



CHRISTIE'S INTERIORS

INCLUDING
FARINGDON HOUSE
OXFORDSHIRE

London, 12 April 2018



AN EXCITING COLLABORATION BETWEEN CAMPBELL-REY AND LUKE EDWARD HALL

Christie's is delighted that Campbell-Rey and Luke Edward Hall have agreed to select a few of their favourite pieces from the Faringdon House Collection (see opposite). Christie's is also pleased to announce that they will collaborate to style and decorate a curated room in the King Street salerooms for the duration of the Interiors Sale exhibition.

Campbell-Rey is a creative consultancy and design partnership founded by Duncan Campbell and Charlotte Rey in 2014. Working fluently across the fields of creative direction, curation and design, their

practice is united by a grounding in culture, a sense of irreverence and a playful, elegant aesthetic. Together they have undertaken commissions for some of the world's most innovative and desirable brands.

Luke Edward Hall is a London-based artist and designer of interiors, fabrics and ceramics. He established his studio in the autumn of 2015 and since then has worked across a broad range of design commissions and projects. His colourful aesthetic is informed by a love of history, an appreciation of beauty and a sense of playfulness.



Lot 2
TWO PAIRS OF SHELL JARDINIÈRES

We love these two pairs of oversized shell jardinières with their playful shapes and strong complementary palette. Organic forms are something we often return to in our work, and we can see these working well in a fireplace or planted with flowering bulbs.

Duncan Campbell & Charlotte Rey



Lot 99
GOLD-MOUNTED LAPIS LAZULI SNUFF BOX

Natural materials figure prominently in our practice and this beautifully engraved box with its striking lapis lazuli lid really stands out. We also love that it was created as a token of 'esteem and gratitude' to a friend. A charming energy for an unusual piece.

Duncan Campbell & Charlotte Rey



Lot 9
ONE OF TWO PORTRAITS OF ROBERT HEBER-PERCY

I'd love to own a portrait or two of Robert Heber-Percy by the composer, novelist and aesthete Lord Berners. The dashing young Heber-Percy (or 'Mad Boy' as he was known) was the lover of the elder Lord Berners - their tale, and the tale of Faringdon, recalls the heyday of the grand English country house, a particularly romantic period before the second world war. These charming portraits would be fascinating souvenirs of the men's extraordinary relationship and a glorious, lost time.

Luke Edward Hall



Lot 79
EAGLE CONSOLE TABLE

I adore a gilt wood console table, especially those adorned with eagles, shells, lion's heads, acanthus or a Greek Key pattern. This beautiful piece recalls the tale of the divine shepherd Ganymede, who was carried off to heaven by Zeus in the shape of an eagle where he served as cup-bearer to the gods. The console, with its wonderfully detailed feathers, egg-and-dart mouldings and ebonised top, would be perfect for an entrance hall, with walls painted a gloss prussian blue or emerald green, perhaps.

Luke Edward Hall

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CHRISTIE'S LATES

Monday 9 April, 6.00 - 8.30 pm

Dr. Sofka Zinovieff, author of *The Mad Boy*, *Lord Berners*, *My Grandmother and Me* will be giving a talk on Faringdon House and its owners.

For the full program please see christies.com/lates

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Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred. Please note the Conditions of Sale printed at the end of this catalogue.

Christie's are grateful to Peter Dickinson for allowing the use of quotes taken from his book *Lord Berners, Composer, Writer, Painter*. Published by Boydell Press, London, 2008.

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CHRISTIE'S

INTERIORS

INCLUDING

**FARINGDON HOUSE, OXFORDSHIRE,
PROPERTY FROM THE COLLECTION OF LORD AND LADY JACOBS
PROPERTY FROM A DAVID HICKS INTERIOR
AND TRAVEL POSTERS**

THURSDAY 12 APRIL 2018

AUCTION

Thursday 12 April 2018
at 10.30 am
Lots 1-313
8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	7 April	12.00 pm - 5.00 pm
Sunday	8 April	12.00 pm - 5.00 pm
Monday	9 April	9.00 am - 4.30 pm & 6.00 pm - 8.30 pm
Tuesday	10 April	9.00 am - 8.00 pm
Wednesday	11 April	9.00 am - 4.30 pm

AUCTIONEERS

Eugenio Donadoni, Nick Martineau
& Leila de Vos

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BERNERS-16023**

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BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[25]

View catalogues and leave bids online
at christies.com

PROPERTY FROM **FARINGDON HOUSE, OXFORDSHIRE**



All objects tell a story, but, the contents of Faringdon House hint at one that is full of intrigue, eccentricity and even scandal. When the composer, painter, diplomat and writer, Lord Berners fell in love with my grandfather Robert "Mad Boy" Heber-Percy, the pair turned their Oxfordshire home into an extraordinary aesthetes' paradise. During the 1930s, Stravinsky, Dali and Gertrude Stein came to stay, the Marchesa Casati arrived with her python in a glass tank and Cecil Beaton took photographs. All the Mitfords were friends and Nancy Mitford immortalised their lives in *The Pursuit of Love*. The house's visitors' books are filled with the names of the famous, the beautiful and the badly-behaved.

Berners wrote music for Diaghilev's Ballets Russes and Sadler's Wells, and Frederick Ashton, Constant Lambert and Margot Fonteyn gathered around the piano in Faringdon's green drawing room. The Mad Boy rode his horse bareback and naked around the estate and dyed the fantail doves every colour of the rainbow - a tradition that persists to this day.

There was always a dash of humour in life at Faringdon. Berners built an extraordinary folly tower up on the hill above the town as a 21st birthday present for the Mad Boy, and placed a sign saying "Members of the public committing suicide from this tower do so at their own risk". Masks and costumes were frequently donned, birds of paradise strolled in and out of the house, and the dogs were given pearl collars.

The paintings and furniture at Faringdon reflect this unusual heritage and are a diverse collection that include Lord Berners' own art, as well as pictures and antiques he inherited and much that was acquired during a lifetime spent travelling and working in France, Italy, Germany and Turkey.

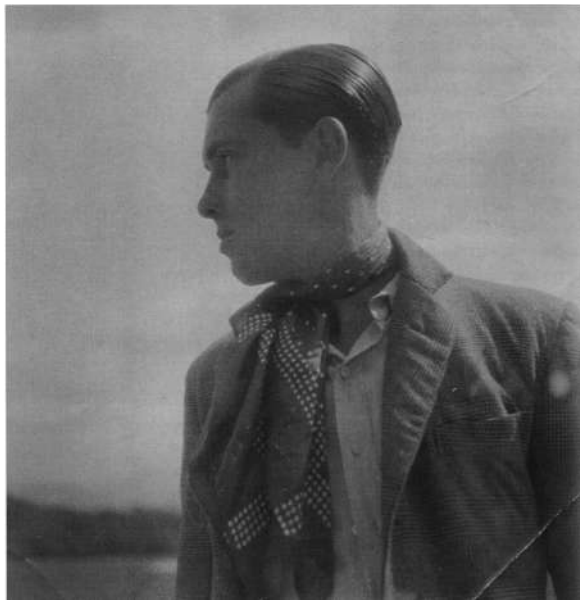
If only the objects could speak.

Dr. Sofka Zinovieff
Author of *The Mad Boy*, *Lord Berners*,
My Grandmother and Me

'Nobody who knew Lord Berners will forget him' – Sir Harold Nicolson



Lord Berners in playful holiday mood, circa 1930s, (private collection).



Robert Heber-Percy 'The Mad Boy', (private collection).



Lord Berners in his study at Faringdon House, (private collection).



Lord Berners, Ira Belline, Frederick Ashton and Francis Rose at the premiere of *Cupid and Psyche*, 1939, (private collection).



Aldous Huxley, Comtesse Phyllis de Janzé and Lord Berners on the steps at Faringdon House, (private collection).



Lord Berners, Lady Bridget Parsons (Lady Dorothy Lygon), Lady Diana Abdy, Sir Robert Abdy, Robert Heber-Percy, Alice B. Toklas, Gertrude Stein at Faringdon House, circa 1930s, (private collection).



Lord Berners, by Eleutario Riccardi, published in *Ars Nova*, Rome, Anno III, N. 1, November 1918, fig 7.



Lord Berners in front of the Folly at Faringdon that he built for Robert Heber-Percy's 21st birthday (a postcard doctored by Lord Berners. Private collection).



Elsa Schiaparelli, Lord Berners, Baroness Budberg, H.G. Wells, Robert Heber-Percy and Tom Driberg, circa 1936 on the terrace at Faringdon, (private collection).



PROPERTY FROM
FARINGDON HOUSE
OXFORDSHIRE
LOTS 1-145

■ **1**
**A PAIR OF PAINTED AND
PARCEL-GILT HARDWOOD
LARGE ELEPHANT FIGURES**
MID-20TH CENTURY, THE
DECORATION PROBABLY LATER

Each on a stepped plinth on oval base
45½ in. (116 cm.) high (2)

£1,200–1,800 \$1,700–2,500
€1,400–2,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy', *Country Life*, 19 May 1966, p. 1249. fig. 3., illustrated in the small drawing room.



2
**TWO BURMANTOFTS FAIENCE
TURQUOISE-GLAZED SHELL
JARDINIÈRES**

LATE 19TH CENTURY, ONE WITH
IMRESSED MONOGRAM MARK 'BF'
AND IMPRESSED 1662, THE OTHER
WITH IMPRESSED BURMANTOFTS
MARK AND IMPRESSED 1891,
VARIOUS OTHER IMPRESSED
MARKS

Together with a pair of Minton nautilus
shell jardinières, heightened in blue
The Burmantofts jardinières - 14¼ in.
(36.75 cm.) high

(4)

£1,000–1,500 \$1,400–2,100
€1,200–1,700





■ 3

A GILTWOOD AND COMPOSITION OVAL MIRROR
LATE 19TH CENTURY

78¼ in. x 43 in. (198.5 x 109 cm.)

£2,000–4,000

\$2,800–5,500

€2,300–4,500

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1249. fig. 3., illustrated in the small drawing room.

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. 6.



■ ~ 4

**A FRENCH GILT-GESSO AND BIRD'S EYE MAPLE
'GOTHIC' CONCERT HARP**

BY ERARD, SECOND HALF 19TH CENTURY

With various makers stamps and marks
69½ in. (177 cm.) high; 34 in. (87 cm.) wide

£2,000–3,000

\$2,800–4,100

€2,300–3,400



■ 5

**A GILT-METAL MOUNTED MAHOGANY
ARMCHAIR**

OF EMPIRE-STYLE, LATE 19TH/EARLY 20TH CENTURY,
PROBABLY NORTH EUROPEAN

With winged sphinx mounts below the arms
36 in. (91.5 cm) high; 23 in. (58.5 cm.) wide;
20½ in. (52 cm.) deep

£400–600

\$560–830

€450–670

■ 6

**AN ENGLISH RED DAMASK
TWO-SEAT SOFA**

BY HOWARD AND SONS, BERNERS
STREET, EARLY 20TH CENTURY

With bullion fringe, on brass
HOWARD & SONS castors
32 in. (81 cm.) high; 67 in. (170 cm.) wide;
35 in. (89 cm.) deep

£800–1,200

\$1,200–1,700

€900–1,300

It is worth noting that Lord Berners' family historically owned Berners Street where Howard and Sons famously operated from.



■ 7

AN AXMINSTER CARPET

ENGLAND, MID-19TH CENTURY

18ft.3in. x 14ft.9in. (560cm. x 457cm.)

£4,000–6,000

\$5,600–8,300

€4,500–6,700



'Without great talent and hard work he could not, as he did, write and paint like a professional, in addition to shining as a composer' – Nancy Mitford



8



8

λ.8
GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)

Two Portraits of Robert Heber-Percy

oil on canvas-board
both 20 x 16 in. (50.8 x 40.6 cm.)

£800–1,200

λ.9
GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)

Two portraits of Robert Heber-Percy; with green scarf; and reclining by a tree

(2) oil on canvas and canvas-board
18 x 14¾ in. (45.7 x 37.7 cm.) and 12 x 17¾ in. (30.5 x 45.1 cm.) (2)

\$1,200–1,700
€900–1,300

£800–1,200

\$1,200–1,700
€900–1,300



9



9

λ 10

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Portrait of Lady Diana Cooper at the Villa d'Este, Tivoli

oil on canvas

Executed circa 1930.

£500-800

\$700-1,100

€560-890

Lady Diana Cooper (*née* Manners, later Viscountess Norwich) (1892-1986) was a celebrated society figure for much of the twentieth-century, and a close friend of Lord Berners.



11

λ 12

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Portrait of Viscountess Weymouth with lamb; a portrait of Viscountess Weymouth; and a portrait possibly of Jennifer Heber-Percy

oil on canvas-board

16 x 13 in. (40.5 x 33 cm.) and similar

(3)

£300-500

\$420-690

€340-560

Daphne, Marchioness of Bath (*née* Vivian, later Fielding) (1904-1997), was a celebrated author of the twentieth-century, writing under her later name, Daphne Fielding.



10

λ 11

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Portrait of Diana Guinness at the Villa Farnese, Rome

oil on canvas laid on board

Executed circa 1934.

£400-600

\$560-830

€450-670

Diana Guinness (*née* Freeman-Mitford, later Mosley) (1923-2010) visited Rome with Lord Berners in 1934.



12

'I look upon Gerald as the king of dilettantes...he inspired me like anything' – Daphne Fielding

FARINGDON HOUSE



13 (part lot)



13 (part lot)

λ13

GERALD TYRWHITT-WILSON, LORD BERNERS (BRITISH, 1883-1950)

Six sketches of Faringdon; three sketchbooks comprising sketches of Faringdon and surroundings

pencil and watercolour on board and paper
largest: 10½ x 14¼ in. (26.7 x 36.2 cm.), unframed

(9)

£400-600

\$560-830
€450-670

λ14

GERALD TYRWHITT-WILSON, LORD BERNERS (BRITISH, 1883-1950)

Four views of the grounds at Faringdon House

three oil on canvas; one oil on canvas-board
20 x 24 in. (50.8 x 70 cm.); and smaller

(4)

£200-300

\$280-410
€230-340



14 (part lot)



14 (part lot)



Lord Berners, Evelyn Waugh and Lady Rosebery at an exhibition of Berners' paintings at Lefevre circa 1931. Photo by Hilton Archives/Getty Images.



Penelope Betjeman's Horse, 'Moti' standing at Faringdon's front door, photographed by Lord Berners (private collection).



15

[STEIN, Gertrude (1874-1936) and Tyrwhitt-Wilson, Gerald Hugh, LORD BERNERS].

Manuscript sketches, set and costume designs titled 'Faust/Gertrude Stein/(Drawings)', n.d. [c.1938]. 19 pages (308 x 232mm; on leaves torn from a spiral-bound notebook), pen and ink sketches often heightened with watercolour. Tipped into notebook covers.

In 1938, Lord Berners received the finished libretto for the opera *Doctor Faustus Lights the Lights* from his friend, Gertrude Stein; after the success of their 1937 ballet, *A Wedding Bouquet*, the two had planned another collaborative project, for which he was to compose the music. However, on 3 December 1939 he wrote despairingly: 'all inspirational sources seem to have dried up: I can't write a note of music or do any kind of creative work whatever [...] and I don't believe I shall be able to as long as this war lasts'. Their abandoned project was completed after both of their deaths; it was first produced in 1951 at the Cherry Theatre, New York with music supplied by Richard Banks. The present sketches, perhaps commissioned by Berners, offer a glimpse of the production that never was.

[With:] STEIN, Gertrude (1874-1946). *Geography and Plays*. Boston: The Four Seas Company, 1922. Inscribed by the author; - *Lucy Church Amiably*. Paris: Imprimerie Union, 1930. Inscribed by the author; - *Operas and Plays*. Paris: Plain Edition, [1932]. Inscribed by the author; - *Last Operas and Plays*. New York: Rinehart & Co., 1949. Inscribed by the editor Carl Van Vechten; - *How to Write*. Paris: Plain Edition, [1931]. (6)

£300-500

\$420-690

€340-560

'A Wedding Bouquet' publicity photograph of Lord Berners and Gertrude Stein, at Sadler's Wells, photographed by Gordon Anthony, 1937.



'He was one of the great characters of the first half of the century' – Lady Betjeman

16

ATTRIBUTED TO SIR JOHN BETJEMAN (BRITISH, 1906-1984)

Five cartoons on four sheets of Penelope Betjeman

ink and watercolour on paper

The largest: 21¼ in. x 15 in. (55.3 x 38.1 cm.)

Probably executed in the 1930s. (4)

£1,000–1,500

\$1,400–2,100

€1,200–1,700



16 (part lot)

17

BETJEMAN, John (1906-1984). *Continual Dew*. London: John Murray, 1937.

First edition. The dedication copy, inscribed by the author to Gerald Berners.

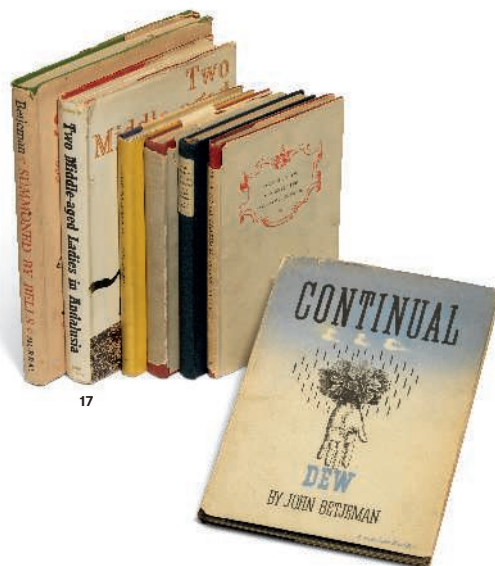
Small quarto (205 x 147mm). Printed mostly on pale blue paper, the 8 central pages printed in red and black on white India paper. Original black cloth gilt, dust-jacket by McKnight Kauffer with price of 7/6 unclipped (jacket slightly stained, a few small chips and tears at extremities).

[With:] Six others, all first editions: – *New Bats in Old Belfries*. London: John Murray, 1945. Inscribed by the author; – *Selected Poems*. London: John Murray, 1948. Inscribed by the author; – *A Few Late Chrysanthemums*. London: John Murray, 1954. Inscribed by the author; – *Old Lights for New Chancels*. London: John Murray, 1948. Signed by the author; – *Summoned by Bells*. London: John Murray, 1960; CHETWODE, Penelope. *Two Middle-aged Ladies in Andalusia*. London: John Murray, 1963. Inscribed by the author. Sold not subject to return. (7)

£1,000–1,500

\$1,400–2,100

€1,200–1,700



17

18

SIR MAX BEERBOHM (BRITISH, 1872-1956)

Lord Berners

signed and dated 'Max/1923' (lower right); inscribed 'Lord Berners, making more sweetness than violence' (lower centre) pencil and green wash with touches of white on buff paper 12½ x 7¾ in. (31.7 x 19.6 cm.)

£600–1,000

\$830–1,400

€670–1,100

PROVENANCE:

with The Leicester Galleries, London, June 1923, where purchased by Captain Victor Alexander Cazalet (1896-1943).

LITERATURE:

N. J. Hall, *Max Beerbohm Caricatures*, London, 1997, p. 191, fig 179.



18



19

19 ENGLISH SCHOOL, 20TH CENTURY

Portrait of Evelyn Waugh as a child, wearing a pale blue coat

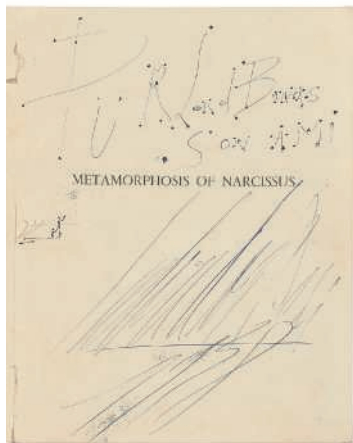
inscribed 'Unfinished Rendering of/Evelyn Waugh at a/youthful age/T.C./ T. Chesell (upper left and right corners); inscribed on the reverse

pencil, watercolour, bodycolour and chalk on card
17¼ x 13½ in. (44 x 34.2 cm.)

£600-1,000

\$830-1,400

€670-1,100



20

20

DALI, Salvador (1904-1989). *Metamorphosis of Narcissus*.
New York: Julien Levy Gallery, 1937.

Presentation copy of the first edition, with an inscription and a drawing by Salvador Dali to Lord Berners.

Quarto (280 x 220mm). Original printed wrappers (worn with loss to spine). *Provenance*: presentation inscription by Dali on half-title.

[*With*:] 'A Memento of the Great Public Question of Reform', 1832, aquatint mounted on card (engraving 220 x 160mm), presented by Aldous Huxley (1894-1963) to Lord Berners with a pencil note on the verso, 'I thought you might be amused by this pleasingly Surrealiste vision of English Constitutional history...'; [*And*:] JAMES, Edward (1907-1984). Autograph letter signed ('Edward') to Gerald [Lord Berners], n.p. [San Antonio, Texas and Mexico City], 2 December 1947, on the difficulties of modern travel, most notably between America and Mexico, and the beauties of New York, 'this great Gomorrah', residence of 'about seven different friends whom I love very much - several of whom, such as Paulik and Dali and Cecil have been my friends now for nearly fifteen years', 16 pages (278 x 215mm) [*And*:] three related items. (6)

£1,000-1,500

\$1,400-2,100

€1,200-1,700



21

21 CHARLES MARCH GERE R.A. R.W.S. (BRITISH, 1869-1957)

Portrait of a boy, half-length with ginger hair

signed with monogram (lower right)
pencil and watercolour on paper
visible sheet: 6¾ x 6¼ in. (17.5 x 16 cm.)

£400-600

\$560-830

€450-670

The reverse is inscribed in pencil 'J. Betjeman/The Unknown Boy 68'



022

STRAVINSKY, Igor (1882-1971). Corrected proofs signed ('Igor Stravinsky') of songs from *Berceuses du chat* and *Pribaoutki*, and for *Renard*, Geneva: Adolf Henn, 1917.

52 pages in total (291 x 197mm; 13 of these in oblong orientation). Autograph tempo annotations and dynamic markings and emendations to the notation and text throughout, in red, green and pink ink, black and mauve pencil (some browning throughout, scattered marginal tears and staining).

Comprising page proofs for: 'I. Cnn KotV - Sur le Poêle [On the stove]' and 'IV. Y KoTa KoTa - Ce qu'il a le Chat [Oh, Tom-cat, Tom-cat]' from *Berceuses du chat*, scored for voice and three clarinets (pp. 1-3; complete); 'II. Natashka - Le Four', 'III. Polkovnik - Le Colonel', and 'IV. Starets i zayats - Le Vieux et le Lièvre' from *Pribaoutki*, scored for voice and chamber ensemble (pp. 4-10; 'Le Four' lacking opening pages and 'Le Vieux et le Lièvre' lacking closing pages); and for the vocal score for *Renard* (pp. 11-52; opening incompletely, lacking pages throughout and at end).

An important source for the development of Stravinsky's folk-inspired *Berceuses du chat*, *Pribaoutki*, and *Renard*, likely presented to Lord Berners as one of the benefactors who supported the publication of these works. Stravinsky wrote in *An Autobiography* (1935): 'Some of my friends at that time offered to bear the cost of publishing several of my compositions. I gave the work to Henn, the Geneva concert agent, and *Renard*, *Pribaoutki*, and *Berceuses du chat*, and the

two groups of easy pieces for duets, thus made their appearance in the winter of 1916-1917: the present pages represent the surviving proofs for this edition, along with a further eleven pages given to Lord Berners that were sold in 1987 (Sotheby's, 22 May, lots 529 and 531). Stravinsky drew upon Russian folk sources in the creation of these three works, composed between 1914 and 1916 and often performed together; just before the war, he returned to Russia in search of popular verse to use for inspiration, returning with the Kireievsky and Afanasiev collections of folk poetry that find their representation here.

[With:] three printed scores signed and inscribed by Stravinsky to Lord Berners: *Sonate pour Piano* (Paris, 1924), signed and inscribed Paris, 15 June [19]25; *Les Noces* (London, [?]1922), signed and inscribed London, 8 July [19]26; and *Jeu de cartes* (Mainz, 1937), signed and inscribed Paris, 28 June [19]37 [And:] six further printed Stravinsky scores [And:] manuscript for three of the *Five Easy Pieces* ('Andante', 'Balalaika', and 'Galop'), n.p., n.d. [c.1917] in a copyist's hand, 14 pages (362 x 281mm) [And:] Darius Milhaud, *Trois poèmes* (Paris, 1920), printed score signed and inscribed to Lord Berners by Milhaud, Paris, 1920 [And:] copyist's manuscript for Pedro Morales' *Miniaturas para canto y piano*, n.p., n.d. (4 leaves; 330 x 240mm).

£8,000-12,000

\$12,000-17,000
€9,000-13,000



■ 23

A WIND-UP GRAMOPHONE

CIRCA 1920

In stained beech case inset with simulated porcelain plaques of historical women, distressed

The horn: 25½ in. (65 cm.) diameter

£600–1,000

\$830–1,400

€670–1,100

■ 24

**AN ITALIAN ROCOCO GILTWOOD
OPEN ARMCHAIR**

MID-18TH CENTURY, PROBABLY VENETIAN

The padded back and seat covered in striped silk, later gilded
42¾ in. (108.5 cm.) high; 26¼ in. (66.5 cm.) wide; 21¼ in. (54 cm.) deep

£700–1,000

\$970–1,400

€790–1,100

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. XII.

It was on this chair that the famous 'fish-bag' was left by Jennifer Heber-Percy after she left Faringdon circa 1945 (S. Zinovieff, *op. cit.*, p. 3).



■ - 25

**A SWISS WALNUT-CASED AND ROSEWOOD AND
FRUITWOOD INLAID 'STELLA DISC' MUSICAL BOX**

RETAILED BY J.F.MÜLLER, THE PATENT DATED 1885,
PROBABLY EARLY 20TH CENTURY

The top and interior of lid inlaid with floral marquetry; together with seventeen various 'Stella discs'

The box: 10½ in. (26.5 cm.) high; 28½ in. (72.5 cm.) wide;
21½ in. (54.5 cm.) deep

£700–1,000

\$970–1,400

€790–1,100

By tradition this music box was used to call guests at Faringdon into dinner during Lord Berners' tenure.







■ 26

**A PAIR OF LATE VICTORIAN
GILTWOOD AND COMPOSITION
TWO-LIGHT GIRANDOLES**

CIRCA 1890

Each oval backplate inset with a jasperware plaque of a Classical maiden, fitted for electricity

Each 30½ in. (77.5 cm.) high;

13 in. (33 cm.) deep

(2)

£800–1,200

\$1,200–1,700

€900–1,300

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248, fig 5., illustrated in the large drawing room.



■ 27

**A REGENCY MAHOGANY
CIRCULAR TABLE**

EARLY 19TH CENTURY

The top with gilt-tooled red leather, with brass caps and castors, probably adapted from a dining-table

27½ in. (70 cm.) high; 48 in. (122 cm.) diameter

£1,000–1,500

\$1,400–2,100

€1,200–1,700



■ 28

**A PAIR OF GEORGE III
MAHOGANY 'COCKPEN'
OPEN ARMCHAIRS**

CIRCA 1775

Each seat upholstered in bottle-green velvet

Each 37 in. (94 cm.) high;

24½ in. (62 cm.) wide;

23 in. (58.5 cm.) deep

(2)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1249, fig. 3., illustrated in the small drawing room.

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. 95.



■ 29

A GEORGE III GILTWOOD MIRROR

CIRCA 1755

The rectangular shaped plate with pierced scrolling foliate sides surmounted by *ho-ho* birds flanking a flower filled basket cresting, re-gilt

67¼ in. (171 cm.) high; 39 in. (99 cm.) wide

£12,000–18,000

\$17,000–25,000

€14,000–20,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.

The form and ornamentation of this delicately carved rococo pier glass in the 'French' or 'Modern' style is derived from a number of sources including Lock & Copeland's *A New Book of Ornaments* (1752), Chippendale's *Director* (1754, 55 and 62), and Thomas Johnson's *One Hundred & Fifty New Designs* (1761). The ornately carved flower-filled panier recalls the *oeuvre* of father and son, William (d. 1763) and John Linnell (d. 1796), in particular a design for a pier-glass, circa 1755-60, for a pair of pier mirrors commissioned by Sir Monoux Cope, 7th Baronet, for Bramshill, Hampshire, and an overmantel mirror supplied to George William Coventry, 6th Earl of Coventry for Croome Court, sold 'Mount Congreve', Christie's, 23 May 2012, lot 100 (H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, p. 98, fig. 188; V E.205 1929).



30

30
JOHN VINE OF COLCHESTER (BRITISH, 1809-1867)

Sheep in a landscape

signed 'J. VINE PINXT' (lower left); together with Richard Whitford (British, 1854-1887), *Three Leicester sheep in a landscape*, signed, dated and inscribed 'R Whitford 1868/animal painter to the Queen' (lower left), and further inscribed '1st prize silver/ Smithfield Club 1868' (on the rosettes at centre)

oil on canvas

(i) 20 x 24 in. (50.8 x 70 cm.)

(ii) 20½ x 27 in. (52.1 x 68.6 cm.)

£4,000–6,000

(2)

\$5,600–8,300

€4,500–6,700

PROVENANCE:

Almost certainly Henry Wilson, 11th Lord Berners (1797-1871) at Keythorpe Hall, Leicestershire and by descent.

The Royal Smithfield Club was founded in 1798 to encourage the breeding and showing of livestock. Moving to the Royal Agricultural Hall, Islington in 1868, it held annual shows every December of livestock from across the country. Two of the sheep depicted in this work are almost certainly the two Leicester sheep exhibited by the 11th Lord Berners at the 1868 show for which he won two first prizes; the inscription and rosettes, to the second work, celebrating the occasion. Such was Lord Berner's agricultural prowess it is said he arrived at a dinner of the Leicestershire Agricultural Society wearing a coat made from the wool of one of his sheep, sheared that very morning.



31

31
WILLIAM HENRY DAVIS (BRITISH, 1803-1849)

Sheep in a landscape with a church beyond

signed, inscribed and dated 'W H Davis/ Church St Chelsea/ 1843' (lower right)

oil on canvas

22 x 27 in. (55.9 x 68.6 cm.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Almost certainly Henry Wilson, 11th Lord Berners (1797-1871) at Keythorpe Hall, Leicestershire and by descent.



31



32

32

WILLIAM HENRY DAVIS (BRITISH, 1803-1849)

A prize bull in a landscape; and a prize cow in a landscape

(i) signed and dated 'W H DAVIS/ 1849' (lower right)

(ii) signed and dated 'W H DAVIS/ 1861' (lower left)

oil on canvas

(i) 22 x 27 in. (55.9 x 68.6 cm.)

(ii) 21 x 27¼ in. (53.3 x 70.5 cm.)

(2)

£4,000–6,000

\$5,600–8,300

€4,500–6,700

PROVENANCE:

Almost certainly Henry Wilson, 11th Lord Berners (1797-1871)
at Keythorpe Hall, Leicestershire and by descent.



32

33

**A PAIR OF EARLY VICTORIAN WAX MODELS
OF A LION AND TIGER IN CAVES**

CIRCA 1835

In gilt frames

Each 11½ x 13¼ in. (29 x 33.5 cm.)

£800–1,200

(2)

\$1,200–1,700

€900–1,300



33



33



34

FOLLOWER OF WILLEM VAN DE VELDE II

*A flag ship preparing to leave the anchorage;
with a man-o'-war firing a salute beyond*

oil on canvas

39½ x 33 in. (85.1 x 83.8 cm.)

£4,000–6,000

\$5,600–8,300

€4,500–6,700



■ 35

AN EDWARDIAN GILTWOOD TRUMEAU MIRROR

EARLY 20TH CENTURY, THE PAINTING BY T A JAMESON
(BRITISH, 1840-?)

The bevelled rectangular plate beneath a marine oil-on-canvas
representing the Capture of *USS Chesapeake* by *HMS Shannon*
in 1813 and indecipherably dated and signed T A Jameson
73½ x 29 in. (186.5 x 73.5 cm.)

£800–1,200

\$1,200–1,700

€900–1,300



36

ATTRIBUTED TO JOHN OPIE R.A. (1761-1807)

*Portrait of a lady and her son, the former three-quarter
length, in a white dress*

oil on canvas

50 x 40 in. (127 x 101.4 cm.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400



37

ENGLISH SCHOOL, 20TH CENTURY

A view of the Drawing Room at Faringdon House

signed indistinctly 'Hennessy/Faringdon [?]' (upper right)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

EXHIBITED:

with The Matthiesen Gallery London.



■ 38
TWO REPOUSSE BRASS CIRCULAR LOG BINS
CIRCA 1900

The sides with imagined heraldic devices
The larger: 80½ in. (47 cm.) high; 22¼ in. (56.5 cm.) diameter (2)
£700–1,000 \$970–1,400
€790–1,100

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - I, The Home of Mr. Robert Heber-Percy', *Country Life*, 12 May 1966, p. 1187., illustrated in the entrance hall.



■ 40
AN EDWARDIAN BRASS-FRAMED CLUB FENDER
EARLY 20TH CENTURY

The seat upholstered in later dark-green leather
23½ in. (59.5 cm.) high; 58 in. (147.5 cm.) wide;
23 in. (58.5 cm.) deep
£1,200–1,800 \$1,700–2,500
€1,400–2,000



■ 39
A VICTORIAN SIMULATED MAHOGANY SIDE CABINET
LATE 19TH CENTURY

The panelled doors decorated with *trompe l'oeil* of books, enclosing three adjustable shelves
43 in. (109 cm.) high; 42¾ in. (108.5 cm.) wide;
11¼ in. (28.5 cm.) deep
£800–1,200 \$1,200–1,700
€900–1,300



■ 41
A VERDE ANTICO SCAGLIOLA COLUMN PEDESTAL
19TH CENTURY

48 in. (122 cm.) high
£600–900 \$830–1,200
€670–1,000



■ 42

**A GEORGE III MAHOGANY BREAKFRONT
LIBRARY SECRETAIRE-BOOKCASE**

CIRCA 1790

The central drawer fitted as a secretaire with various small drawers and divisions
96 in. (244 cm.) high; 112½ in. (286 cm.) wide; 16 in. (40.5 cm.) deep

£3,000–5,000

\$4,200–6,900

€3,400–5,600

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy', *Country Life*, 19 May 1966, p. 1249. fig. 3., illustrated in the small drawing room.

■ 43

**A VICTORIAN BRASS-MOUNTED
MAHOGANY PEDESTAL DESK**

IN THE FRENCH TASTE, MID-19TH CENTURY

The eared rounded top inset with gilt-tooled green leather, above a conforming arrangement of nine drawers with cupboard drawers to the reverse, the locks stamped 'I. CADWALLADER LONDON'

30½ in. (77.5 cm.) high; 59½ in. (151 cm.) wide;

31½ in. (80 cm.) deep

£1,000–1,500

\$1,400–2,100

€1,200–1,700





44

WILLIAM POWELL FRITH R.A. (BRITISH, 1819-1909)

At the park gate - a sketch for 'Charity'

indistinct signature (lower right)

oil on board

9¼ x 11 in. (23.5 x 28 cm.)

£2,000-3,000

\$2,800-4,100

€2,300-3,400

PROVENANCE:

Probably William Henry Foster, Apley Park, Shropshire and by descent to his nephew Lord Berners.



(part lot)

45

THREE GEORGE III SILKWORK PANELS

LATE 18TH CENTURY

Depicting Biblical scenes, in black and gilt *verre églomisé* slips

The largest: 21 x 23¾ in. (53.5 x 60.5 cm.) (3)

£500-800

\$700-1,100

€560-890



46

HENRY WYATT (BRITISH, 1794-1840)

Portrait of Mrs. Henry William Wilson, seated half-length, in a white dress

signed, inscribed and dated 'H Wyatt/Pinxit/1827' (centre right)

oil on board

11¼ x 9¾ in. (29.5 x 23.5 cm.)

£1,000-1,500

\$1,400-2,100

€1,200-1,700

PROVENANCE:

Probably Henry Wilson, 11th Lord Berners (1797-1871) at Keythorpe Hall, Leicester and by descent.

Mrs Henry Wilson (*née* Crump) (1800-1856) became Lady Berners on the succession of her husband Henry Wilson as 11th Lord Berners in 1851.

■ 47

**A REGENCY GILTWOOD AND EBONISED
CONVEX MIRROR**

EARLY 19TH CENTURY

The frame surmounted by a hippocampus on rockwork
34¼ x 23¼ in. (87 x 59 cm.)

£700–1,000

\$970–1,400

€790–1,100



■ 48

**A MID-VICTORIAN MAHOGANY AND PARCEL-
GILT SPECIMEN MARBLE CENTRE TABLE**

CIRCA 1860

On brass castors

28 in. (71 cm.) high; 44½ in. (113 cm.) wide; 20½ in. (52 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400



■ 49

A LARGE ENGLISH BRONZE DOOR KNOCKER

SECOND QUARTER 20TH CENTURY

In the form of a lion mask

23½ in. (60 cm.) diameter

£2,000–3,000

\$2,800–4,100

€2,300–3,400



'What was the point in becoming a grown-up...if one had to be bothered with a profession?' – Lord Berners

■ 50

A GEORGE IV GILTWOOD LARGE MIRROR

CIRCA 1820-30

The bevelled plate surmounted by a broken pediment centred by a pierced shell and scrolling foliate cresting, re-gilt
105 x 132 in. (267 x 132 cm.)

£20,000–30,000

\$28,000–41,000

€23,000–34,000

The design of this Palladian pier mirror, or 'tabernacle' glass, relates to drawings of 1721-22 by the Scottish architect, James Gibbs (1682-1754), who published his designs in his *Book of Architecture* in 1728. These drawings predate similar designs by Gibbs' contemporaries, William Kent (circa 1685-1748), and William Jones (1712-50), who adapted the style for inclusion in *The Gentleman's or Builder's Companion* of 1739.

The term 'tabernacle' originally referred to a niche in a wall for a statue or bust and derives from antiquity where in classical temples such as the Pantheon in Rome, statues of deities were housed in niches around the walls. According to the furniture historian, Dr. Adam Bowett, the figure of the deity was replaced in mirrors by that of the viewer. There was also a stylistic link between 'tabernacle' mirrors and the rectangular architectural style of wall panelling, which made its first appearance around 1720 (Adam Bowett, *Early Georgian Furniture 1715-1740*, 2009, pp. 294-299).





51

51
ATTRIBUTED TO GIOVANNI PAOLO PANINI
(ITALIAN, 1691-1765)

An architectural capriccio with the Arch of Titus and figures conversing by the statue

inscribed SENATUS/POPULUS·QUE·ROMANUS/DIVO·TITO·DIVI·VESPASIANI/VESPASIANO·AUGUSTO (centre top on the arch)

oil on canvas

21 $\frac{1}{8}$ x 47 in. (52.3 x 119.4 cm.)

£5,000–7,000

\$7,000–9,700

€5,600–7,800

We are grateful to David Marshall for his assistance in cataloguing this lot.

52
CIRCLE OF GIOVANNI PAOLO PANINI
(ITALIAN, 1691-1765)

An architectural capriccio with the Colosseum, the Temple of Vespasian and figures in the foreground

oil on canvas

12 x 45 in. (30.5 x 114.3 cm.)

In a contemporary English frame of circa 1750, with a subsequent extension.

£4,000–6,000

\$5,600–8,300

€4,500–6,700



52



53 (part lot)

λ 53

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Five scenes from the Roman Forum

two signed and dated 'Berners.1933' (lower left)

oil on board

9¾ x 13 in. (33 x 38.1 cm.); and smaller

All probably executed *circa* 1933.

£2,000-3,000

five (5)

\$2,800-4,100

€2,300-3,400

λ 54

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

*View of Venice looking towards the Basilica of Santa
Maria della Salute from the Grand Canal*

oil on board

10¾ x 16 in. (27.3 x 40.6 cm.)

£1,000-1,500

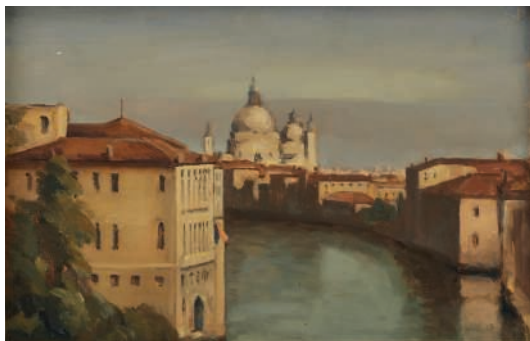
\$1,400-2,100

€1,200-1,700

EXHIBITED:

London, *The Lefevre Galleries*, January 1930.

This painting is photographed with Lord Berners, Evelyn Waugh and Lady Rosebery standing in front. See the black and white photograph on page 15 of this catalogue.



54





55 (part lot)

λ 55

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

(i) *Three framed studies of Italian landscapes*

(ii) *Two sketchbooks circa 1912, subjects including Rome, Tivoli, Reggio d'Emilia, Como and Faringdon estate*

(iii) extensively inscribed and dated, one sketchbook with label 'PIETRO MILIANI/Fabbrica di Cartea Mano/FABRIANO/N. 707' (on inside front cover)

(i) pencil and watercolour on paper

(ii) thirty seven sheets, pencil and watercolour on paper bound in the original Fabriano linen binding

(i) largest: 11 x 7.6/8 in. (28 x 19.7 cm.)

(ii) largest sketchbook: 10 1/2 x 14 in. (26.2 x 35.6 cm.) (5)

£2,000-3,000

\$2,800-4,100

€2,300-3,400

λ 56

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Three views of Parma, one of Castel Gandolfo and two views from Ca del Vento, Reggio Emilia

One dated and five inscribed with location

Pencil and watercolour, one heightened with touches of bodycolour, five on white paper, one on blue paper

8 1/2 x 11 in. (21.9 x 27.9 cm.); and smaller

(6)

£1,000-1,500

\$1,400-2,100

€1,200-1,700



56 (part lot)

'He was perhaps a belated type of cultural eccentric – a gifted aristocrat' – Sir Harold Nicolson



57 (part lot)

λ 57

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Five views of Rome, Ponte Milvio, Piazza del Popolo, St. Peter's and Castel St. Angelo, the interior of St. Peter's and Rome from the Palatine Hill

Four dated 'August 11-16' and inscribed with locations

Pencil and watercolour on paper

8¾ in x 10½ in. (22.2 x 26.7 cm.)

£1,000-1,500

(5)

\$1,400-2,100

€1,200-1,700

λ 58

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Five views of Rome, including the Villa Medici, a gateway near Villa Doria, L'Ariccia and Rome from the Janiculum

Each inscribed with location and four dated 'August 11-19'

pencil and watercolour on paper

8¾ x 11½ in. (22.2 x 29.2 cm.)

£1,200-1,800

(5)

\$1,700-2,500

€1,400-2,000



58 (part lot)



■ 59

**A CHARLES X ORMOLU-MOUNTED MAHOGANY
CARTONNIER SECRETAIRE À ABATTANT**

CIRCA 1820-30

The upper section with frieze drawer centred by an allegorical plaque, the secretaire section with fall-front revealing a fitted interior

72½ in. (184 cm.) high; 41½ in. (105.5 cm.) wide; 17½ in. (45 cm.) deep

£4,000-6,000

\$5,600-8,300

€4,500-6,700



■ 60

**A NORTH ITALIAN GILTWOOD AND SPECIMEN
MARBLE CHESS TABLE**

CIRCA 1830

On putto, palm tree and shell-work base

29 in. (74 cm.) high; 23¼ in. (59 cm.) wide; 23¼ in. (59 cm.) deep

£2,000-4,000

\$2,800-5,500

€2,300-4,500

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.





■ 61

**A PAIR OF ITALIAN NEO-CLASSICAL
POLYCHROME-DECORATED AND PARCEL-GILT
PIER-MIRRORS**

LATE 18TH/EARLY 19TH CENTURY, SICILIAN

Each divided plate surrounded by a verre-eglomise border simulating porphyry and lapis-lazuli, the side angles applied with busts of Roman Emperors, later mirror plates, the baskets possibly later

75 x 42½ in. (190.5 x 108 cm.)

£10,000–15,000

(2)

\$14,000–21,000

€12,000–17,000

A pair of comparable mirrors, sold Christie's, New York, 25 - 26 September 2001, lot 271 (\$18,800 including premium), were related to a suite of furniture made for the Prince of Palagonia's Drawing Room of the Villa Palagonia at Bagheria, near Palermo, Sicily. A chair from the suite is illustrated in A. Gonzales-Palacios, *Il Tempio del Gusto*, vol. II, Milan, 1984, p. 275, no. 629; other examples are in the Museum for Kunsthandwerk, Frankfurt, and the Metropolitan Museum of Art, New York.

■ 62

A PAIR OF GILTWOOD CONSOLE TABLES

CIRCA 1920-30, PROBABLY SUPPLIED BY LENYGON & CO.

Each with rectangular *verde antico* top, the friezes centred by female masks
34½ in. (88 cm) high; 43½ in. (110.5 cm.) wide; 22½ in. (57.5 cm.) deep (2)

£20,000–30,000

\$28,000–41,000

€23,000–34,000

This pair of 'Kentian' console tables are heavily influenced by the furniture designed by William Kent for Lord Burlington at Chiswick House, *circa* 1730, particularly resonant in the female masks, S-scroll supports and hanging-garlands. Several of these tables are illustrated in F. Lenygon, *Furniture in England from 1660-1760*, London, 1914, figs. 197 and 198, and it is probable that these were commissioned from the firm by Lord Berners or a member of his family. Another side table, attributed to Kent was supplied to Viscount Townshend at Raynham Hall, Norfolk and also bears huge similarities to the present lot (see M. Jourdain, *The Work of William Kent*, London, 1948, p. 178, fig 145. Interestingly Lord Berners' uncle, Captain James Foster is also listed as a subscriber to the volume suggesting Lord Berners was aware of the firm's work (see lots 100, 101 and 133 for further information on possible Lenygon commissions at Faringdon).





(part lot)

■ 63

A SET OF THREE GILTWOOD AND COMPOSITION WINDOW PELMETS

20TH CENTURY

Together with three pairs of giltwood and composition tiebacks
Each 10 in. (25 cm.) high; 66 in. (168 cm.) long (9)

£500–800

\$700–1,100
€560–890



■ 65

A VICTORIAN GILTWOOD OVAL MIRROR
OF GEORGE III-STYLE, 19TH CENTURY

The frame filled with *entrelacs*
40 x 27½ in. (101.5 x 70 cm.)

£800–1,200

\$1,200–1,700
€900–1,300



64

A PAIR OF WEDGWOOD BLACK JASPERWARE TWO-HANDLED VASES AND COVERS

20TH CENTURY, IMPRESSED FACTORY MARKS

Each sprigged in white with two oval medallions of classical figures and trophies pendant from a foliate garland, within acanthus leaf and beaded borders, the covers with acorn finial
16¾ in. (42.6 cm.) high (2)

£1,200–1,800

\$1,700–2,500
€1,400–2,000



■ 66

A REGENCY GILT AND EBONISED ARMCHAIR
IN THE MANNER OF HENRY HOLLAND,
EARLY 19TH CENTURY

The padded back, arms and seat covered in striped silk
32½ in. (82.5 cm.) high; 23 in. (58.3 cm.) wide;
22 in. (56 cm.) deep

£800–1,200

\$1,200–1,700
€900–1,300

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.

■ 67

**A PAIR OF LATE GEORGE III
GILTWOOD AND COMPOSITION
TWO-BRANCH WALL
APPLIQUES**

CIRCA 1800

Each female caryatid backplate issuing two branches, fitted for electricity, re-gilt 44 in. (112 cm.) high (2)

£4,000–6,000 \$5,600–8,300
€4,500–6,700

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy,' *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. XII.

This pair of wall appliques is in the 'French' style, with female terms undoubtedly derived from the Mannerist designs of the architect and designer, Jean Bérain (1640-1711), published in his *Ornemens Inventez par J. Bérain* (1711). In Imperial France, in 1809, related *bras de lumières* were supplied by Thomire-Duterte et Cie to Napoléon at the palais de Fontainebleau (J-P. Samoyault, *Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, pp. 140-141, figs. 112-113). The taste for French-style decorative art underwent a revival in England due to George, Prince of Wales, later George IV (d. 1830), who was passionate for all things French, and by the late 1780s was employing the services of Dominique Daguerre, the foremost Parisian *marchand-mercier*, in the decoration of Carlton House, London.



■ 68

**A GEORGE II GILTWOOD AND COMPOSITION
TWO-LIGHT WALL SCONCE**

IN THE MANNER OF THOMAS JOHNSON, CIRCA 1750-60

The backplate carved and pierced overall with C-scrolls, *rocaille*, urns and rockwork, later fitted for electricity 49 in. (125 cm.) high; 21 in. (53.5 cm.) wide

£3,000–5,000 \$4,200–6,900
€3,400–5,600

This rococo wall light in the 'French' style with its distinctive C scrolls is after designs by Thomas Johnson as published in his *One Hundred & Fifty New Designs* (1761), specifically plate 46. Johnson was particularly known for his extravagant use and mixture of rococo forms, Chinoiserie and rustic motifs and was considered one of the most successful exponents of the style, which he would pervade with vitality and harmony.





69

69
EUROPEAN SCHOOL. 20TH CENTURY

Aegean Landscape

oil on canvas
20 x 31 in. (50.8 x 78.7 cm.)

£800–1,200

\$1,200–1,700
€900–1,300

70
MAX JACOB (FRENCH, 1876-1944)

Le Clocher de Ploaré

signed and dated 'Max Jacob 30' (lower right)
bodycolour on card
16 x 21½ in. (40.6 x 54.6 cm.)

£1,000–1,500

\$1,400–2,100
€1,200–1,700

PROVENANCE:

with Galerie Georges Petit, Paris.
with the Lefevre Galleries, London.

LITERATURE:

R. Guiette, 'Max Jacob, Peintre.', *L'Art Et Les Artistes : Revue Mensuelle D'Art Ancien Et Moderne Des Deux-Mondes*, October 1930, p. 113.

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.

P. Dickinson, *Lord Berners, Composer Writer Painter*, London, 2008, p. 129.

Max Jacob was a noted French poet, painter, writer and critic. One of the first friends Pablo Picasso made on arrival in France, he later lived with Picasso on the Boulevard Voltaire. He was also painted by Amedeo Modigliani in 1916, but most notably by his friend Christopher Wood (now in the Musée des beaux-arts, Quimper). It is likely that this work showing Ploaré, Brittany may have been completed with Wood in June of 1930 when the two men met. Wood was also a fellow painting companion of Lord Berners and said of him '...the only fault I find in his [Lord Berners] work is that it is just too perfect. He does everything as it should be done', quoted in M. Amory, *Lord Berners: the Last Eccentric*, London, 1998, p. 108.

We are grateful to Madame S. Lorant Colle for confirming the authenticity of this work.

For further information please see christies.com

λ71
GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)

Sandwich

signed 'Berners' (lower left)
oil on board
13 x 17¼ in. (33 x 45.1 cm.)

£300–500

\$420–690
€340–560



70



71



72

λ 72

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Paysage pres de Belley

signed 'BERNERS/1938' (lower right)

oil on board

14½ x 17½ in. (36.7 x 44.4 cm.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

EXHIBITED:

Paris, *Salon d'Automne*, 1938.

London, *The Lefevre Galleries*.

Gertrude Stein was noted for her country house only four miles from Belley, and it is highly likely that Lord Berners painted this whilst visiting her.

λ 73

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Track running through a wooded landscape

oil on canvas board

13 x 15¼ in. (33 x 38.4 cm.)

£500–800

\$700–1,100

€560–890



73

'The adventures of a man in love with all forms of subtle expression' – Clive Bell



74 (part lot)



λ 74

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Five views of Manoir de Bugey and the surrounding area

one signed 'Berners 39' (lower right); together with a photograph of Lord Berners, Robert Heber-Percy, Gertrude Stein, Daisy Fellowes and Tom Driberg at Faringdon

oil on board

15 x 18 in. (38.1 x 45.7 cm.); and smaller

Executed circa 1939.

(5)

£300-500

\$420-690

€340-560

Manoir de Bugey was Gertrude Stein's retreat near Lyon, France where Lord Berners was a frequent visitor. One of the paintings features Miss Stein's 1934 Ford Sedan standing outside the house.

λ 75

**GERALD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

Five views of Menton, France and surrounding area

one signed 'Berners' (lower left)

oil on board and canvas-board

15 x 18 in. (38.1 x 45.7 cm.); and smaller

Executed circa 1930.

(5)

£200-300

\$280-410

€230-340

The signed work depicting a yellow shed relates extremely closely to a work dated 1925-1930 entitled 'Terraced Garden, Mentone' formerly in the collection of Sir John Rothenstein now at Tullie House Museum and Art Gallery, Carlisle.



75 (part lot)



Lord Berners painting from the terrace at Gertrude Stein's rural retreat, Le Manoir de Bougey, Auvergne, (private collection).



λ 76

**GERALRD TYRWHITT-WILSON, LORD BERNERS
(BRITISH, 1883-1950)**

A river scene in the Auvergne used as a backdrop in 'A Wedding Bouquet'; and a design for the backdrop of 'A Wedding Bouquet'

(ii) signed and inscribed 'Please check this with/ the actual scenery. It doesn't/ seem quite right/ Berners' (lower centre)

(i) oil on canvasboard

(ii) watercolour on canvasboard

(i) 13 x 16 in. (33 x 40.6 cm.)

(ii) 18 x 23¾ in. (45.7 x 60.4 cm.)

These works were executed circa 1936.

(2)

£300-500

\$420-690

€340-560

'A Wedding Bouquet' was a short ballet produced by Lord Berners in 1937 with text written by Gertrude Stein and the choreography by Frederick Ashton. Sir Frederick Ashton remembered the backdrop for 'A Wedding Bouquet' being based on Gertrude Stein's house at Bilignin (see P. Dickinson, *Lord Berners, Composer Writer Painter*, London, 2008, p. 101). The fullsize backcloth is now held at Covent Garden (*op. cit.*, p. 194).

77 No Lot



■ 78
**A PAIR OF REGENCY EBONISED
 AND PARCEL-GILT OPEN ARMCHAIRS**
 CIRCA 1820

Each caned seat with later additional striped-silk squab cushion,
 on brass lion's paw feet

Each 32¾ in. (83 cm.) high;

21½ in. (54.5 cm.) wide;

24½ in. (62 cm.) deep

(2)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

■ 79
**A GILTWOOD AND EBONISED
 EAGLE CONSOLE TABLE**
 OF GEORGE II-STYLE,
 SECOND QUARTER 19TH CENTURY

With portor marble top, re-gilt

33½ in. (85 cm.) high; 37 in. (94 cm.) wide; 19½ in. (49.5 cm.) deep

£6,000–10,000

\$8,300–14,000

€6,800–11,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. XII.

For more information please see christies.com





■ 80

A GEORGE II GILTWOOD MIRROR

IN THE MANNER OF MATTHIAS LOCK, CIRCA 1745-50

The divided plate within a *rocaille* and foliate-scrolled frame, the lower mirror plate apparently original, re-gilt
83 x 46½ in. (211 x 118 cm.)

£30,000–50,000

\$42,000–69,000

€34,000–56,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy,' *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.
S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. XII.



The related design for a mirror by Lock published in 1744.

This elegant pier glass in the full rococo manner is almost certainly inspired by an earlier model published in Matthias Lock's *Six Sconces* in 1744 (plate 4); a pier glass after Lock's design sold 'The Exceptional Sale, Christie's, London, 6 July 2017, lot 13 (£87,500 inc. premium). Lock's designs were highly influential, and much emulated through dissemination in a series of pattern books. The Lock example features facing male and female terms, a model that was adapted by Thomas Chippendale in an engraving dated 1760, reproduced in his third edition of *The Gentleman and Cabinet-Maker's Director*, 1762, plate CLXX, and also in the designs of Lock's protégé Thomas Johnson, illustrated in his *Collection of Designs* (1758), plate 5, and *One Hundred & Fifty New Designs* (1761), plate 31.



81

**CIRCLE OF GILBERT JACKSON
(BRITISH, FL.1622-1640)**

Portrait of a young gentleman, aged 17, three-quarter-length, in olive green hose, red jacket and white collar, leaning his right hand on the hilt of a sword

inscribed and dated 'AE T. Suae 17./1642' (lower left)

oil on canvas

46 x 37½ in. (117 x 95.3 cm.)

In a Sunderland frame.

£7,000–10,000

\$9,700–14,000

€7,900–11,000



81



82

82

**CIRCLE OF GILBERT JACKSON
(BRITISH, FL.1622-1640)**

Portrait of a boy, full-length, in red costume and blue hose, a bird resting on his finger

oil on canvas

45¾ x 37 in. (116.4 x 94 cm.)

In a Sunderland frame.

£5,000–8,000

\$7,000–11,000

€5,600–8,900

83

**CIRCLE OF GILBERT JACKSON
(BRITISH, FL.1622-1640)**

Portrait of a young lady, aged 15, three-quarter-length, in a pink dress and a blue mantle, holding an ostrich feather fan, by an urn of roses and a rusticated pilaster

indistinctly inscribed and dated 'A.E.T. Suæ 15/1643'

(lower right)

oil on canvas

44 $\frac{3}{4}$ x 36 $\frac{5}{8}$ in. (114 x 96 cm.)

In a Sunderland frame.

£7,000–10,000

\$9,700–14,000

€7,900–11,000



83



84

84

**CIRCLE OF GILBERT JACKSON
(BRITISH, FL.1622-1640)**

Portrait of a young gentleman, three-quarter-length, in a brown doublet, white collar and cuffs, holding a stock in his right hand, a black hat in his left hand

oil on canvas

44 x 37 in. (112 x 94 cm.)

In a Sunderland frame.

£5,000–8,000

\$7,000–11,000

€5,600–8,900



85

**CIRCLE OF GILBERT JACKSON
(BRITISH, FL.1622-1640)**

Portrait of a young lady, aged 16, three-quarter-length, in a cream dress and black wrap, in a landscape

inscribed and dated 'Aet.Sua.16/1643' (lower left)

oil on canvas

45¼ x 37⅞ in. (105.8 x 96.2 cm.)

£6,000–9,000

\$8,300–12,000

€6,800–10,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1249. fig. 8., illustrated in the dining-room.

85

86

**CIRCLE OF GILBERT JACKSON
(BRITISH, FL.1622-1640)**

Portrait of a child, standing-full-length by a stool, in a blue dress holding a rose

oil on canvas

43½ x 36¼ in. (110.4 x 93.3 cm.)

£5,000–8,000

\$7,000–11,000

€5,600–8,900



86





87

87
ENGLISH SCHOOL, 17TH CENTURY

Portrait of King Charles I, three-quarter-length, in a red slashed doublet; and Portrait of Queen Henrietta Maria, three-quarter-length, in a white dress

oil on canvas
52½ x 38¾ in. (103.5 x 98.5 cm.) and 52¼ x 39 in (133 x 99 cm.)
a pair (2)

£8,000–12,000

\$12,000–17,000
€9,000–13,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - I, The Home of Mr. Robert Heber-Percy.', *Country Life*, 12 May 1966, p. 1187, illustrated in the entrance hall.

88
CIRCLE OF CHARLES D'AGAR
(PARIS 1669-1723 LONDON)

Portraits of two gentlemen and a lady, half-length

oil on canvas, oval
29¾ x 25 in. (75.5 x 63.5 cm.)

£2,000–4,000

(3)
\$2,800–5,500
€2,300–4,500

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1249, fig. 3., illustrated in the small drawing room.



88



89

ANDREA SOLDI (FLORENCE 1703-1771 LONDON)

*Portrait of a lady, half-length, in a blue dress, pink wrap and fur stole,
in a feigned oval*

oil on canvas

30½ x 25 in. (76.5 x 63.5 cm.)

£10,000-15,000

\$14,000-21,000

€12,000-17,000



■ 90
A GEORGE III MAHOGANY SERVING TABLE
 LATE 18TH CENTURY

The original frieze now altered with three drawers
 34 in. (86 cm.) high; 67½ in. (171 cm.) wide; 26 in. (66 cm.) deep
 £1,000–1,500 \$1,400–2,100
 €1,200–1,700



■ 91
A SET OF TWELVE EDWARDIAN MAHOGANY DINING-CHAIRS
 OF GEORGE III-STYLE, EARLY 20TH CENTURY

Comprising a pair of armchairs and ten side chairs, covered overall in striped foliate silk
 The side chairs: 36 in. (92 cm.) high; 21½ in. (55 cm.) wide; 23½ in. (59.5 cm.) deep
 The armchairs: 36 in. (92 cm) 25 in. (63.5 cm.) wide; 23½ in. (59.5 cm.) deep (12)
 £2,000–4,000 \$2,800–5,500
 €2,300–4,500

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1249. fig. 8., illustrated in the dining-room.



■ 92
A PAIR OF VENETIAN PARCEL-GILT AND POLYCHROME-DECORATED BLACKMOOR TORCHERES
 LATE 19TH/EARLY 20TH CENTURY

Each on later blue and green painted pedestals
 80¼ in. (204 cm.) high overall (4)
 £1,200–1,800 \$1,700–2,500
 €1,400–2,000



■ 93
A MAHOGANY CIRCULAR DINING-TABLE
 OF REGENCY-STYLE, 20TH CENTURY INCORPORATING EARLIER ELEMENTS

With central leaf
 28¼ in. (71.5 cm.) high; 81¼ in. (207.5 cm.) diameter
 £2,000–4,000 \$2,800–5,500
 €2,300–4,500

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1249. fig. 8., illustrated in the dining-room.

■ 94

**AN ENGLISH PEARLWARE
BOTANICAL PART
DESSERT-SERVICE**

EARLY 19TH CENTURY, RED SCRIPT
TITLES

Each piece painted with a named botanical specimen within platinum-line rims, comprising: an oval comport, two sauceboats, covers and stands, four square dishes, four shaped oval dishes, four shell-shaped dishes and eighteen dessert-plates

The comport - 12¾ in. (32.4 cm.) wide

£1,000-1,500

\$1,400-2,100

€1,200-1,700



95

THREE CHINESE IMARI DISHES

FIRST HALF 18TH CENTURY

Each decorated with scrolling foliage in underglaze-blue, iron-red and gilding, comprising: a pair and a smaller example

The pair: 15½ in. (39.5 cm.) diameter

The single: 13¼ in. (33.7 cm.) diameter (3)

£1,000-1,500

\$1,400-2,100

€1,200-1,700



■ 96

**A DERBY BOTANICAL
COMPOSITE PART
DESSERT-SERVICE**

CIRCA 1815, RED CROWNED
CROSSED BATONS MARKS, RED
PRINTED BLOOR DERBY MARKS
AND SCRIPT TITLES

Each piece painted with a named botanical specimen below a blue border with gilt palmettes and scroll ornament, comprising: two two-handled ice-pails and covers, a rectangular footed comport, two oval sauce-tureens, covers and stands, six oval dessert-dishes, four shell-shaped dessert-dishes, two heart-shaped dessert-dishes and twenty-one dessert-plates

£2,000-3,000

\$2,800-4,100

€2,300-3,400





~97

A GEORGE V SILVER-GILT COFFEE-SERVICE

MARK OF ELKINGTON AND CO. LTD, LONDON, 1911

Each piece cast and chased with figures in landscapes, comprising; twenty-four cups and saucers, the cups with ivory insulators and thirty porcelain liners, some replaced and ill-fitting; twenty-three coffee-spoons, in fitted case with ivory label

The case 17¼ in. (45 cm.) wide
gross weight of silver 125 oz. 8 dwt. (3,901 gr.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

98

A RED-PAINTED PLASTER MODEL OF A HORSE

20TH CENTURY

Together with another similar in red wax

The larger: 18 in. (46 cm.) high; 15 in. (38 cm.) wide

The smaller: 9 in. (23 cm.) high; 8½ in. (21.5 cm.) wide

(2)

£400–600

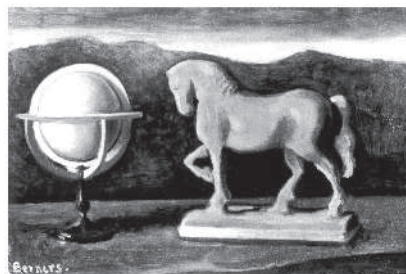
\$560–830

€450–670

LITERATURE:

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. 285.

One of these horses appears in a Lord Berner's painting *Still Life*, which was exhibited at the Lefevre Galleries in July 1931.



Lord Berners painting featuring a representation of part of lot 98.

99

A GEORGE IV GOLD-MOUNTED LAPIS LAZULI SNUFF-BOX

LONDON, 1827

The interior of the lid inscribed 'Francis Freeling to William Lucas Shadwell Esqre as a token of his esteem and gratitude, 17th May 1836'

3½ in. (88 mm.) wide

£3,000–5,000

\$4,200–6,900

€3,400–5,600



PROVENANCE:

William Lucas Shadwell (according to inscription).

Sir Francis Freeling, 1st Baronet (1764–1836), served as Secretary of HM General Post Office.



THE FARINGDON NEPTUNE TABLE

■100

A LARGE GREY-PAINTED SIDE TABLE

OF GEORGE III STYLE, EARLY 20TH CENTURY,
ALMOST CERTAINLY SUPPLIED BY LENYGNON & CO.,
AFTER THE GEORGE III PAIR BY WILLIAM RHODES AT DRAYTON HOUSE

With associated variegated white marble top, the frieze centred by *Neptune* within an oval plaque

37½ in. (95 cm.) high; 99¼ in. (252 cm.) wide; 30 in. (76 cm.) deep

£10,000–20,000

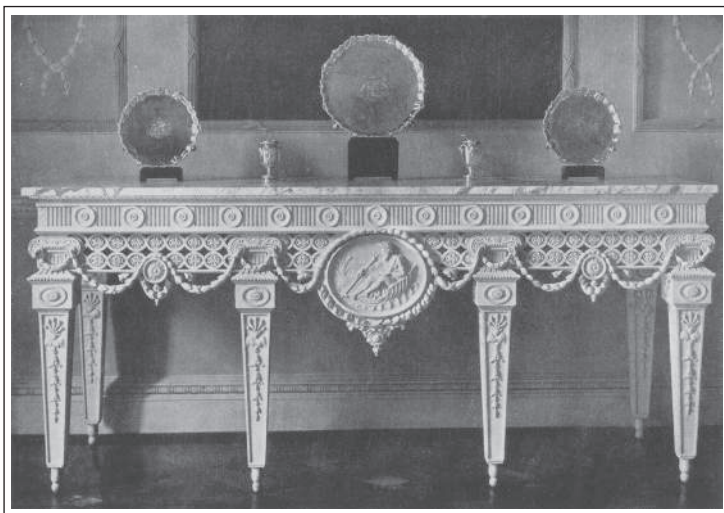
\$14,000–28,000

€12,000–22,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the Orangery.

This magnificent side table is a direct copy of the pair of tables supplied by William Rhodes, at a cost of £72.0.0, to Lord George Sackville for the dining room at Drayton House, Northamptonshire in 1771 (see C. Musgrave, *Adam and Hepplewhite; and other Neo Classical Furniture*, London, 1966, p. 125). One of the tables is illustrated in Francis Lenygon's volume on English Furniture (F. Lenygon, *Furniture in England from 1660-1770*, London, 1920, p. 139, fig. 209) and it is highly likely that it was commissioned following publication. Interestingly Lord Berner's uncle Captain James Foster is also listed as a subscriber to the volume and it is possible that this table may have been commissioned by him or another member of the Foster family for one of their Shropshire houses.



One of a pair of tables supplied in 1771 by William Rhodes for Drayton House.

'Faringdon..had a touch of the Bohemian. It made it rather nice: I loved going there' – Lord David Cecil





■ 101

A PAIR OF GREY-PAINTED LARGE PIER MIRRORS

OF GEORGE II STYLE, EARLY 20TH CENTURY,
PROBABLY SUPPLIED BY LENYGON & CO.

The cresting centred by an oversized scallop shell,
with egg-and-dart border

94 x 45½ in. (239 x 115.5 cm.) each

(2)

£8,000–12,000

\$12,000–17,000

€9,000–13,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of
Mr. Robert Heber-Percy', *Country Life*, 19 May 1966, p. 1246.
fig 1., illustrated in the orangery.

These pier mirrors are inspired by the work of the Rome-trained architect and artist, William Kent (d. 1748). His work for Lord Burlington at Chiswick House features many elements of these mirrors, particularly the exaggerated scallop shells and scrolled fronds. Another design for a mirror by Kent for Chatsworth, Derbyshire also bears similarities to the present lot (see M. Jourdain, *The Work of William Kent*, London, 1948, p. 172, fig. 136). Several of Kent's commissions for Chiswick were illustrated in F. Lenygton, *Furniture in England from 1660–1760*, London, 1914 and it is likely along with lots 62, 100 and 133 that this furniture was commissioned by Lord Berners or a member of his family.



■ 102

A PAIR OF GEORGE II GREY-PAINTED MIRRORS IN THE MANNER OF MATTHIAS LOCK, CIRCA 1740

Each divided plate within C-scroll and *rocaille* borders,
redecorated to the original scheme
Each: 66½ x 34½ in. (169 x 87.5 cm.)

£15,000–25,000

(2)

\$21,000–35,000
€17,000–28,000

Conceived in the manner of Matthias Lock (d. 1765), in the 1740s rococo idiom of this master carver and ornamentalist, and comprising C scrolls, acanthus, rocaille and the scallop shell badge emblematic of Venus, this pair of impressive grey-painted mirrors is related to a design published in Lock's pattern book, *Six Sconces* (1744), plate 2. Their form suggests that in the 18th century they were intended to be hung on pier walls whereby they reflected the maximum amount of candle light around a room. A set of such mirrors, albeit later (circa 1765) and giltwood are at Petworth House, West Sussex.



■103

TWO ITALIAN ROSSO VERONA MARBLE SEATS

LATE 19TH/EARLY 20TH CENTURY

One carved with eagles' heads, the other with lions' heads, the bases with scrolling anthemias flanked by shields and paw feet respectively

The first - 30½ in. (77.5 cm.) high; 34¾ in. (87 cm.) wide; 23 in. (58.5 cm.) deep

The second - 30½ in. (77.5 cm.); 30¾ in. (78 cm.) wide; 23 in. (58.5 cm.) deep

(2)

£5,000–8,000

\$7,000–11,000

€5,600–8,900

For further information please see christies.com



■104

A PAIR OF PAINTED TERRACOTTA OCTAGONAL PEDESTALS

LATE 19TH/EARLY 20TH CENTURY

With removable tops and concave sides modelled with various ribbon-tied trophies including a pair of doves, the interior to one inscribed in charcoal with the initials 'W.C.' and '1824'

36¾ in. (92 cm.) high; 31¼ in. (79.5 cm.) wide

(2)

£5,000–8,000

\$7,000–11,000

€5,600–8,900



■ 105

A GEORGE II LIMESTONE SPIRAL FLUTED URN

AFTER A DESIGN BY WILLIAM KENT,
MID-18TH CENTURY AND LATER

With later cover and socle

48 in. (122 cm) high; 23 in. (58.5 cm.) wide; 23 in. (58.5 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400

The design of this spirally fluted urn is illustrated in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744, in which this urn, alongside another, are described as 'Two Vases with Pedestals for Mr Pope'. This refers to designs for Alexander Pope's garden at Twickenham, overlooking the Thames, which was to become one of the most original contributions in the history of English garden design. A quantity of garden vases were carved from Bath Stone (a limestone) in the 18th Century and this design was one of the more popular models. See John Davis, *Antique Garden Ornament*, 1991, Antique Collectors Club, p.116, pp. 2:57.



■ 106

A SCHIST CARVING OF A DOG

19TH/20TH CENTURY

Lying down, on short base

7½ in. (19 cm.) high; 14½ in. (37 cm.) wide; 11½ in. (29 cm.) deep

£300–500

\$420–690

€340–560

■ 107

**A PAIR OF FLEMISH/ NETHERLANDISH
SANDSTONE FIGURES OF COURTIERS**

MID-18TH CENTURY

Mounted on two pedestals, one sandstone, mid-18th century, the other composition and later, restorations; together with a composition figure personifying Spring, losses

The male figure 46½ in. (118 cm.) high

The female figure 49 in. (24.5 cm.) high

The plinths: 30 in. (76 cm.) high, 19 in. (48.5 cm.) wide,

18½ in. (47 cm.) deep

(3)

£2,000–3,000

\$2,800–4,100

€2,300–3,400



(part lot)



Gerald Tyrwhitt-Wilson, 14th Lord Berners inherited the title (created by King Henry VI for Sir John Bouchier in 1455) after his uncle, the 13th Baron died in 1918. Much of his inheritance was sold in the following years and Lord Berners set about creating his own collection with the purchase of Faringdon House. Many of the family portraits however were kept, and Robert Heber-Percy remembered these being stored at Faringdon. The majority of the early portraits offered in this sale are almost certainly from Keythorpe Hall, Leicestershire; Stanley Hall, Shropshire and Ashwellthorpe, Norfolk, all of which were former seats of the family.



108

108

AFTER HANS HOLBEIN THE YOUNGER

Portrait of Sir Henry Guildford, half-length, in a gold embroidered doublet, wearing the collar of the Order of the Garter

inscribed 'SER. HARRY/ GYLDFORD.' (upper left and right)
oil on panel

25½ x 20⅞ in. (64.8 x 52.6 cm.)

£8,000–12,000

\$12,000–17,000

€9,000–13,000

PROVENANCE:

The Hon. H. Tyrwhitt-Wilson, Keythorpe Hall, by 1890 and by descent.

EXHIBITED:

London, The New Gallery, *Exhibition of the Royal House of Tudor*, 1890, no. 146.

This carefully executed portrait takes as its prototype Hans Holbein's portrait of Sir Henry Guildford, *circa* 1527, in the Royal Collection at Windsor (RCIN 400046). Guildford, a long-time favourite of Henry VIII, is luxuriously dressed in cloth-of-gold, furs and velvet and holds the staff of the office of the Comptroller of the Household, a role he had taken over from Sir Thomas Boleyn in 1521. Unusually, the present portrait differs from the prototype in the cartouche on Guildford's hat. Where the current work depicts the bust of a philosopher, possibly Aristotle, the original shows a clock and geometrical instruments.

109

ENGLISH SCHOOL, PROBABLY 17TH CENTURY

Portrait of Sir John Bourchier, 2nd Baron Berners (1467-1533), half-length, holding an apple

oil on panel

24 x 20 in. (61 x 50.9 cm.)

£5,000–8,000

\$7,000–11,000

€5,600–8,900

PROVENANCE:

The Hon. Henry Tyrwhitt-Wilson, Keythorpe Hall, Leicestershire, by 1866 and by descent.

EXHIBITED:

London, The South Kensington Museum, *The First Special Exhibition of National Portraits ending with the Reign of King James the Second*, April 1866, no. 655, as 'Hans Holbein'.

LITERATURE:

K. Hearn *et al.*, *Dynasties: Painting in Tudor and Jacobean England, 1530-1630*, London, 1995, p. 40.

Sir John Bourchier, 2nd Lord Berners, served Henry VIII as Lieutenant of Calais and Chancellor of the Exchequer. The present portrait is after the prototype by an unknown Flemish artist held in the National Portrait Gallery, London (NPG 4953), likely executed during Berners' tenure in Calais. A keen historian, Berners translated seminal works such as Froissart's *Chronicles* and the *Golden Book* of Marcus Aurelius into English. It is possible that the apple in his hand is intended to symbolise the wealth of his knowledge.



109



110

**110
FOLLOWER OF GERRIT VAN HONTHORST**

Portrait of Captain Henry of Whitipol Manor, half-length, in armour with a purple sash and white lace collar, feigned oval

inscribed and dated 'Capitae Henerij/ Whitipol Manor/ An./1637' (upper left and right)
oil on canvas
30½ x 25 in. (76.4 x 64 cm.)

£2,000–3,000

\$2,800–4,100
€2,300–3,400



111

**111
STUDIO OF GERRIT VAN HONTHORST
(DUTCH, 1592–1656)**

Portrait of one of the Princes Palatine, possibly Karl Ludwig, Prince Palatine, half-length, in armour and white collar, wearing the sash of the Order of the Garter, feigned cartouche

oil on panel
29½ x 23½ in. (73.8 x 59.4 cm.)

£2,500–4,000

\$3,500–5,500
€2,800–4,500

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248. fig 7.



112

**112
MANNER OF SIR PETER PAUL RUBENS**

Portrait of a gentleman, small half-length, in black costume, hat and white ruff. feigned oval; and Portrait of a bearded man, small bust-length, feigned oval

oil on canvas
14¼ x 12 in. (36.2 x 30.5 cm.)
14 x 12 in. (35.7 x 30.8 cm.)

£1,000–1,500

(2)
\$1,400–2,100
€1,200–1,700



113



113

113

CIRCLE OF ROBERT WALKER (BRITISH 1599-1658)

*Portrait probably of Lady Catlin; and
Portrait of Sir Neville Catlin*

one inscribed 'Sir Neville Catline Bart.' (upper left and right)
oil on canvas

30 x 25¼ in. (76.2 x 64.4 cm.)

a pair (2)

£4,000-6,000

\$5,600-8,300

€4,500-6,700

PROVENANCE:

Probably originally at Wingfield Castle, Suffolk and by descent to the Lords Berners at Ashwellthorpe Hall.

Sir Neville Catlin, member of a prominent Royalist family, joined the Norfolk militia at the Restitution in 1660 and held a number of local and national political offices until his opposition to the Catholic King, James II, led to these being stripped from him. Married three times, it is likely that the portrait pair depicts the second Lady Catlin, Elizabeth, *née* Houghton (d. 1681). The portraits probably originate from the family seat Wingfield Castle, Suffolk, which was inherited by Catlin in 1662. The estate later passed to the Lords Berners and was sold 1886.

114

FOLLOWER OF HIERONIMOS CUSTODIS

Portrait of a gentleman, three-quarter-length, in a black doublet and hose, with a sword

oil on panel

38¾ x 28¾ in. (97 x 72.7 cm.)

£2,000-4,000

\$2,800-5,500

€2,300-4,500



114

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy', *Country Life*, 19 May 1966, p. 1249. fig. 3., illustrated in the small drawing room.



115

**CIRCLE OF JAN WYCK
(HAARLEM 1652-1700 MORTLAKE)**

A hawking party in a wooded landscape, with a river, mountains and a ruin beyond

oil on canvas
30¾ x 47½ in. (78 x 120.7 cm.)

£1,500-2,000

\$2,100-2,800

€1,700-2,200

116 No Lot



117

**CIRCLE OF RICHARD WILSON, R.A.
(PENEGROES 1714-1782 LLANFERRES)**

A river landscape with figures, mountains beyond

oil on canvas
16½ x 21½ in. (42.2 x 53.9 cm.)

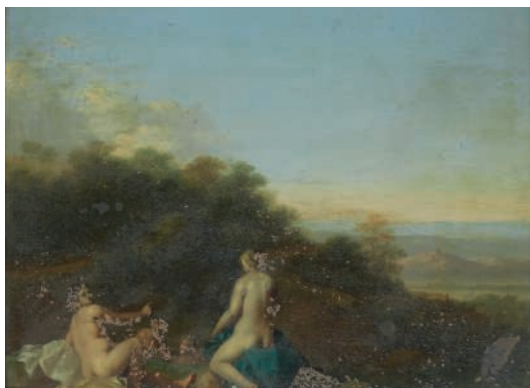
£1,500-2,000

\$2,100-2,800

€1,700-2,200

PROVENANCE:

with Adams Bros., London.



118

CORNELIS VAN POELENBURGH (1594-1667)

Nymphs in a landscape

initialled 'C P' (lower left)
oil on copper
7¼ x 9 in. (18.4 x 22.8 cm.)

£600-1,000

\$830-1,400

€670-1,100

PROVENANCE:

The Collection of the Duke of Hamilton,
His sale (!); Christie's, London, 6 November 1919, lot 43
(42 gns. to the following)
with Agnews, London.
The Collection of William Beckford.

EXHIBITED:

Edinburgh, Royal Scottish Academy, *Works by Old Masters and
Scottish National Portraits*, 1883.



119

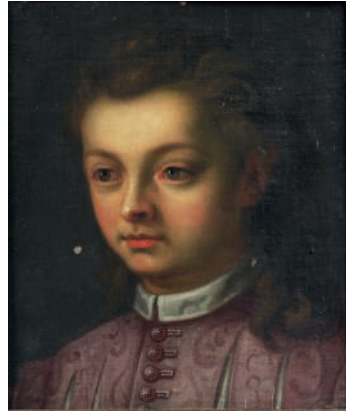
ENGLISH SCHOOL, 17TH CENTURY

Portrait of a lady, half-length, in a black dress, white ruff and pearls

oil on canvas
30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (76.5 x 63.8 cm.)

£600–1,000

\$830–1,400
€670–1,100



121

NORTH ITALIAN SCHOOL, 17TH CENTURY

Portrait of a young man, bust length, in a mauve doublet

oil on canvas laid down on panel
12 x 9 $\frac{7}{8}$ in. (30.5 x 25.4 cm.)

£1,200–1,800

\$1,700–2,500
€1,400–2,000



120

ENGLISH SCHOOL, CIRCA 1620

Portrait of a lady, half-length, in a black dress with embroidered black work sleeves and ruff

oil on canvas
33 $\frac{1}{8}$ x 25 in. (84.2 x 63.5 cm.)

£2,000–3,000

\$2,800–4,100
€2,300–3,400



122

**CIRCLE OF CHARLES THOMAS BEALE
(BRITISH, 1660–1714)**

Portrait of a boy, half-length, in a white shirt and stock, in a feigned oval

oil on canvas
30 x 24 $\frac{7}{8}$ in. (76.2 x 63.2 cm.)

£1,000–1,500

\$1,400–2,100
€1,200–1,700



■ 123

A PAIR OF ORMOLU THREE-LIGHT WALL LIGHTS

AFTER THE MODEL BY LOUIS-GABRIEL FELOIX,
LATE 19TH CENTURY/EARLY 20TH CENTURY

Each backplate numbered, one stamped 'CA',
fitted for electricity

24½ in. (62 cm.) high; 14½ in. (37 cm.) wide

(2)

£1,500–2,500

\$2,100–3,500

€1,700–2,800

The model of these wall-lights by Louis-Gabriel Feloix is almost identical to a set in the Wallace Collection (see P. Hughes, *The Wallace Collection*, London, 1996, vol. 3, p. 1422, no. 299, F374-7). Two pairs of identical form by Feloix sold in The Alexander Collection; Christie's, New York, 30 April 1999, lots 168 and 169.

■ ~124

A LOUIS XIV ORMOLU-MOUNTED AND BRASS-INLAID ROSEWOOD COMMODE

CIRCA 1715

The top with geometric inlay

31½ in. (80 cm.) high; 39½ in. (105 cm.) wide; 21¼ in. (55.5 cm.)

£3,000–5,000

\$4,200–6,900

€3,400–5,600



■ 125

A WALNUT, FRUITWOOD AND EBONISED MARQUETRY SERPENTINE COMMODE

MID-18TH CENTURY, POSSIBLY MALTESE

Decorated overall with bands of scrolling foliage and panels,
ink inscribed numerals '1877' and initials 'G.G.' to the reverse,
remounted

36 in. (91.5 cm.) high; 55 in. (140 cm.) wide;

25½ in. (64.5 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400

For a near identical commode see J. Galea-Naudi and D. Micallef, *A Guide to Maltese Furniture*, Malta, 1993, p. 160, fig. 104.





■ 126

**A CREAM PAINTED AND GLASS
FOUR POSTER BED**

CIRCA 1930

With hanging swags, curtains and bedspread, the two red cushions in this photograph are not included in this lot.

86½ in. (220 cm.) high; 62½ in. 158.8 cm.) wide;

83¾ in. (213 cm.) deep

£3,000–5,000

\$4,200–6,900

€3,400–5,600

PROVENANCE:

Purchased by Lord Berners from Peter Jones, Sloane Square.

Igor Stravinsky remembered sleeping in this bed in the late 1930s (see I. Stravinsky and R. Craft, *Memories and Commentaries*, Los Angeles, 1984, p. 84).



■ 127
**A NORTH ITALIAN GILT-METAL MOUNTED
 MAHOGANY OCCASIONAL TABLE**
 SECOND QUARTER 19TH CENTURY

With associated inset marble top, probably originally a jardinière stand

31½ in. (80 cm.) high; 20½ in. (52 cm.) wide;
 15½ in. (39.5 cm.) deep

£500-800

\$700-1,100
 €560-890



■ 128
**A PAIR OF REGENCY MAHOGANY AND
 POLYCHROME-DECORATED HALL CHAIRS**
 CIRCA 1820

The shield backs with central roundel with a crest and motto
 'IN ARDUA TENDIT'

Each 37 in. (94 cm.) high; 17¼ in. (44 cm.) wide;
 20½ in. (52 cm.) deep

£800-1,200

(2)
 \$1,200-1,700
 €900-1,300

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - I, The Home of
 Mr. Robert Heber-Percy.', *Country Life*, 12 May 1966, p. 1187,
 illustrated in the entrance hall.

For further information please see christies.com



■ 129
A MAHOGANY AND PARCEL-GILT MIRROR
 OF GEORGE II-STYLE, EARLY 20TH CENTURY

The broken pediment centred by a splayed eagle
 55 x 28 in. (140 x 72 cm.)

£800-1,200

\$1,200-1,700
 €900-1,300



■ 130
**A DAMASCUS MOTHER-OF-PEARL, BONE-INLAID
 AND PARQUETRY FOLDING CARD-TABLE**
 LATE 19TH/EARLY 20TH CENTURY

The folding top enclosing a green-velvet playing surface above a
 backgammon and chess board

30½ in. (77.5 cm.) high; 34¾ in. (88.2 cm.) square, open

£800-1,200

\$1,200-1,700
 €900-1,300



■ 131

TWO EASY ARMCHAIRS

BY HOWARD AND SONS, BERNERS STREET,
EARLY 20TH CENTURY

Covered overall in foliate cotton, with bullion fringe, on brass
HOWARD & SONS castors

33½ in. (85 cm.) high; 27½ in. (70 cm.) wide;
39 in. (99 cm.) deep, and slightly smaller

(2)

£800–1,200

\$1,200–1,700
€900–1,300

It is worth noting that Lord Berners' family historically owned
Berners Street where Howard and Sons famously operated
from.



■ 132

A FRENCH BEECH AND WALNUT CONSOLE TABLE
FIRST HALF 20TH CENTURY

With *breche violette* marble top

31½ in. (79 cm.) high; 56½ in. (144 cm.) wide;
20½ in. (52 cm.) deep

£1,000–1,500

\$1,400–2,100
€1,200–1,700

■ 133

AN ENGLISH GILT-GESSO PIER GLASS

OF QUEEN ANNE-STYLE, EARLY 20TH CENTURY,
POSSIBLY SUPPLIED BY LENYON & CO.

The cresting centred by scallop shell motifs
90 x 24 in. (229 x 61 cm.)

£800–1,200

\$1,200–1,700
€900–1,300



■ ~134

**A NORTH ITALIAN WALNUT, ROSEWOOD AND
FRUITWOOD MARQUETRY COMMODOE**

LATE 17TH/EARLY 18TH CENTURY

The top with strap-work decoration above four long drawers
38½ in. (98 cm.) high; 59 in. (150 cm.) wide;

26½ in. (67.5 cm.) deep

£1,500–2,000

\$2,100–2,800
€1,700–2,200



■ ~135

A PAIR OF SOUTH EUROPEAN WALNUT, KINGWOOD CROSS-BANDED AND FRUITWOOD PARQUETRY COMMODES

LATE 18TH CENTURY

Inlaid overall with petal motifs and geometric banding
Each 37½ in. (95 cm.) high; 49 in. (124.5 cm.) wide;
21¼ in. (55 cm.) deep

(2)

£3,000–5,000

\$4,200–6,900

€3,400–5,600

■ 136

A MAHOGANY FOUR-POSTER BED

LATE 18TH CENTURY AND LATER

With boxwood-strung front posts, later painted canopy, the underside of the canopy painted by Leslie Roy Hobdell with a rose wreath centred by a gilt inscription 'VICTORIA HER BED' for Victoria Heber-Percy

85½ in. (217 cm.) high; 52 in. (132 cm.) wide;

75¼ in. (192.5 cm.) deep

£1,000–2,000

\$1,400–2,800

€1,200–2,200

LITERATURE:

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. 358.



■ ~137

A VICTORIAN GILT-BRONZE MOUNTED, BRASS AND TORTOISESHELL INLAID EBONISED 'BOULLE' CENTRE TABLE

OF LOUIS XV-STYLE, LATE 19TH CENTURY

Of serpentine outline, with frieze drawer

29½ in. (75 cm.) high; 36½ in. (92.5 cm.) wide;

22½ in. (57 cm.) deep

£800–1,200

\$1,200–1,700

€900–1,300





138

PAVEL TCHELITCHIEW (RUSSIAN, 1898-1957)

Première Communion

signed and dated 'P Tchelitchev/35' (lower right)
ink, gouache and watercolour on buff paper
13½ x 9½ in. (34.3 x 24.1 cm.)

£2,000-3,000

\$2,800-4,100

€2,300-3,400

PROVENANCE:

with Arthur Tooth & Sons Ltd., London.

EXHIBITED:

London, Arthur Tooth & Sons, *Paintings, Gouaches, Drawings by Pavel Tchelitchev*, 24 October-16 November 1935, no. 21.

LITERATURE:

Paintings, Gouaches, Drawings by Pavel Tchelitchev, London, 1935, no. 21., p. 6.



139

GRAND DUCHESS OLGA ALEXANDROVNA (RUSSIAN, 1882-1960)

Pots of cyclamen and a vase of roses on a table

signed 'Olga' (lower left)
watercolour on paper
8¼ x 9 in. (21 x 22.8 cm.)

£400-600

\$560-830

€450-670

Grand Duchess Olga was the younger sister of the last Tsar of Russia, Nicholas II.



λ 140

LESLIE ROY HOBDELL (BRITISH, 1911-1961)

The Orangery at Faringdon

inscribed 'Swimming pool designed by Roy Hobdell for R. Heber-Percy at Faringdon House 1955' (lower centre)

watercolour on paper
17 x 13 in. (43.2 x 33 cm.)

£400-600

\$560-830

€450-670



(part lot)

θ 141

GILLRAY, James (1757-1815). *The Works... from the Original Plates, with the addition of many subjects not before collected*. London: Henry G. Bohn, 1847. [with:] the supplementary volume of 45 suppressed plates.

A comprehensive publication including 632 engraved plates by the influential political cartoonist James Gillray, with the 45 rare suppressed plates.

2 volumes, folio (630 x 490mm). Vol. I: engraved frontispiece portrait, title vignette, and engraved plates by James Gillray numbered from 1-582, sometimes 2, 3 or 4 to a sheet; vol. II: 45 engraved plates (vol. I: 2 plates numbered 86 but without a plate numbered 238, additional plates numbered 100*, 207*, 379*, 379** and 379***, some spotting; vol. II: spotting and staining with associated loss in last few leaves, a few tears, some leaves loose). Non-uniform contemporary half morocco (rubbed, upper cover of supplementary volume detached). (2)

£1,500-2,500

\$2,100-3,500

€1,700-2,800



(detail)

0142

BROOKE, E. Adveno (1821-1910). *The Gardens of England*. London: T. McLean, 1857.

First edition of Brooke's work on English gardens. The gardens include those at Alton Towers, Bowood, Woburn Abbey, Eaton Hall, Holkham House, Castle Howard, Wilton, Harewood, Trentham Hall and others. Abbey Scenery 392.

Folio (540 x 380 mm). Chromolithographed frontispiece and title, lithographed dedication and 24 chromolithographed views of gardens finished by hand, 16 lithographed vignettes mounted on india paper (gutta percha perished and the whole loose as usual, some light spotting, a few short marginal chips and tears). Publisher's green quarter morocco and cloth, upper cover gilt (spine rubbed, a few light stains). *Provenance:* Morton Kelsall Peto (bookplate).

£4,000–6,000

\$5,600–8,300

€4,500–6,700

0143

LEAR, Edward (1812-1888). *Views in Rome and its environs; drawn from nature and on stone*. London: C. Hullmandel for Thos. M'Lean, 1841.

The rare hand-coloured issue of Lear's fine studies of Rome. This delightful series of views captures the vivid everyday life of the people as well as the grandeur of the Roman scenery. Abbey Travel 183.

Folio (538 x 417mm). Lithographed title and 23 (of 25) lithographed plates, all mounted on card and finely coloured by a contemporary hand, 4pp. letterpress list of subjects and subscribers bound after the plates (lacking the lithographed list of subjects and 2 plates, some light spotting and thumb-soiling in margins, tiny chips to endleaves). Contemporary black half morocco, spine gilt (rubbed, covers detached). *Provenance:* Sir Charles Fellows (British archaeologist and explorer, 1799-1860; bookplate).

£2,500–3,500

\$3,500–4,800

€2,800–3,900

0144

UTAMARO, Kitagawa (1753?-1806). *Shiohi no tsuto* [Gifts of the Ebb Tide].

A beautifully illustrated collection of 18th-century Japanese poems.

27.2 x 19.5cm. An illustrated *kyōka* anthology, 1 volume (complete) with dark blue covers painted in gold with grasses and bands of mist, comprising 10 sheets, 1 preface sheet signed 'written by Chieda at the request of the Yaegaki poetry circle', 8 double-page illustrations printed with *karazuri*, mica and metallic dust, a total of thirty-six *kyōka* poems by thirty-six poets in the upper half of each illustration on the subject of the thirty-six different shells which appear below, one plate depicting women gathering shells on the beach, six plates of various shells and seaweed on the shore, and one of a princess and attendants playing the *kai-awase* (shell-matching) game in an interior, featuring gold paint applied to the clouds at the bottom of the folding screen as well as cut gold leaf and gold sand above, 1 postscript sheet signed Chieda followed by the colophon naming the illustrator as Gako Kitagawa Utamaro with seal Jisei Ikke and the publisher Koshodo (Tsutaya Juzaburo of Edo).

[And:] 12 loose folded sheets with colour-printed representations of insects, by the same illustrator.

(2)

£4,000–6,000

\$5,600–8,300

€4,500–6,700



(detail)



145

ALPHONSE MARIE MUCHA (CZECH, 1860-1939)

The Arts

Depicting Poetry, Music, Dance and Painting, signed in block to each 'Mucha/ 98'

coloured lithographs

image: 22½ in. x 14 in. (57.2 cm. x 35.5 cm.) and similar (4)

£10,000-15,000

\$14,000-21,000

€12,000-17,000

PROVENANCE:

with The Arthur Jeffress Gallery, London
where purchased by Robert Heber-Percy Esq.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





λ 146

**WILLIAM HENRY BARRIBAL
(BRITISH, 1874-1952)**

The Chelsea Arts ball

signed 'W. Barribal' (lower right)
collage paper, black chalk, watercolour and bodycolour,
heightened with touches of oil on artist's board
18¾ x 14⅞ in. (47.7 x 37.4 cm.)

£1,200-1,500

\$1,700-2,100

€1,400-1,700

The lady dancing in the foreground has been traditionally identified as Lady Diana Cooper. Lady Diana Cooper (*née* Manners, later Viscountess Norwich) (1892-1986) was a celebrated society figure for much of the twentieth-century, and a close friend of Lord Berners.

■ 147

**AN ITALIAN ART DECO BLACK AND SIENA
MARBLE AND PATINATED-BRONZE
CONSOLE TABLE**

CIRCA 1930

On fluted legs

31 in. (79 cm.) high; 46½ in. (117.5 cm.) wide;

29½ in. (75 cm.) deep

£2,000-4,000

\$2,800-5,500

€2,300-4,500

PROVENANCE:

The Property of a European Connoisseur; sold
Sotheby's London, 14 April 2011, lot 330.



PROPERTY FROM THE COLLECTION
OF SIR DAVID AND LADY TANG

■ 148

**AN AUSTRIAN EBONISED AND
BRASS-INLAID GRAND PIANO**

BÖSENDORFER, MODEL 170 NO. 27692,
CIRCA 1960

Together with a modern piano stool
40¼ in. (102 cm.) high; 59½ in. (151 cm.) wide;
72 in. (183 cm.) deep (2)

£2,000–3,000

\$2,800–4,100

€2,300–3,400



■ 149

**A PAIR OF SCOTTISH TERRACOTTA
WARWICK VASE URNS**

BY THE GARNKIRK FIRECLAY WORKS,
CIRCA 1880

After the *antique*, the octagonal socles both
stamped 'GARNKIRK'; together with a pair
of Scottish terracotta pedestals, stamped
'BROWNE FERGUSLIE PAISLEY', circa 1880
51 in. (129.5 cm.) high; 37 in. (94 cm.) wide,
overall (4)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

The Garnkirk Fireclay Works, established by
the Sprot family in 1831, and Robert Browne
and Son's Ferguslie Fireclay Works in Paisley,
established in 1850, were two of the most
predominant producers of terracotta garden
ornaments and urns in Scotland from the mid-
19th century.





■ 150

**A PAIR OF CHINESE FAMILLE ROSE PORCELAIN
TABLE LAMPS**

20TH CENTURY

On giltwood stands, with pagoda-shaped shades

28½ in. (72.5 cm.) high, excluding fittings

(2)

£1,000–1,500

\$1,400–2,100

€1,200–1,700



■ 151

AN IRISH MAHOGANY GATELEG WAKE TABLE
PART 18TH CENTURY, AND LATER

On chamfered supports, the top reduced in length,
replacements

28½ in. (72.5 cm.) high; 63¼ in. (160.5 cm.) wide, extended;

72½ in. (184 cm.) deep

£2,000–4,000

\$2,800–5,500

€2,300–4,500

PROVENANCE:

Acquired from Christopher Gibbs.



■ 152

A BIJAR CARPET

WEST PERSIA, CIRCA 1890

A few spots of wear otherwise good condition

11ft.6in. x 7ft.8in. (349cm. x 234cm.)

£2,500–4,000

\$3,500–5,500

€2,800–4,500

■ 153

**A PAIR OF MONUMENTAL CERAMIC
TABLE LAMPS**

LATE 20TH CENTURY

The bodies of *Antique* form with classical maidens, on giltwood bases

33 in. (84 cm.) high, excluding fittings (2)

£2,000–3,000

\$2,800–4,100

€2,300–3,400



■ 154

A PARCEL-GILT AND GREEN-PAINTED DAYBED

19TH CENTURY, REDECORATED

The raised ends with eagle masks, the squab cushion and bolsters upholstered in buff cotton, on castors

32½ in. (82.5 cm.) high; 88½ in. (224.5 cm.) wide;

27 in. (70.5 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400

■ 155

A GEORGE III GILT-JAPANNED TALLBOY

LATE 18TH CENTURY, THE JAPANNING MODERN

76 in. (193 cm.) high; 48 in. (122 cm.) wide;

23½ in. (59.5 cm.) deep

£1,200–1,800

\$1,700–2,500

€1,400–2,000





156

■ 156

A MEISSEN PURPLE 'INDIANISCHE BLUMEN' PATTERN COMPOSITE PART TABLE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN, PAINTERS' NUMERALS AND INCISED NUMERALS

For a full description please see christies.com

£5,000–8,000

\$7,000–11,000
€5,600–8,900

■ 157

A MEISSEN BLUE ONION-PATTERN COMPOSITE PART TABLE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS AND VARIOUS PRESSNUMMERN AND INCISED NUMERALS

For a full description please see christies.com

£3,000–5,000

\$4,200–6,900
€3,400–5,600



157



158

158

**A ST. LOUIS 'THISTLE' PATTERN ETCHED
AND GILT-GLASS PART TABLE-SERVICE**
20TH CENTURY, ACID ETCHED FACTORY MARKS

Each piece decorated with a gilt-scroll and flowerhead border, comprising: Six clear glass tall stemmed wine-glasses, seven coloured glass tall stemmed wine-glasses, twelve large wine-glasses, twenty smaller, ten liqueur glasses, twelve champagne-coupees, twelve tall water glasses, eight large tumblers, eight smaller, five clear whiskey glasses

The tall glasses - 8½ in. (20.7 cm.) high

£6,000-10,000

\$8,300-14,000

€6,800-11,000

159

**A ROSENTHAL GLASS STUDIO-LINE PART
TABLE-SERVICE**

20TH CENTURY, ETCHED FACTORY MARKS TO SOME
PIECES

Each bowl set on an opaque white glass stem and foot, comprising: nineteen large red wine-glasses, twenty-two small red wine-glasses, twenty white wine-glasses and sixteen champagne coupes

£1,200-1,800

\$1,700-2,500

€1,400-2,000



159

■ 160

JOSE MARIA SERT Y BADIA (SPANISH 1876-1945)

The Altar of Race, a drawing for one of the San Telmo Museoa Murals

charcoal, red pencil and heightened in white, on assembled paper

54½ x 130½ in. (138.4 x 331.5 cm.)

Executed circa 1929.

£10,000–15,000

\$14,000–21,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Kahn-Dumousset, Paris, 29 November 2007, lot 130.

EXHIBITED:

Paris, Petit Palais, *José Maria Sert*, 8 March - 5 August 2012, no. 76.

José Maria Sert y Badia, one of the great Spanish muralists, was one of the most sought-after and controversial artists of his time. Influenced by the Catalan *Renaixença* and trained in Modernism, he developed his artistic style on the periphery of the various stylistic trends of his time, incorporating aspects of Orientalism, the Baroque and an individualized brand of Goya-esque Expressionism and his own potent imagination into compositions based upon a grandiloquent narrative. The present lot is a sketch for the murals at the Dominican convent at San Telmo in San Sebastián, which Sert undertook from 1929 focusing on the history of the Gipuzkoa region and the symbolism of the Basque people. *The Altar of Race*, is the focal point of the enormous frescoes, situated in the chancel of the church, and this final design shows the raging sea with St. Anselm (San Telmo) the patron saint of sailors saving the rowing boat from sinking.



José Maria Sert y Badia's mural in the San Telmo Museoa, Spain.







162

161

**JOSEPH FELON
(FRENCH, 1818-1896)**

Les quatre saisons (The four seasons)

Three signed 'jFelon' (lower centre left and right), and titled 'Printemps', 'Ete', 'Automne' and 'Hiver' (lower centre)

oil on canvas

63¾ x 31¾ (161 x 81 cm.)

Executed circa 1873-4 a set of four

£15,000-25,000 \$21,000-35,000

€17,000-28,000

PROVENANCE:

Property of a European Collector; sold Christie's New York East, 25 October 2000, lot 39 (a set of eight).

A self-taught painter and sculptor, Joseph Félon was a regular and successful exhibitor at the Paris Salons from 1840 through 1882. In depicting *The Four Seasons*, Félon chooses a theme that links him to a tradition dating from antiquity and that was current

through the 18th and 19th centuries. In each of these four large canvases, Félon selects at least one classical attribute. To these he adds elements from his own pictorial vocabulary, giving these extremely decorative works a uniquely modern touch.

Summer stands near a sickle - another classical attribute - and a snake, symbolic of Earth and her fertility - that echo the abundance of the season. Autumn has wound traditional grapes in her hair and stands amongst vines - all the symbols of the season as one would find even in the wall paintings of Pompeii. The open pomegranate, is here a note of the abundance of the harvest. Winter, often depicted since Antiquity by the clothing she wears against the cold, is wrapped in a cloak trimmed with fur and is the only figure to wear shoes standing on the barren ground. Spring holds the same flowers that Venus carried; the turtle doves and butterfly add a charming note.

162

**ROBERT MAPPLETHORPE
(1946-1989)**

Blue Rose, 1988

photogravure
signed, dated and numbered '12/25' in pencil (margin)

image: 18½ x 18¾ in. (47 x 47.5 cm.)

sheet: 35 x 24¼ in. (88.9 x 61.5 cm.)

This work is number twelve from an edition of twenty-five.

£4,000-6,000

\$5,600-8,300

€4,500-6,700



163

DAVID BAILEY (B. 1938)

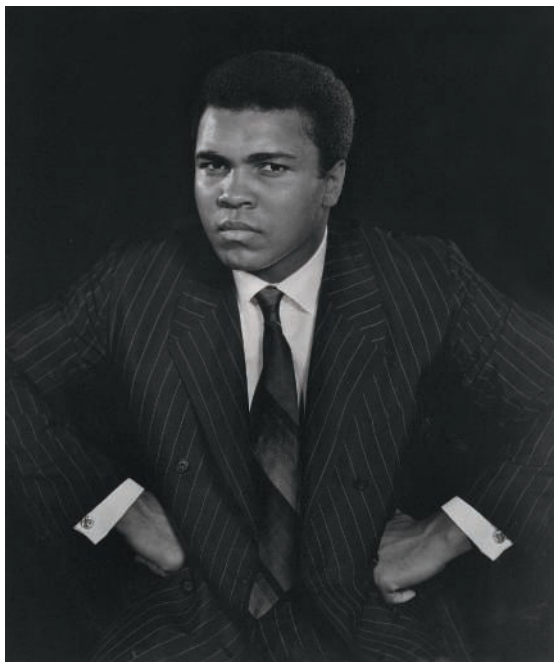
Jean Shrimpton, 1963

gelatin silver print
signed and annotated 'Vogue
vintage print' in pencil with stamped
photographer's copyright credit (verso)
image: 14¼ x 11¼ in. (36.1 x 28.5 cm)
sheet: 15 x 12 in. (38.1 x 30.4 cm.)

£4,000–6,000

\$5,600–8,300

€4,500–6,700



164

YOUSUF KARSH (1908-2002)

Muhammad Ali, 1970

gelatin silver print, printed later, mounted
on board
signed in ink and numbered '27/100' in
pencil (mount, recto)
image/sheet: 23½ x 19¼ in.
(60 x 50.1 cm.)

mount: 32 x 27 in. (81.2 x 68.5 cm.)

This work is number twenty-seven from
an edition of one hundred.

£4,000–6,000

\$5,600–8,300

€4,500–6,700

165

ELLIOTT ERWITT (B. 1928)

California, 1955

gelatin silver print, printed later
signed, titled and dated in pencil (verso)
image: 14½ x 20⅞ in. (36.7 x 50.4 cm.)
sheet: 19⅞ x 21½ in. (48 x 54.6 cm.)

£6,000–8,000 \$8,300–11,000
€6,800–8,900



λ 166

**NORMAN PARKINSON
(1913–1990)**

Wedding Outfits, Eaton Square, 1937

gelatin silver print, printed later
signed in pencil (margin); titled, dated and
numbered '9/25' in pencil (verso)
image: 12 x 9¼ in. (30.4 x 23.4 cm.)
sheet: 15¼ x 12 in. (40 x 30.4 cm.)

This work is number nine from an edition
of twenty-five.

£5,000–7,000 \$7,000–9,700
€5,600–7,800



PROPERTY FROM THE COLLECTION OF LORD AND LADY JACOBS
LOTS 167-198



167

EVE ARNOLD (1912-2012)

Marilyn Monroe Blue Jean Jacket/ Pyramid lake, Nevada, 1960

Cybachrome print.

Signed, titled and dated (verso).

image: 19¼ x 13 in. (48.9 x 33 cm).

sheet: 20 x 16 in. (50.8 x 40.6 cm).

(2)

£1,200-1,800

\$1,700-2,500

€1,400-2,000

■168

FRANZ HAGENAUER (1906-1986)

KNEELING FIGURE, CIRCA 1950s

polished brass, stamped 'FRANZ HAGENAUER' and with
'WHW' monogram to underside

33 in. (84 cm.) high

£5,000-8,000

\$7,000-11,000

€5,600-8,900



■169

A SPANISH WALNUT AND BEECH TABLE

19TH CENTURY, INCORPORATING EARLIER
ELEMENTS

The slab top above three frieze drawers

31 in. (78.5 cm.) high; 56½ in. (143.5 cm.) wide; 30¼
in. (78 cm.) deep

£1,000-1,500

\$1,400-2,100

€1,200-1,700





170

A SPANISH SOUP-TUREEN AND COVER

BY DAMIAN GARRIDO, MADRID, MODERN

Cubes model, tapering oval and with double block foot and finial, with facsimile signature under rim, further stamped 'Sterling Silver' and '925'

16 in. (40.5 cm.) long

£800–1,200

\$1,200–1,700

€900–1,300



171

A SWISS WICKER-INLAID DECANTER

LATE 20TH CENTURY

In the form of a chicken; together with a smaller partially gilt decanter in the form of a toucan with wicker handle and enamel eyes, both stamped '925'

The largest: 12½ in (32 cm.) high; 15½ in. (39.5 cm.) long (2)

£800–1,200

\$1,200–1,700

€900–1,300



172

SIX SOUTH EAST ASIAN BOXES

20TH CENTURY

Each differing melon shape, the lobes variously cast and chased with foliage on a matted ground, with various foliage or stem cast finials on the detachable covers, together with a similar oblong tray and three similar Italian pewter boxes

the tray 13¾ in. (34 cm.)

(8)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

(part lot)



173

AN ELIZABETH II SILVER DISH

MARK OF ALEX BROGDEN, LONDON, 1988

Circular and of double skinned construction, the top chased with wavy lines, on collet foot, *marked underneath*
16½ in. (42 cm.) diam.

104 oz. 5 dwt. (3,243 gr.)

£1,200–1,800

\$1,700–2,500

€1,400–2,000

Alex Brodgen was born in 1954 and studied at the Royal College of Art. His works can be found in museum collections, such as the Sheffield Millennium Gallery, the Fitzwilliam and the Victoria and Albert Museum as well as many Livery and other companies as well as private collection. He was also commissioned to produce a pair of candelabra for Silver Trust which are currently on loan to 10 Downing Street. This dish can be compared to another, slightly later, example in the collection of the Worshipful Company of Goldsmiths' (R. Ransome-Wallis, *Treasures of the 20th Century*, London, 2000, p. 104, no. 275).



174

AN ELIZABETH II SILVER BOWL

MARK OF WAKELY AND WHEELER, LONDON, 1960,
DESIGNED BY ALEX STYLES

Oblong and on collet foot, with flaring handles, *marked underneath, further engraved with facsimile signature*

15½ in. (39.2 cm.) wide

30 oz. 9 dwt. (947 gr.)

£600–1,000

\$830–1,400

€670–1,100

175

JEAN DESPRES (1889-1980)

AN ICE BUCKET, CIRCA 1930

silvered-metal, incised *J. Després*

10 in. (25.5 cm.) high

£3,000–5,000

\$4,200–6,900

€3,400–5,600





176

FRANZ HAGENAUE (1906-1986)

A LARGE BIRD, CIRCA 1950s

nickel-plated brass, in the form of a jardinière, stamped 'Franz Hagenauer Vienna Made in Austria' and 'WHW' monogram
20¾ in. (53 cm.) high

£3,000–5,000

\$4,200–6,900

€3,400–5,600

177

FRANZ HAGENAUE (1906-1986)

A FEMALE BUST, CIRCA 1950

marked to underside 'Hagenauer Wien Made in Austria' and 'WHW' monogram
patinated copper
18¾ in. (47 cm.) high

£4,000–6,000

\$5,600–8,300

€4,500–6,700



■ 178

**A GLASS AND PAINTED STEEL
OCCASIONAL LOW TABLE**

CIRCA 1990S

With acrylic blocks between the top and legs

19½ in. (49.5 cm.); 44¼ in. (112.4 cm.)
diameter

£600–1,000

\$830–1,400

€670–1,100



■ 179

**LUDWIG MIES VAN DER ROHE
(1886-1969)**

A SET OF FOUR 'BRNO' CHAIRS,
ORIGINALLY DESIGNED 1929,
MADE BY KNOLL INTERNATIONAL,
LATE 20TH CENTURY

chrome-plated and upholstered in cream
leather; together with a circular travertine
and perspex table

The chairs: 31 in. (78.5 cm.) high; 23 in.

(58.5 cm.) wide; 18 in. (46 cm.) deep

The table: 28¾ in. (73 cm.) high; 42 in.

(107 cm.) diameter

(5)

£1,200–1,800

\$1,700–2,500

€1,400–2,000



■ 180

**A PAIR OF GLASS, PERSPEX
AND TERRACOTTA VASE
TABLES**

LATE 20TH CENTURY

On silvered plinths

26 in. (66 cm.) high; 24½ in. (62 cm.)
diameter

(2)

£1,000–1,500

\$1,400–2,100

€1,200–1,700





■ 181

EDWINA SANDYS (B. 1938)

EVE'S APPLE

signed and numbered '© Sandys 2009 1/5'
enamel and metal
24¼ in. (61 cm.) high

£1,200–1,800

\$1,700–2,500

€1,400–2,000

Edwina Sandys is the granddaughter of
Sir Winston Churchill

182

**A LIMOGES PORCELAIN 'DEMIE
TASSE' BLUE AND WHITE
BREAKFAST-SERVICE**

LATE 20TH CENTURY, BLACK
PRINTED FACTORY MARKS,
PAINTED 93B/175

Comprising: a teapot and cover, a milk-
jug, a sugar-bowl and cover, six cups and
six saucers

Teapot - 6¾ in. (17.2 cm.) high

£1,000–1,500

\$1,400–2,100

€1,200–1,700



■ 183

AN OAK REFECTORY TABLE

CONSTRUCTED IN THE 20TH
CENTURY, INCORPORATING
EARLIER ELEMENTS

With moulded end supports
30½ in. (77.5 cm.) high; 118 in. (299.5 cm.)
wide; 33¾ in. (85.5 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400







λ 184

JOHN HOYLAND (BRITISH, 1934-2011)

Tilbury

signed and dated 'John Hoyland 79.' (lower right)

acrylic on paper

29½ x 21½ in. (74.2 x 54.6 cm.)

£4,000–6,000

\$5,600–8,300

€4,500–6,700

PROVENANCE:

Engineering Educational Trust.

with Waddington Galleries, London, where acquired by Lord and Lady Jacobs.

The Hoyland Estate are currently preparing the forthcoming catalogue raisonné of the artist's work and would like to hear from owners of any work by the artist so that these can be included in this comprehensive catalogue. Please write to The Hoyland Estate, c/o Christie's, Modern British Art Department, 8 King Street, London, SW1Y 6QT.

■ 185

A WILLIAM IV MAHOGANY LARGE OVAL TABLE

CIRCA 1835

On tripartite base; together with six later radial ebonised leaves 29¾ in. (75.5 cm.) high; 84¾ in. (215.5 cm.) wide; 74 in. (188 cm.) deep; extended: 93¾ in. (238 cm.) wide; 83 in. (211 cm.) deep

£4,000–6,000

\$5,600–8,300

€4,500–6,700



186

**A BRASS AND CHROME
DRESSING MIRROR**

LATE 20TH CENTURY

18½ in. (47 cm.) high; 25¾ in. (65.5 cm.)
wide; 6 in. (15 cm.) deep

£1,200–1,800

\$1,700–2,500

€1,400–2,000



■ 187

**A KARL SPRINGER (1931-1991)
VASE LAMP**

CIRCA 1975

Frosted glass, with etched signature to
underside; together with a pair of acrylic
table lamps

26 in. (66 cm.) high

(3)

£2,000–3,000

\$2,800–4,100

€2,300–3,400



188

**TWO FRENCH DINANDERIE
COPPER VASES**

BY CHRISTOFLE AND LUC LANEL
(1893-1965), CIRCA 1925 AND 1930S

Both stamped 'Christofle', the smaller
'ecailles' vase numbered 'B1G'; circa 1925,
the other 'B 279 I Dinanderie'

The smaller - 10 in. (26 cm.) high; the
larger - 13 in. (33 cm.) high

(2)

£1,500–2,500

\$2,100–3,500

€1,700–2,800





λ 189

BRUCE MCLEAN (B. 1944)

A LARGE JUG, UNTITLED, 1987/8

glazed ceramic, unmarked, with incised decoration
19½ in. (49.5 cm.) high

£500–800

\$700–1,100

€560–890

PROVENANCE:

Acquired from Anthony d'Offay Gallery.

■ λ 190

BRUCE MCLEAN (B. 1944)

UNTITLED, CIRCA 1988/89

terrazo top and steel base
30 in. (76 cm.) high; 77¼ in. (197.5 cm.) wide;
36 in. (91.5 cm.) deep

£1,500–2,500

\$2,100–3,500

€1,700–2,800



(detail)

PROVENANCE:

Acquired from Anthony d'Offay Gallery.





■ 191

OTTO DUECKER (AMERICAN, B. 1948)

Resort robe

signed, titled and dated 'Otto Duecker/Resort Robe 2/86'
(verso)

oil on panel

56 x 28½ in. (142 x 72.5 cm.)

Executed in 1986.

£800–1,200

\$1,200–1,700

€900–1,300

PROVENANCE:

with Hokin Gallery, Inc. Palm Beach, Florida.





λ 192

BRUCE MCLEAN (B.1944)

TEN PLATES, UNTITLED, 1986

glazed ceramic, signed to the undersides
'Bruce McLean' some with 'Fulham
Pottery'

12½ in. (32 cm.) diameter

(10)

£1,000–2,000

\$1,400–2,800

€1,200–2,200

PROVENANCE:

Acquired from Anthony d'Offay Gallery.

■ 193

**BRITISH SCHOOL, 20TH
CENTURY**

Abstract sculpture

underside with painted mark 'B84/June
July'

painted ceramic

28½ in. (72.5 cm.) high

£500–800

\$700–1,100

€560–890

194

**RICHARD ARTSCHWAGER
(AMERICAN, 1923–2013)**

Book, 1987

formica and wood, number 18/40

5 in. (12.7 cm.) x 20 in.

(51 cm.) x 12 in. (30.5 cm.)

£2,000–4,000

\$2,800–5,500

€2,300–4,500

PROVENANCE:

with Nicola Jacobs Gallery, Cork Street.



195

THREE ETCHED GLASS VASES

BY DAUM FRERES, CIRCA 1930

Each with engraved signature 'Daum Nancy France' with cross of Lorraine

The tallest: 16½ in. (42 cm.) high (3)

£2,000–3,000

\$2,800–4,100

€2,300–3,400



196

THREE AUSTRIAN FEMALE BUSTS

BY GOLDSCHIEDER, CIRCA 1930

Glazed earthenware, each stamped 'Goldscheider Wien', two

also stamped 'MADE IN AUSTRIA' and incised serial numbers (3)

The tallest: 14½ in. (37 cm.) high

£1,000–1,500

\$1,400–2,100

€1,200–1,700



197

MASSIMILIANO SCHIAVON (ITALIAN, B. 1971)

THREE 'MURANO' VASES, CIRCA 2010

with signature and date to undersides, sold with certificates

coloured glass and coloured glass *zanfirico* canes, cased in clear (3)

The tallest: 24 in. (61 cm.) high

£1,000–1,500

\$1,400–2,100

€1,200–1,700





■ 198

A DONEGAL 'THE ROSE' CARPET

CIRCA 1900, DESIGNED BY C.F.A. VOYSEY

Wool, woven with pale green field and overall trellis of Dog Rose flower-heads linked by angular vine, in a similar pale green border filled with stylised rose trees between narrow guard stripes

19 ft. 3 in x 11 ft 1 in. (590 x 340 cm.)

£3,000–5,000

\$4,200–6,900

€3,400–5,600

LITERATURE:

M. Haslam, *Arts & Crafts Carpets*, New York, 1991, pp. 94, 110.

■ 199

HANS WEGNER (1914–2007)

A SET OF EIGHT OAK *WISHBONE* ARMCHAIRS, ORIGINALLY DESIGNED 1950, OF LATER MANUFACTURE, TWO WITH PAPER LABEL 'MADE IN DENMARK BY CARL HANSEN & SON ODENSE

With woven paper cord seats, model CH24; together with black leather seat pads

Each 28½ in. (72.4 cm) high; 19¼ in. (49 cm.) wide;

20¾ in. (52.5 cm.) wide

(8)

£4,000–6,000

\$5,600–8,300

€4,500–6,700





(part lot)

200

TWELVE HAND-COLOURLED MEZZOTINTS OF CARNATIONS FROM WEINMANN'S *PHYTATHOZA ICONOGRAPHIA*

JOHANN WILHELM WEINMAN (1683-1741), MID-18TH CENTURY

Recently mounted and framed
18½ x 13½ in. (47 x 34.5 cm.)

£1,500–2,500

(12)

\$2,100–3,500

€1,700–2,800

201

A SIENA MARBLE-INLAID WALNUT REFECTORY TABLE

MID-20TH CENTURY

The top geometrically inset with marble
29¾ in. (75.5 cm.) high; 90½ in. (230 cm.) wide;
47½ in. (120.5 cm.) deep

£2,500–4,000

\$3,500–5,500

€2,800–4,500

PROVENANCE:

Acquired from Wakelin and Linfield, West Sussex,
24 January 2010.





(part lot)

λ * 202

**LIONEL DALHOUSIE
ROBERTSON EDWARDS
(1878-1966)**

The South Atherstone, Monks Kirby, Warwickshire; and A fox escaping across a river

the first signed and dated 'Lionel Edwards/ 1933' (lower right) and inscribed 'The South Atherstone/ Monks Kirby' (lower left); the second signed and dated 'Lionel Edwards/ 1934' (lower right)

pencil, watercolour and bodycolour heightened with touches of gum arabic on blue-grey paper laid on board; pencil, watercolour and bodycolour on blue-grey paper

14 x 19 $\frac{1}{8}$ in. (35.5 x 50.5 cm.) each (2)

£3,000–5,000

\$4,200–6,900

€3,400–5,600

λ * 203

**LIONEL DALHOUSIE
ROBERTSON EDWARDS
(1878-1966)**

Nimrod Capell, huntsman to the South Atherstone, leaving the meet at Newnham Paddox, Monks Kirby, Warwickshire, 1933; and Heading for home: the South Atherstone on Coat Pit Lane, Wolvey, Warwickshire

the first inscribed 'Nimrod Capell huntsman to the South Atherstone 1933' (on the mount, overmounted); the second signed, inscribed and dated 'Lionel Edwards. 1935/ The South Atherstone-/ Coat Pit Lane' (lower left)

pencil and watercolour heightened with bodycolour and touches of gum arabic on blue-grey paper

14 x 19 $\frac{1}{4}$ in. (35.5 x 50.2 cm.) each (2)

£4,000–6,000

\$5,600–8,300

€4,500–6,700



(part lot)

Lionel Edwards hunted with 91 different packs of hounds across the country, and his deep understanding of the sport is reflected in his pictures. By 1933 he was living in West Tytherley, Hampshire, and regularly visiting other packs. The present group of drawings are of the Atherstone South, now amalgamated into the Atherstone Hunt, based in South Leicestershire and North Warwickshire.



(part lot)

204

VARIOUS ARTISTS AND ENGRAVERS

The Middle-East and Orient: a large collection of 17th and 18th century etchings and engravings, the majority depicting the scenery, types and costume of the Holy Land, Turkey, the Middle-East, India, South-East Asia and China

etchings and engravings

the album 12 ½ x 19 ¾ in. (31.8 x 50.2 cm.)

the panoramas 11 ¼ x 75 in. (28.5 x 90.5 cm.) and smaller
the framed prints 11 ½ x 14 in. (29.2 x 35.5 cm.) and similar (41)

£3,000–5,000

\$4,200–6,900

€3,400–5,600



PROVENANCE:

Anonymous sale; Christie's South Kensington, 8 October 2015, lot 178.

This large collection of prints comes variously unframed, mounted in an album, and framed. The prints are extracted from 17th and 18th century printed books and atlases including Olfert Dapper's *Atlas Chinensis* (Amsterdam, 1671), *Naukeurige Beschryving van Asie* (Amsterdam, 1680) and Awnsham and Churchill's *A Collection of Voyages and Travels* (London, 1704–46).

205

AFTER MARIE-LOUISE-ELISABETH VIGÉE-LEBRUN (FRENCH, 1755–1842)

Portrait of Marie-Antoinette, half-length, in a blue dress holding a pink rose

pastel on paper laid down on canvas

39 x 29½ in. (99 x 75 cm.), oval

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

La vie de château collection Jean-Louis Remilleux; sold Christie's, Paris, 28–29 September 2015, lot 118, where acquired by the present owner.

After the oil painting of Marie-Antoinette, shown at three-quarter length, exhibited at the Salon of 1783 (J. Bailio *et al.*, *Vigée Le Brun*, New Haven and London, 2016, no. 17, ill.).





206

206

A PAIR OF GEORGE III SILVER MEAT-DISHES

MARK OF ROBERT GARRARD, LONDON, 1804

Oval and with gadrooned border, the border engraved on one side with a coat-of-arms and on the other later with a crest, *marked underneath, further numbered and engraved with a scratchweight 'No. 5 50"3' and 'No. 6 50"10'*

17½ in. (43.5 cm.) wide

97 oz. 1 dwt. (3,018 gr.)

The arms are those of Clowes with others in base impaling Wilkinson, for Samuel Clowes (1775-1811), of Broughton Hall and Warmsworth Hall, co. Lancaster and his wife Dulcibella, daughter of James Wilkinson of Newcastle, whom he married in 1801. (2)

£3,000-5,000

\$4,200-6,900

€3,400-5,600



207

207

A PAIR OF GEORGE II SILVER MEAT-DISHES

MARK OF WILLIAM CRIPPS, LONDON, 1759

Each shaped oval and with gadrooned rim, engraved underneath with a crest, *marked underneath, further numbered and engraved with a scratchweight 'No. 11 79"12' and 'No. 12 80"7'*

19¾ in. (50.5 cm.) wide

157 oz. (4,883 gr.)

(2)

£2,000-3,000

\$2,800-4,100

€2,300-3,400



208

208

A PAIR OF GEORGE II SILVER MEAT-DISHES

MARK OF WILLIAM CRIPPS, LONDON, 1759

Each shaped oval and with gadrooned rim, engraved underneath with a crest, *marked underneath, further numbered and engraved with a scratchweight 'No. 9 44"17' and 'No. 10 45"10'*

15¾ in. (40 cm.) wide

86 oz. 18 dwt. (2,703 gr.)

(2)

£2,500-3,500

\$3,500-4,800

€2,800-3,900



209

A SET OF FOUR GEORGE II SILVER WAITERS

MARK OF CHARLES HATFIELD, LONDON, 1730

Each square and with canted corners and reeded rim, on four pad feet, later engraved with a coat-of-arms below an earl's coronet, *marked underneath*

6¾ in. (17 cm.) square

50 oz. 15 dwt. (1,578 gr.)

The arms are those of Needham, as borne by the Earls of Kilmorey, almost certainly for General Francis Needham, 12th Viscount and 1st Earl of Kilmorey (1748-1832). (4)

£4,000-6,000

\$5,600-8,300

€4,500-6,700

PROVENANCE:

Almost certainly Sotheby's, London, 22 July 1954.



210

210
A PAIR OF CHARLES II SILVER
DRESSING-TABLE BOXES

LONDON, 1675, MAKER'S MARK D OR ID IN SCRIPT
 MONOGRAM, POSSIBLY FOR ISAAC DIGHTON

Octagonal, the pull off cover engraved with a crest within foliage
 mantling, *each marked on side, one cover marked inside, the other*
cover marked inside with maker's mark only twice

3½ in. (9 cm.) wide
 8 oz. 3 dwt. (254 gr.)

(2)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

The mark, recorded by I. Pickford (*Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989) on page 139, line 1, was attributed to by Gerald Taylor to Isaac Dighton. Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 265–267, having considered the possible candidates concurs with this attribution. Dighton was the son of Henry Dighton of Bristol and apprenticed to William Browne. He became free in 1672. Like the present inkstand his work seems to have been of high quality and wrought in the latest fashion. Many other pieces of plate by him which are also flat chased with Chinoiserie are known, for example a snuffer stand which is accompanied by a pair of snuffers which were made by Dighton's master William Brown (Mitchell, *op. cit.*, p. 266, fig. 147).



211
TWO GEORGE I SILVER TOBACCO-BOXES
 MARK OF EDWARD CORNOCK, LONDON, 1722

Each oval and with pull off cover, the cover of one engraved with a
 coat-of-arms, the other later engraved with a coat-of-arms, one
 further engraved underneath with initials, *each marked on rim*
and inside cover

4 in. (10 cm.) wide and smaller
 7 oz. 5 dwt. (225 gr.)

The arms on one are those of Wynn.

(2)

£2,500–3,500

\$3,500–4,800

€2,800–3,900



211

212

A WILLIAM III IRISH SILVER TANKARD

MARK OF DAVID KING, DUBLIN, 1699, THE HANDLE WITH MARK OF JOSEPH WALKER

Tapering cylindrical, the hinged cover with scroll thumbpiece, the handle applied with beading and later engraved with two crests below an earl's coronet, engraved underneath with initials 'N' over 'AR', *marked near handle, on cover and handle, further engraved underneath with scratchweight '32:19'*

8½ in. (20.5 cm.) high

31 oz. 12 dwt. (986 gr.)

The crests are those of Guinness and Lee for either Edward, 1st Earl of Iveagh (1847-1927) or his son Rupert, 2nd Earl of Iveagh (1874-1967).

£4,000–6,000

\$5,600–8,300

€4,500–6,700

PROVENANCE:

Possibly Anonymous sale [Crichton Bros.]; Christie's, London,

27 November 1912, lot 93 (£136 to Gooden and Fox).

Edward, 1st Earl of Iveagh (1847-1927) or his son Rupert, 2nd Earl of Iveagh (1874-1967) and then by descent.



212

213

A GEORGE III SILVER TANKARD

MARK OF FULLER WHITE, LONDON, 1761

Tapering cylindrical and on spreading foot, the hinged partly domed cover with openwork thumbpiece, with scroll handles, engraved underneath with an inscription, *marked near handle, on cover and handle*

7½ in. (20 cm.) high

25 oz. 14 dwt. (800 gr.)

The inscription reads '*Patsy & Alan on their Wedding from Beatrice & Malcolm Stewart December 1938*'.

£1,000–1,500

\$1,400–2,100

€1,200–1,700

PROVENANCE:

A gift to Alan Lennox-Boyd, 1st Viscount Boyd of Merton, (1904-1983) and his wife Lady Patricia Guinness (1918-2001) on their marriage 29 December 1938 from Beatrice and Malcolm Stewart.



213

PROPERTY OF A NOBLEMAN



214

214 A PAIR OF QUEEN ANNE SILVER MUGS

MARK OF JOHN WARD, LONDON, 1707

Tapering cylindrical and with reeded band and border, with scroll handle, later engraved with a coat-of-arms, *marked near rim*

3¾ in. (9.5 cm.) high

18 oz. (560 gr.)

£2,000–3,000

(2)

\$2,800–4,100

€2,300–3,400



216

216 A PAIR OF QUEEN ANNE SILVER MUGS

MARK OF JOHN RAND, LONDON, 1704

Tapering cylindrical and with reeded base and central band, with scroll handle, later engraved with a coat-of-arms, *marked near handle and on handle*

4¼ in. (10.6 cm.) high

20 oz. 14 dwt. (644 gr.)

£2,000–3,000

(2)

\$2,800–4,100

€2,300–3,400



215

215 A PAIR OF QUEEN ANNE SILVER MUGS

MARK OF EDWARD YORKE, LONDON, 1708

Tapering cylindrical and with central band and reeded rim, with scroll handle, engraved underneath with initials 'TPS' and dated '29 June 1701,' *marked near rim*

4 in. (10 cm.) high

19 oz. 3 dwt. (595 gr.)

£1,500–2,500

(2)

\$2,100–3,500

€1,700–2,800



217

217 A PAIR OF GEORGE I SILVER TEA-CADDIES

MARK OF EDWARD GIBBON, LONDON, 1724

Each tapering oblong with canted corners and spreading base, the sliding cover with domed pull-off cover, later engraved on each side with a differing coat-of-arms, *marked underneath and on sliding cover*

4¾ in. (12 cm.) high

14 oz. 9 dwt. (449 gr.)

£1,500–2,500

(2)

\$2,100–3,500

€1,700–2,800



218

218

A SET OF FOUR GEORGE III IRISH SILVER ENTREE-DISHES, COVERS AND HANDLES

MARK OF WILLIAM LAW, DUBLIN, 1812, THE COVERS FURTHER MARKED WITH THE MARK OF WILLIAM NOLAN, THE FINIALS MARK OF ROBERT GAINSFORD, SHEFFIELD, 1804

Each oblong and with a shell and foliate heightened gadrooned border, engraved with a crest, the covers each with detachable finial, engraved on one side with a crest and on the other with a coat-of-arms, *each marked on dish, cover and on three finials*

12¾ in. (31.5 cm.) wide

236 oz. (7,340 gr.)

(4)

£3,000–5,000

\$4,200–6,900

€3,400–5,600

219

A PAIR OF GEORGE III SILVER ENTREE-DISHES

MARK OF WILLIAM FOUNTAIN, LONDON, 1812

Shaped oblong and with foliate and shell heightened gadrooned border, engraved twice with a crest, *marked near rim*

11¼ in. (29 cm.) wide

60 oz. 7 dwt. (1,877 gr.)

(2)

£1,000–1,500

\$1,400–2,100

€1,200–1,700



219



220

220
A PAIR OF QUEEN ANNE AND A PAIR OF GEORGE I SILVER TRENCHER-SALTS

THE FIRST MARK OF MARK PAILLET, LONDON, 1705 THE SECOND LONDON, APPARENTLY 1718, MAKER'S MARK BE, PROBABLY FOR BENJAMIN BENTLEY

Each pair differing elongated octagonal, engraved with differing crests, one pair further engraved underneath with initials 'H' over 'CA', *each marked underneath*
3½ in. (8 cm.) and slightly smaller
8 oz. 17 dwt. (276 gr.)

(4)

£1,500-2,500

\$2,100-3,500

€1,700-2,800



222

222
TWO PAIRS OF GEORGE I SILVER TRENCHER-SALTS

ONE PAIR LONDON, 1717, MAKER'S MARK BE, PROBABLY FOR BENJAMIN BENTLEY, THE SECOND MARK OF EDWARD WOOD, LONDON, 1723

Each pair differing octagonal, each pair engraved underneath with differing initials one pair further engraved with a crest, *each marked underneath*
3¼ in. (8.2 cm.)
7 oz. 16 dwt. (242 gr.)

(4)

£1,500-2,500

\$2,100-3,500

€1,700-2,800



221

221
A PAIR OF QUEEN ANNE SILVER CASTERS

MARK OF WILLIAM SPRING, LONDON, 1708

Each octagonal and on spreading base, the pierced cover with baluster finial, engraved with a coat-of-arms below a coronet, *marked underneath and on cover*; together with: two smaller octagonal casters, London, 1718 and 1724 and two kitchen-pepperettes London, 1724 and 1730
6½ in. (16.5 cm.) high and smaller
27 oz. 13 dwt (861 gr.)

(6)

£1,500-2,500

\$2,100-3,500

€1,700-2,800



223

223
A PAIR OF GEORGE II AND A PAIR OF GEORGE III SILVER SALT-CELLARS

THE FIRST LONDON, 1729, MAKER'S MARK WORK, THE SECOND MARK OF JOHN DODDS, LONDON, 1799

The first cup shaped and on spreading foot, the second oval and with reeded border, engraved with a crest, *each marked underneath*
4¼ in. (11 cm.) wide and smaller
11 oz. 17 dwt. (368 gr.)

(4)

£1,200-1,800

\$1,700-2,500

€1,400-2,000



224

A PAIR OF SILVER-PLATED FOUR-LIGHT CANDELABRA

APPARENTLY UNMARKED, 20TH CENTURY

In the Regency style, with three scrolling reeded branches, each terminating in a baluster socket with detachable nozzle, some differing, with further central socket
28½ in. (71.5 cm.) high

£1,000–1,500

(2)

\$1,400–2,100

€1,200–1,700



225

TWO ELIZABETH II SILVER FIVE-LIGHT CANDELABRA

MARK OF ROBERTS AND BELK, SHEFFIELD, 1966 AND 1968

Each in the George II style, *marked on base, branches and nozzles*, the bases filled
16½ in. (42 cm.) high

£1,000–1,500

(2)

\$1,400–2,100

€1,200–1,700



226

A FRENCH GILT-BRASS PETITE SONNERIE STRIKING AND REPEATING MINIATURE CARRIAGE CLOCK

BY HENRI JACOT, PARIS, NO. 5038, RETAILED BY E. & E. EMMANUEL, PORTSEA, THIRD QUARTER 19TH CENTURY

4 in. (10 cm.) high; 2¾ in. (7 cm.) wide; 2½ in. (6.5 cm.) deep

£1,500–2,500

\$2,100–3,500

€1,700–2,800

PROVENANCE:

Maurice A. Pitcher and thence by descent



PROPERTY FROM THE ESTATE OF THE LATE CHRISTINE GILBERTSON

227

A FRENCH ENAMEL-MOUNTED GILT-BRASS STRIKING AND REPEATING LARGE CARRIAGE CLOCK

LATE 19TH CENTURY

The sides mounted with portrait plaques of eighteenth-century women, the enamel gilt-heightened, with original leather travel case with debossed monogram 'LMS'

6¼ in. (16 cm.) high, to base of handle; 4¾ in. (10.5 cm.) wide; 3.6/8 in. (9 cm.) deep

£1,500–2,500

\$2,100–3,500

€1,700–2,800



228

***228**

THREE FRENCH SILVER WINE-TASTERS

18TH/19TH CENTURY

Each of typical form, variously engraved with names, one with mark of Jacques Dugay, Paris, 1726-32, one with mark of Louis XI Guillou, Orleans, 1770, one probably 19th century; *together with*: an *argent plaqué* egg-cup the egg-cup 4½ in. (10.5 cm.) high 12 oz. (374 gr.) (4)

£600-800

\$830-1,100

€670-890



229

***229**

A GROUP OF FRENCH AND MALTESE TABLE-SILVER

18TH/19TH CENTURIES

Comprising: two canon-handled table knives, one engraved with two coats-of-arms, the other with the initials 'DB'; a silver-gilt serving slice engraved with two coats-of-arms *accolé*, Strasbourg, late 18th century, maker's mark, possibly for François-Daniel Imlin; six silver-gilt teaspoons variously marked, Maltese, late 18th century; a spoon, Lille, 1745-6, maker's mark, possibly for Charles-Joseph Ghisbrecht

the serving slice 8½ in. (21.5 cm.) long weighable silver 5 oz. 5 dwt. (163 gr.) (10)

£1,200-1,800

\$1,700-2,500

€1,400-2,000

***230**

**A LOUIS XVI SILVER OIL
AND VINEGAR STAND**

MARK OF JEAN-CHARLES
DUCHESNE, PARIS, 1780

Shaped oblong on four foliate feet, the
pierced bottle holders chased with
grape vines, with two later blue cut-glass
bottles and silver-stoppers, *marked on
base, bottle holders and stoppers*
11 in. (28 cm.) wide
weighable silver 14 oz. 5 dwt. (443 gr.)

£700–1,000

\$970–1,400

€790–1,100



230

***231**

A LOUIS XIV SILVER ECUELLE

MARK OF RENE BRICEAU,
SAINT-MALO, CIRCA 1705

Circular and with two fluted bracket
handles, engraved with a coat-of-
arms, with charge for 1703-5, *marked
underneath*
12½ in. (31.5 cm.) wide over handles
13 oz. 10 dwt. (420 gr.)

£1,200–1,800

\$1,700–2,500

€1,400–2,000



231

Another similar example sold Christie's,
London, 23 September 2008, lot 213
for £1,600. A further example by the
same maker, with conforming cover,
is illustrated J. Berroyer, *Orfèvrerie en
Haute-Bretagne*, 2004, p. 313.

***232**

**A PAIR OF LOUIS XV SILVER
SALT-CELLARS**

MARK OF GUILLAUME II PAULMIER,
NIMES, 1749

Each oval and with shell cast hinged
cover, on scrolling base, *marked
underneath*

3 in. (7.5 cm.) wide
11 oz. 6 dwt. (351 gr.)

(2)

£700–1,000

\$970–1,400

€790–1,100



232



■ ~ 233

A FRENCH PARCEL-GILT ROSEWOOD EASEL
OF CHARLES X-STYLE, LATE 19TH CENTURY

82¾ in. (210 cm.) high; 27 in. (69 cm.) wide

£1,200–1,800

\$1,700–2,500

€1,400–2,000

PROPERTY REMOVED FROM CHÂTEAU DE SAINT-GERMAIN-BEAUPRÉ

■ ~ 234

AN IVORY-INLAID EBONY AND EBONISED SALON SUITE

SECOND HALF 19TH CENTURY

Comprising a canapé, a pair of chairs and a pair of side chairs

The canapé: 43 in. (109 cm.) high; 57 in. (145) wide;

26 in. (66 cm.) deep

(5)

£3,000–5,000

\$4,200–6,900

€3,400–5,600



PROPERTY OF A GENTLEMAN

■ 235

A DUTCH ORMOLU-MOUNTED BLACK AND GILT-JAPANNED BOMBE COMMODE
19TH CENTURY

Of small size, decorated overall with *Chinoiserie* scenes

29¼ in. (74.5 cm.) high; 35½ in. (90 cm.) wide;

16½ in. (42 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

The Property of a Lady; sold Christie's, New York,
28 September 2006, lot 23.



■ 237

A PAIR OF GILT-METAL-MOUNTED AND PARCEL-GILT-DECORATED MAHOGANY BOOKCASES

LATE 20TH CENTURY

34¼ in. (87 cm.) high; 42 in. (106.5 cm.) wide; 13 in. (33 cm.) deep

£2,500–4,000

(2)

\$3,500–5,500

€2,800–4,500

PROPERTY FROM THE ESTATE OF THE LATE CHRISTINE GILBERTSON

■ 236

A LATE REGENCY GILTWOOD CONVEX MIRROR

CIRCA 1820

The back with 'G.B.RAIM Gilder, Decorator and Picture frame Manufacturer, 13 Marylebone Lane W'

61 in. (155 cm.) high; 29¾ in. (75.5 cm.) wide

£1,000–1,500

\$1,400–2,100

€1,200–1,700



■ 238

AN EARLY VICTORIAN MAHOGANY LIBRARY TABLE

MID-19TH CENTURY

29¼ in. (75.6 cm.) high; 96¼ in. (244.5 cm.) wide; 47½ in. (120.5 cm.) deep

£2,000–4,000

\$2,800–5,500

€2,300–4,500



PROVENANCE:

The Collection of Bernard Nevill, Property from West House, Glebe Place; sold Christie's South Kensington, 31 July 2011, lot 8.



239

A MEISSEN TWENTY-ONE PIECE MONKEY BAND
20TH CENTURY, BLUE CROSSED SWORDS MARKS,
VARIOUS PRESSNUMMERN, INCISED NUMERALS AND
PAINTERS' NUMERALS

After 18th century models, each on a scroll-moulded base, comprising: a conductor, a hurdy-gurdy player, a harpist, a drummer, a French horn player, a drum beater and drum bearer, a cellist, a violinist, a bap-pipe player, a trumpeter, a guitar player, a triangle player, a spinet player, a bassoonist, a flautist, a pipe player and four singers

Conductor - 7 in. (17.8 cm.) high

(21)

£6,000-10,000

\$8,300-14,000

€6,800-11,000

240

A GROUP OF SIXTEEN MEISSEN ORCHESTRA MUSICIANS

20TH CENTURY, BLUE CROSSED SWORDS MARKS,
VARIOUS PRESSNUMMERN, INCISED NUMERALS AND
PAINTERS' NUMERALS

Comprising: a conductor and music stand, a lady harpist, a lady hurdy-gurdy player, four standing lady singers, a gentleman singer, a gentleman lute player, two gentleman violinists, a gentleman trumpeter, a gentleman cellist, a gentleman bassoonist and two gentleman flautists

Conductor - 5¼ in., (14.6 cm.) high

(17)

£2,000-3,000

\$2,800-4,100

€2,300-3,400





241
A PAIR OF MEISSEN GROUPS OF CAPARISONED
ELEPHANTS AND SOLDIERS

CIRCA 1880, BLUE CROSSED SWORDS MARKS WITH
 ONE INCISED LINE, ONE INCISED 12015

Each elephant modelled wearing a purple saddle-cloth and
 a howdah, carrying three soldiers defending their position with
 weapons and a rock, the blackamoor mahout holding a bow and
 arrow, on a shaped rockwork base with guilloché border
 14¾ in. (high)

£4,000–6,000



242
A PAIR OF BOHEMIAN GILDED VASES OF
'ALHAMBRA' FORM

LATE 19TH / EARLY 20TH CENTURY

24½ in. (62.4 cm.) high

£3,000–5,000

(2)

\$4,200–6,900

€3,400–5,600

243 No Lot



\$5,600–8,300

€4,500–6,700





244
A GROUP OF GLASSWARE ENAMELLED WITH FISH AND FISHING FLIES

SECOND HALF OF THE 20TH CENTURY

Each signed 'Rasuley'?, comprising: twelve short footed glasses, twelve tumblers, twenty-two tall water-glasses, ten small wine-glasses (slight variations in size throughout)
 The tall water-glasses - 5½ in. (14 cm.) high

£2,000-3,000

\$2,800-4,100

€2,300-3,400

(56)

■ 245
GHERADO FRASSA, AFTER OSVALDO BARBIERI
'BOT' (ITALIAN, 1895-1958)

Ten Futurist Mechanical Flowers, constructed after the 1930 'Flora Futurista' drawings by 'Bot'

Comprising *Paprio, Lingua serpentoide, M.A.S., Fiora elicante, Origine, Fiore di Messico, Tappo di Champagne, Bullone sbocciato, Fior di fiera* and *Fior d'Excentrico*
 enamelled metal

The largest: 33 in. (83.8 cm.) high

Executed circa 1986.

£4,000-6,000

\$5,600-8,300

€4,500-6,700

(10)

PROVENANCE:

Purchased after the Palazzo Grassi exhibition, directly from the foundry, by the present owner.

EXHIBITED:

Venice, Palazzo Grassi, *Futurismo e Futurismi*, 1 April-31 May, 1986.

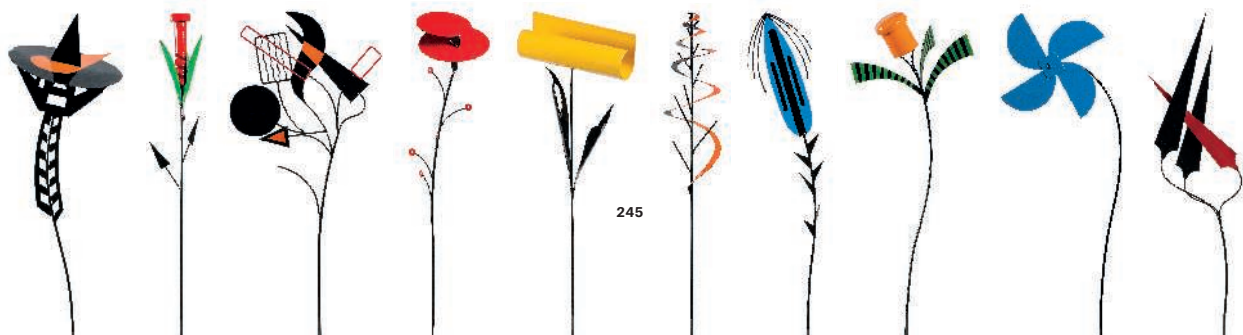
LITERATURE:

O. Bot, *Flora Futurista*, Piacenza, 1930.

C. Gazzola, *Oswaldo Bot. Aereo pittore futurista*, Exhibition Catalogue, 2017, p. 53.

Oswaldo Barbieri, known as Bot was a well-known Futurist of the late 1920s and early 1930s and a counterpart of Filippo Marinetti. These fascinating models of 'mechanical flowers' were conceptualised by Bot in 1930 in his edition *Flora Futurista*, declaring that 'the flowers of god are not enough for us futurists'. Although never completed the named designs for these flowers were eventually executed by Gherado Frassa, for the futurist exhibition at the Palazzo Grassi in 1986. These particular examples were executed with lengthened stems to fit the owner's specifications.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





■ 246

**GERARDO FRASSA, AFTER OSVALDO BARBIERI
'BOT' (ITALIAN, 1895-1958)**

Eleven Futurist Mechanical Flowers, constructed after the 1930 'Flora Futurista' drawings by 'Bot'

Comprising *Fioro Futuro*, *Fior parlante*, *Fior di Babau*, *Fior bombato*, *Tenaglia*, *Sfiatatoi*, *Ingranaggio fiorito*, *Gigleur*, *Fior di volano*, *Paracadute* and *Lampadina*
enamelled metal

The largest: 33 in. (83.8 cm.) high
Executed circa 1986.

£4,000-6,000

(11)

\$5,600-8,300

€4,500-6,700

PROVENANCE:

Purchased after the Palazzo Grassi exhibition, directly from the foundry, by the present owner.

EXHIBITED:

Venice, Palazzo Grassi, *Futurismo e Futurismi*, 1 April-31 May, 1986.

LITERATURE:

O. Bot, *Flora Futurista*, Piacenza, 1930.

C. Gazzola, *Osvaldo Bot. Aereo pittore futurista*, Exhibition Catalogue, 2017, p. 53.

247

**A BACCARAT CUT-GLASS 'GENOVA' PATTERN
PART TABLE-SERVICE**

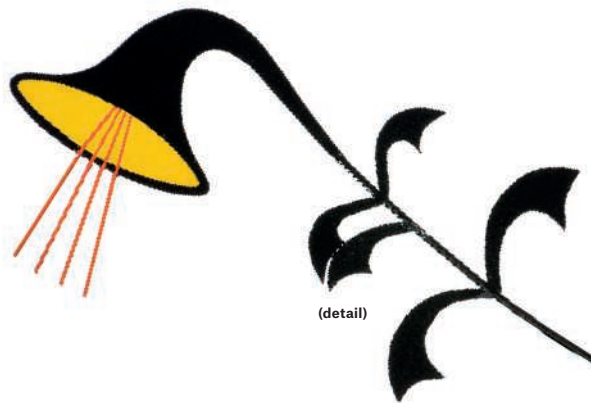
20TH CENTURY, ACID-ETCHED FACTORY MARKS

Comprising: eighteen champagne coupes, ten red wine-glasses, thirteen white wine-glasses, eight sherry-glasses, twelve liqueur-glasses, en suite, in various overlay colours, and a decanter and stopper

£3,000-5,000

\$4,200-6,900

€3,400-5,600



(detail)



247

A top-down view of various David Hicks interior design objects arranged on a green, textured surface. In the upper left is a large, white, concentric circular object with a central metallic ring. To its right is a dark, circular object with a metallic rim. Below the large white object is a small, dark, cylindrical container. To the right of that is a large, white, spherical object. In the lower left are three circular, textured, golden-brown objects. In the lower right is a book cover with a white background and a red and orange geometric pattern.

PROPERTY FROM A
DAVID HICKS
INTERIOR

David Hicks
on decoration-
with fabrics





■ 248

AN UPHOLSTERED SOFA
BY DAVID HICKS, CIRCA 1969

The feet recently re-upholstered
27 in. (68.5 cm.) high;
72 in. (183 cm.) wide;
36½ in. 992.5 cm.) deep

£1,200–1,800

\$1,700–2,500

€1,400–2,000

LITERATURE:

A. Hicks, *David Hicks, A Life of Design*,
London, 2009, p. 191.



■ 249

**A GOAT SKIN COVERED
COFFEE TABLE**

BY DAVID HICKS, CIRCA 1969

With glass top
13 in. (33 cm.) high;
38¼ in. (97 cm.) wide;
38¼ in. (97 cm.) deep

£800–1,200

\$1,200–1,700

€900–1,300

LITERATURE:

A. Hicks, *David Hicks, A Life of Design*,
London, 2009, p. 191.

This table was a one-off commission for
this interior



■ 250

**A CHROME-PLATED AND
BRASS MOUNTED SMOKED
GLASS DRINKS TRAY ON STAND**

ATTRIBUTED TO DAVID HICKS,
CIRCA 1969

Together with a chrome-plated and glass
mounted occasional table, also attributed
to David Hicks

The first - 26 in. (66 cm.) high;

23¼ in. (58½ cm.) wide;

14½ in. (37 cm.) deep

The second - 25 in. (63.5 cm.) high;

24 in. (61 cm.) wide; 12½ in. (31 cm.) deep

(2)

£1,000–1,500

\$1,400–2,100

€1,200–1,700

251

A PAIR OF PERSPEX TABLE LAMPS

BY DAVID HICKS, CIRCA 1969

Together with a group of smoking paraphernalia, including a six chrome-plated ashtrays, a nest of five silver-plated trays; four table lighters, two ice-buckets, two ceramic table balls and various other ashtrays; together with three books on design by David Hicks

The ice-bucket - 9¼ in. (23.5 cm) high

£600-1,000

\$830-1,400

€670-1,100

LITERATURE:

The lamps: A. Hicks, *David Hicks, A Life of Design*, London, 2009, p. 191.



252

A PAIR OF CHROME AND TRAVERTINE CONSOLE TABLES

BY ALESSANDRO ALBRIZZI, CIRCA 1970s

31 in. (78.8 cm.) high;

48 in. (122 cm.) wide;

15 in. (38 cm.) deep

(2)

£2,000-3,000

\$2,800-4,100

€2,300-3,400



253

A CHROME AND SMOKED-GLASS DINING-TABLE

BY ALESSANDRO ALBRIZZI, CIRCA 1970s

Supported by octagonal cluster columns

30 in. (76 cm.) high; 60 in. (152 cm.) deep;

30 in. (76 cm.) deep

£800-1,200

\$1,200-1,700

€900-1,300





254
A PAIR OF ITALIAN BRONZE GROUPS
OF THE FURIETTI CENTAURS
 AFTER THE *ANTIQUE*, LATE 19TH CENTURY

Mounted on ebonised plinths
 9½ in. (24 cm.) high; 5¼ in. (13.4 cm.) wide
 £1,000–1,500

(2)
 \$1,400–2,100
 €1,200–1,700



256
A PAIR OF LOUIS-PHILIPPE BRONZE SPHINXES
 CIRCA 1840

On black marble plinths
 The plinth bases: 10 x 4½ in. (25.5 x 11.5 cm.)

£2,000–3,000

(2)
 \$2,800–4,100
 €2,300–3,400



(detail)

255
A LARGE CHINESE-EXPORT PORCELAIN
FAMILLE ROSE EWER
 CIRCA 1740–50

Mounted on a later softwood stand, restorations
 15½ in. (39.5 cm.) high
 £1,500–2,500

\$2,100–3,500
 €1,700–2,800



(part lot)

■ **257**
A SET OF THREE ENGLISH STEEL FIRE-TOOLS
 FIRST HALF 19TH CENTURY

Each with ball finial; together with a fender with pierced foliate pattern
 The tongs: 29½ in. (75 cm.) high, and similar; the fender: 6½ in. (10.5 cm.) high; 55½ in. (141 cm.) wide; 16½ in. (42 cm.) deep

£1,000–1,500

(4)
 \$1,400–2,100
 €1,200–1,700

258

**AN ITALIAN SIENA MARBLE MODEL
OF SCIPIO'S TOMB**

AFTER THE *ANTIQUE*,
SECOND HALF 19TH CENTURY

With removable lid revealing recess and two
covered ink wells

4½ in. (11 cm.) high; 7½ in. (19 cm.) wide

£800–1,200

\$1,200–1,700

€900–1,300



259

A PAIR OF WHITE ALABASTER OBELISKS

CIRCA 1970

With brass ball finials

18 in. (45.5 cm.) high

(2)

£500–800

\$700–1,100

€560–890



■ 260

**TWO ITALIAN SIENA MARBLE MODELS
OF THE TEMPLES OF CASTOR AND
POLLUX, AND VESPASIAN**

AFTER THE *ANTIQUE*, MID-19TH CENTURY

Mounted on black marble bases

The first - 23 in. (58.5 cm.) high; 11 in. (28 cm.) wide

The second - 23 in. (58.5 cm.) high;

7¾ in. (19.5 cm.) wide

(2)

£5,000–8,000

\$7,000–11,000

€5,600–8,900





■ 261

**A PAIR OF GILTWOOD AND POLYCHROME
DECORATED FIGURAL TORCHERES**

PROBABLY LATE 19TH CENTURY

The figures carved as Blackamoors, the tops and bases

18th century

52 in. (132 cm.) high

(2)

£3,000–5,000

\$4,200–6,900

€3,400–5,600

■ 262

A GEORGE III CARVED GILTWOOD SOFA

IN THE MANNER OF MAYHEW AND INCE, CIRCA 1775–80

The curved back carved with a Herculan lion's pelt and lions' head terminals to the arms, covered in textured suede, reduced in length

38.5 in. (98 cm.) high; 49½ in. (125 cm.) wide;

28 in. (71.5 cm.) deep

£6,000–10,000

\$8,300–14,000

€6,800–11,000



This sofa or *marquise*, with its Nemean lion-pelt of Hercules displayed as nailed drapery across its back, and the hero's head displayed in a spray of Roman acanthus on the seat-rail, is designed in the 'French' fashion of the 1770s. It is similar to a larger suite of seat-furniture, which comprised a giltwood sofa, 86 in. (218 cm.) wide, sold Christie's, 27 November 2003, lot 59.

The pelt-drapery and Hercules mask feature on a related set of armchairs formerly at Bramshill, Hampshire, possibly introduced there by Sir Denzil Cope (d. 1812) (illustrated *in situ* in *Country Life*, 11 July 1903, p. 56; C. Hussey, Bramshill-IV, *Country Life*, 23 June 1923, pp. 886-887). A settee of the same pattern but with tapered front legs, from the collection of Michael Henry Blount (d. 1874) is at Mapledurham House, Oxfordshire (R. Williams, *Mapledurham House*, St. Ives, 1977, p. 10).

The distinctive arched back, with hollowed base-rail, corresponds to a form adopted by the Golden Square cabinet-makers, Mayhew & Ince; see the suite supplied in the 1780s for Chirk Castle, Wrexham (C. Hussey, 'Chirk Castle, Denbighshire, - IV', *Country Life*, 12 October 1951, p. 1149, fig. 4 and G. Beard & C. Gilbert (eds.), *The Dictionary of English Furniture Makers*, Leeds, 1986, p. 596). Mayhew & Ince notably incorporated idiosyncratic zoomorphic motifs to enhance their furniture. See: the ram's head masks on a pair of urns supplied by the partnership for Lord Kerry's Dining Room at Portman Square, now in the Lady Lever Art Gallery, Port Sunlight (C. Cator, 'The Earl of Kerry and Mayhew and Ince...', *Furniture History*, 1990, figs. 3, 4); the carved giltwood dolphins, originally part of the cresting of one of the pier glasses in the Oval Drawing Room, part of the partnership's 1785 commission for James Alexander, 1st Earl of Caledon (H. Roberts, 'Unequal'd Elegance...', *Furniture History*, 2009, fig. 8); a pair of marquetry tripod stands, with ivory ram's head capitals, attributed to Mayhew & Ince, sold Christie's, London, 5 July 2012, lot 32.





■ 263

A WHITE-PAINTED STEEL AND GLASS CUBE FORM TABLE

CIRCA 1970s

With lower shelf

26¼ in. (68 cm.) high; 26 in. (66 cm.)

square

£800–1,200

\$1,200–1,700

€900–1,300

■ 264

A CHROME-PLATED AND TINTED GLASS COFFEE TABLE

BY DAVID HICKS, CIRCA 1969

Of rectangular outline

19 in. (19¼ in.) high; 62¼ in. (158 cm.)

wide; 33 in. (84 cm.) deep

£1,200–1,800

\$1,700–2,500

€1,400–2,000

LITERATURE:

A. Hicks, *David Hicks, A Life of Design*, London, 2009, p. 191.



■ 265

A GROUP OF THREE CORK STOOLS/OCCASIONAL TABLES

LATE 20TH CENTURY

Together with a gilt-brass two-tier table and a brass and smoked-glass drinks trolley, both 1970s

The largest stool: 21¼ in. (55 cm.) high;

14¼ in. (37,5 cm.) diameter

(4)

£600–1,000

\$830–1,400

€670–1,100





■ 266

A LARGE UPHOLSTERED SOFA

BY DAVID HICKS, CIRCA 1969

Recently re-upholstered to original scheme
26½ in. (68 cm.) high; 103¼ in. (262 cm.) wide;
35 in. (89.5 cm.) deep

£2,500–4,000

\$3,500–5,500

€2,800–4,500

LITERATURE:

A. Hicks, *David Hicks, A Life of Design*, London, 2009, p. 191.

■ 267

A PAIR OF UPHOLSTERED ARMCHAIRS

BY DAVID HICKS, CIRCA 1969

Recently re-upholstered to original scheme
27 in. (68.5 cm.) high; 34½ in. (88 cm.) wide; 35 in. (89 cm.) deep
(2)

£1,500–2,500

\$2,100–3,500

€1,700–2,800

LITERATURE:

A. Hicks, *David Hicks, A Life of Design*, London, 2009, p. 191.



268

A DUNHILL 'YACHT' TABLE LIGHTER

MID-20TH CENTURY

The gilt-metal mounts stamped with retailer's name and registration number '757418'; together with a Dunhill 'aquarium' table lighter, decorated with fish in coral, stamped with retailer's name and registration number '73741B'

The first - 4 in. (10 cm.) high; 3¼ in. (9.5 cm.) wide (2)

£2,000-3,000

\$2,800-4,100

€2,300-3,400



269

A SET OF FOUR BLACK TABLE LAMPS

CIRCA 1980

On giltwood bases; together with two mid-20th century brass-mounted leather column lamps

The black lamps: 16 in. (40.5 cm.) high; excluding fitments

The column lamps: 25½ in. (65 cm.) high, excluding fitments (6)

£1,200-1,800

\$1,700-2,500

€1,400-2,000



270

A BACCARAT GLASS AND GILT-BRONZE MOUNTED ICE-BUCKET

SECOND HALF 20TH CENTURY, ACID-ETCHED BACCARAT MARK

Fitted with a liner and twin handles

9½ in. (24 cm.) high; 10¾ in. (27.5 cm.) diameter

£1,000-1,500

\$1,400-2,100

€1,200-1,700

■ 271

**AN UPHOLSTERED
BUTTONED SOFA**

CIRCA 1980s

Together with a buttoned brown suede stool

The first: 28½ in. (72.5 cm.) high;

72¼ in. (183.5 cm.) wide;

34 in. (87 cm.) deep

The second: 13 in. (33.5 cm.) high;

26 in. (66 cm.) wide

(2)

£800–1,200

\$1,200–1,700

€900–1,300



■ 272

**A BRASS-INLAID SIMULATED
LEATHER TABLE**

BY ALESSANDRO ALBRIZZI,

CIRCA 1970s

30 in. (76 cm.) high; 60 in. (152 cm.) wide;

18 in. (46 cm.) deep

£1,000–1,500

\$1,400–2,100

€1,200–1,700



■ 273

**A SIMULATED LEATHER DRINKS
CABINET**

BY ALESSANDRO ALBRIZZI,

CIRCA 1970s

Each cupboard enclosing two glass shelves, with lacquered brass plinth base

31½ in. (80 cm.) high;

62½ in. (159 cm.) wide;

19¾ in. (50 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400





(part lot)

■ 274

A PAIR OF BROWN AND WHITE 'TURKISH FLOWER' CURTAINS

BY DAVID HICKS, CIRCA 1969

and a pair of matching single bedspreads; together with a pair of
'Easton' pattern curtains, also by David Hicks

The first pair: 101 in. (256.5 cm.) drop;

The second pair: 132 in. (335 cm.) drop

(6)

£200-400

\$280-550

€230-450

■ 275

A REGENCY MAHOGANY, EBONY AND GILT- METAL MOUNTED SECRETAIRE BOOKCASE

EARLY 19TH CENTURY

Of architectural outline, mounted with lion's head masks and
Egyptian caryatids

97 in. (247 cm.) high; 47½ in. (120.5 cm.) wide;

23¾ in. (63 cm.) deep

£2,500-4,000

\$3,500-5,500

€2,800-4,500





■ 276

**A 'TANLAY' FLORAL
UPHOLSTERED BED CANOPY**

PROBABLY BY PERCHERON,
CIRCA 1980s

Together with four pairs of matching
curtains, three pelmets and two tiebacks

£400-600

\$560-830

€450-670



277

A PAIR OF PARCEL-GILT AND TOLE-PEINTE TEA CANNISTER LAMPS

19TH CENTURY, SUPPLIED BY COLEFAX AND FOWLER, CIRCA 1980s

Each decorated with a *Chinoiserie* figure, one numbered 5, the other 6, adapted 16¼ in. (41 cm.) high, excluding fitments (2)

£1,200–1,800

\$1,700–2,500

€1,400–2,000



■ 278

A PAIR OF RED-PAINTED LOW SIDE TABLES

ATTRIBUTED TO COLEFAX AND FOWLER, CIRCA 1980s

Each with central drawer
Each 26 in. (66 cm.) high; 36 in. (91.5 cm.) wide; 18 in. (45.5 cm.) deep (2)

£800–1,200

\$1,200–1,700

€900–1,300



■ 279

A RED AND GILT JAPANNED CHEST

19TH CENTURY AND REDECORATED

Together with a gilt decorated red japanned *papier-maché* tray on stand, 20th century

The trunk: 25 in. (63.5 cm.) high; 36¼ in. (92 cm.) wide; 25¼ in. (64 cm.) deep (2)

£800–1,200

\$1,200–1,700

€900–1,300

■ 280

**A GEORGE III MAHOGANY
ARMCHAIR**

LATE 18TH CENTURY

Re-upholstered in sea-green velvet but retaining the original webbing
41 in. (104 cm.) high; 27 in. (69 cm.) wide;
26 in. (66 cm.) deep

£500–800

\$700–1,100

€560–890



■ 281

**THREE UPHOLSTERED
ARMCHAIRS**

BY PORTMAN, CIRCA 1960s,
RECOVERED BY COLEFAX AND
FOWLER, 1980s

All with *Portman Upholstery* ticking; each
with loose cushion

The largest: 32 in. (81.5 cm.) high;
30 in. (76 cm.) wide; 40 in. (102 cm.) deep,
and similar (3)

£1,000–1,500

\$1,400–2,100

€1,200–1,700



■ 282

AN UPHOLSTERED SOFA

BY PORTMAN, CIRCA 1960s,
RECOVERED BY COLEFAX AND
FOWLER, 1980s

Covered in red and gold foliate glazed
cotton; together with two cushions
34½ in. (87.5 cm.) high;
78 in. (198 cm.) wide; 39 in. (99 cm.) deep

£800–1,200

\$1,200–1,700

€900–1,300





***283**

HIROSHI FURUYOSHI (JAPANESE, B. 1959)

Layla and Emelia

signed and dated 'HFuruyoshi 2017' (lower right)
oil on canvas laid down on board, in artist's own tabernacle
frame

13½ x 9 in. (33.3 x 22.9 cm.)

£7,000–10,000

\$9,700–14,000

€7,900–11,000

Born in Hiroshima in 1959, Hiroshi Furuyoshi's ultra realistic paintings have won him international awards and brought him global acclaim. In 2005 he won first prize in the Figurative Category at the International ARC Salon Competition and he eclipsed this achievement at the 2009 ARC Salon when he won the prestigious Best in Show.



■ 284

MARK BRAZIER-JONES (B. 1956)

A SET OF SIX PEGASUS SIDE CHAIRS, 2002

From the edition of one hundred, aluminium and upholstery, each cast Mark Brazier Jones to underside and engraved Mark Brazier Jones 2002, with edition numbers 35-40/100

Each 31½ in. (80 cm.) high; 18½ in. (47 cm.) wide;

18½ in. (47 cm.) deep

(6)

£6,000–10,000

\$8,300–14,000

€6,800–11,000

■ 286

A NEAR PAIR OF BRASS, CHROME AND GLASS CONSOLE TABLES

ONE SIGNED JEAN CHARLES, CIRCA 1970

With lower shelf, slight differences in size

30½ in. (77.5 cm.) high; 55¼ in. (140.5 cm.) wide;

15¼ in. (40 cm.) deep

30 in. (76 cm.) high; 55 in. (140 cm.) wide;

15½ in. (39.5 cm.) deep.

(2)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROPERTY FROM THE ESTATE OF THE LATE CHRISTINE GILBERTSON

■ 285

AN ITALIAN WALNUT 'GROTTO' PIANO STOOL

LATE 19TH CENTURY

Adjustable seat in the form of a shell

26¼ in. (68 cm.) high; 17¼ in. (44 cm.) wide; 15 in. (38 cm.) deep

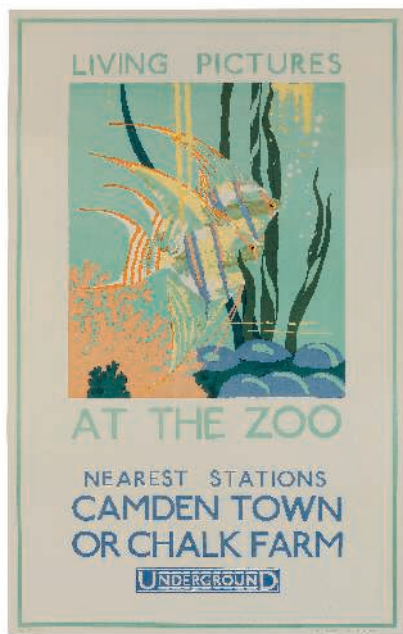
£1,000–1,500

\$1,400–2,100

€1,200–1,700

A comparable 'Grotto' stool was sold from the collection of Lady Birley, Charleston Manor, Sussex, Christie's on the premises; 13-15 October 1980, lot 636.





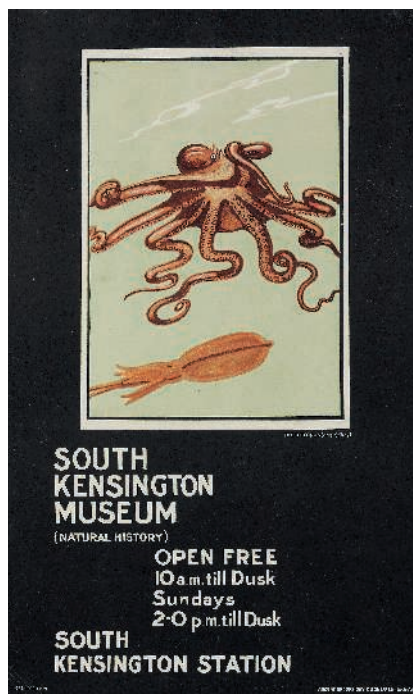
287



289



288



290



291

287

LIVING PICTURES AT THE ZOO

SMALL

lithograph, 1928, condition A-; backed on linen
39½ x 24½ in. (100 x 63 cm.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

288

THE NEW AQUARIUM NOW OPEN

GEORGE SHERINGHAM (1884–1937)

lithograph, 1924, condition B/B+; backed on linen
40 x 25 in. (102 x 64 cm.)

£3,000–5,000

\$4,200–6,900

€3,400–5,600

289

THE ZOO

GREGORY BROWN (1887–1948)

lithograph, 1931, condition B+/A-; backed on linen
39½ x 25 in. (100 x 63 cm.)

£2,500–3,500

\$3,500–4,800

€2,800–3,900



292

290

SOUTH KENSINGTON MUSEUM (NATURAL HISTORY)

P. COTTINGHAM

lithograph, 1919, condition B+; backed on linen
20 x 12 in. (50 x 30 cm.)

£1,500–2,000

\$2,100–2,800

€1,700–2,200

291

SHOP BETWEEN 10 AND 4

EDWARD MCKNIGHT KAUFFER (1890–1954)

lithograph, 1931, condition B+; backed on linen
39½ x 24½ in. (100 x 62 cm.)

£6,000–8,000

\$8,300–11,000

€6,800–8,900

292

PLAY BETWEEN 6 AND 12

EDWARD MCKNIGHT KAUFFER (1890–1954)

lithograph, 1931, condition A-; backed on linen
39½ x 24½ in. (100 x 62 cm.)

£6,000–8,000

\$8,300–11,000

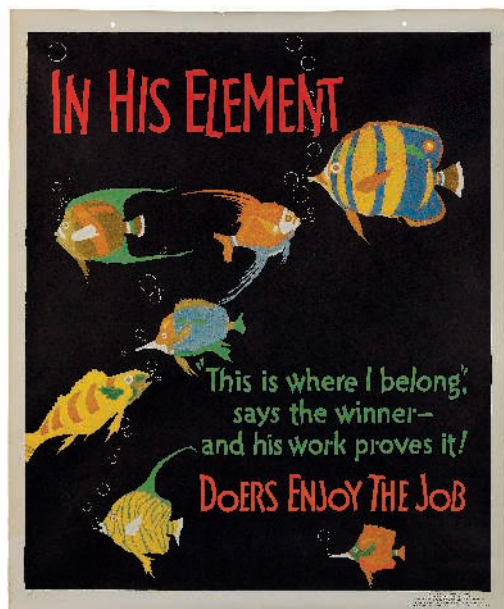
€6,800–8,900



293



295



294

293

AQUARIUM ET MUSÉE DE LA FRANCE D'OUTREMER

M. BOURGEOIS

lithograph, 1937, condition A-; backed on linen
38 x 24 in. (97 x 60 cm.)

£1,500-2,000

\$2,100-2,800

€1,700-2,200

294

IN HIS ELEMENT

ANONYMOUS

lithograph, published by Mather & Company, 1929, condition A;
not backed
44 x 36 in. (111 x 91 cm.)

£1,200-1,800

\$1,700-2,500

€1,400-2,000

295

GREAT BARRIER CORAL REEF

PERCY TROMPF (1902-1964)

lithograph, 1933, condition A-; backed on paper
39½ x 25 in. (100 x 64 cm.)

£2,000-3,000

\$2,800-4,100

€2,300-3,400



296

296

VILLERS SUR MER

PIERRE COMMARMOND (1897-1983)

lithograph, c.1935, condition A-; backed on linen
39 x 24 in. (100 x 62cm.)

£2,000-3,000

\$2,800-4,100

€2,300-3,400

297

HYÈRES

ROGER BRODERS (1883-1953)

lithograph, c.1930, condition A-; backed on linen
39½ x 24½ in. (100 x 63 cm.)

£1,500-2,000

\$2,100-2,800

€1,700-2,200

298

ANTIBES

ROGER BRODERS (1883-1953)

lithograph, c.1928, condition B/B+; backed on linen
42½ in. (107.5 cm.) x 31 in. (79 cm.)

£3,000-5,000

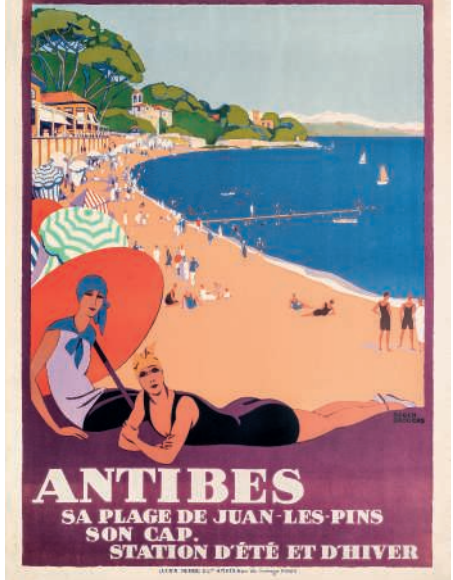
\$4,200-6,900

€3,400-5,600



297

297



298



299



301



300

299

MARSEILLE

ROGER BRODERS (1883-1953)

lithograph, 1928, condition A; backed on linen
39½ x 24½ in. (100 x 64 cm.)

£4,000–6,000

\$5,600–8,300

€4,500–6,700

300

ANNECY LA PLAGE

ROBERT FALUCCI (1900-1982)

lithograph, 1935, condition A-; backed on linen
38½ x 24½ in. (98 x 63 cm.)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

301

CANNES, CÔTE D'AZUR

LUCIEN PERI (1880-1948)

lithograph, c.1938, condition A-; backed on linen
39 x 24½ in. (100 x 63 cm.)

£1,500–2,000

\$2,100–2,800

€1,700–2,200



302

**302
NICE**

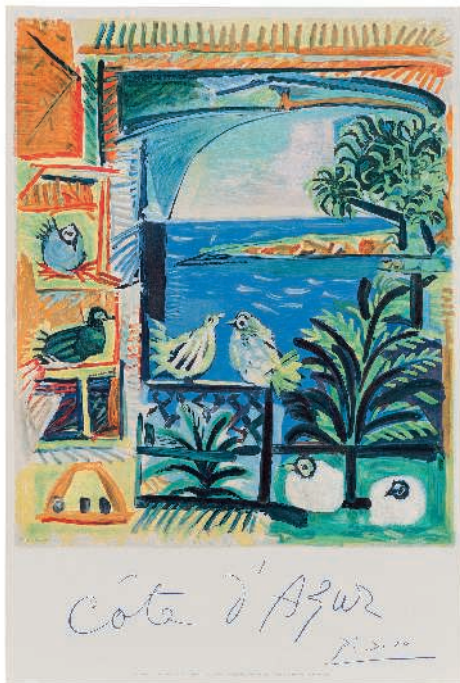
AFTER HENRI MATISSE (1869-1954)
lithograph, 1950, condition A; not backed
40½ x 26½ in. (103 x 67 cm.)

£1,000-1,500	\$1,400-2,100
	€1,200-1,700

**303
COTE D'AZUR**

AFTER PABLO PICASSO (1881-1973)
lithograph, condition A; not backed
39½ x 26 in. (100 x 66 cm.)

£1,500-2,000	\$2,100-2,800
	€1,700-2,200



303



304

**304
PARIS L'OPERA**

AFTER MARC CHAGALL (1887-1985)
lithograph, 1965, condition A; not backed
25 x 39 in. (64 x 99 cm.)

£1,000-1,500	\$1,400-2,100
	€1,200-1,700



305



307



306



308

305

ZÜRICH - DIE METROPOLE DER SCHWEIZ

OTTO BAUMBERGER (1889-1961)

lithograph, 1928, condition A; not backed
35½ x 25 in. (90 x 64 cm.)

£5,000-7,000

\$7,000-9,700

€5,600-7,800

306

DAVOS

OTTO MORACH (1887-1973)

lithograph, 1926, condition A-; backed on linen
51 x 36 in. (129 x 91 cm.)

£3,000-5,000

\$4,200-6,900

€3,400-5,600



**Spring Fashions
are here!**

Made in Germany by Thomas Pöhl

309

307

ZÜRICH

OTTO BAUMBERGER (1889-1961)

lithograph, 1916, condition B+; backed on linen
50 x 36 in. (127 x 91 cm.)

£2,500-3,500

\$3,500-4,800

€2,800-3,900

308

AIR-ORIENT

A.M. CASSANDRE (1901-1968)

lithograph, 1932, condition A; not backed
31½ x 23½ in. (80 x 60 cm.)

£4,000-6,000

\$5,600-8,300

€4,500-6,700

309

SPRING FASHIONS ARE HERE!

JEAN DUPAS (1882-1964)

lithograph, 1929, condition A-; backed on linen, framed
46 x 34 in. (117 x 87 cm.)

£2,000-3,000

\$2,800-4,100

€2,300-3,400



310

**THE TIMES OF THE DAY / LES
HEURES DU JOUR**

ALPHONSE MUCHA (1860-1939)

four lithographs, 1899, condition B;
backed on linen, framed
each 43 x 16 in. (110 x 41cm.)

£10,000-15,000

\$14,000-21,000

€12,000-17,000





311

311

ELLES

HENRI DE TOULOUSE-LAUTREC (1864-1901)

lithograph, 1896, condition B+/A-; backed on linen, framed
23¾ x 19 in. (60 x 48 cm)

£4,000–6,000

\$5,600–8,300

€4,500–6,700

LITERATURE:

Wittrock, 155

312

BABYLONE D'ALLEMAGNE

HENRI DE TOULOUSE-LAUTREC (1864-1901)

lithograph, 1894, condition B-/B, backed on linen, framed
48½ x 34½ in. (123 x 88 cm.)

£8,000–12,000

\$12,000–17,000

€9,000–13,000

LITERATURE:

Wittrock, P12

313

LE TOCSIN

HENRI DE TOULOUSE-LAUTREC (1864-1901)

lithograph, 1895, condition B+; backed on japan, framed
22 x 16 ½ in. (56 x 42 cm.)

£1,500–2,000

\$2,100–2,800

€1,700–2,200



312



313



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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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 or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

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), if applicable, and a copy of the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate entities: 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, or 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 our offices 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 RESERVE

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol * next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

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 bids as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax whereas such taxes may 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 reclaimers are dealt with on 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 7389 9076 (email: VAT_London@christies.com; fax: +44 (0)20 3219 6076). Christie's recommends independent tax advice for all buyers. For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of Texas. In that state, the applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as the artist's 'resale right' when any lot created by the artist is sold. We identify these lots with the symbol 'r' next to the lot number. In 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

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 on law; and (b) has the right to transfer ownership of the lot to the buyer without any restriction or condition, other than those set out in the If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you give notice to us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you to us. This meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**. (b) It is given only for information shown in **UPPERCASE type** on 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 Practices**. For example, use of the term 'ATTRIBUTED TO...', in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, lien, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must: (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and (iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(a) This additional **warranty** does not apply to: (i) the absence of bindings, 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, musical atlases, maps or periodicals; (iii) books not identified by title; (iv) lots sold without a printed estimate; (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale. (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(ii) 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: LOYDGB22CTV. IBAN (international bank account number): GB81 2000 0000 1272 1270.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into myChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department (subject only to certain conditions).

Liability Banker's draft. You must make these payable to Christie's and there may be conditions.

(iv) 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, lot number(s), your invoice number and Christie's client account number when making a payment.

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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 7752 3300.

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 30th day following the date of the auction; or (c) 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

(i) 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 F5 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 of 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 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(v) 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

- We ask that you collect your 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).
- Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- 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.
- If you do not collect a lot by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage 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 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@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations, which apply to exporting or importing any lot you wish to bid for. 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@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. You may be asked 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 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.


(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are offered 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. 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. 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 might be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if 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 video 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 our 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 the 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 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.CHISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are the 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 with 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 other loss or damage, including 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.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the 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: • 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. **Movement within the EU must be within 3 months from the date of sale.** 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'.

o

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

Δ

Owned by Christie's or another **Christie's Group** company in whole or in 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 incorporates material from endangered species which is shown for display purposes only and is not for sale.
See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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 AND EXPLANATION OF CATALOGUING PRACTICE

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.

o **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. 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 ◆.

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

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

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein: "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

"With signature ..."/ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*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 **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](https://christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

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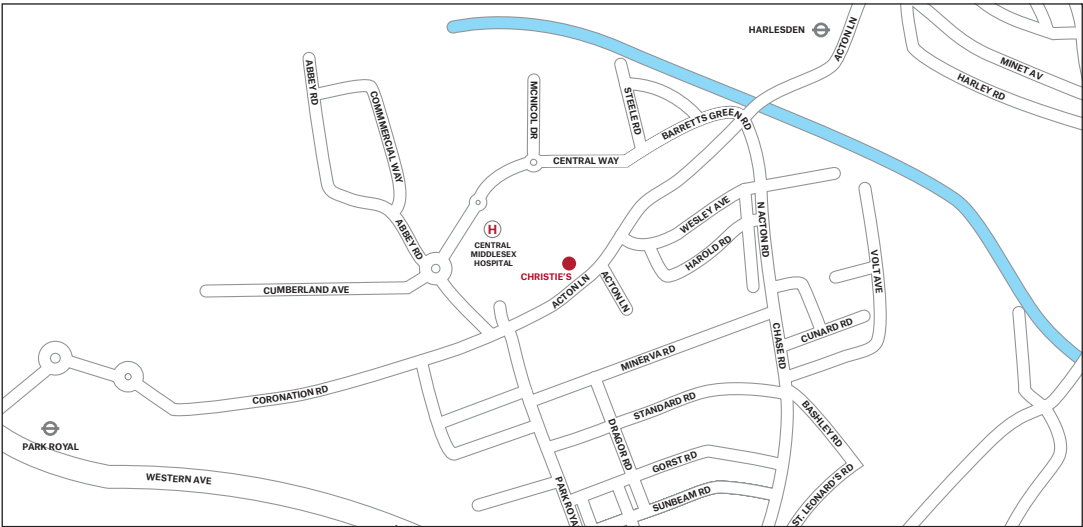
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