. Meath and Strokestown, Co. Roscommon. The firm regularly labeled their furniture, and used a system of an impressed four digit number often together with a letter.

A closely related and numbered table by Mack, Williams and Gibton was sold by a New York collector, Christie's, New York, 16 April 2002, lot 261 (\$107,550 including premium). Other similar tables attributed to the firm were sold anonymously, Christie's, London, 15 April 1999, lot 161 (£65,300 including premium), and Christie's, New York, 7 April 2009, lot 47 (\$74,500 including premium).



197

AN ASSEMBLED GARNITURE OF FIVE SEVRES BLUE-GROUND ORMOLU-MOUNTED VASES AND THREE COVERS

THE PORCELAIN *CIRCA* 1755-65, THE MOUNTS *CIRCA* 1820-30

Comprising: a central vase reserved with oval panels of flowers below gilt scroll borders; two vases mounted with ram's head and foliate-scroll handles and a pair of ewers reserved with flower panels and mounted with foliate-scroll handles, one ewer cracked and restuck

The central vase: 8½ in. (21.6 cm.) high

£2,500-4,000

\$3,600-5,700

€3,200-5,000



197

PROPERTY OF A LADY

198

TWO SEVRES YELLOW-GROUND ORNITHOLOGICAL PLATES

1791, BLUE INTERLACED LS ENCLOSING DATE LETTERS OO, PAINTER'S MARKS FOR ETIENNE EVANS AND PIERRE MASSY, INCISED MARKS

Each painted with a specimen bird, one with a *Martin pecheur verd et blanc de Cayene*, the other with a *Tadorne*, named in blue script on the reverses, the yellow-ground borders with black Etruscan ornament, wear to gilt rims and slight scratching to enamels

9½ in. (24.1 cm.) diameter

(2)

£3,000-5,000

\$4,300-7,100

€3,800-6,300



198

LITERATURE:

David Peters, *Sevres Plates and Services of the 18th Century*, Vol. IV, Hertfordshire, 2005, p. 944 (unillustrated).

Leonard Willoughby, 'The Marquess Camden's Collection at Bayham Abbey', part II, *The Connoisseur*, August 1908, pp. 239-247.

These plates are probably part of a soft and hard paste Sèvres service supplied to the banker Georges Grand in 1792 for a client. As Grand was known to act as an intermediary for clients, according to other purchases which he made from the Sèvres factory, it is currently not known if the service was originally destined for himself or another recipient.

The service entered the Marquess of Camden's Collection at Bayham Abbey, although it is not known when it was acquired. This illustrious political family descended from John Pratt, Lord Chief Justice 1718-1725, and his third son from his second marriage, Charles Pratt, served as Lord Chancellor from 1766-1770. In 1786 he was created Viscount Bayham and Earl Camden.

For more information see www.christies.com

199

A SEVRES GREEN-GROUND VASE AND COVER (VASE 'FERRE', 1ERE GRANDEUR)

THE PORCELAIN *CIRCA* 1764, ELEMENTS OF THE DECORATION 19TH CENTURY, PARTIAL BLUE INTERLACED L MARK ENCLOSING DATE LETTER L, INCISED LI

Painted on two sides with marine scenes in the manner of *Morin* alternating with trophies pendant from ribbons, on bracketed raised panels below oak leaf garlands, firing cracks with traces of restoration to vase, the cover broken and restored, the finial possibly replaced

43.5 cm. (17½ in.) high

£3,000-5,000

\$4,300-7,100

€3,800-6,300



199

PROVENANCE:

6th Earl of Rosebery, Mentmore Towers, Buckinghamshire, house sale; Sotheby's Park Bernet, 24 May 1977, lot 2032.

LITERATURE:

Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol. I, London, 1988, p. 231 (f), unillustrated.

For more information see www.christies.com

THE PROPERTY OF A GENTLEMAN (LOTS 200 & 201)
THE PRINCE BORGHESE 'SERVICE D'ITALIE'



200

NINE SEVRES (HARD PASTE) GREEN-GROUND PLATES FROM THE SERVICE MADE FOR PRINCE CAMILLO BORGHESE (SERVICE D'ITALIE)

CIRCA 1808-1809, IRON-RED STENCILLED M. IMP.LE DE SEVRES MARKS FOR 1808-9, VARIOUS PAINTED KILN AND INCISED MARKS

Each gilt with a central pinwheel rosette within a garland of flowers, the green borders with a gilt foliate between burnished gilt bands, minor rim chipping and wear

9 7/8 in. (23.8 cm.) diameter

(9)

£6,000-8,000

\$8,600-11,000

€7,600-10,000

PROVENANCE:

Prince Camillo Borghese, Prince of Sulmona (1775-1832).

The *Service d'Italie*, comprising both a dinner (*service d'entrée*) and a dessert-service, entered the saleroom on 7 December 1808, its decoration respectively described as *fond vert de chrome frise d'or etc. pour S.A.I. le prince Borghese* and *dessert fond vert, frise d'or, couronne de fleurs etc.* The full service is noted as being delivered on 27 April 1809 [Registre Vy 18, folio 99 verso]. The compliment listed included 36 soup-plates, 126 plates (of which 21 were not decorated with flowers), 4 vase-shaped ice-pails, covers and liners, 4 coolers for champagne flutes, 4 smaller coolers, 8 monteiths, 4 pierced fruit baskets, 4 oval dishes, 4 large salad bowls, 4 smaller bowls, 16 compotes for fruit, 4 sauceboats on fixed stands, 4 sauceboats, 11 compotes on fixed stands and 27 custard cups and covers.

Prince Camillo Borghese, Prince of Sulmona (1775-1832) was the second husband of Pauline Bonaparte, sister of Napoleon. Part of the dinner-service, including soup-plates without the crown of flowers, was offered at Christie's in New York on 20 May 2008, lot 151.



201

NINE SEVRES (HARD PASTE) GREEN-GROUND PLATES FROM THE SERVICE MADE FOR PRINCE CAMILLO BORGHESE (SERVICE D'ITALIE)

CIRCA 1808-1809, IRON-RED STENCILLED M. IMP.LE DE SEVRES MARKS FOR 1808-9, VARIOUS PAINTED AND INCISED MARKS

Each gilt with a central pinwheel rosette within a garland of flowers, the green borders with a gilt foliate garland between burnished gilt bands, minor rim chipping and wear

9 7/8 in. (23.8 cm.) diameter

(9)

£6,000-8,000

\$8,600-11,000

€7,600-10,000

PROVENANCE:

Prince Camillo Borghese, Prince of Sulmona (1775-1832).

202

A SEVRES (HARD PASTE) BOTANICAL PLATE FROM A ROYAL PRESENTATION SERVICE FOR THE COMTE DE SALVANDY

1839, BLUE STENCILLED CROWNED LP MONOGRAM AND SEVRES 1839 MARK, INDISTINCT GILDER'S MARK, PERHAPS FOR MELANIE BONNER, INCISED MARKS

Painted with two botanical flower specimens, named on the reverse *Rosier panaché* / *Lin vivace*, within a *fond agate* border with gilt trelliswork and flowerhead medallions and a gilt rim
9½ in. (24.4 cm.) diameter

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Narcisse-Achille, Comte de Salvandy, presented by King Louis Philippe. Anonymous sale; Hôtel Drouot, Etude Couturier Nicolay, Paris, 16 November 1994, lot 172 (one of a pair).

This plate was part of a service ordered by King Louis Philippe for presentation to Narcisse-Achille, Comte de Salvandy (1795-1856), a French soldier, politician and writer. From 1837-39 he acted as *Ministre de l'Instruction Publique*, implementing many education reforms and in 1841 he was appointed ambassador to Madrid, and then to Turin in 1843. He was reappointed as a government minister from 1845-48 where he continued his work on the French education system.

The service originally comprised of one hundred plates together with a number of tazze, sauce-tureens and baskets. A large part of the service, including sixty plates, was sold from the Property of a Lady in these Rooms on 30 June 1886, lot 222, where the painters working on the service are noted to include Mélanie Bonner, who signed two examples in that lot. Other artists recorded as working on this service include Jacques Sinsson,



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Joséphine des Isnards and Mme. Charles (*née* Huard). The service was delivered on 28 October 1842 and cost 6,316 *livres*. Another example of a plate from this service is in the Sèvres Cité de la Céramique, museum no. MNC25292. A letter considered to be from Brongniart to Salvandy, dated 7 October 1842, was sold with the part-service in the aforementioned sale, please see www.christies.com for further details.

203

A SEVRES (HARD PASTE) PART DESSERT-SERVICE

1828, STENCILLED BLUE INTERLACED LS ENCLOSING FLEUR-DE-LYS / SEVRES 28 MARKS, VARIOUS INCISED LETTERS AND NUMERALS

Painted with a band of green foliage between red lines, suspending a gilt pendant border, within gilt line rims, comprising:

Two three-tiered comports with pineapple finials, some restoration to rims and upper stems, associated retouching to gilding, one with minor flat footrim chip - 13¼ in. (33.8 cm.)

A footed comport with a pierced flared bowl - 6¾ in. (17.2 cm.) high

Twelve dessert-plates - 9½ in. (24.5 cm.) diameter
slight wear to gilding overall

£3,000-5,000

\$4,300-7,100
€3,800-6,300



203



204

204

A DOCCIA WHITE GROUP OF A TURKISH LADY AND GENTLEMAN

CIRCA 1755

Modelled in conversation, each wearing long robes and a turban, holding a piece of cloth between them, on a shaped stepped, paved rockwork base, cracked and repaired through base and her lower body, crack to his body, minor chipping 7½ in. (19.1 cm.) high

£4,000-6,000

\$5,700-8,500

€5,100-7,500

A related white group of two Turkish figures attributed to Doccia is illustrated by Francesco Stazzi, *Porcellane Italiane*, Milan, 1964, p. 41, no. 27.

205

A VENICE (COZZI) PART TEA AND COFFEE-SERVICE

CIRCA 1780, RED PAINTED ANCHOR MARKS

With fruiting branch handles, each piece decorated in gilding with lotus leaf-shaped compartments and with iron-red foliate sprigs, comprising: a teapot and cover, a milk-jug and cover, a sugar-bowl and cover, four coffee-cans and four saucers, sugar bowl cracked, starcrack to one coffee-can, minor chipping

The teapot: 3⅞ in. (9.9 cm.) high

£2,500-4,000

\$3,600-5,700

€3,200-5,000

A teabowl and saucer decorated with this pattern in gilding is in the Victoria and Albert Museum, London, museum no. C.150&A-1922.



205

206

AN ENGLISH LEAD FIGURE OF BACCHUS

FIRST HALF 18TH CENTURY, ATTRIBUTED TO JOHN CHEERE

On later stone plinth

The figure: 42 in. (106.6 cm.) high; the base 15 in. (38 cm.) wide; 15 in. (38 cm.) deep; 46½ in. (118 cm.) high overall

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

The Collection of Professor Sir Albert Richardson, P.R.A.; Christie's, London, 18/19 September 2013, lot 629.

A comparable figure of Bacchus is in the Formal Garden at Hardwick Hall. The Hardwick figure adopts the same pose as the present piece, although modelled in reverse, holding a cup to the raised, left, hand.

John Cheere (b.1709-d.1787), younger brother of the sculptor Sir Henry Cheere (1703-1781), acquired the statuery yard at Hyde Park Corner from the van Nost family in 1737. His most celebrated commission was for ninety-eight lead statues purchased by the Portuguese minister in London for the royal palace of Queluz, near Lisbon in 1756. On his retirement, about 1770, a sale of the contents of his yard was held.

COMPARATIVE LITERATURE:

T. F. Friedman and T. Clifford, *The Man at Hyde Park Corner: Sculpture by John Cheere 1709-1787*, Leeds, 1974.
T. Clifford, *The Plaster Shops of the Rococo and Neo-Classical era in Britain*, *Journal of the History of Collections*, 4, No. 1 (1992) pp. 39-65.





207



208



209

PROPERTY OF A LADY (LOTS 207 & 208)

207

A GEORGE II GILTWOOD PIER MIRROR SECOND QUARTER 18TH CENTURY

With arched divided bevelled plate, the replaced upper section engraved, surrounded by pierced rockwork, acanthus and c-scroll frame, re-gilt 74 x 32 in. (188 x 81.5 cm.)

£6,000-9,000

\$8,600-13,000
€7,600-11,000

PROVENANCE:

Christie's, London, 9 March 2006, *The Legend of Dick Turpin Part I*, lot 72.

208

AN ENGLISH GILTWOOD OVAL MIRROR POSSIBLY 18TH CENTURY

The oval plate surrounded by a pierced gadrooned and rockwork frame with C and S-scrolls hung with grapes and vines, surmounted by a pagoda arch issuing a foliate spray and flanked by ho-ho birds, the apron centred by a Bacchus mask, re-gilt, the plate possibly re-silvered 63 x 38 in. (160 x 96.5 cm.)

£6,000-9,000

\$8,600-13,000
€7,600-11,000

PROVENANCE:

Anonymous sale, Christie's, London, 14 September 2006, *A Tribute to John Fowler: Furniture and Decorations*, lot 304

EXHIBITED:

On loan to Mottismont Abbey, Hampshire, until February 2006.

209

A PAIR OF REGENCY BRONZE LAMPS ATTRIBUTED TO JAMES SMETHURST, CIRCA 1820, ADAPTED FROM COLZA LAMPS

Each with cast foliage urn and cover, on a socle above a column support and acanthus leaves, the griffin monopodia tripod base terminating in paw feet headed by patera, the feet numbered '2' and '4' respectively, originally with branches, the upper parts re-configured 35½ in. (89.5 cm.) high, (2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

For further information please visit www.christies.com

-210

**AN ANGLO-INDIAN SANDALWOOD AND SADELI-WORK
OCTAGONAL DRUM TABLE**

POSSIBLY BOMBAY, MID-19TH CENTURY

Inlaid throughout with geometric patterns, with a central chess board and four cribbage boards above four frieze drawers, on a faceted and foliate-carved pedestal and a star shaped base carved with dancing figures, on ball feet, losses and restorations

29¾ in. (76 cm.) high; 39 in. (99 cm.) wide

£15,000-25,000

\$22,000-36,000

€19,000-31,000

The *Sadeli* technique was a 19th century speciality of various locations in the Bombay Presidency, including Bombay itself, Surat, Ahmedabad and Bilmora. It was characterised by a geometric mosaic composed of various woods, metal and ivory, ingeniously cut and laid over flat surfaces, most commonly in the form of dressing and sewing-boxes, writing-cases, ink-stands, picture frames and other small functional objects. This was usually employed in combination with sandalwood, occasionally in the solid but more commonly as veneers or linings, which was imported from the Malabar coast.

The practice actually had its origins in Shiraz, Persia via Sindh in the mid-16th century, but firmly provenanced objects from the Bombay area include a workbox in the Clive collection at Powis Castle, sent to the 2nd Lord Clive in 1802. Queen Charlotte had three boxes 'of Bombay manufacture' listed in the catalogue of her possessions in 1815 and the collector William Beckford also owned a 'Bombay work box'. By the second quarter of the 19th century it was common enough in England to be widely known as 'Bombay work'.

Gradually the craftsmen responsible for their manufacture started to incorporate carved panels of sandalwood in addition to the mosaic work. The technique was well represented at international exhibitions; the 1873 Vienna Exhibition offered over 750 examples and the London firm of Liberty & Co. advertised Bombay work in their catalogues of 1884 and 1898, even bringing over from Bombay craftsmen to demonstrate their work at the model Indian village in Battersea Park in 1895 (see Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 313 - 315, and p. 317, no. 130).

A table of similar design was exhibited by Framjee Pestonjee Bhumgara in the Pondicherry Court at the Paris Universal Exhibition of 1889 (Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001. Page 315, fig.130, and another, possibly the same table, was sold Christie's, London, 16 January 2007, lot 201 (£15,600 including premium).





211

~211

AN ANGLO-INDIAN EBONY AND IVORY CASKET

VIZAGAPATAM, MID-18TH CENTURY

Inlaid overall with engraved floral trails around a floral-inlaid tablet, the hinged lid enclosing a fitted interior with a lidded compartment and two drawers, the front with two base drawers
5 ½. in. (14 cm.) high; 11 ½. in. (29 cm.) wide; 7 ½. in. (19 cm.) deep

£7,000-10,000

\$10,000-14,000
€8,800-13,000

Vizagapatam was renowned for its cabinet-making industry which combined western forms with Indian ornamentation inspired by Coromandel chintzes, in particular inlaying wood with a profusion of distinctive floral designs in ivory, the ivory being boldly engraved and highlighted with lac (Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 172-175). Among the items so-decorated was a profusion of boxes and caskets for sewing and writing which were a prerequisite for East India Company officials and merchants stationed in India and many naturally were brought back to Europe at the end of tours of duty and as commercial cargo.



212

~212

AN INDIAN IVORY-INLAID ROSEWOOD CABINET

NORTH-WEST INDIA, 18TH CENTURY

Inlaid overall with flowering branches, within chequer-banded and floral borders, the hinged fall-front enclosing fitted interior with five drawers around a deep drawer
7 in. (18 cm.) high; 11 ¾. in. (30 cm.) wide; 9 in. (23 cm.) deep

£5,000-8,000

\$7,200-11,000
€6,300-10,000

Cabinets with a similar decorative composition are commonly attributed to Gujarat or Sindh, notably on the basis of contemporary accounts from European travellers to India. According to the Dutch merchant Francisco Pelsaerts, in 1626, Tatta in Sindh, was a centre of manufacture for 'ornamental desks, writing cases [...] very prettily inlaid with ivory and ebony'. Surat in Gujarat, according to James Ovington was a source of 'Desks, Sutores and Boxes neatly polisht and embellisht' in the late 1680's (Amin Jaffer, *Luxury Goods from India*, London, 2002, p.18.) Similar cabinets of larger scale were often supported on stands for display when they entered western collections (*ibid.*, pp. 62 - 66).

A similar fall-front casket attributed to 17th century North-West India was sold in these Rooms, 25 April 2013, lot 164 (£18,750 including premium).

~213

**AN INDO-PORTUGUESE IVORY-INLAID
HARDWOOD WRITING-BOX**
18TH CENTURY

Inlaid overall with meandering scrolls issuing flowers, the hinged lid edged with ivory enclosing a fitted interior with five open compartments, two lidded compartments, four drawers, on bun feet, repairs to escutcheon
4 ¾ in. (12 cm.) high; 17 ¾ in. (45 cm.) wide; 11 ¾ in. (30 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



213

~214

**AN ANGLO-INDIAN IVORY-INLAID EBONY
WRITING BOX**

VIZAGAPATAM, SECOND QUARTER 18TH CENTURY

Inlaid with scrolling foliate borders with flowers and large leaves, the hinged sloping top centred by a tree-of-life enclosing a plain interior, the back side with a lidded compartment with two later glass inkpots, the sides with handles, hairline cracks to top and one consequential loss of a flower, escutcheon later
3 ½ in. (9 cm.) high; 17 in. (43 cm.) wide; 13 in. (33 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



214

An almost identical writing-box was almost certainly acquired by Audrey, Lady Townshend (d.1788), daughter of Edward Harrison, Governor of Madras (1711 - 17). Audrey inherited a remarkable collection of ivory-inlaid furniture that had been acquired by her father while a senior representative of the East India Company, and she continued to acquire more after her marriage in 1723 to Charles Townshend, later 3rd Viscount Townshend of Raynham; the collection subsequently moved in large part to Raynham Hall, Norfolk.

The box was sold by the Trustees of the late 7th Marquess of Townshend, Raynham Hall, Norfolk at Christie's, London, 14 November 2013, lot 35 (£3,125 including premium).

~215

**AN ANGLO-INDIAN SILVERED-METAL
MOUNTED AND ENGRAVED IVORY
WORKBOX**

VIZAGAPATAM, LATE 18TH CENTURY

Inlaid overall with borders with scrolls and meandering foliate trails, the hinged lid enclosing a fitted interior with a hinged velvet-lined compartment above various lidded compartments, smaller circular container within square cases, above a frieze drawer
5 in. (13 cm.) high; 14 ¼ in. (36 cm.) wide; 10 ½ in. (27 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,200-5,000



215



216

PROPERTY FROM THE COLLECTION OF DR. PETER D. SOMMER

216

A PAIR OF LARGE REGENCY GILTWOOD TWIN-BRANCH WALL-LIGHTS

CIRCA 1810

Each backplate of ribbon-tied tasselled palm leaves issuing leaf-clasped scroll branches surmounted by a spread-eagle, drilled for electricity, apparently in its original form

55 in. (140 cm.) high, approx.; 34½ in. (88 cm.) wide (2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

217

A REGENCY GILT-BRONZE AND BRONZE THREE-LIGHT CHANDELIER

CIRCA 1820, THE BRANCHES LATER

The triple chain suspension from a foliate corona, the circular reservoir with mounted Egyptian masks issuing three candle branches terminating in gothic pierced drip pans, with a pendant finial

38 in. (96.5 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300



217

218

A WILLIAM AND MARY LACQUERED BRASS MOUNTED BLACK AND GILT JAPANNED CABINET-ON-STAND

THE CABINET CIRCA 1700, THE STAND LATE 19TH/EARLY 20TH CENTURY

Decorated overall with landscapes, foliage, figures and birds, the cupboard door with shaped brass lock plates enclosing an arrangement of eight drawers decorated with foliage and landscape, the stand with a pierced foliage, scroll and rockwork apron, on cabriole legs and scroll feet joined by a shaped stretcher with two plate stands centred by a mythical beast

66¾ in. (169.5 cm.) high; 45¼ in. (115 cm.) wide; 23¾ in. (59 cm.) deep

£8,000-12,000

\$12,000-17,000
€11,000-15,000



218

219

A DERBY (ROBERT BLOOR AND CO.) PART DESSERT-SERVICE

CIRCA 1815-20, TRACES OF RED PRINTED FACTORY MARKS

Each piece probably painted by *Thomas Steel* with a still life of fruit in a basket on a ledge within a canted rectangular gilt-edged frame and gilt foliate borders, comprising:

An oval two-handled sauce-tureen and cover

Two shell-shaped dishes

Two oval dishes

A heart-shaped dish

A lozenge-shaped dish

Twelve dessert-plates

minor wear to enamels and gilding

The dessert-plates: 9 in. (22.9 cm.) diameter

£4,000-6,000

\$5,700-8,500

€5,100-7,500



219

See John Twitchett, *Derby Porcelain*, London, 1980, p. 257, no. 353 for a dessert-service painted with baskets of fruit on ledges similar in style to the present example, and where its painting is attributed to Steel. Thomas Steel came from the potteries to the Nottingham Road works at Derby in about 1815. He specialised in naturalistic fruit painting and in addition to dessert services he decorated large plaques, some of which he signed.

220

AN EDWARDIAN BRASS-BOUND MAHOGANY STICK STAND

EARLY 20TH CENTURY

Of demi-lune coopered form with pieced carrying handle, and a black-painted metal liner

30¾ in. (78 cm.) high; 11¼ in. (28.5 cm.) wide; 8¾ in. (22 cm.) deep

£2,000-3,000

\$2,900-4,300

€2,600-3,800



220

221

A REGENCY SCARLET-JAPANNED GILT AND POLYCHROME-DECORATED PAPIER-MACHE TRAY-ON-STAND

THE TRAY BY DYSON & BENSON CIRCA 1815, THE STAND LATER

Depicting Chinese figures in landscapes and foliage borders, stamped 'DYSON & BENSON, LONDON', the later stand with simulated bamboo legs

21 in. (53 cm.) high; 32 in. (81.5 cm.) wide; 22¾ in. (58 cm.) deep

£2,000-3,000

\$2,900-4,300

€2,600-3,800



221

For further information please visit www.christies.com



222



THE PROPERTY OF A GENTLEMAN

222

**A PAIR OF ENGLISH GILTWOOD
ARMCHAIRS**

ONE GEORGE III, ATTRIBUTED TO THOMAS
CHIPPENDALE, SNR OR JNR, *CIRCA* 1770-80,
THE OTHER MID VICTORIAN, BY WRIGHT
AND MANSFIELD

Each with an oval padded back headed by ribbon-
tied husk swags above scrolled part-padded arms
and a circular seat upholstered in pale yellow
damask on tapering turned and reeded legs and
toupie feet, one chair with cramp-cuts to the
rails, the other stamped twice WRIGHT AND
MANSFIELD,

36 ½ in. (96 cm.) high; 24 ½ in. (62 cm.) wide; 26
in. (66 cm.) deep (2)

£3,000-5,000

\$4,300-7,100

€3,800-6,300

223

**AN EARLY VICTORIAN MAHOGANY HALL
BENCH**

CIRCA 1840

The rectangular panelled seat with scroll-carved
and turned fluted side rails on tapering turned
and faceted legs, with storage label inscribed
'Horwood / 52 12.12.45'

23 ½ in. (60 cm.) high; 57 in. (145 cm.) wide; 15 ¾ in.
(40 cm.) deep

£3,000-5,000

\$4,300-7,100

€3,800-6,300



223



224



224

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

CIRCA 1825

Each with a shaped acanthus and lotus-carved
back centred by a fleur-de-lis, above a solid seat on
tapering turned and reeded front legs

32 ¾ in. (83.5 cm.) high; 16 ½ in. (42 cm.) wide; 17 ¼
in. (44 cm.) deep (2)

£2,000-4,000

\$2,900-5,700

€2,600-5,000

PROVENANCE:

By repute Hopetoun House, Edinburgh

225

A VICTORIAN ASHFORD BLACK MARBLE AND SPECIMEN MINERAL CENTRE TABLE

BY THOMAS WALKER, MID-19TH CENTURY

The octagonal top inlaid with a central sunburst and outer compartmented border of malachite, blue john, Cotham, Madrepore and other marbles, above a vase-turned and reeded pedestal and a concave-sided triangular base with turned feet, inscribed to the underside 'Walker Museum Matlock Bath 1864'
29 in. (74 cm.) high; 26 in. (66 cm.) wide

£7,000-10,000

\$10,000-14,000

€8,800-13,000

Ashford marble is in reality a type of limestone rather than a marble, produced from two quarries near Ashford-in-the-Water, Derbyshire, and which when polished takes on a deep glossy black lustre.

Its earliest recorded use is in fireplaces at Hardwick Hall in the 1590s, and it continued to be used thereafter in ornamental and architectural work. Glover's *History and Gazetteer of Derbyshire* (1829) refers to marble works at Ashford and Derby, where the material 'is wrought into articles of domestic elegance and into monuments, chimney pieces are sold at various prices, from 30s to upwards of £60, and beautiful tables of black marble, enriched with elegant engravings, are also made there'. At this time the marble was either etched or engraved.

The stone found spectacular favour from the 1830s when William Cavendish, 6th Duke of Devonshire (d. 1858), an important collector of mineral specimens and patron of the local craftsmen, used Ashford marble in massive doorways in a new wing at Chatsworth. W. Adam, then working at (and later to manage) John Mawe's establishment at Matlock, claimed to have revolutionised the inlaying of black marble; he published his *Gem of the Peak* in 1838 (1st ed.), which described Florentine mosaic or *Pietra Dura* in intricate floral and geometric patterns, and he supplied a 'magnificent table ... inlaid with a wreath of flowers and foliage' to Queen Victoria for Windsor Castle by 1842. Local craftsmen rapidly adopted the designs and techniques promoted by Adam, using other locally-mined and imported minerals and workshops were established in Matlock, Bakewell, Buxton and Castleton - all busy tourist centres with a constant demand for souvenirs such as vases, clock cases, candlesticks and ink stands.

One such establishment was that of Thomas Walker whose 'Royal Museum' traded from 1855 until around 1870 as successor to the earlier business of Mr. Vallance. Walker advertised in Hall's *Days in Derbyshire*, 1863, '... TABLES Of every description, Inlaid with the finest Specimens, beautifully Engraved, or with Plain Marble', and in Bemrose's *Guide to Matlock* of circa 1869, his advertisement stated the 'Museum' was 'Patronized by his Grace The Duke of Devonshire and The Duke of Rutland'. In the 19th century guide book by James Croston, *On Foot Through The Peak*, 1868, James Croston wrote of Matlock 'On the Parade there are several spar shops or "museums"....the windows of which are crowded with articles natural and manufactured... The principal dealer is Mr. Walker, the successor to Mr. Vallance.... In the show-room we found a choice assortment of vases, statues, figures, and ornaments, in spar and Derbyshire marble ... among the chief attractions we noticed some tables executed in Ashford black marble, beautifully inlaid with wreaths of flowers worked in different coloured stones'.

A related Derbyshire black marble table inlaid with a wreath of flowers was sold anonymously Christie's, London, 19 November 2015, lot 579 (£15,000 including premium).



THE PROPERTY OF A EUROPEAN COLLECTOR

(LOTS 226 - 230)



(detail)

226

A WILLIAM AND MARY GILT-BRASS MOUNTED EBONY STRIKING TABLE CLOCK WITH PULL QUARTER REPEAT

THOMAS TOMPION, LONDON, *CIRCA* 1690, NO. 178

CASE: the shallow domed top with foliate clasped loop handle, sound frets to front and sides, the sides with pierced panels below and the rear glazed door, paper label to interior 'IDEN COLLECTION, INVENTORY NO. 1926, TOMPION', impressed stamp '178' to the front sill, **DIAL:** the 7½ inch wide gilt-brass dial with mock pendulum aperture to the finely matted centre, the silvered chapter ring with sword-hilt half-hour and half quarter-hour markers, subsidiary regulation and 'strike/not strike' dials above flanking foliate engraving, blued steel hands, cherub head spandrels to the lower angles flanking the signature 'Tho. Tompion Londini Fecit', with three latched dial feet, **MOVEMENT:** the two-train gut fusee movement with verge escapement, the plates joined by seven latched pillars, striking the hours on a bell and repeating the quarters on the smaller bell via Tompion's lever system, the backplate profusely engraved with entwined foliage and numbered to the lower edge '178', rectangular signature reserve 'Tho. Tompion Londini Fecit'

14¼ in. (36.2 cm.) high (handle down); 10½ in. (26.6 cm.) wide; 6¾ in. (17 cm.) deep

£170,000-200,000

\$250,000-280,000
€220,000-250,000

PROVENANCE:

Iden Collection, inv. 1926.
with G. H. Bell, Winchester, 1970.

LITERATURE:

P. G. Dawson, *The Iden Clock Collection*, Woodbridge, 1987, pp. 88-89.



THE PROPERTY OF A EUROPEAN COLLECTOR
(LOTS 226 - 230)



227

AN ENGLISH GIANT GILT-BRASS QUARTER-STRIKING CARRIAGE CLOCK

CIRCA 1860, IN THE MANNER OF FRODSHAM

CASE: the four-glass case with foliate fret rear door, DIAL: the profusely engraved silvered 4¼ inch dial with blued steel hands, 'Slow/Fast' regulation above 'XII', flanked by 'Chime/Silent' and 'Full Chime/Westminster Chime', MOVEMENT: the three-train fusee movement with ratchet tooth platform lever escapement and simple plain balance wheel, chiming on eight bells and striking the hour on a gong, repeat button to side of case

10⅞ in. (26.5 cm.) high (handle down); 7⅞ in. (18 cm.) wide; 5¼ in. (13.3 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Sotheby's, London, 22 February 1990, lot 259.

LITERATURE:

D. Roberts, *Carriage and other Travelling Clocks*, 1993, p. 345, fig. 23-25A.



228

A CHARLES II OLIVEWOOD PHASE I STRIKING TABLE CLOCK

JOSEPH KNIBB, LONDON, *CIRCA* 1675

CASE: the shallow domed top with faceted loop handle, ebonised sound fret to front, glazed sides and rear door, raised on brass bun feet, DIAL: the 8 $\frac{3}{4}$ inch gilt-brass dial with date aperture to finely matted centre, cherub head spandrels and signed to the lower edge 'Joseph Knibb London', blued steel hands, the chapter ring with sword-hilt half-hour markers, three pinned pillars, MOVEMENT: the two-train gut fusee movement joined by six latched pillars, with reconverted verge escapement and numbered countwheel to foliate engraved backplate signed in an arc to the lower half 'Joseph Knibb Londini Fecit'

14 $\frac{5}{8}$ in. (37 cm.) high (handle down); 12 in. (30.5 cm.) wide; 6 $\frac{1}{4}$ in. (17 cm.) deep

£70,000-100,000

\$100,000-140,000

€88,000-130,000

PROVENANCE:

The collection of R. C. Hart Esq.;

The property of J. F. Priestly Esq.;

Sotheby's, London, 27 October 1983, lot 244;

LITERATURE:

R. A. Lee, *The Knibb Family*, 1964, plate 71, p. 78; plate 125, p. 122.



(detail)

THE PROPERTY OF A EUROPEAN COLLECTOR

(LOTS 226 - 230)



229

A CHARLES II WALNUT TIMEPIECE TABLE CLOCK WITH PULL QUARTER REPEAT

JOSEPH KNIBB, LONDON, *CIRCA* 1685

CASE: the domed top with leaf-wrapped faceted loop handle, ebonised sound frets to front and sides, glazed rear door and moulded plinth base, DIAL: the 6¼ inch gilt-brass dial with finely matted centre, cherub head winged spandrels and signed to the lower edge 'Joseph Knibb London', the silvered chapter ring with *fleur-de-lis* half hour markers, blued steel hands, latched to the movement and secured by two 'dog' screws to the case, MOVEMENT: the timepiece movement with gut fusee, verge escapement, three pillars latched, one pinned, pull quarter repeat on two bells, the engraved backplate with tulips and foliage, signed in an arc to the centre 'Joseph Knibb Londini fecit'

12½ in. (31.7 cm.) high (handle down); 9¼ in. (23.5 cm.) wide; 6 in. (15.2 cm.) deep

£60,000-80,000

\$86,000-110,000

€76,000-100,000

PROVENANCE:

The property of Sir John Balfour, G. C. M. G., G. B. E.;
Christie's, London, 16 March 1967, lot 18, 4,500 Gns. to Garrard.
Sotheby's, London, 18 March 1974, lot 70;
The property of the Rt. Hon. Lord Kinnaid;
Sotheby's, London, 30 March 1979, lot 284.



(detail)



230

A CHARLES II GILT-BRASS MOUNTED EBONY STRIKING TABLE CLOCK WITH PULL QUARTER REPEAT

JOSEPH KNIBB, LONDON, *CIRCA* 1685

CASE: the domed top with pierced foliate mounts to front and sides, loop handle and vase finials, ebonised sound frets to front and sides, glazed sides and rear door, mask escutcheon and false escutcheon, **DIAL:** the 6½ inch gilt-brass dial with finely matted centre, winged cherub head spandrels, 'strike/no strike' lever above 'XII', signed to the lower edge 'Joseph Knibb London', the silvered chapter ring with *fleur-de-lis* half hour markers, blued steel hands, two latched dial feet and one pinned, secured to the case with 'dog' screws, **MOVEMENT:** the two-train gut fusee movement with five latched pillars, reconverted verge escapement, internal rack striking and pull quarter repeat on two bells, the backplate engraved with tulips and foliage and signed in an arc to the centre 'Joseph Knibb Londini fecit'

12½ in. (31.7 cm.) high (handle down); 9¾ in. (23.8 cm.) wide; 5¼ in. (14.6 cm.) deep

£40,000-60,000

\$57,000-85,000
€51,000-75,000

PROVENANCE:

The property of E. A. Berger Esq.;
Sotheby's, London, 28 February 1980, lot 313.



(detail)



231

**AN ITALIAN SCULPTED WHITE MARBLE
FIGURE OF THE VENUS DE MEDICI**

AFTER THE 'ANTIQUE', CIRCA 1900

63 in. (160 cm.) high; the base 19½ in. (49.5 cm.)
wide; 16 in. (40.6 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000



232

**AN ITALIAN SCULPTED WHITE MARBLE
FIGURE OF 'THE FAUN WITH CLAPPERS'**
AFTER THE 'ANTIQUE', CIRCA 1900

On integral oval plinth
59 in. (149.8 cm.) high; the base 23½ in. (59.7 cm.)
wide; 17½ in. (44.5 cm.) deep

£15,000-25,000

\$22,000-36,000
€19,000-31,000



233

233

A REGENCY FIGURED MAHOGANY WINE COOLER OR JARDINIÈRE

CIRCA 1820

Of canted rectangular outline, the moulded top above panelled sides with elongated quatrefoil panels, and melon feet with inset brass castors, lead-lined, with Winchester depository label inscribed 'H. EVERALL'
20 in. (51 cm.) high; 34½ in. (87.5 cm.) wide; 24½ in. (64.5 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

H. Everall according to label.

234

A GEORGE IV MAHOGANY 'GOTHIC' SIDE CABINET

CIRCA 1820-30

The moulded rectangular top above a pair of glazed doors enclosing two small drawers and two adjustable red velvet covered shelves, flanked by trefoil uprights on anti-friction casters, probably originally with a marble top
34¼ in. (87 cm.) high; 42 in. (106.5 cm.) wide; 16 in. (40.5 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,300-10,000



236

235

A VICTORIAN MAHOGANY 'GOTHIC' BREAKFRONT BOOKCASE

MID-19TH CENTURY

The moulded cornice above four pointed-arch astragal-glazed doors enclosing nine adjustable shelves, flanked by buttresses, the lower section with four pointed-arch cupboard doors enclosing three adjustable shelves, on a plinth base
85½ in. (217 cm.) high; 70 in. (178 cm.) wide; 23 in. (58.5 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,300-10,000

236

A REGENCY MAHOGANY WINE COOLER

IN THE MANNER OF T. & G. SEDDON, EARLY 19TH CENTURY

With a beaded edge and leaf-carved frieze above re-entrant panelled sides, with a lead liner and gilt-brass lion-mask handles, above a leaf-carved plinth and scrolled feet with rosette detail
17 in. (43 cm.) high; 24 in. (61 cm.) wide; 17 in. (43 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,300-10,000

PROVENANCE:

The late Mrs. Rosemary Milne Home, Kirkside of Middlesbie, Dumfriesshire.

The wine cooler displays bands of lotus-carving bordering cut-cornered panels within cross-grained surrounds that correspond to the superb cellaret, inscribed and dated 1801, from the workshop of George Seddon, sold Sotheby's, New York, 21 January 1995, lot 354 (\$101,500 including premium), and illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 – 1840*, Leeds, 1996, p.401, fig 793. Furthermore, the roundel foot has similarities with those on a mahogany bookcase by Seddons of circa 1830.

The Seddon firm of cabinet-makers were among the most long-lived and prolific in the 18th and 19th centuries. Founded in 1753 by George Seddon I (d.1801) in Aldersgate Street, in the 19th century it was run initially by Thomas and George Seddon II, and then by the latter's nephews who established a showroom at 16 Lower Grosvenor Street in 1826. Many pieces of furniture bearing the stamp or label of T. & G. Seddon are known, often inscribed with a workman's name and serial number. In 1827 the firms went into partnership with Nicholas Morel in fulfilling a major commission at Windsor Castle, and the firm was awarded A Royal Warrant in 1832.



235



234



FROM THE PRIVATE COLLECTION OF AKKO VAN ACKER
(LOTS 237- 255)

237

A PAIR OF GEORGE III BLUE JOHN OBELISKS
LATE 18TH CENTURY

Each of tapering form on square plinths bordered with white
and black marble
18½ in. (47 cm.) high (2)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Acquired from The Old Clock House, Ascot, 1975



FROM THE PRIVATE COLLECTION OF AKKO VAN ACKER

(LOTS 237- 255)



238

238

A GEORGE III BLUE JOHN SOLID URN

LATE 18TH / EARLY 19TH CENTURY

Of typical form, with a ball finial and an alabaster socle, on a square plinth bordered with white and black marble
13½ in. (35 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500



240

240

A BLUE JOHN AND BLACK MARBLE SOLID OVOID VASE

THE BLUE JOHN LATE 18TH CENTURY

With an ormolu finial and black marble socle on a Siena marble plinth
11½ in. (29 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300



239

239

A GEORGE III BLUE JOHN SOLID URN

LATE 18TH CENTURY

Of typical form with a turned finial, the socle replaced in partridge wood, on a black and white marble plinth
10½ in. (27 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300



241

241

A GEORGE III BLUE JOHN SOLID VASE

LATE 18TH CENTURY

With a later ormolu finial and associated moulded plinth
11½ in. (29.5 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Acquired from The Old Clock House, Ascot, 1975

242

A GEORGE III BLUE JOHN SOLID VASE

LATE 18TH CENTURY

With a part-reeded body, on a blue john and black marble square plinth with gadrooned alabaster collars, restorations
17 in. (43 cm.) high

£6,000-10,000

\$8,600-14,000
€7,600-13,000

PROVENANCE:

Acquired from The Old Clock House, Ascot, 1975



FROM THE PRIVATE COLLECTION OF AKKO VAN ACKER
(LOTS 237- 255)



243

243

A GEORGE III BLUE JOHN AND ORMOLU SOLID VASE
LATE 18TH CENTURY

Of typical form, with a foliate cradle and waisted socle, on a circular plinth and black marble base
10½ in. (27 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300



245

245

A GEORGE III BLUE JOHN AND JASPER SOLID VASE
LATE 18TH CENTURY

Of typical form with a jasper socle on a circular plinth bordered in white marble
11½ in. (29 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300



244

244

A GEORGE III BLUE JOHN SOLID VASE
LATE 18TH CENTURY

Of typical form with a bulbous finial on a square plinth bordered with black and white marble, the finial possibly replaced
13.3 /4 in. (35 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500



246

246

A GEORGE III BLUE JOHN SOLID VASE
LATE 18TH CENTURY

Of typical form, on a square plinth bordered with black and white marble, drilled and previously fitted as a lamp
13½ in (35 cm.) high.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

247

A GEORGE III BLUE JOHN CUP

LATE 18TH CENTURY

The tapering ring-turned cup with a black and white marble base on a square plinth bordered with black and white marble and with a circular blue and white jasper medallion
14½ in. (37 cm.) high

£6,000-10,000

\$8,600-14,000
€7,600-13,000



FROM THE PRIVATE COLLECTION OF AKKO VAN ACKER

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A PAIR OF GEORGE III BLUE JOHN AND WHITE MARBLE OBELISKS

LATE 18TH / EARLY 19TH CENTURY

Each of tapering form supported on ball feet and raised on square plinths bordered with black marble
20½ in. (52 cm.) high

(2)

£7,000-10,000

\$10,000-14,000
€8,800-13,000

PROVENANCE:

Acquired from Jeremy, London, 1980

249

A GEORGE III FLUORSPAR SOLID VASE

LATE 18TH CENTURY

Of typical form, on a square plinth bordered in black marble and alabaster
15½ in. (40 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500



249

250

A GEORGE III BLUE JOHN SOLID VASE
LATE 18TH CENTURY

Of typical form on a square plinth bordered with black and white marble
16 in. (41 cm.) high

£6,000-10,000

\$8,600-14,000
€7,600-13,000



FROM THE PRIVATE COLLECTION OF AKKO VAN ACKER

(LOTS 237- 255)



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A FRENCH ORMOLU-MOUNTED BLUE JOHN SOLID VASE
19TH CENTURY

With a foliate finial above a guilloche band and foliate mask handles, the ormolu socle of spreading leaves, on a square plinth bordered with black marble and alabaster, probably adapted from a *cercle en tournant*
18½ in. (47 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500

252

A GEORGE III BLUE JOHN SOLID VASE
LATE 18TH CENTURY

Of typical form on a Sicilian jasper plinth bordered in black and white marble
13 in. (33 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500



252

253

A PAIR OF GEORGE III BLUE JOHN AND ORMOLU SOLID VASES
LATE 18TH CENTURY

Of typical form, each with a foliate-wrapped ball finial on a black marble plinth, finials probably replaced
8½ in. (22 cm.) high

£6,000-10,000

(2)
\$8,600-14,000
€7,600-13,000



253



254

A GEORGE III BLUE JOHN SOLID VASE
LATE 18TH CENTURY

Of typical form on a square plinth bordered with black and white marble
15¼ (40 cm.) high

£6,000-10,000

\$8,600-14,000
€7,600-13,000



FROM THE PRIVATE COLLECTION OF AKKO VAN ACKER
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255

A GEORGE III BLUE JOHN OBELISK
LATE 18TH CENTURY

Of tapering form on a square plinth bordered with white and black
marble
22 in. (56 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Acquired from Grognot-Joinel Antiques, Paris, 1980

THE COLLECTION OF THE LATE PETER ASCROFT, SHERFORD HOUSE, BROMYARD, HEREFORDSHIRE

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A PAIR OF GEORGE III GILTWOOD AND GILT-GESSO WALL APPLIQUES

IN THE MANNER OF ROBERT ADAM, LATE 18TH CENTURY

Each with draped urns and lambrequins surmounting interlaced laurel wreaths framing roundels of putti, with two further urns issuing 3 foliate candle branches

62 ½ in. (159 cm.) high; 44 in. (111.5 cm.) wide; 16 in. (41 cm.) deep (2)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

This pair of wall appliques is undoubtedly inspired by the designs of the architect Robert Adam (d. 1791). Adam established his practice in Grosvenor Square in 1759 having spent five years in Rome studying architecture under Giovanni Battista Piranesi among others. Under George III he was promoted to Architect to the King's Board of Works and by 1763 he was at the height of his powers, recognised as the most fashionable architect of his generation and the leading proponent of the neo-classical style, still in its infancy in England. He was employed at many of the most prominent houses including Syon House, Middlesex, Harewood House, Yorkshire, and Kedleston Hall, Derbyshire and he invented many of the most iconic and recognisable furniture designs of the 18th century.

A series of designs by Adam for girandoles feature circular, oval or rectangular tablets with classical figures, combined with plateaux and urns, arranged in strictly rectilinear fashion and wreathed with foliage and husks. These were intended for Derby House, 1774, and Apsley House, 1778 (Eileen Harris, *The Furniture of Robert Adam*, London, 1963, p.88 and ills. 93 - 95. A design for girandoles for the 'eating-room' at Culzean Castle, Ayrshire, dated 1782, features a closely related roundel displaying putti (E. Harris, *The Genius of Robert Adam*, New Haven and London, 2001, p. 330, fig. 492) and another girandole at Culzean designed by Adam is illustrated in P. MacQuoid, R. Edwards, *The Dictionary of English Furniture*, London, 1954, vol. III, p.53, fig. 23.



257

257

A GEORGE III GILTWOOD MIRROR

CIRCA 1760

The rectangular central plate and border mirrors in a surround of foliage, C-scrolls and rockwork, surmounted by a pagoda cresting with a seated robed figure, the upper border plate framing a figure of a monkey seated at a brazier, the apron centred by a lamb, re-gilt, the mirrors replaced

68 x 34 in. (173 x 87 cm.)

£5,000-8,000

\$7,200-11,000

€6,300-10,000

258

A GEORGE II STYLE GILTWOOD CONSOLE TABLE

AFTER A DESIGN BY FRANCIS BRODIE, CIRCA 1900

With a *verde antico* marble top above a Vitruvian scroll frieze on a spread eagle support above a simulated marble base

36¼ in. (92 cm.) high; 33¾ in. (86 cm.) wide; 16¼ in. (41 cm.) wide

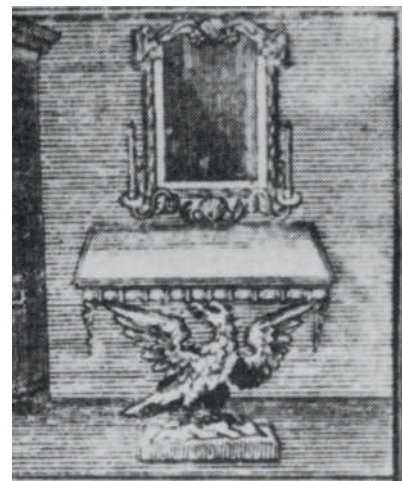
£5,000-8,000

\$7,200-11,000

€6,300-10,000

This 'Jupiter' eagle console table, appropriate for a 'Roman' banqueting hall, recalls Ovid's *Metamorphoses* of the history of the shepherd Ganymede who was borne aloft by an eagle to serve as Jupiter's attendant at the banquet of the Gods. The pattern may have been invented by Lord Burlington's protégé, the artist architect William Kent (d. 1748), who provided Roman eagles in his illustrations for Alexander Pope's 1725 translation of Homer's *Odyssey*.

The Edinburgh cabinet-maker Francis Brodie featured a related eagle table on his tradesheet, published in 1739 (F. Bamford, *Dictionary of Edinburgh Furniture-Makers*, Leeds, 1983, pl. 24a). Eagle consoles with a secure 18th century provenance are rare, but a notable example is a pair, originally at Glemham Hall, Suffolk and probably supplied to Dudley North about 1725, following his remodelling of his recently purchased house. These were sold anonymously, Christie's, New York, 13 April 2016, lot 30 (\$245,000 including premium). Another related single eagle console table was sold by the late Sir John Gooch, 12th Bt., Benacre Hall, Suffolk, Sotheby's house sale, 9-11 May 2000, lot 163 (£10,800 with premium).



The related design by Francis Brodie

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SHERFORD HOUSE, BROMYARD, HEREFORDSHIRE
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A PAIR OF REGENCY GILTWOOD CONVEX TWIN-LIGHT GIRANDOLES

EARLY 19TH CENTURY

Each with a seahorse cresting above acanthus scrolls, the mirror plate set within a reeded ebonised slip and pineapple motif apron, each fitted with a pair of scrolled candle branches
46 1/2. x 27 1/2. in. (118 x 70 cm.) (2)

£6,000-10,000

\$8,600-14,000

€7,600-13,000

PROVENANCE:

Probably Sir Lewis Grant, 5th Earl of Seafield (d.1840), and thence by descent at Cullen House, Banffshire until
Sold Christie's house sale, 22-24 September 1975, lot 105 (four)

The golden sphere-mirrored sconces are surmounted by seahorses or hippocampi, described in Homer's *Iliad* as the creatures that drew Poseidon's chariot over the sea. Such mirrored girandoles were first promoted in Thomas Sheraton's *Cabinet Dictionary*, 1803, which stated 'the perspective of the room in which they are suspended.... produces an agreeable effect'. and later in George Smith's *Collection of Designs for Household Furniture and Interior Decoration*, 1808.

The present and the following pairs of mirrors were most probably commissioned for Cullen House, Banffshire, by Sir Lewis Grant, 5th Earl of Seafield who succeeded his cousin in 1811. Sir Lewis never married and while no major work was carried out on Seafield house during his tenure, his brother Francis William Grant, later 6th Earl (d.1853) employed the architect William Robinson between 1822 to 1830 on several public and domestic buildings, including the Temple of Pomona and a Tea-room at Cullen House, so it is possible that the girandoles were supplied originally as part of this work.

THE COLLECTION OF THE LATE PETER ASCROFT,
SHERFORD HOUSE, BROMYARD, HEREFORDSHIRE
(LOTS 256-275)



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**A PAIR OF REGENCY GILTWOOD CONVEX TWIN-LIGHT
GIRANDOLES**

EARLY 19TH CENTURY

Each with a seahorse cresting above acanthus scrolls, the mirror plate set within a reeded ebonised slip with a scallop shell apron, each fitted with a pair of scrolled candle branches, one plate replaced
47 x 32 in. (119.5 x 81 cm.)

(2)

£6,000-10,000

\$8,600-14,000

€7,600-13,000

PROVENANCE:

Probably Sir Lewis Grant, 5th Earl of Seafield (d.1840), and thence by descent at Cullen House, Banffshire until
Sold Christie's house sale., 22 - 24 September 1945, lot 105 (four)

See note to lot 259



Cullen House, Banffshire.
© Country Life

A PAIR OF GEORGE II GILTWOOD CONSOLE TABLES

AFTER A DESIGN BY BATTY LANGLEY, CIRCA 1735-40

Each with a red-veined rectangular marble top with cut corners above a foliate and strapwork frieze centred by a shell and pierced C-scrolls, on scrolled and guilloche legs hung with flower garlands joined by a stretcher with central foliate cartouche on lion paw feet, old damages and losses, regilt

32½ in. (83 cm.) high; 47 in. (120 cm.) wide; 25 in. (64 cm.) deep (2)

£15,000-20,000

\$22,000-28,000

€19,000-25,000

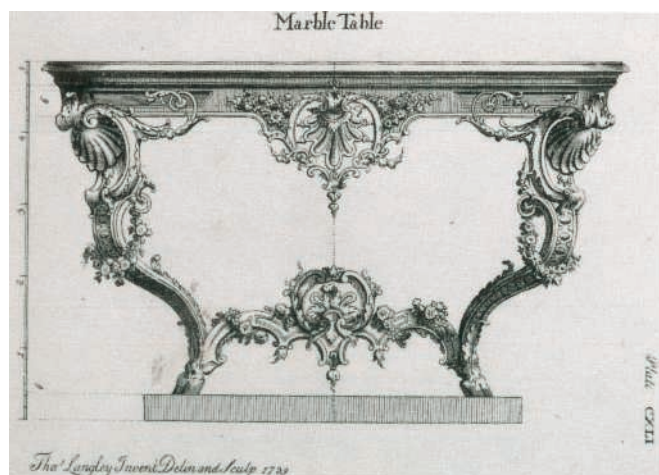
PROVENANCE:

Anonymous sale, Christie's, London, 21 November 1974, lot 76

These French-styled console tables correspond to a design dated 1739 by Batty Langley (d.1751), published in his *City and Country Builder's and Workman's Treasury of Designs*, 1740, plate CXLIII. However the design was essentially plagiarised and actually derives from an earlier engraved plate in Nicolas Pineau's *Nouveaux Desseins de Pieds de Tables* of 1732-39. Pineau was a leading designer and originator, together with Juste-Aurèle Meissonnier and Jacques de La Joue, of the *genre pittoresque* or French rococo style. His books were widely available in English provinces and American colonies provinces and he seems to have enjoyed a good reputation in London. His obituary in the *London Advertiser and Literary Gazette*, 6 March 1751 noted 'his great Integrity...in reducing the exorbitant Bills of such Workmen, who endeavoured to impose upon their Employers'.

Although Batty Langley is chiefly remembered for his role in the 18th century gothic revival the impact of his many publications played a significant part in promoting the rococo style as a reaction to the Palladian/Kentian movement that was prevalent in the first half of the 18th Century, and which was to provide the stimulus for furniture pattern books such as Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754. While Langley's designs rather discreetly reflect Parisian taste for a small but influential Francophile market, it was Chippendale who explicitly referred to 'French Chairs' and 'French Commode Tables'.

Related pier tables include a pair at The Vyne, Hampshire (NT 718877), and a single table at Uppark House, West Sussex (NT 137653). A similar table that closely relates to another design published by both Pineau and Langley, was sold anonymously Christie's London, 3 November 2011, lot 49 (sold after sale, £18,750 including premium).



The related design by Batty Langley.

THE COLLECTION OF THE LATE PETER ASCROFT,
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(LOTS 256-275)





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A GEORGE III GILTWOOD MIRROR

CIRCA 1760

The rectangular central plate and marginal mirrors in a surround of foliage, rockwork and C-scrolls, the palm-canopy cresting hung with bells and supported by columns, the sides with naturalistic branches, the apron centred by a foliate cartouche with an upturned vase, restorations, the glass apparently largely original

76 x 36 in. (193 x 92 cm.)

£7,000-10,000

\$10,000-14,000

€8,800-13,000

The mirror corresponds to designs of the 1750s by Matthias Lock which were reissued in 1768 by Robert Sayer as *A New Book of Ornaments for Looking Glass Frames, Chimney Pieces &c in the Chinese Taste*, pl. 2 and 4. The former featured a similar palm-leaf canopy, entwined tree-like branches and an upturned vase of water in the apron.

Lock, of Long Acre, London, was one of the outstanding carvers and designers in the rococo style, and was acclaimed by the upholster James Cullen as '*reputed the best draftsman in that way that had ever been in England*'. The first of his several published works was issued in 1740, he collaborated with Henry Copland in 1752, and then apparently worked in some form of partnership with Thomas Chippendale. Many of Lock's designs, including furniture for Earl Paulet at Hinton House, Dorset, are preserved in the Victoria and Albert Museum, London and in the Metropolitan Museum, New York.



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A GEORGE III SATINWOOD AND MARQUETRY SERPENTINE COMMODE

CIRCA 1780

Crossbanded overall with rosewood and kingwood, of four graduated drawers with chevron crossbanding, on shaped bracket feet, the top drawer originally fitted, the handles later

32 ½ in. (83 cm.) high; 37 ½ in. (95 cm.) wide; 23 ¾ in. (60 cm.) deep

£2,000-3,000

\$2,900-4,300

€2,600-3,800

THE COLLECTION OF THE LATE PETER ASCROFT,
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(LOTS 256-275)



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**A GEORGE III BRASS-MOUNTED SATINWOOD AND EBONY BREAKFRONT
SECRETAIRE BOOKCASE**
LATE 18TH CENTURY

The cornice with gothic-arched frieze above glazed doors with pointed arched astragals enclosing twelve adjustable shelves, the base with three drawers, the central secretaire drawer with a green leather-lined writing-surface and fitted with twelve small cedar-lined drawers and pigeon holes around a central door, with panelled doors below enclosing further shelves on a plinth base, the pine backboards with red wash, the glass original

101 in. (256 cm.) high; 105 in. (266 cm.) wide; 23½ in. (59 cm.) deep

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Anonymous sale, Christie's, London, 26 June 1975, lot 63



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A PAIR OF GEORGE III SATINWOOD KNIFE-BOXES LATE 18TH CENTURY

the sloping lid with shell inlay with feather and crossbanded edges, the interior with four later compartments, on bracket feet, later escutcheons, handles and plaque with coat of arms, one escutcheon missing
15 in. (38 cm.) high; 9 in. (23 cm.) wide; 11 in. (28 cm.) deep (2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



266

266

A GEORGE III SATINWOOD AND MARQUETRY COMMODE POSSIBLY IRISH, CIRCA 1770

Of breakfront outline and crossbanded throughout, the top centred by a wreath and with a key pattern border above three doors decorated with ribbon-tied bouquets of flowers and each enclosing two drawers, the tulipwood banded angles inlaid with husk swags and with brass ring handles to the sides, on square tapering legs, the legs replaced
32½ in. (83 cm.) high; 40½ in. (103 cm.) wide; 22 in. (56 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

Anonymous sale, Christie's, London, 24 June 1976, lot 115

For further information please visit www.christies.com



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A GEORGE III SATINWOOD URN-SHAPED KNIFE BOX LATE 18TH CENTURY

chequer-banded overall and with an acorn finial, on a square plinth base with ogee bracket feet
28½ in. (72.5 cm.) high; 13¼ in. (33.5 cm.) wide; 13 in. (33 cm.) deep

£1,500-2,000

\$2,200-2,800
€1,900-2,500



268

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A GEORGE III MAHOGANY TRAY-TOP TRIPOD TABLE CIRCA 1760, POSSIBLY SCOTTISH

The octagonal top with a scrolled and pierced lattice and flowerhead-carved gallery above a tripartite column and scrolled and flowerhead legs on turned feet
28½ in. (72 cm.) high; 25 in. (64 cm.) wide; 21 in. (53 cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

For further information please visit www.christies.com

THE COLLECTION OF THE LATE PETER ASCROFT, SHERFORD HOUSE, BROMYARD, HEREFORDSHIRE

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A GEORGE III MAHOGANY, SYCAMORE AND ASH MARQUETRY CABINET

CIRCA 1770

The doors inlaid with bows and quivers, ribbons and floral decoration, enclosing eight small drawers, the stand with ribbon and floral inlaid frieze with ribbon swags, on cabriole legs

52 in. (131 cm.) high; 24 ½ in. (62 cm.) wide; 14 ½ in. (37 cm.) deep

£1,500-3,000

\$2,200-4,300

€1,900-3,800

PROVENANCE:

Mrs. Nora Littler and the late Prince Littler C.B.E., Chestham Park, Henfield, Sussex, sold Christie's, London, 18-19 April 1977, lot 89.

For further information please visit www.christies.com

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A GEORGE III SATINWOOD, AMARANTH AND MARQUETRY CABINET ON STAND

LATE 18TH CENTURY, POSSIBLY BY MAYHEW AND INCE

Inlaid with floral marquetry and birds the two doors enclosing pigeon holes and 6 small drawers and one long drawer with chequered crossbanding, the stand with square tapering legs joined by an X-stretcher with later finial, the top veneered, Leverhulme inventory number 'X1185', labelled 'Sir J. Kendrick/12/9/60',

60 in. (152.5 cm.) high; 28 in. (71 cm.) wide; 14.5 in. (36.5 cm.) deep

£2,000-4,000

\$2,900-5,700

€2,600-5,000

PROVENANCE:

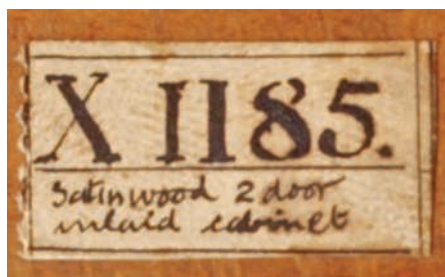
Sir Squire Bancroft, Berkeley Square, London.

Acquired by William Hesketh Lever, 1st Viscount Leverhulme (d. 1925), 25 May 1916 from D.L. Isaacs, probably for Thornton Manor, Cheshire.

Sold Knight, Frank & Rutley, London, 10 - 11 July 1926, lot 133 (£56.14s.).

Sir J. Kendrick in 1960.

For further information please visit www.christies.com



Detail of Leverhulme inventory label



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A PAIR OF GEORGE IV ROSEWOOD AND PARCEL-GILT SOFA TABLES

CIRCA 1820 - 30

Each with a rounded rectangular top above two frieze drawers with panelled blocks and scrolled brackets, on standard end supports and platform bases with lotus brackets and turned reeded feet with inset castors, losses, the drawer pulls replaced

28½ in. (73 cm.) high; 66 in. (168 cm.) wide; 27½ in. (70 cm.) deep (2)

£6,000-10,000

\$8,600-14,000

€7,600-13,000

272

A PAIR OF GEORGE III SATINWOOD AND MARQUETRY DEMI-LUNE CARD TABLES

CIRCA 1780

Each with a hinged top centred with a shell medallion and with tulipwood and chevron crossbanding revealing a baize-lined interior, above a conforming frieze and square tapering legs headed by shell-inlaid blocks

28¾ in. (73 cm.) high; 40 in. (102 cm.) wide; 18½ in. (47 cm.) deep (2)

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

Anonymous sale, Christie's, London, 21 November 1974, lot 114



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SHERFORD HOUSE, BROMYARD, HEREFORDSHIRE
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A PAIR OF GEORGE III SATINWOOD, SATINÉ, EBONY AND EBONISED PEMBROKE TABLES

THE HARLEQUIN TABLE ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1780

THE OTHER LATE 18TH CENTURY/EARLY 19TH CENTURY

The rectangular twin-flap top with a sliding panel concealing a removable games board and a rising compartment with pigeon-holes and three mahogany lined drawers with ivory handles, above one false drawer and one frieze drawer and two opposing false drawers, on square tapering legs with brass caps and anti-friction castors, en suite with a later pembroke table to match.

28 ¾. in. (72.5 cm.) high; 39 ½. in. (100.5 cm.) wide; 27 ¾. in. (70.5 cm.) deep

(2)

£6,000-10,000

\$8,600-14,000

€7,600-13,000

LITERATURE:

G. Beard, J. Goodison, *English Furniture 1500-1840*, Oxford, 1987, p. 212, figs. 7, 8.

THE COLLECTION OF THE LATE PETER ASCROFT, SHERFORD HOUSE, BROMYARD, HEREFORDSHIRE

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A GEORGE III GILTWOOD OVAL MIRROR

CIRCA 1760, IN THE MANNER OF JOHN VARDY

The divided plate in a compartmented surround of entwined palm branches, flower garlands and bulrushes, originally painted, the glass replaced

72 x 48 in. (183 x 122 cm.)

£5,000-8,000

\$7,200-11,000

€6,300-10,000

PROVENANCE:

By tradition Powerscourt, Co. Wicklow, listed in an inventory of 1860.

The oval form and exuberant carved palm foliage of this pier glass is in the emerging Rococo and theatrical style of the Palladian architect, John Vardy (d.1765), celebrated for a magnificent suite of seat-furniture supplied to John Spencer, later 1st Earl Spencer (d.1783), for the celebrated Palm Room at Spencer House, London; a pair of window seats from this suite sold 'The Spencer House Sale', Christie's, London, 8 July 2010, lot 1020. It also compares to a girandole mirror acquired by the Victoria & Albert Museum, London, from The Bernal Collection in 1855; this was originally supplied by Thomas Chippendale (d. 1779) to William Bentinck, 3rd Duke of Portland (d. 1809).

By repute this mirror is included in an inventory for Powerscourt, co. Wicklow, dated 1860, whereabouts unknown. In *A Description and History of Powerscourt* by Viscount Powerscourt (1903), there is an intriguing reference to 'an oval mirror, with fine carved frame, bought from Annot in Bond Street, London, by me' that was over the mantelpiece in Lady Powerscourt's Sitting Room, and is possibly this mirror (*ibid.*, p. 59).



275

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A REGENCY EGYPTIAN REVIVAL SIMULATED ROSEWOOD AND GILTWOOD SIDE CABINET

EARLY 19TH CENTURY

With a later marble top above a frieze decorated with stars and a pair of brass grille, doors with Greek-key borders flanked by paired Egyptian figures and guilloche banding below, enclosing a shelf on lion paw feet and plinths, the plinths built up and redecorated, probably echoing the original

33 in. (84 cm.) high; 45¼ in. (115 cm.) wide; 16 in. (41 cm.) deep

£3,000-5,000

\$4,300-7,100

€3,800-6,300

END OF SALE

EXPLANATION OF CATALOGUING PRACTICE

EXPLANATION OF CATALOGUING PRACTICE

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"In the style of..."

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In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation.

Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

SILVER

A GEORGE II SILVER CUP AND COVER
MARK OF PAUL DE LAMERIE,
LONDON, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736.

The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
CIRCA 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
BEARING TRANSPOSED MARKS FOR
LONDON, 1735, WITH THE MARK OF
PAUL DE LAMERIE

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

PORTRAIT MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." /

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

- 4% up to 50,000
 - 3% between 50,000.01 and 200,000
 - 1% between 200,000.01 and 350,000
 - 0.50% between 350,000.01 and 500,000
 - over 500,000, the lower of 0.25% and 12,500 euro.
- We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (i) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards

- or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
 - (iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).
 - (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
 - (v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
 - (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♪ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRTISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed ‘Conditions of Sale’

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered ‘in bond’ only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

◦ **Minimum Price Guarantees**

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

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

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware

of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.



A GEORGE III SATINWOOD AND MARQUETRY SECRETAIRE,
ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770 - 1775
Provenance: Lady Fry, Oare House, Wiltshire, vente Christie's, Londres, 21 avril 1966, lot 68.
30,000 - 50,000 €

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A PAIR OF SEVRES PORCELAIN BLEU CELESTE ICE PAILS, COVERS AND LINERS FROM
 THE 'SERVICE AUX CAMEES' ORDERED BY CATHERINE THE GREAT OF RUSSIA
 Circa 1778, interlaced L's enclosing date letters AA, painter's marks for Barratt, gilder's marks for Boulanger and Le Guay
 £700,000-£1,000,000

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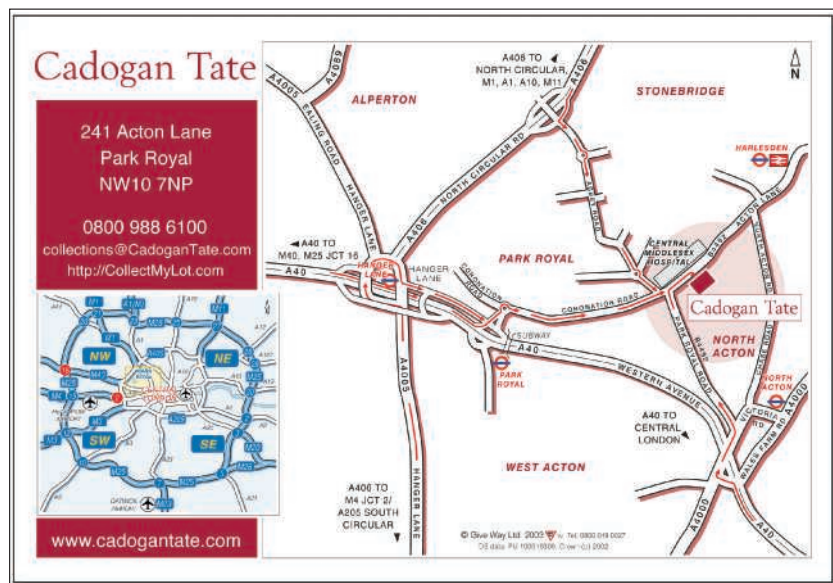
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THE ENGLISH COLLECTOR

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SALE NUMBER: 12246

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UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
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UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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