

London to St. Barths
AN
ADVENTUROUS
SPIRIT
An Important Private Collection
Sold to Benefit a Charitable Foundation
London, 13 December 2018



CHRISTIE'S







AN ADVENTUROUS SPIRIT

An Important Private Collection
Sold to Benefit a Charitable Foundation

IMPRESSIONIST AND MODERN ART EVENING SALE

27 February 2019

Five major works from this collection will be included in the Impressionist and Modern Art Evening Sale in London. These works are featured at the end of this catalogue and will be viewed alongside this sale in December.

AUCTION

Thursday 13 December 2018
at 10.30 am (Lots 1-383)

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

VIEWING

Sunday	9 December	12.00 pm – 5.00 pm
Monday	10 December	9.00 am – 4.30 pm & 6.00 pm – 8.30 pm
Tuesday	11 December	9.00 am – 8.00 pm
Wednesday	12 December	9.00 am – 4.30 pm

AUCTIONEERS

Jussi Pylkkanen, Will Porter, Nick Orchard & Arlene Blankers

LOTS OF IRANIAN/PERSIAN ORIGIN

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.

2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ADVENTURE-16219**

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[25]

Front cover: Lot 80 (Tables)
Back cover and inside front cover: Lot 311
Photo: © 3Mille Image & Communications
courtesy of Savills French Riviera.



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2018)

CHRISTIE'S

These auctions feature
CHRISTIE'S  LIVE
Bid live in Christie's salerooms worldwide
register at **christies.com**

View catalogues and leave bids
online at **christies.com**

EUROPEAN PRIVATE COLLECTIONS & COUNTRY HOUSE SALES



ORLANDO ROCK
Chairman, Christie's UK,
Co-Chairman
Decorative Arts
orock@christies.com
+44 (0)20 7389 2031
London



CHARLES CATOR
Chairman of Group,
Deputy Chairman,
Christie's International
ccator@christies.com
+44 (0)20 7389 2355
London



AMJAD RAUF
International Director,
Masterpiece & Private Sales
arauf@christies.com
+44 (0)20 7389 2358
London



PEDRO GIRAO
Chairman of European
Advisory Board
pgirao@christies.com
+44 (0)20 7389 2014
London



FRANÇOIS DE RICQLÈS
President, Christie's France
fdericqlès@christies.com
+33 1 40 76 85 59
Paris



**CHRISTIANE GRAFIN
ZU RANTZAU**
Chairman,
Christie's Germany
crantzau@christies.com
+49 40 279 4073
Hamburg



WILL STRAFFORD
Senior International
Specialist
wstrafford@christies.com
+1 212 636 2348
New York



ANDREW WATERS
Curatorial Director, EMERI,
Chairman's Office, UK
awaters@christies.com
+44 (0)20 7389 2356
London



SIMON DE MONICAULT
Director, Decorative Arts,
Paris
sdemonicault@christies.com
+33 1 40 76 84 24
Paris



**FRANÇOIS
ROTHLISBERGER**
International Senior
Specialist, Furniture
and Works of Art
frothlisberger@christies.com
+41 44 268 10 25
Zurich



DALIA PADILLA
General Manager,
Christie's Spain
dpadilla@christies.com
+34 915 326 626
Madrid



ROLAND DE LATHUY
Managing Director,
Christie's Belgium
rdelathuy@christies.com
+32 2 289 13 36
Brussels



AMELIA WALKER
Specialist Head of
Private Collections,
United Kingdom
awalker@christies.com
+44 (0)20 7389 2085
London



LIONEL GOSSET
Head of Private Collections,
France
lgosset@christies.com
+33 1 40 76 85 98
Paris



GEMMA SUDLOW
Specialist Head of
Private Collections,
Americas
gsudlow@christies.com
+1 212 636 2464
New York

SPECIALISTS & CONTACTS FOR THIS AUCTION



ADRIAN HUME-SAYER
*Director & Head of Sale,
Private Collections*
ahume-sayer@christies.com
+44 (0)20 7389 2696



BRANDON LINDBERG
British Impressionism
blindberg@christies.com
+44 (0)20 7389 2095



ANNIE WALLINGTON
Impressionist & Modern
awallington@christies.com
+44 (0)20 7389 2638



MICOL FLOCCHINI
Impressionist & Modern
mflocchini@christies.com
+44 (0)20 7389 2262



ALASTAIR PLUMB
19th Century Pictures
aplumb@christies.com
+44 (0)20 7752 3298



FATMA TURKKAN-WILLE
Pre-Columbian Art
fturkkan-wille@christies.com
+41 44 268 1010



MARTA DE ROIA
Design
mderoia@christies.com
+44 (0)20 7752 3261



LOUISE BROADHURST
Rugs & Carpets
lbroadhurst@christies.com
+44 (0)20 7389 2603



ISABELLE CARTIER-STONE
Silver
icartier-stone@christies.com
+44 (0)20 7389 2660



PAUL URTASUN
Decorative Arts
purtasun@christies.com
+44 (0)20 7389 2310



ZITA GIBSON
*Director,
UK Chairman's Office*
zcaldecott@christies.com
+44 (0)20 7389 2488



DONATA VON GIZYCKI
Sale Coordinator
dvongizycki@christies.com
+44 (0)20 7389 2350



ARLENE BLANKERS
Head of Sale Management
ablankers@christies.com
+44 (0)20 7389 2079



SHARON GOODMAN
Researcher
sgoodman@christies.com
+44 (0)20 7389 2546

MILO DICKINSON
Sculpture
mdickinson@christies.com
+44 (0)20 7389 2333

MARK WILTSHIRE
Books & Manuscripts
mwiltshire@christies.com
+44 (0)20 7752 3188

MALCOLM MCNEILL
Chinese Paintings
mmcneill@christies.com
+44 (0)20 7389 2806

EMAIL
First initial followed by last
name @christies.com
(eg. Donata von Gizycki =
dvongizycki@christies.com)

*For general enquiries about
this auction, please email the
sale coordinator.*

POST-SALE SERVICES

Ilaria Compagnoni
Post-Sale Coordinator
Payment, Shipping,
and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

ALASDAIR YOUNG
Decorative Arts
alyoung@christies.com
+44 (0)20 7389 2837

GEOFF YOUNG
Fine Jewellery
gyoung@christies.com
+44 (0)20 7752 3267

CELIA HARVEY
*Interiors (Furniture,
Works of Art and Clocks)*
charvey@christies.com
+44 (0)20 7389 2226

ALISON GREY
19th Century Decorative Arts
agrey@christies.com
+44 (0)20 7752 3042

ANNABEL KISHOR
Drawings & Watercolours
akishor@christies.com
+44 (0)20 7389 2709

ALBANY BELL
Modern British Art
abell@christies.com
+44 (0)20 7389 2738

**ABSENTEE AND
TELEPHONE BIDS**
Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

SARAH REYNOLDS
*Victorian Paintings
Drawings & Watercolours*
sareynolds@christies.com
+44 (0)20 7752 3284

CECILIA ZI
Chinese Works of Art
czi@christies.com
+44 (0)20 7752 3005

AUCTION RESULTS
Tel: +44 (0)20 7839 9060
christies.com

BUYING AT CHRISTIE'S

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

AN ADVENTUROUS SPIRIT

An Important Private Collection Sold to Benefit a Charitable Foundation

Collections are more than an assemblage of individual works of art, however important: they are the story of a person's life, intensely personal and evocative, with so many threads and themes. That was never more true than with this remarkable collection, tellingly eclectic, which very much bears the stamp of the person who created it. Whether in business, philanthropy or friendship, his brilliant and enquiring mind ventured along many different paths, always followed with perception, charm and amusement. Idiosyncratic in tastes and open to the unexpected, interests and enthusiasms were keenly developed. This collection is a reflection of a richly varied life in many far-flung places.

The process of creating his homes gave him great enjoyment and there was always a project on the go. New plans abounded and it was exciting to witness them, whether it was the visionary and courageous transformation of his Knightsbridge home from courthouse to one of the most distinctive and unusual properties in London, working at stages with Nina Campbell and then Francois Catroux, or his two homes in St. Tropez, adjoining properties with spectacular views yet a short walk from the centre of the town he was so fond of, again transformed with the skilful help of Catroux, or the creation of an idyllic sanctuary on St. Barths where again he played his kind and wise part in helping the local community.

Themes were followed with perseverance and humour, whether it was pictures of much loved St. Tropez, animals, especially dogs and bears, amusing toys and models or the work of contemporary sculptors. Like so many collectors, he enjoyed the sales of other collectors – he immediately got the point of them and understood the context and the underlying story. So from Christopher Gibbs' magical manor house on the Thames at Clifton Hampden came the model of the Qutb Minar Tower (lot 62), which then with typical amusement had the missing sections added, and from sales of other collectors came many acquisitions to enhance his own schemes. He always saw the intriguing – and quirky – side.

One happy evening in the Drawing Room in London, looking round me I realised the reason why one always felt so at ease in that imposing but immensely comfortable room was because everything was an outstanding example of its type. When he decided to redo the room, he went for the best – the comte d'Ons-en-Bray's splendid *coquilliers* for his house at Bercy from the Wildenstein Collection, whose distinctive form added grandeur and scale (lot 50) or the majestic Empire bookcases by the Imperial ebeniste Othon Kolping from Barbara Piasecka Johnson's collection (lot 25).

Likewise the light-filled hall leading to the beautiful garden designed by Martin Lane-Fox was enhanced by the splendid pair of Kentian side tables (lot 80) whose griotte marble tops echoed the autumnal colours in Sir Alfred Munnings' atmospheric Cornish hunting scene (lot 100) hanging above one, their sculptural force balanced by the neatly executed mahogany hall chairs supplied by Ince and Mayhew to Viscount Midleton for Peper Harow (lots 91 and 92), while the Duke of Sussex's magnificent epergne added sparkle and glamour to the Dining Room (lot 170).

But such things bring me back to the man himself. Extraordinarily modest about his own considerable achievements, he listened to others and backed people he believed in. He was intensely loyal to his legion of friends across the world – and wonderfully generous; the houses and the collections he created were the background for happy times, shared by so many.

CHARLES CATOR
Deputy Chairman, Christie's International









1

A PATINATED AND PARCEL-GILT COPPER OVERSIZED 'DOME-TOPPED' HALL LANTERN BY JAMB, MODERN

The tapering square body mounted with stylised akroteria and internal four light pendant, fitted for electricity

45½ in. (116 cm.) high; 22½ in. (57 cm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,700



2

A SWEDISH GILTWOOD STRIKING WALL CLOCK

19TH CENTURY

Surmounted and flanked by trophies, the painted dial with Roman hours and Arabic quarters, the twin barrel movement with recoil anchor escapement, Brocot suspension and rack striking to bell, with trip repeat

38 in. (96.5 cm.) high; 21¼ in. (55 cm.) wide;
3¾ in. (9.5 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400



3

A TERRACOTTA MODEL OF A BULL MASTIFF LATE 19TH CENTURY

Modelled in recumbent position, with glass eyes and wearing a collar

16 in. (41 cm.) high; 37 in. (94 cm.) wide;
16½ in. (42 cm.) deep

£1,500–2,500

\$2,000–3,300

€1,700–2,800





■ 4

**A PAIR OF CREAM-PAINTED CAST-IRON
URNS**

MODERN

Of campana form on square bases, originally
with handles

14¼ in. (36.5 cm.) high; 18½ in. (46 cm.) diameter (2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

■ 5

**A TERRACOTTA MODEL OF A BULL MASTIFF
LATE 19TH CENTURY**

Modelled with glass eyes and wearing a collar,
front legs restored

32½ in. (82.5 cm.) high; 19 in. (48.5 cm.) wide

£1,000–1,500

\$1,400–2,000

€1,200–1,700



■ 6

**A LATE VICTORIAN BRASS-MOUNTED
WALNUT STICK-STAND**

LATE 19TH CENTURY, ATTRIBUTED TO JAMES
SHOOLBRED & CO

With galleried shelf above a brass bar and drip-pan

40½ in. (103 cm.) high; 22½ in. (57 cm.) wide;
8½ in. (24 cm.) deep

£1,200–1,800

\$1,600–2,400

€1,400–2,000

PROVENANCE:

Anonymous Sale; Christie's, London, 15 June 2000, lot 7,
where acquired.



~ 7

**A PAIR OF RESTAURATION ORMOLU-MOUNTED GUAIAECUM-WOOD
URNS AND COVERS**

CIRCA 1820, IN THE MANNER OF JEAN DULAC

Each with ram's mask handles draped with swags, the domed cover with bud finial,
on a square white marble base

12¼ in. (31 cm.) high

(2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

An almost identical pair of urns was sold, Christie's, Paris, 29 November 2017, lot 203.



8

A PAIR OF ITALIAN ORMOLU-MOUNTED EGYPTIAN PORPHYRY MINIATURE PEDESTALS
20TH CENTURY

With laurel wreath collars

5½ in. (14 cm.) high; the bases 4½ in. (11 cm.) square (2)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

9

AN ITALIAN MICRO-MOSAIC PANEL
LATE 18TH/EARLY 19TH CENTURY

Depicting a river landscape with a figure, bridge and tower with mountains beyond

7½ in. (18.5 cm.) high; 9 in. (23 cm.) wide

£2,000–3,000

\$2,700–4,000
€2,300–3,400



~ 10

A REGENCY BRASS-INLAID, PARCEL-GILT, EBONY AND BRAZILIAN ROSEWOOD SPECIMEN STONE OCCASIONAL TABLE
CIRCA 1815

The top inset with an Italian panel of one hundred and twenty stone specimens, including: Egyptian porphyry, Serpentine, Egyptian granite, *alabastro fiorito*, lapis lazuli and smaragdite above a single sprung frieze drawer containing legend panel identifying the specimens, titled '*Catalogo Della qui annessa Serie di Pietre Silicie e Calcarie, in No. 120*', the base with reeded shaft on a quatreform base with lion's paw feet, parcel-gilding refreshed

30 in. (76 cm.) high; 20 in. (51 cm.) wide; 17¼ in. (43.5 cm.) deep

£30,000–50,000

\$40,000–66,000
€34,000–57,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 29 January 1994, lot 413. Mallett, London.

Anonymous Sale; Christie's, London, 4 July 1996, lot 282.

Property from the Collection of Lily and Edmond J. Safra; Sotheby's, New York, 3 November 2005, lot 162, where acquired.

LITERATURE:

L. Sygne, *Mallett Millenium*, 1999, p. 311, fig. 404.

This richly embellished occasional table characterises the opulent taste of the Regency period promoted by the Francophile, George, Prince of Wales (1762-1830, later George IV), illustrated in the interiors at Carlton House, London, and the Royal Pavilion, Brighton. It was probably commissioned expressly to display the Italian marble slab inset with one hundred and twenty specimens of 'Petre Silicie e Calcarie', which would have almost certainly been acquired by a wealthy patron on the Grand Tour, with the table subsequently commissioned on return to England. From 1810, there was a revived interest in brass-inlay, and in particular that executed with tortoise-shell, as demonstrated in the *oeuvre* of the late 17th/early 18th century French *ébéniste*, André-Charles Boulle (1642-1732). The specialist 'buhl' worker first appeared in London between 1815-20, the earliest exponents, listed as 'buhl manufacturers' in commercial directories, being Thomas Parker (active 1808-30) of Air Street and Louis le Gaigneur of Edgware Road (P. Kirkham, 'Inlay, Marquetry and Buhl Workers in England c. 1660-1850', *The Burlington Magazine*, June 1980, p. 416). An example of Parker's buhl work can be found on a centre table, circa 1814-30, with related gilt-metal Bacchic lion feet, derived from antiquity, in the Green Drawing Room at Windsor Castle (RCIN 33461). Another firm specialising in buhl work and *ancien regime*-style furniture was Town and Emanuel, established at 103 New Bond Street from about 1830 until 1849. An example of their superb craftsmanship is a games table, with mother of pearl, tortoiseshell and gilt metal veneers, 1835, in the Royal Collection (RCIN 21622).



(Detail of key identifying specimen stones)





★ 11

A RUSSIAN FIGURED MAHOGANY STRIKING WALL REGULATOR

SPORHASE, ST. PETERSBURG, EARLY 19TH CENTURY

In glazed case, the 10 inch silvered dial with Roman hours and Arabic quarters, subsidiary seconds, signed 'Fr. Spörhase/à St. Petersburg', the two train eight-day weight driven movement with dead beat escapement and rack strike to bell, with trip repeat

70½ in. (179 cm.) high;
18½ in. (47 cm.) wide;
8 in. (20.3 cm.) deep

£3,000–5,000

\$4,000–6,600
€3,400–5,700

12

A PAIR OF ARMCHAIRS

BY FRANCOIS CATROUX, MODERN

Each covered in patterned-cut chenille, with fitted removable back and seat cushions

33½ in. (85.5 cm.) high;
33½ in. (85.5 cm.) wide;
37½ in. (95.5 cm.) deep

(2)

£3,000–5,000

\$4,000–6,600
€3,400–5,700

14

A TWO-SEAT SOFA

BY FRANCOIS CATROUX, MODERN

Covered in red textured chenille, with two removable back and seat cushions; together with three scatter cushions

33 in. (84 cm.) high;
84 in. (213.5 cm.) wide;
42½ in. (108 cm.) deep

£2,000–3,000

\$2,700–4,000
€2,300–3,400

13 No Lot





15

AN ITALIAN SEPCIMEN LAVA AND MARBLE TABLE TOP NAPLES, SECOND HALF 18TH CENTURY

Of rectangular form, geometrically inlaid with various specimen marble samples of *pietra del Vesuvio*, within a channelled blue turquin border on a modern lucite box base

64½ in. (164 cm.) wide; 30 in. (76 cm.) deep

£20,000–30,000

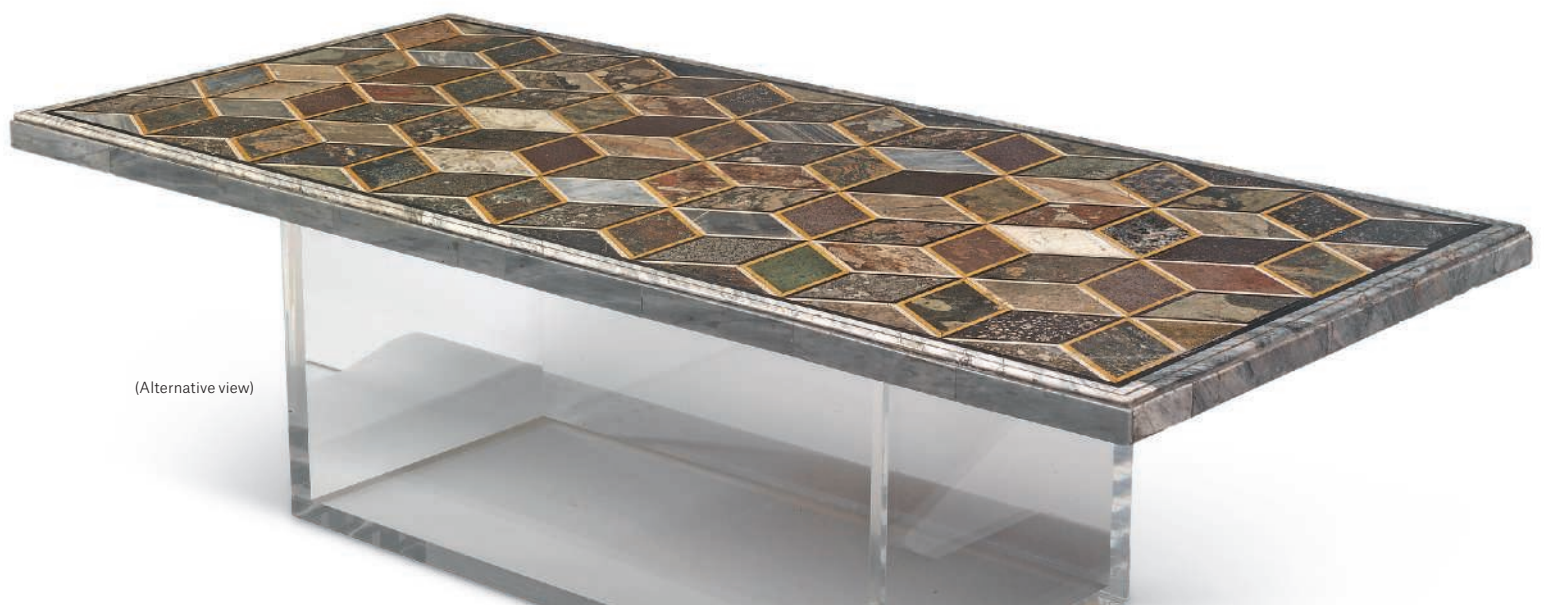
\$27,000–40,000

€23,000–34,000

This geometric arrangement of specimen marble samples of *pietra del Vesuvio*, often combined with meandering borders, is typical of the Neapolitan production of the second half of the 18th century. These tops, composed of various sorts of Lava expelled by Mount Vesuvius at different volcanic eruptions, were very much in favour throughout Europe in the second half of the 18th-century. When Charles Bourbon (d. 1788), son of Philip V of Spain, arrived at his Palazzo Reale in Naples in 1734,

he immediately placed extensive commissions with local craftsmen to decorate the Palazzo employing this fashionable technique. He transferred a number of artisans from the Medici workshops in Florence, including some responsible for the manufacture of *pietre dure* to Naples in 1737. He recruited Francesco Ghinghi, whom he had met while visiting the Grand Ducal *Pietre Dure* Workshop in Florence as a child, to direct the Royal *Pietre Dure atelier*. Established at *San Carlo alle Mortelle* in 1737 with nine Tuscan employees, the workshop was responsible for the manufacture of highly ambitious projects as the Royal chapel tabernacle at Caserta in 1753, as well as numerous and much admired *pietre dure* tops of pictorial and geometrical design. One such admirer, the Abbé Richard, remarked: *There are workers in Naples who are singularly skilled at working marble and making inlaid tables in which foreign visitors are very interested.*

Various closely related tops to the present lot are discussed and illustrated in A. Gonzalez-Palacios, *Las Colecciones Reales Espanolas de Mosaicos y Pietras Duras*, Museo Nacional del Prado, Madrid, n.56, p.264, n.60, pp.272-3.



(Alternative view)







16

A PAIR OF FRENCH ORMOLU AND MARBLE-MOUNTED POWDER BLUE PARIS PORCELAIN EWERS

SECOND HALF 19TH CENTURY,
IN THE MANNER OF PIERRE GOUTHIERE

Each with everted rim with mask-cast spout, the scrolling foliate handle surmounted by a putto climbing the horns of a ram, the baluster-shape porcelain body on a tripod base with white marble plinth, one putto reattached, one porcelain body with repair to neck

16½ in. (42 cm.) and 16 in. (41 cm.) high (2)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

PROVENANCE:

Possibly: anonymous sale; Sotheby's, London, 10 December 1993, lot 233.

The design of these ewers relates to the *oeuvre* of the famous bronzier Pierre Gouthière (1732–1813) and work executed by him for the duc d'Aumont. A drawing of lot 114 in the catalogue of the sale of the collection of the duc d'Aumont in 1782 in the Municipal Library, Besançon, shows a Japanese celadon vase mounted with a crouching mermaid and a closely related satyr mask on the ormolu lip, see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. II, Munich 1989, p. 579, fig. 18. Figure 19 shows another vase with similar paw feet purchased at that sale for Marie-Antoinette.

A single Louis XVI ewer of this model, the porcelain marked for Locré, was sold Christie's London, December 1, 2003, lot 89.



17

A PAIR OF AMERICAN ORMOLU AND 'MARBLED' PORCELAIN TABLE LAMPS

SECOND HALF 19TH CENTURY,
ADAPTED FROM OIL LAMPS

The fittings stamped 'Niagara', the giltwood bases modern, the fittings drilled for electricity; together with modern red-piped blue-silk conical shades

15½ in. (39.5 cm.) high, excluding modern fittings (2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



18

A PAIR OF LOUIS XVI ORMOLU-MOUNTED CHINESE GILT-DECORATED POWDER BLUE POT-POURRI VASES

THE MOUNTS LATE 18TH CENTURY, THE VASES KANGXI PERIOD (1662-1722)

With pinecone finial and foliate mounts above a pierced collar, the oviform jars decorated in gilt with peony and prunus growing beside rocks on a terrace below floral *ruyi* lappets at the shoulder; on a foliate and *entrelac* collar and shaped square plinth, the associated 19th Century blue-glazed covers with gilt floral decoration, probably Samson but apparently retaining original mounts, one cover restored

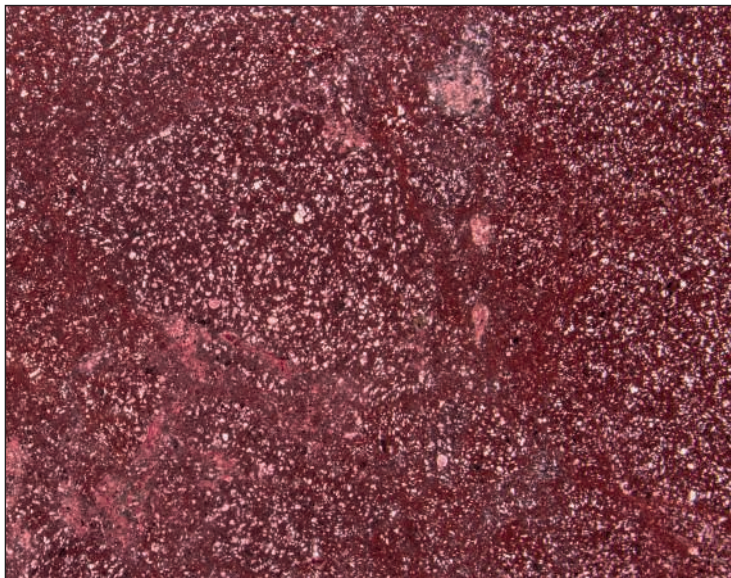
15¾ in. (40 cm.) high; 9 in. (23 cm.) diameter

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000



(Detail of porphyry)

19

A PAIR OF EMPIRE PORPHYRY AND ORMOLU-MOUNTED PATINATED BRONZE OCCASIONAL TABLES CIRCA 1815

Each with Egyptian porphyry slab above a rosette and anthemion-mounted frieze on plain supports with palm and lotus cappings on scrolling feet with recessed anti-friction castors, joined by simple stretchers, minor repairs, the ormolu edge-mounts to the tops possibly later, slight variation in size

One: 28 1/2 in. (71.5 cm.) high; 24 in. (61 cm.) wide; 19 in. (48.5 cm.) deep

The other: 28 1/2 in. (72.5 cm.) high; 23 in. (58.5 cm.) wide; 18 3/4 in. (48 cm.) deep (2)

£40,000–60,000

\$53,000–79,000

€46,000–68,000

Whilst it is not known who executed this superb pair of tables, it is worth noting that the their slight difference in proportions seems to be accounted for by the slight variance to the sizes of the sumptuous and highly prized Egyptian porphyry slabs, suggesting that rather than cut these precious pieces of stone to a uniform size, the tables were commissioned to support them in their existing form. A theory borne out by the fact that the tables have been made to specifically accommodate and support the undulating thickness of the slabs.



20

A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE TWO-LIGHT CANDELABRA CIRCA 1810

Each modelled as a female 'Egyptian' figure in stylised dress surmounted by a figure of a cat and holding a tapering staff in each hand issuing a serpent, in turn issuing a lotus decorated candle nozzle, the pylon-tower base decorated with spurious hieroglyphs, the nozzles drilled for wiring

25¼ in. (64 cm.) and 25 in. (63.5 cm.) high

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

COMPARATIVE LITERATURE:

H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I., p.336, figs. 5.3.3 and 5.3.4.

Pavlovsk, *Le Palais et le Parc*, 1976, figs 176, 178 and 180.

J.M. Humbert, *et.al.*, *Egyptomanie*, 1994, p.286, no. 167.

These candelabra are closely related to a pair executed by Pierre-Philippe Thomire (1751-1843) *circa* 1805 (ill. in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I., p.336, fig. 5.3.3) they draw heavily on a design of *circa* 1800 by

Charles Percier for the supports of a centre table now in the Musée du Louvre (ill. *Ibid.*, p. 336, fig. 5.3.4). Further related examples attributed to the *bronzier-ciseleur* include a pair probably supplied to Czar Paul I for St. Michael Castle in St. Petersburg by the *marchand-mercier* Jérôme Culot with whom Thomire is recorded to have worked extensively, in the *nouveau cabinet de travail* at Pavlovsk, St. Petersburg (Pavlovsk, *Le Palais et le Parc*, 1976, figs 176, 178 and 180).

Among the related examples attributed to Thomire sold at auction, a pair formerly in the Collection of M. Maxime Sciolette, former French ambassador to Brazil, was sold at Christie's, Paris, 23 June 2005, lot 367, while another example from the collection of M. Hubert de Givenchy, was sold at Christie's, Monaco, 4 December 1993, lot 39 (FF1,332,000 with premium). A further pair was supplied by the *bronzier* to the *Mobilier Impérial*, was formerly in the château de Saint-Cloud and is now in the *Grande Chancellerie de la Légion d'Honneur*, Hôtel de Salm, Paris (ill. in J.M. Humbert, *et.al.*, *Egyptomanie*, 1994, p.286, no. 167).



★ 21

A YELLOW VEINED MARBLE URN AND COVER LATE 19TH/EARLY 20TH CENTURY

The tapering ovoid body on turned socle and square plinth

26 in. (66 cm.) high; 11½ in. (29.5 cm.) wide

£2,000–3,000

\$2,700–4,000

€2,300–3,400

22

A PAIR OF LOUIS XVI CARVED BEECH FAUTEUILS

BY GEORGES JACOB, CIRCA 1780

Each with *entrelac*-carved frame, with arched upholstered back and padded arms above a bowed seat on turned and stop-fluted tapering supports, both stamped 'G. JACOB', covered in a duck-egg blue striped silk, formerly painted

38½ in. (98 cm.) high; 27 in. (68.5 cm.) wide;

25 in. (63 cm.) deep

(2)

£3,000–5,000

\$4,000–6,600

€3,400–5,700

Georges Jacob, 1739-1814, *maitre* 1765.

An apparently identical model by Jacob with an *entrelac*-carved frame is illustrated in P. Kjellberg, *Les Ebénistes Français du XVIII^e Siècle*, Paris, 1998, pp. 418, fig. C.





23

A PAIR OF ITALIAN SCAGLIOLA PANELS FLORENCE, LATE 17TH CENTURY

One depicting a peacock, the other a parrot, on fruiting branches within later Siena marble borders and brass frames

24¼ in. (63 cm.) high; 20½ in. (52 cm.) wide, without frames (2)

£15,000–25,000

\$20,000–33,000
€17,000–28,000

LITERATURE:

A. M. Massinelli, *Scagliola, l'arte della pietra di luna*, Rome, 1997 p. 20.

Scagliola, also known as 'Bossi work', achieved great popularity in Europe between the seventeenth and nineteenth centuries. Originally developed in Lombardy and Emilia Romana - Carpi being the main centre for its production - the technique, which

strove to simulate more precious marble, soon spread across to neighbouring Tuscany, becoming well-established in Florence by the mid-17th century. It was during the 18th century, however, that Grand-Tourists visiting the Tuscan capital discovered and grew to appreciate the ingenious technique, frequently returning home with scagliola panels as souvenirs of their travels. Upon their return, these would often be transformed or incorporated into furnishings, commonly turned into table tops or fitted into cabinets. This is true of the present pair of panels, which appear illustrated in A. M. Massinelli, *Scagliola, l'arte della pietra di luna*, Rome, 1997 p. 20., as the top of an English table.

Finely depicting a parrot and peacock on fruiting peach-trees, the panels here offered are closely related to a table top by Carlo Ghilbertoni in the Collezione Canelli, Milan, which is centred by a very similar panel of a bird on a peach-tree branch (ill. A. M. Massinelli, *Scagliola, l'arte della pietra di luna*, Rome, 1997 p. 19). Ghilbertoni was one of the foremost Florentine producers of scagliola panels of the late 17th century, and was renowned for his works in several Florentine churches, as well as for a number of exquisite scagliola table tops which meticulously reproduced geographical maps.

24

A REGENCY PARCEL-GILT, EBONY, EBONISED, POLLARD OAK AND BRASS CENTRE TABLE ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1815

The circular green Monna marble top on and ebonised brazier-shaped platform and three scroll supports terminating in crane heads around a central shaft, the concave stepped triform base on winged paw feet

31 in. (79 cm.) high; 26½ in. (27 cm.) diameter

£30,000–50,000

\$40,000–66,000

€34,000–57,000

PROVENANCE:

Almost certainly Bullock stock-in-trade sale: Christie's, London, 3 May 1819 and two following days, day 3, lot 86.
With H. Blairman & Sons Ltd. in 2004

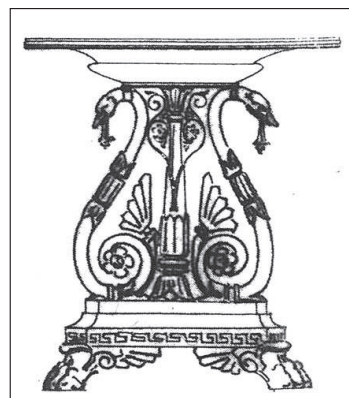
LITERATURE:

H. Blairman & Sons Ltd., *Furniture and Works of Art*, 2004, no. 3.

The description for lot 86 in George Bullock's stock-in-trade-sale, held by Christie's from 3rd May 1819 (over three days), closely matches this centre table suggesting it is possibly the one described: 'A tripod stand, composed of 3 solid brass cranes neck standards, richly gilt with circular Verd top, 2 ft. 2 diameter, on triangular oak and ebonized plinths, inlaid with brass, on gilt lion's paw feet, and castors' (sold for £19.5s.0d to 'Bentley'). The design is closely related to one in the *Wilkinson Tracings* (held by the City Museums & Art Gallery, Birmingham, p. 109). Another design in the *Tracings* (p. 201) illustrates a single 'crane neck', and a third design further records the use of 'crane neck' supports (p. 92). It is closely related to a pair of tables illustrated in *George Bullock: Cabinet-maker*, exhib. Cat., London, 1988, no. 45 and a further example with a 'center standard' and 'Porphyry Monna top' is also listed in the stock-in-tradesale, day 3, lot 52.

The design for the base of this table is apparently amongst the earliest collaborations between William Bullock (circa 1773-1849) and his better-known brother, George (1783-1818). The design patent was registered by William under the Garrard Act of 21 June 1798, 'An Act for encouraging the Art of making new Models and Casts of Busts, and other Things therein mentioned' (M. Levy, 'The Roman Gallery at the Egyptian Hall, Piccadilly, and some tripods by William Bullock and George Bullock', *Furniture History Society*, vol. 33, 1997, p. 237). Inspired by antiquity, and made fashionable in early 19th century publications by, for example, Percier and Fontaine and Thomas Hope, the form illustrates a design at the forefront of Grand Tour-inspired taste (*ibid.*). The present table is similar to a pair of tripod stands supplied in 1814 by George Bullock to Samuel J. Day of Hinton House, near Bath, now in the Walker Art Gallery, Liverpool. These 'bronzed Griffin tripods', according to a statement dated 28 December 1814, had been invoiced on 18 June 1814 at a cost of £18 18s. The '2 Circular Do. [bronzed] Pedestals to stand upon' cost £4 4s' (*ibid.*, p. 236). The legs of each of the Hinton House tripods are stamped 'W. BULLOCK PUB. 1 JUNE 1805'.

The 'Verd' marble top probably originated from the Monna marble works, which were owned by George Bullock. In 1811, *verde antico* was described as: 'a beautiful Green Stone which is found in a part of the island of Angelsea the property of Mr George Bullock', and in the 1819 catalogue it is referred to as 'green Monna' or 'Monna, verde antique marble'.



Design for the table from the *Wilkinson Tracings*.
City Museums and Art Gallery, Birmingham, p. 109.





25

A PAIR OF EMPIRE ORMOLU-MOUNTED FIGURED AND PLUM PUDDING MAHOGANY BOOKCASES

BY OTHON KOLPING, CIRCA 1805

Each with tablet-centred S-scroll and akroteria-mounted cornice above a single glazed door enclosing four adjustable shelves, flanked by fluted pilasters with stylised anthemion capitals, the base doors mounted with foliate panels and reeded diamond-lozenges centred by allegorical figures, the angles mounted with flaming torches on a shaped plinth base with lappet-cast mouldings, one cabinet with concealed compartment to the base, stamped 'KOLPING' twice to the cornice to one cabinet, one cabinet with ink inscribed paper label '3', the other with similar label '4'

105 in. (267 cm.) high; 43 in. (109 cm.) wide; 17¼ in. (43½ cm.) deep (2)

£200,000–400,000

\$270,000–530,000

€230,000–450,000

PROVENANCE:

Etude Couturier Nicolay, 10 December 1980, lot 123.

Galerie Aveline, Paris.

Barbara Piasecka Johnson; Sotheby's, Paris, 15 October 2003, lot 68.

Galerie Aveline, Paris.

LITERATURE:

D. Ledoux-Lebard, *Les ébénistes du XIXe siècle*, Paris, 1984, p. 392.

This pair of richly embellished ormolu-mounted mahogany bookcases epitomise the Empire style, made fashionable under Napoléon I and through the designs of Percier and Fontaine (published in 1801 and 1812 in *Recueil de décorations intérieures*). Examples of the Napoleonic style are found in the furniture ordered in the first decade of the 19th century by the *Garde-meuble impérial* from craftsmen such as Thomire Dutermie et Cie, *les frères* Jacob and F.H.G. Jacob-Desmalter for the Grand Trianon and the château de Fontainebleau (see D. Ledoux-Lebard, *Le Grand Trianon: Meubles et objets d'art*, tome I, Paris, 1975, p. 31, p. 68; J-P Samoyault, *Meubles entrés sous le Premier Empire*, Paris, 2004, p. 163, p. 166, p. 183).

These bookcases are perhaps the finest known furniture executed by Othon Kolping (1775-1853), the *menuisier-ébéniste* and *scieur à la mécanique*. Records in the *Archives Nationales* show that between 1811-13 he was working for the *Garde-meuble* in the refurbishment of the imperial palaces, le palais de Rohan, Bordeaux and le château de Marracq, Bayonne. In 1811, he supplied three *couchettes* for the important sum of 400 F, and in 1837, two mahogany commodes with four drawers and turned feet for 120 F, mahogany shelves and a marble-top console table for 75 F, *secrétaires*, commodes and daybeds (*archives nationales*, O/2/513, no. 8; Ledoux-Lebard, *op. cit.*, p. 392).

Kolping (or Colping) established his workshop in 1804 at no. 3 cour de la Juiverie, place Saint-Antoine, Paris (*ibid.*). Little is known of his patrons although furniture bearing his stamp is present in the *Mobilier national*, private collections and has been sold at auction suggesting that he made a range of furniture from rich and opulent pieces, exemplified by the present bookcases, to plainer, more functional furniture. His reputation was evidently such that in 1821, the *Bazar parisien* reported: *il peut être mis au nombre des bon fabricants d'ébénisterie; depuis dix-sept ans il s'occupe de cette partie. Il a exécuté quelques beaux ouvrages, tels que: comptoirs, armoires et bibliothèques. Il a inventé plusieurs genres de lits dans les forms les plus agréables. Il fait scier chez lui les bois d'acajou et les vend au détail (ibid.)*. In 1823, he exhibited a *secrétaire à cylindre*, a *secrétaire à balustre*, an *armoire* and a bed at L'Exposition des produits de l'industrie française where he obtained a *mention honorable* for *les meubles plaqués bien exécutés*. In 1827, again he exhibited furniture and received the same distinction, the jury noting: *'Ses bureaux à cylindre et ses armoires à glaces enrichies de bronze doré sont d'un bel effet' (ibid.)*. Interestingly, given the glazed panels on the front of these bookcases, Kolping was among the first to supply *armoires à glace*.





26

A PAIR OF LOUIS-PHILIPPE MAHOGANY OPEN BOOKCASES OR ETAGERES CIRCA 1830-40

Each with moulded *bleu turquin*-marble top above four open shelves, the sides of the three upper shelves with X-splats, possibly originally with wooden tops, repairs and restorations

38½ in. (98 cm.) high; 16½ in. (42 cm.) wide;
13 in. (33 cm.) deep

(2)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

27

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE A LA TRONCHIN CIRCA 1790

The ratcheted rectangular black leather-lined top with detachable book-rest and articulated mechanism with telescopic supports issuing from the front legs, the frieze with single drawer, the end panels with slides, on tapering square section supports, some mounts replaced

29½ in. (75 cm.) high; 31¼ in. (79.5 cm.) wide;
20¾ in. (52 cm.) deep

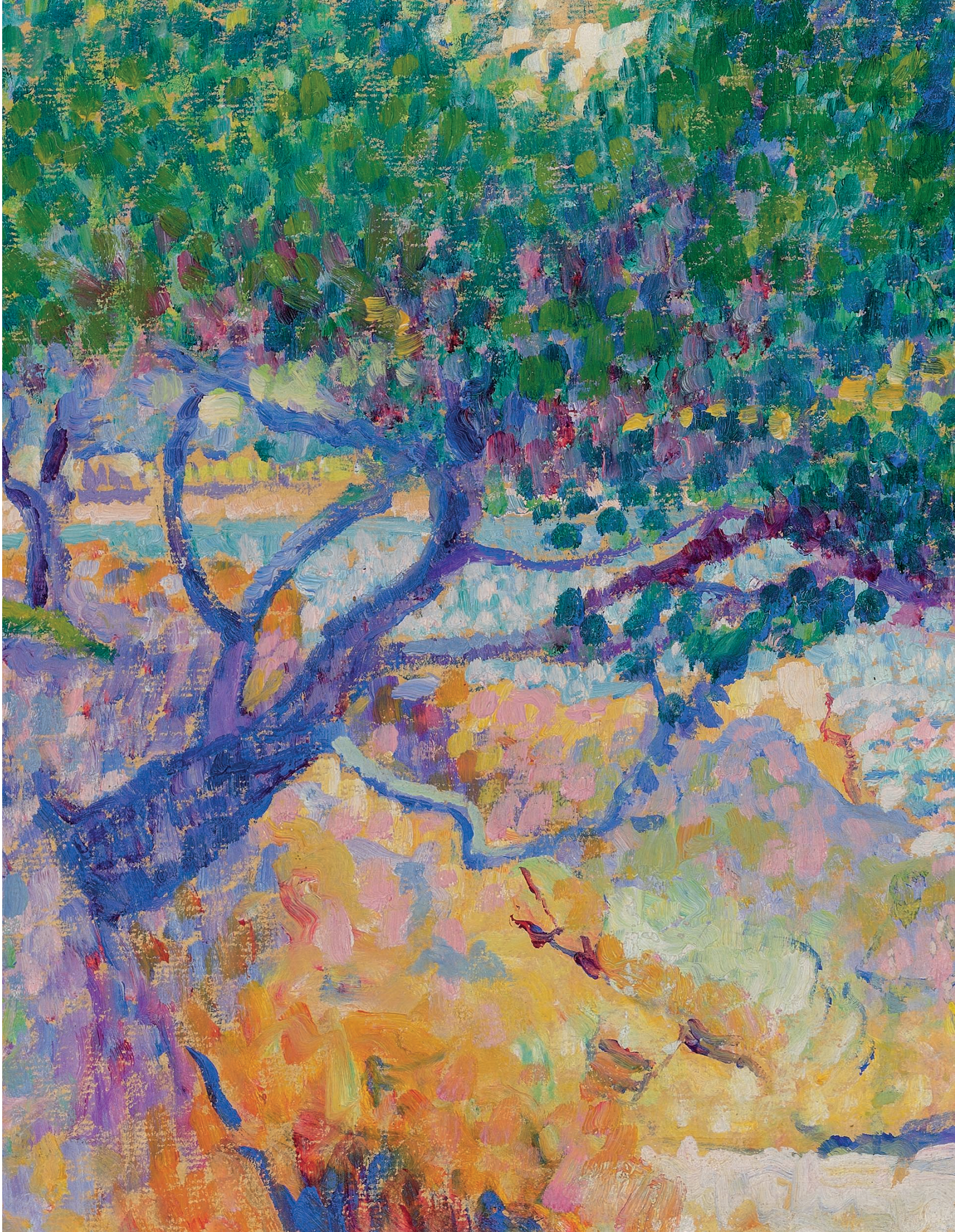
£3,000-5,000

\$4,000-6,600

€3,400-5,700



(Alternative view)



28

HENRI EDMOND CROSS (1856-1910)

Étude pour La baie de Cavalière

oil on paper laid down on canvas
10% x 13% in. (27 x 35.3 cm.)

£60,000–80,000

\$80,000–110,000
€68,000–90,000

PROVENANCE:

Madame Henri-Edmond Cross, Paris.
Galerie Bernheim-Jeune, Paris, by 1913.
Anonymous sale, Bukowskis, Stockholm, 27 November 1990, lot 62.
Anonymous sale, Galerie Koller, Zurich, 4 December 1997, lot 3118.
Salis & Vertes, Salzburg, where acquired.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *H.-E. Cross*, February - March 1913, no. 17.
Oslo, Kunstnerforbundet, *Franske Utsilling*, November - December 1916, no. 46.

LITERATURE:

I. Compin, *H.-E. Cross*, Paris, 1964, no. 158, p. 258.

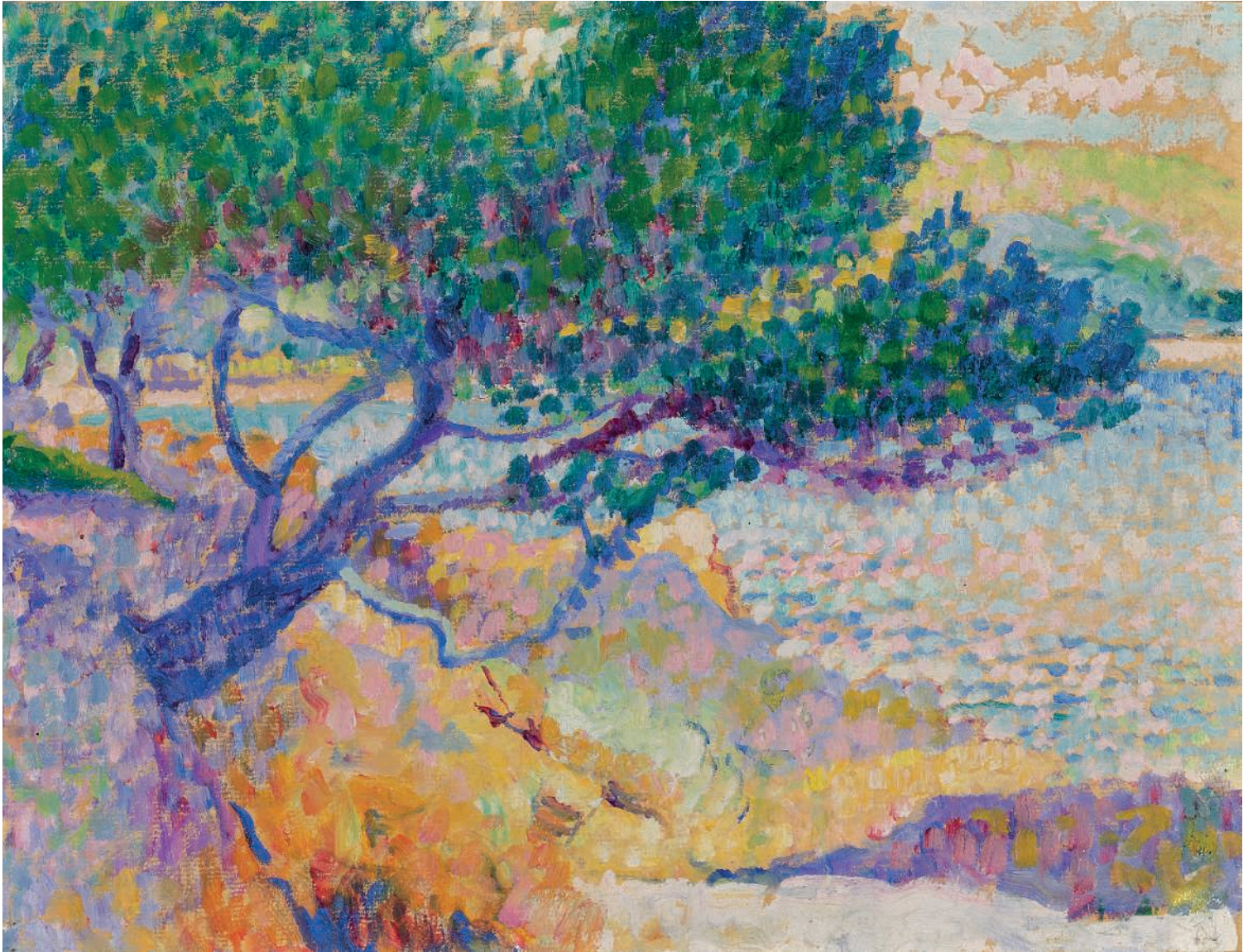
This work will be included in the forthcoming *catalogue raisonné* of Henri Edmond Cross being prepared by Patrick Offenstadt.

At the turn of the 20th century, the Mediterranean coast along Le Midi, the southern region of France, appeared to artists like a vast garden—a halcyon vision of Arcadia, the mythological home of the great nature god Pan, come to life. The Fauve sensation of insurgent colourism at the 1905 Paris Salon d'Automne suddenly drew attention to these rugged landscapes that seemed to drop off into the sparkling aquamarine waters between Toulon and Monaco, warmed in brilliant, crystalline sunlight under perpetually azure skies. Not yet known as the Côte d'Azur and still largely undeveloped, the shores of the Midi attracted an increasing number of Parisian painters, who made the area their next destination.

The landscape paintings of Cross often place the viewer within a stone's throw of the motif itself, with the fore- and middle ground close up, even if the horizon is distant, or with the sea present, boundless beyond reckoning. In, *Étude pour La baie de Cavalière*, painted circa 1905-1906, the artist was likely standing on the footpath down to Pointe du Rossignol and Pointe du Layet, a favourite spot for Cross and his fellow Neo-Impressionists Theo van Rysselberghe and Paul Signac. The contorted shapes of wind-blown pines, the jagged rocks fringed with a froth of turbulent water, the sunlight dancing on the bay and the enigmatic silhouettes of the distant islands all combined to entrance the painters time after time.

The early Fauve paintings of Henri Matisse and André Derain were derived from the divisionist method of optical colour contrasts that Signac and Cross had cultivated since the premature death of Georges Seurat, the pioneer pointilliste. Indeed, in 1892 both artists had through their example helped propagate the theory and practice of Seurat's technique among the younger generation of painters, for whom divisionism became a significant starting point in the continuing evolution of modernism in the new century.

Cross developed a flexible approach to divisionism, as seen here, often employing rectangular strokes of pure colour, similar to the tesserae used in the creation of mosaics, altering their orientation in relation to the various shapes of the natural motifs he was depicting. His ultimate aim, as he stated to Signac, was to have "technique cede its place to sensation" (quoted in I. Compin, *H.E. Cross*, Paris, 1964, p. 42). Cross had come to understand that in painting nature, he was creating an abstraction—"Not the object itself, but a transfiguration based on a concordance of lines, a harmony of colour," he wrote in a series of aphorisms during 1908-1909. "A certain beautiful form embellished by certain magnificent colours will interest us: it might be that it corresponds to a tree. Forms, colours make allusions to objects. This thing that I want to represent, is myself. These trees, these mountains, this sea, they are myself" (quoted in *ibid.*, p. 53).



29

HENRI EDMOND CROSS (1856-1910)

Étude pour Les chèvres

stamped with the artists's initials 'H.E.C' (lower right)

oil on panel

12½ x 8⅞ in. (31.8 x 22.5 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Fénéon collection, Paris.

Anonymous sale, Sotheby's, New York, 18 November 1998, lot 514, where acquired.

This work will be included in the forthcoming *catalogue raisonné* of Henri Edmond Cross being prepared by Patrick Offenstadt.

A northerner, born in industrial Douai and having received his arts education in Lille and Paris, Henri-Edmond Cross relocated to the Midi in 1891. He had been painting occasionally along the Mediterranean coast since 1883, when Dr. Auguste Soin, an elderly, wealthy relative who was acting as the artist's benefactor, invited the young man and his parents to spend the summer at his new home in Monaco. Having begun in his mid-thirties to suffer the effects of chronic rheumatoid arthritis, Cross hoped the dry warmth of the southern climate would ameliorate his symptoms.

After searching along the coast for a place off the beaten track, Cross rented a small house in Cabasson, a tiny hamlet across from Le Lavandou on Cap Bénat in the Var region. He wrote to his friend Paul Signac: "Hills of pines and cork oaks come to die away gently into the sea, offering, in passing, a sandy beach of a fineness unknown on the shores of the Channel" (quoted in C. Homburg, *Neo-Impressionism and the Dream of Realities*, exh. cat., The Phillips Collection, Washington, D.C., 2014, p. 134).

Cross strongly recommended the area, later called the Côte d'Azur, to Signac. Following an inland waterway route, Signac during the spring of 1892 sailed his small

yacht Olympia from Brittany into the Mediterranean, then proceeded to Saint-Tropez, where he rented a cottage overlooking the sea. In May the painter-sailor wrote to Cross: "I have enough here to keep me busy all my life—I have just discovered happiness" (quoted in *ibid.*, p. 139).

Having appreciated the relative isolation and tranquility of Cabasson, Cross in 1892 purchased some land in Saint-Clair, an even smaller commune near Le Lavandou, and there had a house built as his permanent residence, from which he periodically visited Paris.

To overcome the tendency of the pointillist technique to flatten space, a pitfall for the landscape painter who needs to evoke distance, Cross in *Étude pour Les chèvres* adroitly managed the placement of his motifs and the transition of complementary colour values. A swerving line of purple and green ground foliage leads the eye around the rocky verge in the right foreground of the composition to the stone outhouse nestled among the pine trees—possibly the artist's own—and the dense woodland beyond.



30

ALBERT MARQUET (1875-1947)

Marché à Saint-Tropez, la Place aux Herbes

signed 'Marquet' (lower left)

oil on canvas

24 x 19 $\frac{1}{2}$ in. (61 x 50 cm.)

Painted in 1905

£250,000–350,000

\$340,000–460,000

€290,000–400,000

PROVENANCE:

Galerie Druet, Paris, by whom acquired from the artist on 21 January 1908.

Mr. Barluet, by whom acquired from the above on 28 January 1908.

Galerie Druet, Paris, by whom acquired on 10 July 1914.

Private collection, by whom acquired from the above on 8 June 1916.

Galerie Renou et Poyet, Paris.

Charles & Genia Zadok, New York, and thence by descent; sale, Sotheby's, New York, 11 May 1988, lot 342.

Private collection, Paris, by whom acquired in September 1988.

Anonymous sale, Christie's, New York, 14 November 1996, lot 152, where acquired.

EXHIBITED:

New York, Wildenstein & Co., *Albert Marquet*, October - December 1971, no. 10 (illustrated).

LITERATURE:

C. Debray, *Le Fauvism*, Paris, 2014, pp. 142-144 (illustrated; titled 'La Place aux Herbes').

This work is accompanied by an original Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Albert Marquet Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.





Fig. 1: Henri Matisse, *The Terrace at Saint Tropez*, 1904.
The Isabella Stewart Gardner Museum, Boston.
Photo: Isabella Stewart Gardner Museum, Boston, MA, USA / © 2018
Succession H. Matisse/DACS, London / Bridgeman Images. Artwork:
© 2018 Succession H. Matisse/DACS, London.



Albert Marquet, *Harbour at Menton*, 1905.
The State Hermitage Museum, Saint Petersburg.
Photo: ©State Hermitage Museum, St. Petersburg, Russia / Bridgeman Images.

'It is marvellous, is your Midi sun!'

– Albert Marquet (quoted in J. Freeman, *The Fauve Landscape*, exh. cat., Los Angeles & New York, 1990, p. 32)

On the 12th of May, 1905, Albert Marquet departed Paris for the South of France, bound for the sleepy fishing village of Saint Tropez. While Marquet had been invited to stay with his friend Henri Manguin and his family at the villa they had rented for the summer, his journey to the Mediterranean coast was largely inspired by the travels of another artist friend – Henri Matisse, who had spent the summer of 1904 in Saint Tropez. Indeed, Marquet had intended to accompany Matisse on this seminal sojourn, but had been forced to pull out at the last minute due to a lack of funds. However, upon seeing the dramatic impact of the location's bright light, intense colours and lush landscape on Matisse's paintings, as seen in his oil from 1904, *The Terrace at Saint Tropez* (fig.1), Marquet became determined to make his own journey south to the Mediterranean coast as soon as possible. Thanks to several auspicious sales during the spring of 1905, he was soon able to realise his goal, and arrived in Saint Tropez in the middle of May. Although he stayed with Manguin for the first few days of his trip, he soon found the quiet solitude of the family's villa on the outskirts of town overwhelming, and moved to the centre of Saint Tropez instead, taking a room at the Hôtel Sube close to the harbour. From here, Marquet was able to immerse himself in the hustle and bustle of life in the heart of the town, enjoying a spectacular view from the balcony adjoining his room of the comings and goings of the fishing boats and locals alike. Painted during this heady summer, *Marché à Saint-Tropez, la Place aux Herbes* captures a sense of the stimulating atmosphere Marquet discovered on his ramblings through the town, focusing on a typical small market in a quiet, sun-drenched square. During his student days, sketching in the streets of Paris had been a daily routine for Marquet, one which he persuaded his friends Matisse and Manguin to join him on, and he was continuously fascinated by the fleeting snippets of everyday life he witnessed as he strolled through a crowd, a harbour, a city.

Rather than adopting an expansive, elevated view of the scene, which would become a typical feature of Marquet's landscapes in the ensuing years, in *Marché à Saint-Tropez, la Place aux Herbes* the artist places himself at ground level, offering a brief

snapshot of the scene, as if he is hiding, unobserved in a shady corner of the square or was simply passing by at the end of the street, when the view caught his eye. Only one figure appears aware of his watchful presence, the young girl in the pink dress and sunhat who raises her head as if to look directly at the artist. The rest of the crowd are lost in their own world – from the woman at the top of the stairs bent over a bucket, washing clothes, to the man in a yellow hat sitting against the wall, stretching his legs out as he shelters under the striped awning, and the young women who browse through the wares on offer. Rendered in a dazzling array of brief, rectangular, mosaic-like brushstrokes, each laden with pigment, there is a spontaneity to the composition, as if Marquet has committed the scene to canvas as quickly as possible, before the light shifts, the people disperse, and the quiet magic of the scene before him vanishes.

In truth, it was the effect of the intense sunlight on the colours of the landscape, the dazzling luminosity and radiance of the Mediterranean light, which captured Marquet's imagination during his stay in Saint Tropez. Unlike his fellow Fauves – Vlaminck, Derain and Matisse – Marquet's palette remained resolutely tied to the real world, inspired solely by the dazzling colour effects he discovered in his nuanced observations of natural light. As a result, his exposure to the sun-drenched vistas of the Midi proved transformative to his painterly style, ushering in a period of bold, adventurous experimentation with colour that reverberates with the artist's fervent energy. In *Marché à Saint-Tropez, la Place aux Herbes*, a stream of blazing sunlight cuts diagonally across the façade of the building on the opposite side of the square, transforming the flat, cream painted wall into a tessellated pattern of incandescent, unmixed colours, from mint green to soft ochre, sky blue to various shades of lilac, and even fuchsia pink. Offset by the deep shadows in the shaded portion of the square, this dynamic play of colour enlivens the entire scene, becoming an effusive celebration of the brilliant sunlight and inspiring environment that Marquet discovered in Saint Tropez.



31

HENRI MARTIN (1860-1943)

Vierge à l'enfant sur une colonne devant la façade de Marquayrol

signed 'Henri Martin' (lower left)

oil on canvas

43½ x 35¾ in. (110.5 x 91 cm.)

Painted circa 1915

£120,000–180,000

\$160,000–240,000

€140,000–200,000

PROVENANCE:

Private collection, France, by whom acquired from the artist, and thence by descent. Waterhouse & Dodd, London.

Simone & Jean Tiroche, Tel Aviv, by whom acquired from the above in 2003, and thence by descent; sale, Christie's, London, 19 June 2013, lot 436, where acquired.

Marie-Anne Destrebecq-Martin will include this work in her forthcoming *Henri Martin catalogue raisonné*.

Henri Martin originally came from the southern French city of Toulouse, where he had won the Grand Prix Municipal at the city's École des Beaux-Arts. This enabled him to study in Paris, where he subsequently settled. However, in 1900 Martin purchased Marquayrol, a large seventeenth-century house built on a hill overlooking the picturesque village of Labastide-du-Vert in Lot, south-western France. Marquayrol became Martin's retreat from Paris and it was there that he would spend the months between May and November, revelling in the southern light that he had so missed, and it is here that he painted *Vierge à l'enfant sur une colonne devant la façade de Marquayrol*.

Conducive to depicting dreamlike landscapes, the intensely peaceful surroundings of Marquayrol were to become Martin's preferred subject matter; as well as the landscape around the property, he also depicted every single detail of the house and extensive Italianate garden he personally cultivated, as seen in the present work. Martin's idyllic garden, as well as the house itself and the nearby village, provided him with a formidable source of inspiration and remained his main connection with nature and light for more than forty years. It was also at Marquayrol that Martin's unique style, a synthesis of a broadly Impressionist approach combined with Pointillist brushwork, reached its maturity. 'By discovering Marquayrol', Claude Juskiewski has noted, 'Henri Martin had found his equilibrium, his personal and artistic fulfillment' (C. Juskiewski, *Henri Martin 1860-1943*, exh. cat., Cahors & Toulouse, 1993, p. 103).



32

**PRINCE PAUL TROUBETZKOY
(RUSSIAN, 1866-1938)**

A seated bloodhound bitch

signed and dated 'Paolo Troubetzkoy 1893'
bronze, dark-brown patina, on veined red marble base
9¼ in. (25 cm.) high; 8 in. (20.5 cm.) wide;
5½ in. (14 cm.) deep
10¾ in. (27.3 cm.) high, overall
This bronze *circa* 1893-1900.

£4,000-6,000

\$5,300-7,900
€4,600-6,800



33

CHARLES PAILLET (FRENCH, 1871-1937)

Deux amis

signed 'ch. Paillet' and with foundry stamp 'CIRE
PERDUE / LEBLANC BARBEDIENNE ET FILS /
PARIS' and bronze
bronze, dark brown patina
10½ in. (26.8 cm.) high; 23¾ in. (60.5 cm.) wide;
11¼ in. (28.5 cm.) deep
Conceived *circa* 1921.
This bronze *circa* 1921.

£5,000-8,000

\$6,700-11,000
€5,700-9,000



34

PRINCE PAUL TROUBETZKOY (RUSSIAN, 1866-1938)

Princess Paul Troubetzkoy

signed and date 'Paul Troubetzkoy 1910' and with
foundry inscription 'ROMAN BRONZE WORKS N-Y'
bronze, dark green/brown patina
20¾ in. (53 cm.) high
Conceived *circa* 1910.
This bronze *circa* 1915-1917.

£15,000-25,000

\$20,000-33,000

€17,000-28,000

The son of a Russian prince and American songstress, the largely self-taught sculptor Prince Paul Troubetzkoy found great success Europe and the United States as he crisscrossed the world's major capitals sculpting portraits of the early twentieth century leading cultural and political figures, including Leo Tolstoy, Auguste Rodin, Henry de Rothschild, George Bernard Shaw, and Franklin Delano Roosevelt.

Having grown up in Italy, Troubetzkoy eventually moved to Russia in 1898 where he taught sculpture at the Academy of Fine Arts and between 1899 and 1909 completed an equestrian monument of Tsar Alexander III for Znamenskaya Square, St. Petersburg (now in the State Russian Museum). It was during this period that the artist met and quickly married Elin Sofie Sundström. Elin served as both a travel companion and model for Troubetzkoy, taking on numerous guises for his works from basic street garb to kimonos. However, in the present work Elin is depicted as herself, an aristocratic princess standing gracefully in evening dress, giving a glimpse into the glamorous life of society's elite that the couple enjoyed during the final years of the Belle Époque.





35

**AFTER SIR GEORGE JAMES FRAMPTON, R.A.
(BRITISH, 1860-1928)**

Peter Pan

bearing the inscription 'GF' / '1916' / 'P.P'

bronze, dark-brown patina

19¼ in. (48.5 cm.) high

Conceived circa 1911.

This bronze late 20th century.

£3,000-5,000

\$4,000-6,600

€3,400-5,700

PROVENANCE:

Anonymous sale; Christie's, South Kensington,
7 June 2000, lot 377.

36

CLAIRE WINSTON (BRITISH, 1882-1944)

Bust of George Bernard Shaw

Signed and indistinctly dated 'Winston 19..' (on the back)

bronze, mid-brown patina

16¾ in. (42.5 cm.) high; 15½ in. (39.5 cm.) wide;

9½ in. (24 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

Anonymous Sale; Sotheby's, London, 16 May 2003, lot
70, where probably acquired.

George Bernard Shaw (1856-1959) was an Irish playwright, critic, polemicist and political activist. Writing over sixty plays, he became the leading dramatist of his generation, and in 1925 was awarded the Nobel Prize in Literature.





■ ~ 37

**A BOHEMIAN WALNUT AND FRUITWOOD
MARQUETRY-INLAID INDIAN ROSEWOOD
CENTRE TABLE**

SIGNED C. WURKNER, THIRD-QUARTER
19TH CENTURY

The radially veneered top with central palmette-inlaid panel, the border made up of concentric circles containing arabesques between chequered bands, the faceted vase-shape pedestal inlaid to the facets 'C. WURKNER' on a circular platform on three ebonised lion's-paw monopodia, printed paper label to underside 'C.F. WÜRK.../KUNSTTISCHL.../IN/KAR...ND IM BÖHMISCHEN S...'

28 in. (73 cm.) high; 49 in. (124 cm.) diameter

£10,000–15,000

\$14,000–20,000

€12,000–17,000

The inlaid name to the pedestal is intriguing, and, when examined in conjunction with the remnants of the apparently contemporary paper label to the underside, seems most likely to betray the identity of the craftsman responsible for this intricate marquetry centre table. The decoration seems to draw heavily on the work generally associated with the famous Italian marquetry produced in the Sorrento and Mantua regions, suggesting that if Wurkner is responsible for this table that he likely trained in Italy.





N° 1053
PAR BREVET D'INVENTION
LAMPES HYDROSTATIQUES
DE THÉODORE SERRUDET
RUE DU FAULX, N° 1

38

ITALIAN, 18/19TH CENTURY

PACING HORSE

Bronze model; after the antique; on a *verde antico* marble base

8 in. (20.2 cm.) high, overall

£800–1,200

\$1,100–1,600

€910–1,400



39

A PAIR OF FRENCH GREEN-PATINATED TOLE AND GILT-METAL COLUMN TABLE LAMPS

BY THILORIER & SERRUROT, CIRCA 1870, ADAPTED FROM OIL LAMPS

Each formed as a column on a stepped foliate base applied with embossed plaque 'PAR BREVET D'INVENTION/LAMPES HYDROSTATIQUES/ DE THILORIER & SERRUROT/RUE DU BOULOY NO 4', each embossed with serial numbers N11035 and N11040 respectively; the fittings replaced, the bases drilled; together with pleated cream chiffon shades

26 in. (66 cm.) high, excluding fittings

(2)

£5,000–8,000

\$6,700–11,000

€5,700–9,000

PROVENANCE:

With Mallett, London.



40

MODERN, CLASSICAL-STYLE

EMPEROR CARACALLA

Porphyry portrait head; after the antique; on a green marble base
20¾ in. (52.5 cm.) high, overall

£5,000–8,000

\$6,700–11,000
€5,700–9,000

History seems to have a bitter-sweet love affair Caracalla, Roman Emperor from 198 to 217 AD. He is described in the *Historia Augusta* as having had an evil mode of life: 'He was hated by his household and detested in every camp save that of the Praetorian Guard' (C. Scarre, *Chronicle of the Roman Emperors*, London, 1998, pp. 138-146). Having infamously ordered the murder of his own brother Geta and bloody massacres of Roman citizens, he is also remembered for the architectural splendour of the Baths of Caracalla in Rome, his military victories in Germany and against the Parthians, and his Antonine Constitution, which granted Roman citizenship to nearly all freemen throughout the Empire.

Caracalla has two distinct eras of portrait types, as a boy emperor 198-209 and as a sole emperor 212-217. This example, which represents him with square and heavy features and his trademark frowning brow, falls into the second category, and finds close parallels to antique versions in the Museo Nazionale, Naples and the British Museum, London.

41

ITALIAN, 18/19TH CENTURY

BACCHUS

Bronze figure; after the antique; on a later porphyry base
10½ in. (26.6 cm.) high, overall

£1,500–2,500

\$2,000–3,300
€1,700–2,800





(Detail of top)

42

A GEORGE IV FIGURED OAK, EBONY AND HARDSTONE-INLAID ASHFORD MARBLE OCCASIONAL TABLE CIRCA 1830

The circular top inlaid to the centre with a bead-tied floral spray and butterfly, the spreading tri-form shaft and plinth with ormolu lion's paw feet with recessed anti-friction castors

28¾ in. (73 cm.) high; 25 in. (63 cm.) diameter

£12,000-18,000

\$16,000-24,000
€14,000-20,000

PROVENANCE:

The Earls Fitzwilliam, Wentworth Woodhouse, Yorkshire; Christie's, London, 8 July 1998, lot 14.
Anonymous Sale; Christie's, London, 10 July 2003, lot 78.
Property from the Collection of Lily and Edmond J. Safra; Sotheby's, New York, 4 November 2005, lot 368, where acquired.







43

A PAIR OF FRENCH GILT-PATINATED BRASS CANDLESTICKS

SECOND HALF 19TH CENTURY

On spreading bases

9½ in. (24 cm.) high

(2)

£400–600

\$530–790

€460–680

44

A PAIR OF FIDDLEBACK MAHOGANY TWO-TIER ETAGERES

BY MALLETT, MODERN

Each tier inset with a rectangular bevelled glazed panel

23 in. (58.5 cm.) high; 22 in. (56 cm.) wide;

17½ in. (44.5 cm.) deep

(2)

£1,200–1,800

\$1,600–2,400

€1,400–2,000

PROVENANCE:

Mallett, London.



45

TWO MODERN PAINTED SISAL CARPETS

Of Roman mosaic design

19 ft. 11 in. x 13 ft. 2 in. (607 x 401 cm.)

and 13 ft. 2 in. x 7 ft. 7 in. (400 x 230 cm.)

(2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400





46

46

A PAIR OF DAYBEDS

BY FRANCOIS CATROUX, MODERN

Covered in buff textured chenille, each with raised scrolling back and arm, padded seat cushion and four giltwood lion's paw feet; together four scatter cushions

30½ in. (77.5 cm.) high; 67½ in. (172 cm.) wide;
38½ in. (98 cm.) deep

(2)

£4,000-6,000

\$5,300-7,900
€4,600-6,800

47

A THREE-SEAT WING-BACK SOFA

BY FRANCOIS CATROUX, MODERN

Covered in cerise cut-velvet and buff chenille with three removable fitted seat cushions; together with four scatter cushions

38 in. (97 cm.) high; 99 in. (252 cm.) wide;
42 in. (107 cm.) deep

£4,000-6,000

\$5,300-7,900
€4,600-6,800





48

A PAIR OF SWEDISH ORMOLU-MOUNTED 'BLYBERG' PORPHYRY URNS AND COVERS CIRCA 1800, THE PORPHYRY ALFDALLEN (ELFDAL)

Each with pinecone-finial above a waisted collar and shallow circular body, minor restoration to one cover, one collar with reworked edge, minor variations

15 in. (38 cm.) high; 10¼ in. (26 cm.) diameter (2)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

Anonymous Sale; Christie's, London, 23 June 1999, lot 102 where acquired.

Porphyry was first discovered in Sweden at Älvadalen in 1731 but was not commercially exploited until after 1788 by Eric Hagström under the direction of Nils Adam Bielke. The works were acquired in 1818 by Maréchal Bernadotte who reigned as King Karl XIV Johann of Sweden from 1818 to 1844, and they remained under Royal control until 1856. Production largely ceased following a disastrous fire in 1869.

The design for porphyry vases of this shape are included under no.14 in the 1799 designs for vases executed by the Court *ciseleur* Ludvig Rung (ill. in *Porphyre La Pierre Royale*, Paris, 1990, p. 20). A closely related urn and cover is at Nordiska Museet (ill. in *Porphyre La Pierre Royale*, Paris, 1990, fig. 4.).

49

CLASSICAL-STYLE, 19/20TH CENTURY

TORSO OF VENUS

Marble torso; on a stained beechwood base

25½ in. (64 cm.) high, overall

£2,500–4,000

\$3,400–5,300

€2,900–4,500









50

A PAIR OF REGENCE ORMOLU AND BRASS-MOUNTED AMARANTH COQUILLIERS

ATTRIBUTED TO ANDRE-CHARLES BOULLE OR BOULLE FILS,
CIRCA 1720-30

Each with shaped oval top lined with burgundy leather and with moulded edge mount above eighteen graduated drawers divided into six banks, the drawers mounted with channelled borders, cartouche-shaped escutcheons and fluted and foliate cast handles, on brass-fluted incurved cabriole legs with foliate-cast lion's-paw sabots, each with blue bordered paper label inscribed 'RD' in red ink, later oak supporting blocks/brackets to the underside, minor replacements to mounts

31¾ in. (80.5 cm.) high; 51¾ in. (131.5 cm.) and 51½ in. (131 cm.) wide;
27¼ in. (70.5 cm.) deep

(2)

£400,000-600,000

\$530,000-790,000
€460,000-680,000

PROVENANCE:

Supplied to Louis-Léon Pajot, second comte d'Ons-en-Bray for his cabinet at the château de Bercy, where recorded in 1754.

The Wildenstein Collection, Christie's, London, 14 December 2005, lot 20, where acquired.

LITERATURE:

P. Kjellberg, 'Meubles de Rangement de Minéralogie', *Connaissance des Arts*, May 1967, pp. 105-107, one commode illustrated *in situ*.

Jean-Dominique Augarde, 'Nobles Seigneurs and Scientific Instruments in 18th Century France: Louis-Léon Pajot, Comte d'Ons-en-Bray (1678-1754)', delivered at the symposium *Origins and Evolution of Collecting Scientific Instruments*, Boerhaave Museum, Leyde, 7-9 September 1994.

Jean-Dominique Augarde, 'The Scientific Cabinet of Comte d'Ons-en-Bray and a Clock by Domenico Cucci', *Cleveland Studies in the History of Art*, The Cleveland Museum of Art, 2003, Vol. 8, pp. 80-95.



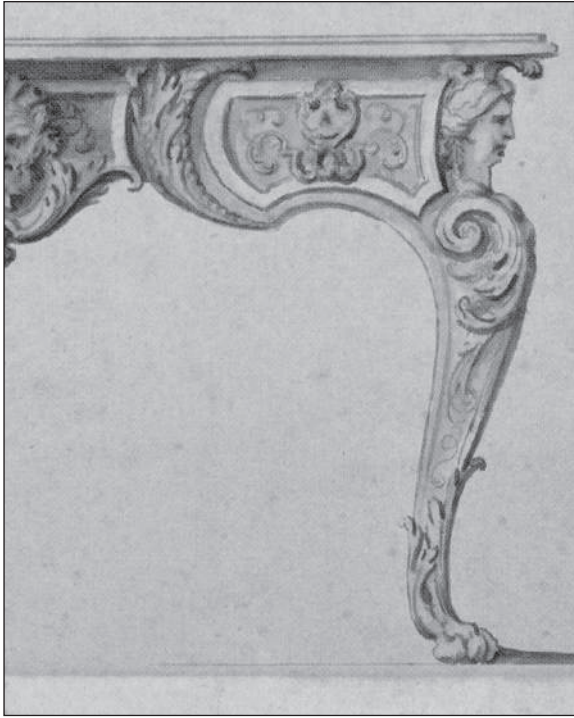
THE ATTRIBUTION TO BOULLE

This remarkable pair of *coquilliers*, from the collection of Louis-Léon Pajot second comte d'Ons-en-Bray (1678-1754), can be confidently attributed of the workshop of the celebrated *ébéniste*, André-Charles Boulle (1642-1732) with their unique form sitting comfortably amongst his *oeuvre*. Their bold and innovative design is certainly characteristic of the work of Boulle himself - and indeed the comte d'Ons-en-Bray is known to have favored Boulle's furniture. In his article on 'The scientific cabinet of Comte d'Ons-en-Bray' (*Op. cit.*), Augarde records the fact that Pajot's collection contained amongst other superb furniture, several pieces by André-Charles Boulle including a 'large chandelier of bronze gilt with ormolu & made after drawings by Boulle', and a pair of Socrates and Aspasia *Médailleurs*.

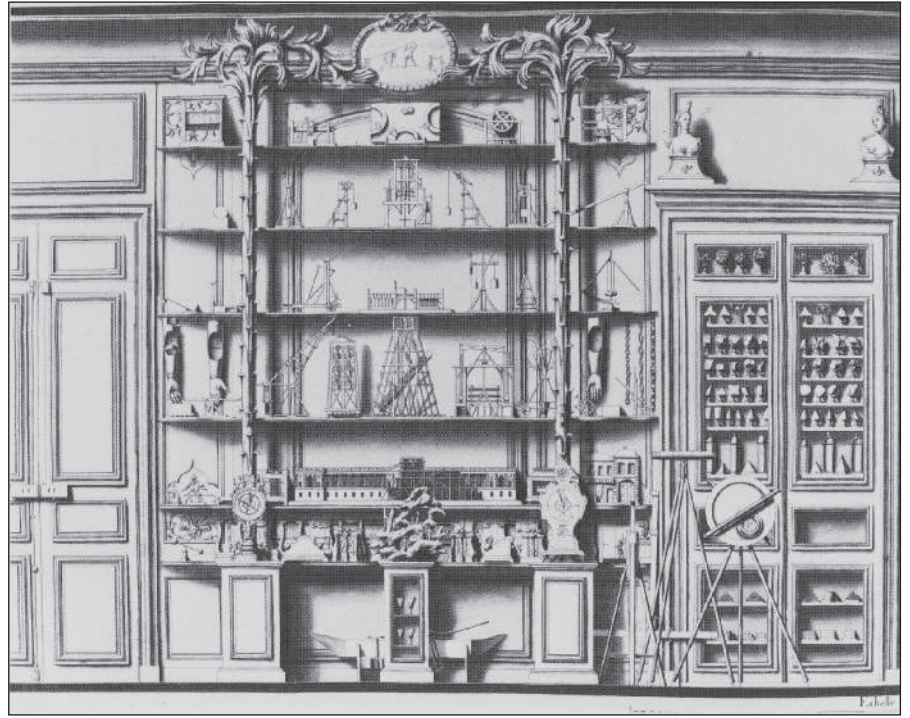
The attribution to Boulle is further confirmed by the distinctive and beautifully drawn line of the cabriole legs terminating in paw feet. This accentuated design was first introduced by Boulle on the commodes supplied for the King's Bedchamber at the Grand Trianon in 1708-09 (D. Meyer, *Versailles, Furniture of the Royal Palace*, Paris, 2002, Vol.1, p.54, and the feet used here are near identical to those illustrated in a design by the celebrated *ébéniste* of circa 1715 held by the Musée des Arts Décoratifs, Paris (inv. 723 B 3). Boulle subsequently employed this same concept, as illustrated by the identical acanthus-wrapped paw feet, to the commode attributed to Boulle sold from the collection of Hubert de Givenchy, Christie's Monaco, 4 December 1993, lot 78 as, well as on two consoles by Boulle at Waddesdon Manor (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, London, 1974, 1, no.85, pp.414-5) and the Wallace Collection (F56). Interestingly, the present sabots have been cast with *cire-perdue* (lost-wax), a technique used by sculptors and exclusively permitted to be employed amongst the *ébéniste* by André-Charles Boulle and his sons on account of the Royal *privilege* of lodging their workshop within the Galeries du Louvre, a fact which firmly supports the attribution.



Louis-Léon Pajot, Comte d'Ons-en-Bray circa 1720
by Jean Baptiste Oudry © Réunion des musées nationaux.



Boulle design, © Musée des Arts Décoratifs, Paris, inv. 723 B 3.



The Cabinet de Mécanique, hôtel Bonnier de la Mosson, circa 1745, © Musée Rodin, Paris.

THE COMTE D'ONS-EN-BRAY'S CABINET

The scientific *cabinet* of Louis-Léon Pajot (1678-1754), second comte d'Ons-en-Bray is arguably the most famous of the early 18th century. Born in Paris in 1674, Pajot was initially educated at the College Louis le Grand until he was forced to leave due to illness. From a family of distinguished noblemen, he rose to the position of *Intendant Général des Postes et Relais de France* in 1708. He was highly regarded by Louis XIV who sent him on secret missions, admitted him into his inner circle and presented him with the now famous 'burning mirror'. In this lucrative position Pajot had no financial limitations and was able to indulge his personal interests without restraint, namely his scientific collection. His primary inspiration stemmed from a trip to Holland in 1697 where he met the humanist Herman Boerhaave and the anatomist and botanist Frederic Ruysch, whilst accompanying French negotiators to the Congress of Ryswick. He began collecting around 1700 and by 1716 he had gained such respect in the field of science that he was elected honorary member of the Académie Royale des Sciences in 1716.

Pajot's scientific *cabinets*, housed in his country house at Bercy, were described in the memoirs of the duc de Saint-Simon in 1717 'as full of all sorts of rarities and curiosities, natural as well as mechanical', indeed the *cabinet* filled most of the house leaving only a small personal apartment for Pajot himself. The collection consisted of everything from the simplest specimens to the most complicated of objects with cupboards dedicated to the display of natural history, mathematics, astronomy and mechanics, to name but a few. Grandjean de Fouchy commented on Pajou's cabinet that 'there was not a single unusual machine, new piece of horology, hydraulics, geology, or other discipline of which he did not have at least one model'. Drawn by the esteemed reputation of Pajot and his cabinet, at Bercy he entertained everyone from Ambassadors, Princes and Lords to amateurs and friars.

It was in the third salon, principally for the display of horology and mechanics that this pair of coquilliers were displayed. These were described in the 1754 inventory, translated by Augarde (*ibid.*), as 'two bureaux in the form of cabinets of mahogany for use as seashell cabinets, each containing eighteen drawers and each supported by six hoof feet, lion's paws decorated with filets, handles, key holes, and keys also of ormolu, the top of said bureaux covered with green velvet, with a cover of black leather, the whole estimated at 2.4000 livres' – They were placed centrally in the room and accompanied by three other 'shell cabinets' containing over six hundred pieces with cupboards filled with astronomical and mathematical instruments. On his death in 1754, Pajot bequeathed his collection to the Académie Royale des Sciences.

This information on the comte d'Ons-en-Bray's cabinet is an abbreviated version of the article by Jean-Dominique Augarde, 'The Scientific Cabinet of comte d'Ons-en-Bray', published by Cleveland Museum of Art in 2003 (*Op. cit.*). This article expanded on the earlier paper given by Augarde, 'Nobles Seigneurs and Scientific Instruments in 18th Century France: Louis-Léon Pajot, comte d'Ons-en-Bray (1678-1754)'.

THE TASTE FOR CABINETS DE CURIOSITÉ

Some sense of the extravagance of mid-18th century French *cabinets de curiosités* can be drawn from the drawings of the hôtel belonging to Joseph Bonnier de la Mosson (1702-44), executed by Jean-Baptiste Courtonne in 1739 (now in the Bibliothèque d'Art et d'Archéologie, Paris – illustrated). A colonel in the Dragons-Dauphin, Bonnier de la Mosson inherited his father's fortune and official role as Trésorier des Etats du Languedoc at the age of 24. This allowed him to indulge his most elaborate and extravagant fantasies in the pursuit of science and the arts, as well as the sponsorship of music and opera. But his *cabinets de curiosités* were as extensive in number as they were wide-ranging in subject, forming a succession of rooms designed and categorised by Jean-Baptiste Courtonne in 1739-40, with the assistance of Alexis Magny. The suite embraced a laboratory, a *cabinet des drogues*, a *cabinet d'astronomie*, a cabinet of stuffed animals, a cabinet for dissected animals, a *cabinet d'histoire naturelle* (where he kept both shells and plants) and, finally, a *cabinet mécanique*. Tragically, the collection was shortlived, and was dispersed by auction in 1745. For a comprehensive discussion of Bonnier de la Moisson's *hôtel*, see 'Le Faubourg Saint-Germain la Rue Saint-Dominique', Exhibition Catalogue, 11 October-20 December 1984, pp.150-64.

THE LATER PROVENANCE

Arguably the most famous and influential dynasty of art dealers the world has yet seen, during the course of more than a century the Wildensteins amassed an important collection of magnificent French furniture and *objets d'art*. The remarkable collection which adorned the rooms of the Wildensteins Paris headquarters, the hôtel de Wailly in the rue de la Boetie, was largely the creation of one man—Nathan Wildenstein (1851-1934), a leviathan in the history of taste and the founder of the Wildenstein dynasty. These magnificent coquilliers formed the focal point of the Grande Gallerie of the palatial Louis XVI town house designed by the architect Charles de Wailly in 1776 for his own use and acquired by Nathan Wildenstein in 1905 (illustrated *in situ*). The coquilliers were part of the collection of important furniture and works of art sold during a landmark two day sale of The Wildenstein Collection at Christie's, London, 14-15 December 2005, where acquired by the late owner.



One coquillier photographed in situ in the Grand Galerie, hôtel de Wailly, rue de la Boetie, Paris.



~ 51

**A LOUIS XIV GILT-METAL-MOUNTED INDIAN
ROSEWOOD, KINGWOOD AND AMARANTH
PARQUETRY COFFRE-FORT
LATE 17TH CENTURY**

The geometrically inlaid body bound with decorative strapwork, the top and front hinged to reveal a vacant interior with additional compartment fitted to the interior of the lid, the sides with internally recessed bolts to secure the box, minor restorations

11 in. (28 cm.) high; 17¾ in. (45 cm.) wide; 12 in. (30.5 cm.) deep

£2,000–3,000

\$2,700–4,000
€2,300–3,400

■ 52

**A SET OF FOUR REGENCE WALNUT AND BEECH
FAUTEUILS**

CIRCA 1720, COVERED BY FRANCOIS CATROUX

Each with arched rectangular padded back and seat covered in blue and cream fabric, the foliate-carved scroll arms above a serpentine-fronted seatrail carved with scrolling foliage and centred by a shell, on foliate-headed cabriole legs with scroll feet, one arm support replaced

41 in. (104 cm.) high; 23 in. (58.5 cm.) wide;
22½ in. (57 cm.) deep

(4)

£6,000–10,000

\$8,000–13,000
€6,800–11,000

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's New York, 28 November 2006, lots 41 and 80, where acquired.



★ 53

**A LATE LOUIS XV ORMOLU-MOUNTED
GREEN AND POLYCHROME VERNIS MARTIN
STRIKING BRACKET CLOCK**

FURET, PARIS, CIRCA 1771, THE BRACKET
STAMPED VANDENARSSE

The waisted case with outscrolling flowerheads and foliage, on a conforming bracket stamped to the rear VANDENARSSE, the white enamel dial with Roman hours and Arabic five minutes, pierced gilt hands, signed *Andre Furet/ A PARIS*, the large twin barrel movement with recoil anchor escapement, silk suspension and numbered pierced count wheel striking on a bell, further signed *Andre Furet A Paris*; the back stencilled '87375'; the decoration refreshed, the mounts re-gilded

36 in. (91.5 cm.) high; 14½ in. (37 cm.) wide;
7½ in. (19 cm.) deep

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Acquired from E. Ruegg by French and Co. on
10 September 1930.

Acquired from French and Co. by Marcel Bissey, Paris,
on 16 May 1959.

The Alexander Collection; sold Christie's, New York,
30 April 1999, lot 142.

Le Pavillon Chougny, A Private Collection of Objets d'art,
French Furniture, Old Master Pictures and Porcelain mis
en scene by Alberto Pinto; sold Christie's, London,
9-10 December 2004, lot 365, where acquired.

The stamp almost certainly that of Silvain-Lambert
Vandernasse, *maître* in 1771.

Either Jean-André Furet (c.1690-c.1778), *maître*
1 December 1710, who worked notably for the Court
of Augustus II of Saxony, or his brother, Jean-Baptiste
André Furet (c.1720-1807), *maître* 18 November
1746, appointed *Horloger Ordinaire du Roi pour sa*
Bibliothèque in 1758. Recorded in the rue Saint Honoré
in 1747, at the time of his bankruptcy in 1786 his stock
included 98 clocks valued at 63,903 *livres*, including
a model of the famous *pendule la Nègresse*, the first
example of which was purchased by Marie-Antoinette.





54

A PAIR OF ORMOLU-MOUNTED IMARI BEAKER VASES

THE VASES EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY, THE MOUNTS LATE 19TH CENTURY

Each vase is modelled with a flared neck and decorated overall with birds amongst flowers and foliage, raised on later ormolu stands

12 in. (30.5 cm.) high

(2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

55

TWO TELESCOPIC BRASS AND MAHOGANY STANDARD LAMPS

MODERN

Each pleated shade and fitted for electricity

The largest: 59¾ in. (152 cm.) high

(2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700



56

A BUTTONED OTTOMAN

BY FRANCOIS CATROUX, MODERN

Covered in a broad weave buff cotton with red deep bullion fringing

15 in. (38.5 cm.) high; 57½ in. (146 cm.) wide;

34 in. (86.5 cm.) deep

£3,000–5,000

\$4,000–6,600

€3,400–5,700





★ 57

A KIRMAN 'VASE' CARPET SOUTH EAST PERSIA, 17TH CENTURY

The crimson field with overall interlaced flowering tendrils linking split-palmettes and stepped lozenges, within a mid-blue border of reciprocal split-palmette design between narrow ivory and yellow floral meander stripes, even low wear throughout, localised repair, selvages rebound, ends original and secure

6 ft. 9 in. x 4 ft. 8 in. (206 x 142 cm.)

£40,000–60,000

\$53,000–79,000
€46,000–68,000

PROVENANCE:

Christie's, London, 13 October 2005, lot 52, where acquired.

The weaving technique places this carpet in the so-called 'Vase' carpet group. The same lattice design can be seen in a fragment in the Museum Für Angewandte Kunst in Vienna, although that piece has golden yellow and red arabesques on a blue

ground, (F. Sarre and H. Trenkwald, *Alt-Orientalische Teppiche*, Vienna, 1926, Vol 1, plate 31, colour detail, or Siegfried Troll, *Altorientalische Teppiche*, Vienna, 1951, pl.16, for the full fragment in black and white). Another fragment of comparable 'lattice' design was sold in *The Bernheimer Family Collection*, Christie's, London, 14 February, 1996, lot 150, again with a blue field.

The indigo border in this lot has fewer small flowerheads than the Vienna example and the arabesques are more angular which indicates that this rug is slightly later in date. A very similar border with continuous paired arabesques and ivory floral guard stripes can be seen on an example belonging to Bernheimer, Munich, Inv.46-242, (May Beattie, *Carpets of Central Persia*, Westerham, 1976, fig. 29, pp.60-61).

Also related in design on a similar red ground is an example in the Metropolitan Museum of Art, New York, that begins with the arabesque design of the present lot but the weavers change to use the more common vase, tendril and large palmette triple lattice design, (M.S.Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, no.37, fig.104, p.74). That piece illustrates that both designs were used contemporaneously.



58

**DANIEL HAVELL, EARLY 19TH CENTURY,
AFTER HENRY SALT**

View of Grand Cairo; and The Pyramids at Cairo
(Abbey Travel, no. 515, 24 & 25)

handcoloured aquatints from *Twenty-Four Views in
St. Helena, The Cape, India, Ceylon, The Red Sea,
Abyssinia and Egypt*, published by William Miller,
London, 1809

s: 20¼ x 28¼ in. (51.5 x 71.7 cm.)

(2)

£800–1,200

\$1,100–1,600

€910–1,400

■ 59

**A GEORGE II-STYLE MAHOGANY ARMCHAIR
LATE 20TH CENTURY**

With eagle-carved arm-terminals and lion's mask and
paw carved cabriole legs, covered in a bold printed
cotton

43½ in. (110 cm.) high; 32¾ in. (83 cm.) wide;
31½ in. (80 cm.) deep

£800–1,200

\$1,100–1,600

€910–1,400



60

AN AZERBAIJAN RUG LATE 18TH CENTURY

The ruby-red field woven with a palmette and sickle leaf lattice, in a dark blue border with light blue linked arabesque cartouches and leafy rose-pink tendrils, reduced in length, areas of wear, some scattered repairs and reweaves

9 ft. 3 in. x 6 ft. 1 in. (285 x 186 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,000

PROVENANCE:

Estate of the Late Giuseppe Rossi, Sotheby's, London, 10-12 March, 1999, lot 1536, where acquired.

The design of the present rug is a later 18th century interpretation of an earlier 16th/17th century Persian palmette and sickle-leaf pattern, of which an earlier example of closely related design is illustrated by Kurt Erdmann, *Seven Hundred Years of Oriental Carpets*, London, 1970, pl.XVIII.



61

A SILVER INLAID (BIDRI) HUQQA BASE BIDAR, DECCAN, INDIA, 19TH CENTURY

Bell shaped, with vertical bands of simplified flowers and floral scrolls, cracked, restored; together with a opium pipe, on stand

The *huqqa* base: 7½ in. (18 cm.) high

The opium pipe: 16½ in. (41 cm.) long

(2)

£600–1,000

\$800–1,300

€680–1,100





62

AN INDIAN TEAK MODEL OF THE QUTB MINAR

19TH CENTURY, THE UPPER THREE TIERS ADDED IN POPLAR, MODERN

Together with 19th century photograph of the tower, marked and numbered Saché 133.B, mounted framed and glazed

98¼ in. (251 cm.) high	(2)
£25,000–40,000	\$34,000–53,000
	€29,000–45,000

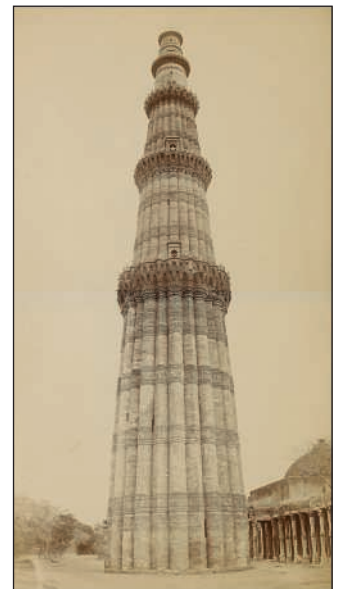
PROVENANCE:

The Manor House at Clifton Hampden, the Collection of Christopher Gibbs; Christies, 25-26 September 2000, lot 137, where acquired.

The Qutb Minar was built in 1193-1230 in Delhi for Qutb-ud-din-Aibak, the first Sultan of the Delhi Sultanate, to mark the victory of Islam over the infidel. According to the carvings that decorate the tower, it was erected 'to cast the shadow of God over both east and west'. When sold from the collection of the renowned arbiter of taste Christopher Gibbs, this model of the red sandstone tower stood as it did prior to the rebuilding of the upper stories by Firoz Shah, 1288-93 (see *in situ* illustration). Echoing this historical addition, the late owner of this model commissioned the upper stories to complete the model to reflect the tower as it was when painted by Mildred Archer. Her painting showed the cupola, as it is here, which was added by Col. Robert Smith in 1828 but was subsequently destroyed during earthquake in 1848 (see *Company Painting - India Painting of the British Period*, V & A India Art Series, 1992, p. 147).



The tower *in situ* in the entrance hall at The Manor House, Clifton Hampden circa 2000.



A 19th Century photograph of the Qutb Minar taken after 1848 (photograph to be sold with the lot).





63

A COLIMA TERRACOTTA DOG

PROTOCLASSIC, CIRCA 100 B.C.-A.D. 250

Seated in an animated pose with head tilted upward and turned sharply to the right, ears pulled back, with demarcated rib cage and spinal column, a spout emerging from the top of the head, painted overall in reddish brown

13½ in. (39.3 cm.) high

£7,000–10,000

\$9,300–13,000

€8,000–11,000

PROVENANCE:

West Coast Collection, 1960s.

Acquired from the above; Robert and Marianne Huber, Illinois.

Consigned by the above; sold, anonymous sale, Christie's, New York, 23 May 2007, lot 68, where acquired.

Such expressive ceramic sculptures of small, hairless, fat canines have been found exclusively in tombs in Colima in northwestern Mexico. These singular dogs fascinated the Spanish conquerors centuries later. This hairless breed whose name, *xolotzcuintli*, derives from two words from the ancient Aztec language: *Xolotl*, the god of Lightning and Death, and *itzcuintli*, or dog, survive to this day. According to Aztec belief, the dog of *Xolotl* was created by the god to guard the living and guide the souls of the dead through the dangers of the afterlife.



64

A NAYARIT TERRACOTTA COUPLE, SAN SEBASTIAN STYLE, OJOS VARIANT

PROTOCLASSIC, CIRCA 100 B.C.-A.D. 250

Each leaning slightly forward, the female with short arms to the sides, rounded shoulders decorated with raised tattoos, solely clothed with a headdress and jewelry, painted in deep orange and cream, the cross-legged male with right hand placed before his lips, adorned with a peaked helmet and ear flares, paint in deep orange with decorative details in black pigment

18 in. (45.6 cm.) and 19½ in. (49.7 cm.) high

(2)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

Ted Van Dyck, Holland.

Acquired from the above in 1988, Dietrich Batz Collection, Kassel.

Consigned by the above; sold, anonymous sale, Christie's, New York, 23 May 2007, lot 81, where acquired.



65

A MAYAN TERRACOTTA CYLINDER VESSEL

LATE CLASSIC, CIRCA A.D. 550-950

Painted in the *Ik* style, the accession and presentation scene with five figures, including a standing lord holding a tiny bundle in one hand, wearing layered paper tunic known as a 'sacrifice garment', indicating a bloodletting rite, a tribute bearer kneeling before the ruler and holding a cloth bundle, behind him a standing attendant holding a large polished pyrite mirror in a dish sheathed in cloth, mirrors were often symbolic for death, two further attendants, one with a robust build, possibly the royal bookkeeper, who is present to account for the gifts and tribute, pink glyphs in the field and along one portion of the rim

6¾ in. (17.3 cm.) high

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

An American Collection since the late 1960s.

Acquired from the above; sold, anonymous sale; Christie's, New York, 23 May 2007, lot 104, where acquired.

Unlike some other Late Classic Maya polychrome ceramic traditions *Ik* style ceramics are also noted for the artists' complementary use of very fine calligraphic lines and bold blocks of color set against a soft orange-cream background. They also have strong glyphs with rich red-pink outlines.



(Alternative views)





66

A MAYAN TERRACOTTA PLATE

LATE CLASSIC, CIRCA A.D. 550-950

The receptacle with highly distinctive iconography and glyptic text depicting a lord seated in an erect pose on a portable chair decorated with spotted jaguar pelt with cotton streamers extending at the back, head tilted back, wearing a heavily plumed, spangled war helmet adorned with an obsidian disk, a multi-layered waist band with jade plaques and two large obsidian mirrors, a stiff braided white collar and elaborate jade jewelry, a white disk before his nose and a black spot on his cheek symbols that the nobleman has journeyed to the Underworld, a feathered medicine bag suspended from his right arm and a flaring staff held in the left hand, the lord's name and title appear in the short vertical glyph band in front of his face, framed with a ring of sun and sky symbols and a composite of wild turkey feathers and flowers, the sides decorated with stylized, thatched temples and four plumed serpents, some holding human heads in their jaws, one head wears the 'trapeze' headdress commonly associated with 'war' in the iconography of the city-state of Teotihuacan, another such device floats between the temples, the flattened rim of the vessel is painted with a very long series of thirty-eight black and white glyphs with multiple titles of nobility, a reference to a dedication to the Moon Goddess and cacao beans

16½ in. (42 cm.) diameter

£40,000-60,000

\$53,000-79,000

€46,000-68,000

PROVENANCE:

Midwestern Private Collection, 1960s.

Acquired from the above by Robert and Marianne Huber, Illinois.

Sold, anonymous sale; Christie's, New York, 23 May 2007, lot 114, where acquired.



(Alternative view)

67

A MAYAN TERRACOTTA POLYCHROME VESSEL

LATE CLASSIC, CIRCA A.D. 550-950

The cylinder vessel painted in deep orange against the pale orange ground on each side with the profile head of the Hero Twins, each with scrolls emanating from the nose, adorned with complex headdress incorporating a knotted element and faunal motifs, at the back further faunal elements, a band of two repeated glyphs encircling the rim

6 $\frac{7}{8}$ in. (17.5 cm.) high

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Private Collection, Florida, late 1960s.

Acquired from the above, 1970s; Private American Collector.

Acquired from the above, 1990s; Florida Private Collection.

Consigned by the above; sold, anonymous sale; Christie's, New York, 23 May 2007, lot 105, where acquired.

The Hero Twins are famous Mayan semi-gods called Hunahpu and Xbalanque whose story is narrated in the Popol Vuh, "The Book of Council". The myth of divine hero-twins is known in most Native American traditions. They are present in myths and tales both as legendary ancestors, and heroes that need to overcome various trials. Death and rebirth are suggested by many of the hero-twins appearing in the form of men-fish.

68

A MAYAN TERRACOTTA POLYCHROME CYLINDER VESSEL
LATE CLASSIC, CIRCA A.D. 550-950

Standing on small tripod feet with slightly inward-curving walls, painted against the cream ground in pale and dark orange, black, white, brown and pink, with a palace scene including an elaborately clad dignitary standing before a ruler seated on a dais, left arm extended with the hand pointing downward, and the right hand flexed with palm open, the corpulent ruler with arms crossed and head turned sharply to the right, lips parted as if in speech and gazing at another richly attired standing dignitary gesturing with similar hand positions, a series of 'pink' glyphs encircling the rim

8½ in. (21 cm.) high

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE:

Private Collection, Florida, late 1960s

Acquired from the above 1970s; Private American Collector.

Acquired from the above 1990s; Florida Private Collection.

Consigned by the above; sold, anonymous sale, Christie's, New York, 23 May 2007, lot 107, where acquired.



(Alternative views)



69

A VERACRUZ TERRACOTTA FEMALE DIGNITARY
LATE CLASSIC, CIRCA A.D. 550-905

The robust figure attired in an ornate skirt and tunic, embossed with monsters' heads along the sleeves, arms held close to the sides of the body, hands flexed and shoulders hunched up, the youthful face with lips parted showing front teeth, hair parted and encircled by a headband with flaring flanges to the sides, adorned with necklace and large ear ornaments, with remains of yellow, blue and black pigment

8¾ in. (22.3 cm.) high

£5,000–8,000

\$6,700–11,000

€5,700–9,000

PROVENANCE:

Ken and Barbara Bower, New York, 1970s.

Acquired from the above in 1978; European Private Collection.

Consigned by the above; sold, anonymous sale, Christie's, New York, 23 May 2007, lot 86, where acquired.

70

TWO VERACRUZ TERRACOTTA FEMALE FIGURES, REMOJADAS

LATE CLASSIC, CIRCA A.D. 550-950

Each probably a representation of the powerful goddess of women in childbirth, known in the Aztec period as *Cihuateotl*, each holding a fan-like object in their left hand and a staff in the other, wearing long wrap-around skirts, beaded necklaces with central avian pendant, and elaborate, flaring headdress incorporating the upper jaw of a Sky Dragon at the top, flanked by the profile heads of Earth Monsters, with remains of decorative black pigment

21½ in. (54.7 cm.) and 19 in. (48.3 cm.) high (2)

£15,000-20,000

\$20,000-26,000
€17,000-23,000

PROVENANCE:

Dietrich Batz Collection, Kassel, 1986.

Acquired from the above; sold, anonymous sale; Christie's, New York, 23 May 2007, lot 91, where acquired.

EXHIBITED:

Kassel, *Von Kueste zu Kueste*, Staatliche Museen, June 7-October 18, 1992, pl. 11, illus.

Leiden, *Von Kueste zu Kueste*, Rijksmuseum voor Volkerkunde, November 27, 1992- March 7, 1993, pl. 13. Illus.





71

A PAIR OF CHINESE FIGURES OF SEATED MONKEYS
MODERN

Each modelled holding a lotus bowl in each hand, and wearing a 'tobacco leaf'-pattern tunics, underside with red painted marks

8 in. (20 cm.) high

(2)

£300-500

\$400-660

€340-570

72

A PAIR OF JAPANESE IMARI VASES
MEIJI PERIOD, LATE 19TH CENTURY

Each decorated in iron-red, gilt and underglaze blue with panels containing chrysanthemums and peonies and pavilions beneath blossoming cherry trees, the necks with further peonies and cherry blossoms within borders, with iron-red signature *Yamanaka* to each base

11 in. (30.5 cm.) high

(2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800



72



73

A CHINESE BLUE AND WHITE JAR AND COVER
LATE 19TH CENTURY

Painted with ribboned emblems amongst stylised flower-heads, between decorative bands at the rims, the domed cover with bud-shaped finial

13 in. (33 cm.) high

£700-1,000

\$930-1,300

€800-1,100



~ 74

**THREE CHINESE BLUE AND WHITE JARS,
ONE WITH COVER**

KANGXI PERIOD (1662-1722)

Comprising an oviform 'peony and phoenix' jar, a baluster jar and cover with scrolling peony, and an oviform jar with two scholars in a continuous river landscape

The tallest: 13½ in. (34.3 cm.) high, two wood covers (3)

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

PROVENANCE:

First two jars: Private Collection, New York (designed by Alberto Pinto and subsequently François Catroux); sold Christie's, New York, 28 November 2006, lot 69
Third jar: Private Collection, New York (designed by Alberto Pinto and subsequently François Catroux); sold Christie's, New York, 28 November 2006, lot 8 (part).



76

**A PAIR OF CHINESE BLUE AND WHITE BALUSTER
VASES**

LATE 19TH CENTURY

Each vase decorated with writhing dragons in search of the flaming pearl, among cloud and fire scrolls, the shoulders moulded with mask handles, with apocryphal Xuande marks

9½ in. (24 cm.) high (2)

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



75

**A PAIR OF CHINESE BLUE AND WHITE DOUBLE-
GOURD VASES**

LATE 19TH CENTURY

Each vase decorated overall with flowers and foliage above a lappet border at the foot, with apocryphal Xuande marks

9½ in. (24 cm.) high (2)

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



77

A CHINESE BLUE AND WHITE PEAR-SHAPED VASE

19TH/ 20TH CENTURY

Decorated with plantain and bamboo in a fenced garden, between various decorative bands at the foot and shoulder, the underside with an apocryphal Qianlong mark

12¼ in. (31 cm.) high

£600–1,000	\$800–1,300
	€680–1,100



78

16TH CENTURY-STYLE

HEAD OF A BEARDED MAN

Fragmentary portrait relief; on a modern black marble stand

8 $\frac{7}{8}$ in. (22.8 cm.) high; 14 $\frac{1}{8}$ in. (36 cm.) high, overall

£1,200–1,800

\$1,600–2,400

€1,400–2,000

79

A BRASS-MOUNTED MAHOGANY COUNTRY HOUSE LETTER BOX

LATE 19TH/EARLY 20TH CENTURY

The hinged rectangular lid with two positing slots, the front with bevelled glazed panel, restorations

12 $\frac{1}{4}$ in. (31 cm.) high; 15 $\frac{1}{4}$ in. (38.5 cm.) wide; 11 $\frac{1}{4}$ in. (28.5 cm.) deep

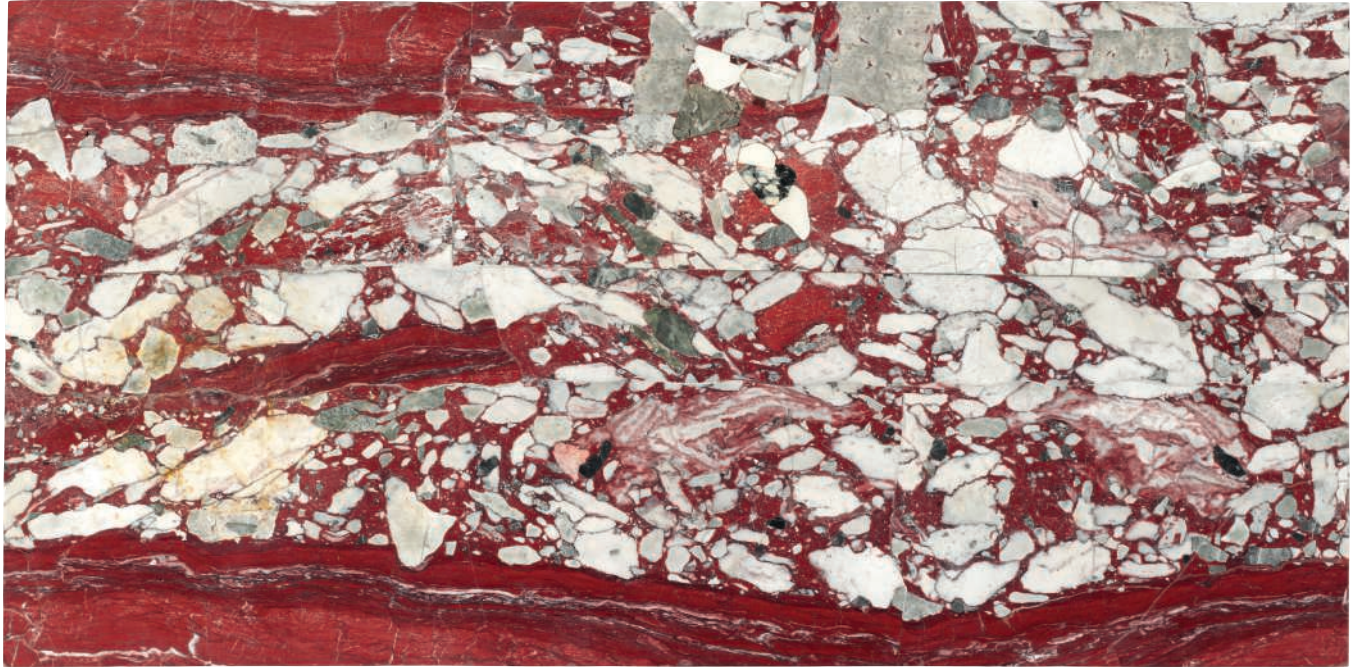
£1,500–2,500

\$2,000–3,300

€1,700–2,800







80

A PAIR OF GEORGE II WHITE-PAINTED SIDE TABLES

ALMOST CERTAINLY DESIGNED BY WILLIAM KENT, CIRCA 1735

Each with *rouge Campan griotte*-marble top on an acanthus carved frieze above laden cornucopia and pine-cone mounted s-scrolls centred by the mask of Ceres, the canted angles with imbricated s-scroll supports on mounded platforms with turned feet, the end panels with garlands of oak leaves and acorns above adorsed c-scrolls, probably originally green-painted and formerly with traces of green paint, later gilt, now white-painted, both tables with additional supporting timbers to the internal sub-frames beneath the marble tops, the garland and c-scroll decoration to the end panels replaced, the 19th century marbles with restoration to the veneers

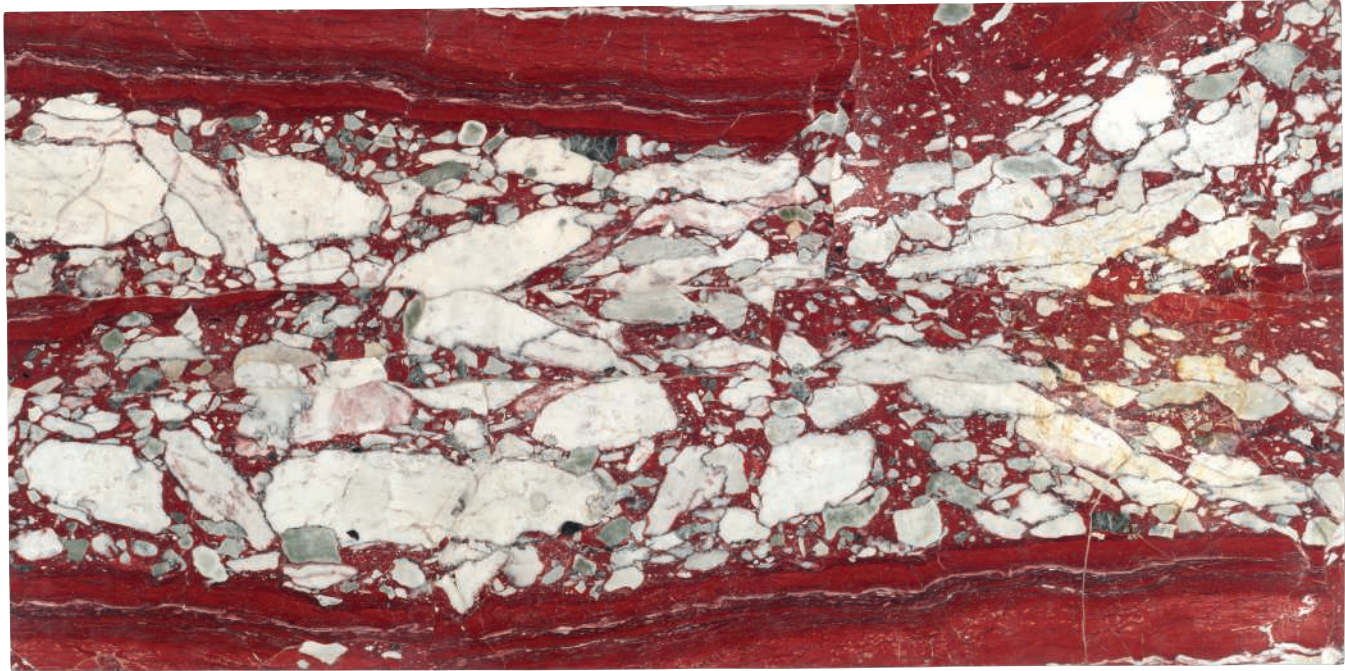
33 in. (83.5 cm.) high; 62 in. (157.5 cm.) wide; 30¾ in. (78 cm.) deep (2)

£250,000–400,000

\$340,000–530,000

€290,000–450,000





PROVENANCE:

One table:

David Style, Wateringbury Place, Maidstone, Kent; Christie's house sale, 31 May 1978, lot 222 (where cited with provenance 'By repute, Raynham Hall, Norfolk').

Kent House, 22 Arlington Street, London.

The other table:

Probably acquired by Sir Hedworth Williamson, 9th Bt. (d. 1942) for Whitburn Hall, County Durham, and by descent to Sir Nicholas Frederick Hedworth Williamson, 11th Bt. (d. 2000).

Anonymous Sale; Bonhams, London, 26 November 2002, lot 51.

Both tables:

The Partridge Collection; Christie's, New York, 17 May 2006, lot 150, where acquired.

EXHIBITED:

The Hedworth Williamson table:

The Bowes Museum, County Durham, United Kingdom (on loan from the 1960s).

LITERATURE:

The Wateringbury Place table:

G. Beard and J. Goodison, *English Furniture 1500 - 1840*, London, 1987, p. 89, fig. 5.





Related table at Raynham Hall, Norfolk, © Country Life.

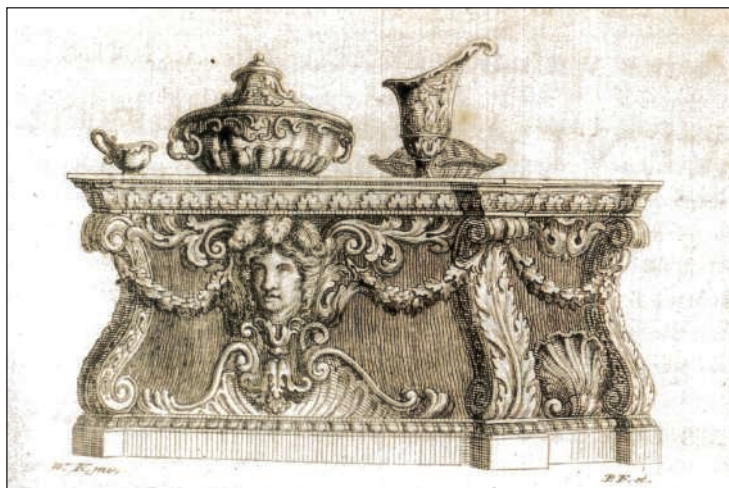


Table design by William Kent.

THE DESIGN

This pair of side tables is conceived in the George II 'Britannia Romanum' fashion promoted by Richard Boyle, 3rd Earl of Burlington (d. 1753), and designed by his protégé, William Kent (d. 1748). The model appears to be an amalgamation of at least two known designs by William Kent: the first, an illustration for Alexander Pope's translation of Homer's *Odyssey* (1725-26) (ed. S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2014, p. 422, fig. 16.14); the second, a design for a pier table for Houghton Hall, Norfolk, published in 1744 by John Vardy in *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent*, plate 41, which features a central mask of Bacchus flanked by acanthus-wrapped, foliate and fruit-filled cornucopias. Kent was undoubtedly inspired by Roman designs for console tables of the late 17th/early 18th century by the likes of Filippo Passarini and Giovanni Giardini, and by the connoisseur-antiquary John Talman, with whom he travelled to Italy in July 1709; a drawing for a side table in a *Design for a Room* by Talman, circa 1711, could be mistakenly ascribed to Kent (T. Friedman, 'The English Appreciation of Italian Decorations', *The Burlington Magazine*, December 1975, fig. 87). Kent's friendship with Talman gave him access to a vast collection of drawings divided by subject into architecture, sculpture, vases etc., amassed by Talman between 1698 and 1717.

RELATED TABLES

Of the known documented examples by Kent, the closest comparison is a white-painted and parcel-gilt side table, originally one of a pair (the second table, whereabouts unknown), designed by Kent for Charles Townshend, 2nd Viscount Townshend (d. 1738), for the State Dining Room at Raynham Hall, Norfolk. The Raynham table shares a very similar mask and cornucopias, emblematic of plenty and thus dining. Significantly the 'S' form supports are mounted on virtually identical tri-form plinths that rest on three flattened bun feet, a stylistic attribute that appears to be unique to Raynham, also found on a larger side table by Kent in the same room (Weber, *op. cit.*, p. 460, fig. 17.21). A giltwood pier table executed for the Dome Room at Chiswick House also has tri-form plinths but without the bun feet. One of the Raynham tables is described in a bill dated 28 April 1730 issued by James Richards, for which he charged £9.11.6d, as: 'A Table frame under the glas frame, with 4 Truses, a piece or ornamt in ye front with a head, Cornucopias of fruit and flowers, foliage in the front and Ends and the moldings Carv'd' (Weber, *op. cit.*, p. 499, fig. 18.42). In the cataloguing for the table sold from Wateringbury Place it was suggested that it was by repute from Raynham Hall. However, Kent furniture at Raynham, as cited above, and including two console tables for the 'Red Saloon' is rather less elaborate than the present pair of tables, and none of the existing records suggest further such tables were previously at Raynham (*ibid.*, p. 497, fig. 18.40; p. 499, fig. 18.43).

Related documented works by Kent include:

A giltwood pier table, probably from Devonshire House, circa 1733-40, now at Chatsworth (*ibid.*, p. 501, fig. 18.45);
A side table for the hall, Ditchley Park, circa 1726, carved by James Richards (*ibid.*, p. 491, fig. 18.31);
The Kentian furniture acquired from the 1822 Wanstead House sale, circa 1730s, most of which is now at Wilton House (a giltwood pier table, *ibid.*, p. 450, fig. 17.1; a giltwood settee, *ibid.*, p. 454, fig. 17.10; a white-painted and parcel-gilt table, *ibid.*, p. 455, fig. 17.11; a giltwood stool, *ibid.*, p. 457, fig. 17.16
A console table for the Dome Room, Chiswick House, circa 1727-32 (*ibid.*, p. 460, fig. 17.21).

Kentian tables with related central mask and cornucopias include: a pair of tables from the collection of Sir John H. Ward at Dudley House, London (H. Cescinsky, 'The Collection of the Hon. Sir John H. Ward, K.C.V.O', *The Connoisseur*, April 1921, p. 15, no. III); a pair of tables reputedly Sir John Rushout, Northwick Park, Gloucestershire, sold Sotheby's, London, 7 July 1995, lot 34. Intriguingly, the carved ornamentation on another pair of giltwood tables, sold 'Succession de la Comtesse Mona Bismarck', Sotheby's, Monaco, 30 November-2 December 1986, lot 813 (FF 1,332,000), is almost identical to this pair of tables, but to date the early provenance remains illusive.

Other related tables with female masks include: a giltwood side table at Upton House, Warwickshire (NT 446489); a pair of giltwood pier tables sold Christie's, London, 28 June 1984, lot 126; a painted pier table, sold Sotheby's, London, 26 May 1933, lot 134.

THE PROVENANCE

Despite the tables apparently being parted throughout the 20th century, the construction of the frames, undoubtedly from the same workshop, and with only the minor variations in carving (as to be expected) point to the fact that the tables were conceived as a pair when made in the 1730s. This is not only reinforced by the virtually identical tables sold from the Bismarck sale, as discussed above, but by the highly distinctive configuration of the feet (shared with the Raynham tables). The apparently late 19th/early 20th century stamped numbering, which has been applied to the feet of both tables consistently (presumably during an earlier restoration) and also the highly distinctive marble tops, which were undoubtedly made as a pair, and which survived independently with each of the tables as they progressed through the last century.

One table was owned by the renowned collector, dealer, designer and arbiter of taste, David Style. In 1945, he purchased his family's former home, Wateringbury Place near Maidstone where he assembled a remarkable collection. Christie's held the landmark sale at Wateringbury in 1978, which included one of the offered pair of tables. Other pieces of extraordinary quality from the Style collection include: the Italian ormolu and pietra dura cabinet from Hamilton Palace, pieces from Ashburnham Place and Leeds Castle, and a suite of Regency furniture by Morel & Hughes from Northumberland House. This table, and another of similar type, lot 269 in the Wateringbury sale, were later acquired for the collections formed for 22 Arlington Street, a mansion designed by William Kent. The latter table and its associated pair was sold as part of '22 Arlington Street, A William Kent House', Christie's, London, 11 May 2005, lot 9.

The second table offered here, was sold at Bonhams prior to being reunited with the Wateringbury table, and came from the collection of the late Sir Nicholas Frederick Hedworth Williamson, 11th Bt. (d. 2000) of Whitburn Hall in County Durham. The family came into Whitburn during the time of the 6th Baronet (d. 1810) and the house was enlarged and embellished by successive Baronets in the nineteenth century. While a 'Neo-Baroque' style wing was built in around 1881 by the 8th Baronet (d. 1900), it seems most likely that the table was acquired by the 9th Baronet, Sir Hedworth Williamson (d. 1942), a bachelor who inherited a massive fortune and was actively collecting at a time when Palladian furniture was in fashion. A notable acquisition was the superb set of rococo panelling from Chesterfield House which he installed at Whitburn after Chesterfield was demolished in 1937. The table was on loan at the Bowes Museum from the 1960s. The decoration of the Hedworth Williamson table underwent comprehensive analysis prior to sale at Bonhams which revealed an unusual green-toned decoration beneath further 18th, 19th and 20th century schemes with a total of eighteen layers recorded.





Exterior of Nuneham Courtenay, © Country Life.

81

A PAIR OF GEORGE II MAHOGANY ARMCHAIRS CIRCA 1740-50, ATTRIBUTED TO WILLIAM HALLETT

Each with square back and padded arms with acanthus carved scrolling terminals and imbricated husk and roundel carved supports, the square seat on acanthus-carved cabriole legs terminating in hairy lion's-paw feet, one chair with blue-bordered paper label inscribed in ink 'Ante Room', now covered in a green and gold damask-pattern silk

37 in. (94 cm.) high; 28½ in. (72 cm.) wide; 32¾ in. (83 cm.) deep (2)

£120,000-180,000

\$160,000-240,000

€140,000-200,000

PROVENANCE:

Almost certainly supplied to Simon, 1st Earl Harcourt (d.1777).

Thence by descent, and photographed (2 from the set) at Nuneham Park, circa 1906, and latterly at Stanton Harcourt.

Sold Sotheby's, London, 3 July 2003, lot 102 (alongside another pair of chairs and a single chair from the same suite), where acquired.

THE DESIGN AND ATTRIBUTION

This pair of armchairs is derived from a design for a chair by the architect-designer, William Kent (1685-1748), published in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent*, pl. 43(1744). The design features chair arms of a similar form with related imbricated ornament. The present chairs can be attributed to William Hallett snr. (c. 1707-1781) of Gt. Newport Street, Long Acre, London, based on a small group of furniture, which share certain distinctive attributes. For example, the linked discs and husks to the arm supports are identical to those to a suite of mahogany and parcel-gilt armchairs at Rousham, Oxfordshire, which had been remodelled by Kent in the 1730s. They were probably made for General James Dormer; in 1737, Hallett is recorded as supplying furniture to General Dormer, invoicing 'For a Large Wainscot press for Books, £7. 10. 0. For a Lybrary stool on Castors. 0. 15. 0.' (R. Edwards, P. Macquoid, *The Dictionary of English Furniture*, rev. ed. 1954, vol. I, p. 270, fig. 139 and p. 388). The Rousham chairs can also be likened to another suite of seat-furniture associated with Hallett, believed to be from Holkham, another Kent commission, but now in the Lady Lever Art Gallery (P. Macquoid, *English Furniture, Tapestry and Needlework of the XVth-XIXth Centuries with examples of other styles: A Record of the Collection in the Lady Lever Art Gallery, Port Sunlight formed by the First Viscount Leverhulme*, London, 1928, vol. III, pl. 60, no. 208). Both sets of chairs share the Vitruvian scrolls to the seat rails, related square section baluster-legs, and broadly raked rear legs. Another set of chairs at Holkham have a similar disc pattern to the arm supports and scale patterns to the legs and inside arms (Edwards, Macquoid, *op. cit.*, p. 269, fig. 135).

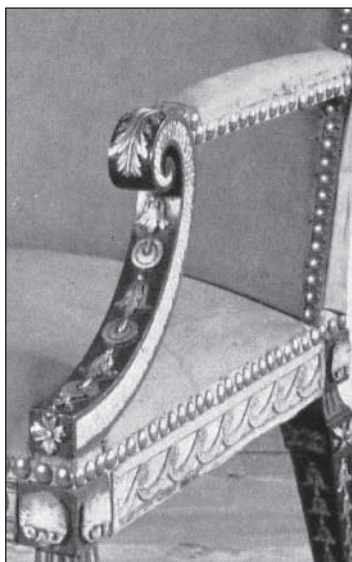
A single armchair, possibly from the original set, was in the Leigh collection at Foliejon Park, Winkfield, Berkshire, photographed in the drawing room in October 1938, and subsequently with Moss Harris (Historic England, CC003171; *A Catalogue and Index of Old Furniture and Works of Decorative Art*, part II, p. 229, F22755).

SIMON HARCOURT, 2ND VISCOUNT NUNEHAM OF NUNEHAM COURTENAY AND 1ST EARL HARCOURT OF STANTON HARCOURT, OXFORDSHIRE

These chairs were probably commissioned by Simon, 1st Earl Harcourt, and his wife, Rebecca, *née* Le Bas, an heiress in her own right, either for their London house in Cavendish Square or from the 1750s, for their country seat, Nuneham Park. The 1st Earl Harcourt was a close confidante of George II, and held several prestigious Royal appointments: Governor to the King's grandson, the Prince of Wales, later George III, Ambassador to Mecklenburg-Strelitz, Master of the Horse and Lord Chamberlain. As such, he was in a position to be conscious of fashionable taste, and engaged London cabinet-makers to furnish his properties. While no reference has been found to Hallett in the Harcourt archives at the Bodleian Library, Oxford, bills for furniture are undoubtedly incomplete. However, mention is made of James 'Athenian' Stuart, James Lovell, John Adair and Smith of Warwick, company amongst which Hallett's name would comfortably sit, while *A Description of Nuneham-Courtenay, in the county of Oxford*, published in 1806, provides some idea of the lavish interiors, and importance of the art and sculpture collection.



(Detail)



A related chair from Rousham, Oxfordshire.



82

A PATINATED BRONZE AND GILT METAL TWO-LIGHT TABLE LAMP

MODERN

Modelled as a colza table lamp with two vase-shaped frosted-glass shades, fitted for electricity

17½ in. (44.5 cm.) high; 19 in. (49.5 cm.) wide;
8½ in. (21.5 cm.) deep

Each shade: 7¾ in. (20 cm.) high

£800–1,200

\$1,100–1,600
€910–1,400



83

A GEORGE IV ORMOLU-MOUNTED SPECIMEN HARDSTONE, EBONY AND CAST-IRON CENTRE TABLE

BY ROBERT BLAKE, CIRCA 1825, POSSIBLY REUSING ELEMENTS BY GEORGE & WILLIAM BULLOCK

The octagonal Ashford-marble top inset to the centre with an irregular specimen of clear rock-crystal surrounded by eighty-four various specimens including: bluejohn, purbeck-marble and Connemara marble, the base with four cast-iron griffin monopodia on a shaped plinth with recessed castors, angle mounts signed 'Blake'

30¾ in. (78 cm.) high; 29½ in. (74.5 cm.) wide;
29½ in. (74.5 cm.) deep

£25,000–40,000

\$34,000–53,000
€29,000–45,000

PROVENANCE:

Almost certainly the Earl Fitzwilliam, Wentworth Woodhouse, Yorkshire, until sold Christie's London (Spencer House), 15 July 1948, lot 146. With Harris Lindsay, from whom acquired.

LITERATURE:

'Wentworth Woodhouse, Yorkshire: A seat of Earl Fitzwilliam', *Country Life*, 31 March 1906, p. 454.

THE SPECIMEN MARBLE TOP

The combination of unusual marbles gives this table a quite different character to the specimen tops usually encountered, which employ almost exclusively Italian marbles. The black ground marble is almost certainly Derbyshire Ashford Black from Ashford-in-the-Water, includes no less than twenty-eight of the other marbles, some of which are from Derbyshire, including Blue John. There was a significant marble industry in this county in the 18th and 19th centuries, using imported as well as local marbles. Two of the more distinctive

non-local marbles in this top, Connemara and Tíre, are known to have been used by the Derbyshire lapidaries (Trevor D. Ford, 'The Black Marble of Ashford-in-the-Water, Derbyshire', *Liverpool & Manchester Geological Journal*, 1958, vol. 2).

THE BASE

The design for the base of the table offered here is possibly amongst the earliest example of the close collaboration between William Bullock (circa 1773–1849) and his better-known brother, George (1783–1818) (*N.A.C.F. Review*, 1994, no. 4046, p. 115). For more information on this partnership, see Lot 24 in this sale. A very similar tripod design by George Bullock is amongst the *Wilkinson Tracings* in the City Museums & Art Gallery, Birmingham, p. 92 (reproduced by M. Levy, 'William Bullock's Roman Gallery', *Furniture History Society*, vol. XXXIII, 1997, p. 235, fig. 7). Another table with a circular specimen marble top of the same scale has an even closer version of this cast-iron leg, differing only in the feet and in the lack of the flower-head on either side of the hip (H. Blairman & Sons Ltd., *Furniture and Works of Art*, 1996, no. 8). Interestingly, this comparable table had a Derbyshire provenance and was reputedly a gift from the 6th Duke of Devonshire.

THE BLAKE CONNECTION

The signature 'Blake' that appears on the reverse of the leaf spray mounts is, however, unknown elsewhere in Bullock's oeuvre. Robert Blake is principally known for three pairs of 'Bouffe' commodes and a single commode, all copies of the famous pair of commodes made in 1708–09 for Louis XIV for the Grand Trianon, of which one pair is at the Frick, New York. These have the same form of signature as on the leaf sprays of this table, a handwritten inscription cast in the metal. Comparatively little is known about Blake and his firm, which continued under his four sons. Robert Blake is listed in *Robson's Commercial Directory*, 1823 at 8 Stephen Street, Tottenham Court Road, as 'Buhl Cutter', and again in 1826 in the *Post Office Directory*, as 'Cabinet inlayer and Buhl manufacturer'. The signature on the leaf sprays of this table points to the hypothesis that Blake may either have bought an existing specimen marble top and legs (these possibly from the 1819 Bullock stock-in-trade sale), and constructed the table from these elements - or that he recast the legs from a Bullock design. He was certainly known to have worked for the English dealer Edward Holmes Baldock (d. 1844), whose speciality was incorporating earlier elements into new, progressive designs.



Left: Table *in situ*, the Whistlejacket room, Wentworth Woodhouse, Yorkshire © Country Life.





★ 84

AN EDWARD VII RED LEATHER DESPATCH BOX

EARLY 20TH CENTURY

With brass handle, the lid embossed twice with the cipher of H.M. Edward VII and with 'MARQUIS OF GRAHAM'

6 in. (15.5 cm.) high; 18 in. (46 cm.) wide; 12 in. (30.5 cm.) deep

£800–1,200

\$1,100–1,600
€910–1,400



86

A DUTCH BRASS-BOUND MAHOGANY BUCKET

LATE 18TH/EARLY 19TH CENTURY

Of navette form, with associated brass liner, with blue printed border label inscribed '625'

12 in. (30.5 cm.) high; 13¼ in. (34 cm.) diameter

£600–1,000

\$800–1,300
€680–1,100

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 10 October 2001, lot 153.



■ 85

A GEORGE II WALNUT CORNER CHAIR

CIRCA 1730–40

The shaped back with central raised section above a drop-in seat on a cabriole front leg with X-stretcher, the seat covered in a buff cotton fabric

46 in. (117 cm.) high; 28½ in. (72 cm.) wide; 26 in. (66 cm.) deep

£2,500–4,000

\$3,400–5,300
€2,900–4,500

PROVENANCE:

Rupert Gentle, 1972, where purchased by Peter Winkworth (£235).

The Winkworth Collection; Christie's, South Kensington, 1 April 2015, lot 296 where acquired.



■ ~ 87

A GEORGE IV ROSEWOOD CENTRE TABLE

CIRCA 1820–30

The circular top on a tapering shaft with acanthus carved collar above a triform base with conforming turned and carved feet with recessed castors

29 in. (74 cm.) high; 28¾ in. (73 cm.) diameter

£2,000–3,000

\$2,700–4,000
€2,300–3,400

■ ★ 88

A GEORGE I-STYLE GILTWOOD MIRROR
19TH/20TH CENTURY

Of square form, with two glass candle-branches

35½ in. (90 cm.) high; 25 in. (64 cm.) wide

£2,000–3,000

\$2,700–4,000

€2,300–3,400



■ ★ 89

A PAIR OF IRISH GEORGE III BRASS-BOUND MAHOGANY PEAT BUCKETS
LATE 18TH/EARLY 19TH CENTURY

Each with ribbed tapering body

16½ in. (42 cm.) high; 14½ in. (37 cm.) diameter (2)

£3,000–5,000

\$4,000–6,600

€3,400–5,700



■ ★ 90

A GEORGE III MAHOGANY AND GREEN LEATHER-COVERED TUB ARMCHAIR
LATE 18TH CENTURY

The generous seat on square moulded tapering legs with brass castors

35½ in. (90 cm.) high; 26¼ in. (67 cm.) wide;

30 in. (76 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400





91

91

A PAIR OF GEORGE III ARMORIAL-DECORATED MAHOGANY HALL CHAIRS

ATTRIBUTED TO MAYHEW & INCE, POSSIBLY CARVED BY SEFFERIN ALKEN, CIRCA 1770-80

Each with oval back with plain moulded border and carved with radiating fluting centred by painted panel with Viscount's coronet and crest above a dished solid seat with roundel-decorated fluted frieze on square tapering fluted legs with panelled blocks

38¼ in. (97 cm.) high; 20¾ in. (52.5 cm.) wide; 20 in. (51 cm.) deep (2)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

92

A PAIR OF GEORGE III ARMORIAL-DECORATED MAHOGANY HALL CHAIRS

ATTRIBUTED TO MAYHEW & INCE, POSSIBLY CARVED BY SEFFERIN ALKEN, CIRCA 1770-80

Each with oval back with plain moulded border and carved with radiating fluting centred by painted panel with Viscount's coronet and crest above a dished solid seat with roundel-decorated fluted frieze on square tapering fluted legs with panelled blocks

38¼ in. (97 cm.) high; 20¾ in. (52.5 cm.) wide; 20 in. (51 cm.) deep (2)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Almost certainly commissioned by George Brodrick, 4th Viscount Midleton (d. 1836) for Peper Harow, Surrey, and by descent to Lady Moyra Loyd, née Brodrick, daughter of the 1st Earl of Midleton and by descent. The Property of a Family Trust; Christie's, London, 21 April 1994, lots 304-306. With Jonathan Harris, London. Anonymous sale; Christie's, New York, 15 April 2005, lot 221, where acquired.



LITERATURE:

H. A. Tipping, 'Peper Harow, Surrey', *Country Life*, 26 December 1925, p. 1005, fig. 5 (illustrated *in situ* in the Hall).

H. A. Tipping, *English Homes*, Period VI, vol. I, p. 279, fig. 439 (illustrated *in situ* in the Hall).

C. Hussey, *English Country Houses, Mid-Georgian 1760-1800*, London, 1956, p. 111, fig. 205 (illustrated *in situ* in the Hall).

J. Harris, *Sir William Chambers*, London, 1970, pl. 88 (illustrated *in situ* in the Hall).

THE EARLY PROVENANCE

These hall chairs were originally part of a set of eight chairs at the Surrey ancestral seat of the Viscounts Midleton at Peper Harow (Peper Harrow). 'A Pair of Mahogany Hall Chairs with crest emblazoned on panels' was recorded in the 'Inner Hall' and '6 Mahogany Hall Chairs with Crest emblazoned on white panels' in the 'Entrance Hall and Portico' in the inventory for the mansion taken in 1851 by Farebrother, Clark & Lye, London. In 1925, and again in 1956, part of the set was photographed by *Country Life* in the hall (Tipping, *op. cit.*; Hussey, *op. cit.*). Three pairs of these hall chairs sold Christie's, London, 21 April 2004, lots 304; lot 305; lot 306.

George Brodrick, 4th Viscount Midleton (1754-1836) inherited the title and English and Irish estates upon the death of his father in 1765. As a minor in this period, he was just eleven years old, his mother, Albinia, the Dowager Lady Midleton, and daughter of the Hon. Thomas Townshend, managed the estate until he came of age in 1775. Alterations to Peper Harow had begun during the tenure of the 4th Viscount's father, George Brodrick, 3rd Viscount Midleton (1730-65), continued for two years after his death (in this period managed by Albinia), and recommenced apace between 1773-76. Throughout, the Scottish-Swedish architect, William Chambers (1723-96), from 1769-82 Comptroller of the King's Works, was responsible for the exterior and interior refurbishment. Chambers self-acclaimed that 'he was a Very pretty Connoisseur in furniture', and exercised very close supervision in the matter of decorative arts.



92

MAYHEW & INCE

These hall chairs are attributed to the preeminent London firm of John Mayhew (1736-1811) and William Ince (1737-1834) based on their proximity of design to a set of eight virtually identical but painted chairs that share the distinctive roundel and fluted seat-rail design at Broadlands, Hampshire (H. Roberts, 'The Ince and Mayhew Connection: Furniture at Broadlands, Hampshire – I', *Country Life*, 29 January 1981, p. 289, fig. 6). Although no furniture bills exist for Broadlands, they form part of a collection of furniture identified as by Mayhew & Ince, and were in the Great Hall from at least 1786, when they were listed in a household inventory (*ibid.*, p. 288).

Although the Midleton/Peper Harow household accounts, which might have listed payments to cabinet-makers are missing for the 4th Viscount, correspondence between Albinia and Chambers, and her extant accounts suggest that Chambers subcontracted out work to craftsmen, and it was Chambers, who acted as paymaster on these projects. The bank customer ledgers for Chambers at Drummonds bank show he was regularly employing the same craftsmen including Mayhew & Ince: in 1766, to 'Ince & Co.'; in 1771, 'Receipt Mayhew on Croft & Co 300' (J. Harris, *Sir William Chambers: Knight of the Polar Star*, London, 1970, pp. 175-176). Certainly, Mayhew was engaged in the period during Chambers's extensive commission for the 4th Duke of Marlborough at Blenheim Palace beginning in late 1769 (*ibid.*, p. 199). Furthermore, Mayhew is recorded in Albinia's 'My Children's Acc't' in February 1767 when he supplied a bed so the firm was evidently known to the family from an early date. The present chairs may have been executed by the specialist carver, Sefferin Alken (fl. 1744-83) in the employ of Mayhew & Ince. Alken likewise collaborated with Chambers at Blenheim, and was employed by London's top cabinet-makers including John Cobb at Croome Court (also a Mayhew & Ince commission), where his work was accounted for on Cobb's invoice: 'carving all the arms and front feet, all the rest carved by Mr. Alken'.

Another set of these distinctive chairs sold 'the Myddelton Family, Chirk Castle, Christie's house sale, 21 June 2004, lot 54, and later as two pairs, Christie's, London, 10 May 2006, lots 90 (£10,800 including premium) and 91 (£13,200 inc. prem.). A further set of this model was photographed by *Country Life* at Castle Howard, Yorkshire (H. Avray Tipping, *English Homes*, period IV, vol. II, London, 1927, p. 35).



Related chairs shown *in situ* in the entrance hall at Peper Harow House, Surrey, © Country Life.



93

A GILT-LACQUERED BRASS 'GEORGE IV' HALL LANTERN BY JAMB, MODERN

The glazed octagonal akroteria-mounted frame with hinged door and internal four-light pendant, fitted for electricity

37½ in. (95 cm.) high; 18½ in. (46 cm.) wide

£3,000–5,000

\$4,000–6,600
€3,400–5,700

94

A PAIR OF MAHOGANY-GRAINED AND PARCEL-GILT BRASS TWO-TIER ETAGERES MOUNTED WITH FOLIATE LACQUER PANELS

THE PANELS KASHMIR, 19TH CENTURY, THE ETAGERES
SECOND HALF 20TH CENTURY, PROBABLY BY MALLET

Each with two glazed tiers, the brass-frames raised on castors

23 in. (58 cm.) high; 23½ in. (60 cm.) wide; 16½ in. (42 cm.) deep (2)

£1,200–1,800

\$1,600–2,400
€1,400–2,000

PROVENANCE:

Purchased from Mallett, London, 2007.



95

AN ARMCHAIR AND MATCHING FOOTSTOOL BY HOWARD CHAIRS, MODERN

The generous chair with removable seat cushion; the footstool with integrated cushion, both stamped 'HOWARD CHAIRS LTD/LONDON ENGLAND' on tapering square legs with brass caps and casters, covered in a buff chenille fabric

Armchair: 34½ in. (88 cm.) high; 36 in. (91.5 cm.); 44 in. (102 cm.) deep (2)

£2,000–3,000

\$2,700–4,000
€2,300–3,400





96

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Jeune fille au chignon

signed 'Boldini' (lower right)

oil on panel

10¼ x 13½ in. (26 x 34 cm.)

£60,000–80,000

\$80,000–110,000

€68,000–90,000

PROVENANCE:

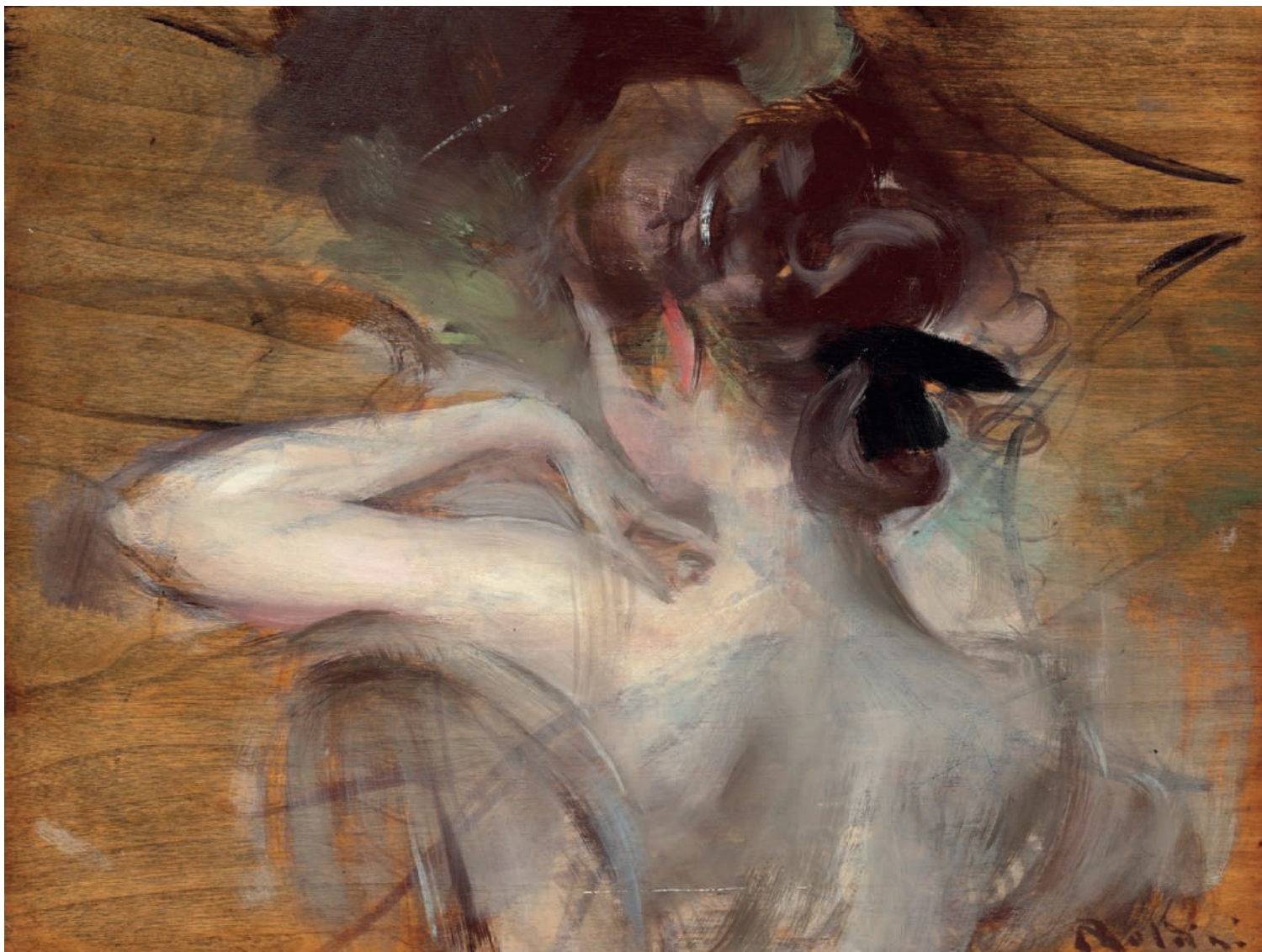
Anonymous sale; Artcurial, Briest, 10 December 2002, lot 464, where acquired.

Giovanni Boldini was an Italian portrait painter who lived and worked in John Singer Sargent's old studio at 41 Boulevard Berthier, Paris for most of his career. Here he would become famed for painting grand portraits with a very distinctive style of painting. His confident and dynamic brush strokes were full of spontaneity, which create a furor of movement within the fashionable clothing of otherwise calmly construed high society figures.

Friends with Edgar Degas, Paul Helleu and John Singer Sargent; Boldini's daring with his brush not only reflected impressionistic developments in Paris, but also harked back to his youthful Macchiaioli style which was mastered during his youthful embarkations into painting in Florence.

The present lot displays frenetic lines darting throughout the background, bringing forth energy and pronouncing a creative surge from the deliberately visible panel. Meanwhile the head, shoulders and upstretched arm of the confidently captured model take the foreground, and our full attention.

We are grateful to Dott.ssa Francesca Dini for having confirmed the authenticity of the present lot.



λ 97

HENRI MATISSE (1869-1954)

Thème C Variation 8

signed, dated and numbered 'Henri Matisse 41 C8' (lower right)

pen and India ink on paper

15⅞ x 20½ in. (40.5 x 52.5 cm.)

Drawn in 1941

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Anonymous sale, Christie's, New York, 8 May 2002, lot 151, where acquired.

LITERATURE:

H. Matisse, *Dessins Thèmes et variations*, Paris, 1943 (illustrated).

Exh. cat., *Henri Matisse, Zeichnungen und Gouaches Découpées*, Stuttgart, 1993, p. 149 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

'The jewels or the arabesques never overwhelm my drawings from the model, because these jewels and arabesques form part of my orchestration. Well placed, they suggest the form or the value accents necessary to the composition of the drawing.'

(Matisse in *Notes of a Painter on His Drawing*, 1939, in, J. Flam, 'Matisse on Art', 1995, pp. 130-131).

During 1941 and 1942, while he was convalescing in bed in the Hôtel Régina, Matisse executed a series of works entitled the *Thèmes et variations*. He would begin with a charcoal drawing his *Thème* and then explore *Variations* upon that theme. Matisse executed a phenomenal 158 drawings within this period, which were then gathered into a portfolio, reproduced and published in 1943 as *Dessins: Thèmes et variations*. The drawings were executed systematically: there were 17 sequences or themes, lettered A to P, with each theme consisting of 3 to 19 variations. In 12 of the sequences the theme drawing (bearing the number 1) was executed in charcoal, with the remaining variations done in pen and India ink, black Conté crayon or pencil. Eleven of the themes featured women, the remaining six were still-life subjects.

The *Thèmes et variations* were in many ways the culmination of a lifetime of artistic exploration, hence Matisse's own comments to his son: 'For a year now I've been making an enormous effort in drawing. I say effort but that's a mistake, because what has occurred is a 'floraison' after fifty years of effort' (Matisse, quoted in J. Golding, 'Introduction,' pp. 10-18, J. Elderfield, *The Drawings of Henri Matisse*, exh.cat., London & New York, 1985, p. 16). These works, which were published in a book with a long introduction by the poet Louis Aragon, had an overarching musical character, as is hinted at by the *Variations* of the title, and this musicality is also reflected in the elegant and atmospheric content of the drawings, as is clear in *Thème C Variation 8*.

In the charcoal version (C1) in this series the model is surrounded and overwhelmed by flowers, and in the sequence of variations the flowers are accorded less prominence

as the sitter dominates the composition. In his study of the *Thèmes et variations*, Jack Flam writes: Through the set of C Variations, the physical touch of the pen is as carefully modulated as a violinist's work with his bow. The breath-taking virtuosity of this set ends with a kind of crescendo in C8, where the simplified composition is played against the astonishingly varied inflections of the pen marks. Appropriately enough, the heightened emotional pitch evoked by the manner of rendering is paralleled by the heightened vivacity of the model: her posture, her facial expression, and the unexpected way that she runs her fingers through her hair produce an extremely sensual and confrontational effect. (J. Flam, "Matisse's Dessins Thèmes et variations: A Book and a Method," exh. cat., Staatsgalerie, Stuttgart op. cit., p. 122).

Matisse's use of pen and ink brings a lush and exotic splendour to these materials, to the wealth of detail that they introduce to the drawing, and also to the sense of movement. In 'Notes of a Painter on his Drawing' of 1939, Matisse recounted how line drawing was 'the purest and most direct translation' of his emotion because it was a purified medium, and after working relentlessly and repetitively with the 'less rigorous' medium of charcoal how he finally reaches a thorough study of the model, thus achieving 'a clear mind and without hesitation give free rein to my pen ... Then I distinctly feel that my emotion is expressed by means of plastic writing. Once my emotive line has modelled the light of my white paper without destroying its precious whiteness, I can neither add nor take anything away.' (Matisse in *Notes of a Painter on His Drawing*, 1939, in, J. Flam, 'Matisse on Art', 1995, pp. 130-131).



LOUIS ANQUETIN (1861-1932)*Jeune femme à l'ombrelle*

signed and dated 'Anquetin 91' (lower right)
 pastel and charcoal on paper laid down on card
 23¾ x 20½ in. (60.3 x 52 cm.)
 Executed in 1891

£120,000–180,000

\$160,000–240,000
 €140,000–200,000

PROVENANCE:

Édouard Borderie, Paris, 1946.

Bernard & Betty French, by whom acquired from the above in 1947.

Private collection, United Kingdom; sale, Christie's, London, 22 June 2006, lot 417,
 where acquired.

Brame & Lorraine have confirmed the authenticity of this work, which is registered
 in their Louis Anquetin archives.

While living in Paris during the mid-1880s, in conversations with his brother Theo, Vincent van Gogh coined the term 'painters of the *petit boulevard*.' He was referring to up and coming artists like himself who were experimenting with Neo-Impressionism and other avant-garde techniques, and who featured subjects from contemporary city life. Degas, Monet, Renoir, Pissarro and Sisley - the established Impressionists - were the masters of the '*grand boulevard*'; their dealers, Georges Petit and Durand-Ruel, had galleries located on the large thoroughfares in the center of Paris. Among the painters of the *petit boulevard*, Vincent included his friends Émile Bernard, Henri de Toulouse-Lautrec and Louis Anquetin, all of whom had studied at Fernand Cormon's atelier in Montmartre.

During the late 1880s and early 1890s, Anquetin stood out from this group. John Rewald has noted that 'His friends, especially Lautrec, admired the ease and forcefulness with which he expressed himself as an artist as well as the passion with which he set out to invent painting all over again. Lautrec went so far as to say that since Manet no painter had been so richly gifted as Anquetin' (in *Post-Impressionism*, New York, 1978, pp. 29-30). Anquetin was not yet thirty when he made his own distinctive and innovative contribution to modernism. In an essay in the 1 March 1888 issue of *La Revue Indépendante*, the critic Édouard Dujardin pointed out 'a rather new and novel manner' that he had detected in the recent work of his friend Anquetin: 'At first sight, his works proclaim the idea of decorative painting: traced outlines along with strong and fixed colouration... Outline, in quasi-abstract sign, gives the character of the object, unity of colour determines the atmosphere, fixes the sensation. From this derives the circumspection of outline and colour as conceived by popular imagery and Japanese art. The artists of the *image d'Épinal* [popular French woodcut prints] and Japanese woodcut albums first trace lines within which are placed colours according to the 'colour pattern' process. Likewise, the painter Anquetin traces his design with enclosing lines, within which he places his various colour tones juxtaposed in order to produce the desired sensation of general colouration. Drawing predicates colour and colour predicates drawing. And the work of the painting will something like painting by *compartment*, analogous to *cloisonné* works of art, and his technique consists in sort of *cloisonnisme*' (quoted in B. Welsh-Ocharov, *Vincent van Gogh and the Birth of Cloisonism*, exh. cat., Art Gallery of Ontario, Toronto, 1981, pp. 23 & 24).

The technique of *cloisonné* was widely practiced in medieval France, with its great centre in Limoges, and consisted of firing ground coloured glass that had been placed in compartmentalised metal framework that outlined the design of the object. Anquetin's best-known painting in the cloisonist style is *Avenue de Clichy*, painted in late 1887 (fig. 1). This street scene greatly impressed van Gogh, Lautrec and Bernard, and attracted them to this new manner. In some measure, it may have influenced Gauguin as well, who was working in a similar direction at this time. Anquetin showed *Avenue de Clichy* in the *Groupe Impressioniste et Synthétiste* exhibition that Gauguin organized at the Café Volpini in 1889. Such was Anquetin's profile at this stage that critics assumed he was the leader of this new and growing movement, having misattributed the achievements and role of Gauguin, who was frustrated at having been thus overlooked.

Anquetin drew *Jeune femme à l'ombrelle* during this landmark period in the development of Post-Impressionist modernism. This pastel may have been done in preparation for an oil painting executed in the same year. The artist's subject is a stylish modern woman of the *petit boulevard*, taking an evening stroll. Anquetin composed this scene using a series of curved, circular and arching outlines, by which he described the forms of the ladies' umbrellas, the carriage wheels, the bust and profile of the young woman and even the contour of the sidewalk. Clearly circumscribed and flat zones of colour comprise the overall nocturnal tonality of the picture, against which the artist has spotlighted smaller areas of more detailed treatment, as in the woman's hat, the decoration on the front of her dress, her hands, and the umbrella handle.

Anquetin's position as a leading modernist lasted only a few years. In 1892 he began to study the work of Rubens, Titian and Tintoretto, which inspired him to undertake what he called his '*retour au métier*,' a return to traditional craftsmanship in painting. His friend Bernard also turned to pursue a similar, conservative path during this time. Anquetin nonetheless continued to show with the *Groupe Impressioniste et Synthétiste*. He remained a close friend of Lautrec, with whom he often shared a table, as well as his unstinting attraction to the '*petit boulevard*' and Montmartre night life.



Fig 1: Louis Anquetin, *Avenue de Clichy*, 1887.
 Wadsworth Atheneum, Hartford, Connecticut.
 Photo: © Private Collection / Bridgeman Images.



99

JOHN SINGER SARGENT (1856-1925)

Well Head with Kufic Inscription

pencil and watercolour on paper
13 x 9¾ in. (33 x 24.8 cm.)

£60,000–80,000

\$80,000–110,000

€68,000–90,000

PROVENANCE:

Mrs. Hugo Pitman (née Reine Ormond), niece of the artist.

Gertrude Stein, Paris, France.

David Daniels, New York.

Anonymous Sale; Christie's, New York, 2 December 1998, lot 41 where acquired.

EXHIBITED:

New York, Whitney Museum of American Art, *18th and 19th Century Paintings from Private Collections*, June–September 1972, no. 66.

LITERATURE:

R. Ormond and E. Kilmurray, *John Singer Sargent Figures and Landscapes, 1900 - 1907, Complete Paintings, Volume VII*, London, 2012, no.1446.

Singer-Sargent stayed in Madrid for several weeks in the winter of 1879. Here, he visited the *Taller del Moro* museum in Toledo, where the subject of this watercolour was kept. It is possible that he sketched the preliminary outlines of the work within the museum before adding the wash of muted earth colours and gradient blue watercolour afterwards.

Created *circa* 14th Century the red earthenware cylinder with white tin-glaze and green glazed ceramic inscription in interlocking Kufic script embraces a strong Islamic Spanish aesthetic. However, Toledo had been a Christian area since 1085 and this connection was a cultivated but purely decorative hangover from this time.



λ 100

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)

The whip, Trevelloe Wood, Cornwall

signed 'A.J. Munnings' (lower left)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

£1,000,000-1,500,000

\$1,400,000-2,000,000

€1,200,000-1,700,000

PROVENANCE:

Private Collection, U.S.A.

Anonymous sale; Sotheby's, New York, 4 June 1993, lot 251A.

with Richard Green, London.

Private Collection, Connecticut.

Anonymous sale; Sotheby's, New York, 1 December 1998, lot 25.

Private Collection, New York.

Anonymous sale; Sotheby's, New York, 2 December 2005, lot 149, where acquired.

EXHIBITED:

London, Royal Academy, 1925, no. 103, as *The Whip*.

LITERATURE:

Royal Academy Illustrated, London, 1925, p. 32.

L. Lindsay, *A.J. Munnings, R.A.: Pictures of Horses and English Life*, London, 1927, p. 59.

L. Lindsay, *A.J. Munnings, R.A.: Pictures of Horses and English Life*, London, 1939, p. 93, no. 44, illustrated.

A. J. Munnings, *An Artist's Life*, London, 1950, pp.272-3, 284.

*'Fresh discoveries of all that paint could do led me on.
What joy there was in finding out and seeing colour -
becoming aware of beauties in everything, beauties never
seen before, I lived a painter's paradise'*

-A.J. Munnings, *An Artist's Life*, London, p. 97).









Sir Alfred James Munnings, *The Morning Ride*, circa 1912.
© Christie's Images, 2000.



The English painter, Sir Alfred James Munnings (1878-1959), at work on a scene of the races.
Photo: © Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images.

'Call him a sportsman and a painter if you will, but not a 'sporting painter', for he is a painter of light, and there have been very few of them. To the vast majority of painters, light is what one sees by. To those few, light is what one sees'

-S.C. Kaines Smith, 'The New P.R.A., 1944, Sir Alfred J. Munnings', *The Studio*, July 1944, p. 46.

Sir Alfred Munnings is undeniably the greatest British equestrian painter since George Stubbs in the 18th Century. He was born in Mendham in Suffolk in 1878 and, after an apprenticeship as a print maker, he attended the Norwich School of Art and spent time in Paris at the Académie Julian. His European experiences provided him with first hand exposure to the avant-garde Impressionist techniques and theories prevalent on the Continent. This experience reinforced what he had already absorbed from the works of Henry La Thangue, a fellow painter whom Munnings much admired, 'who showed the beauties of sunlight', the benefits of painting in the open air, and looser, more fluid brushwork.

He moved to the artists' colony at Lamorna, Cornwall in 1911: 'In those days before motor traffic brought sight-seers and countless visitors to Cornwall, lodgings were cheap; farm butter and clotted cream were in abundance; no electric pylons or posts straddled the moors or lined the roads; no sounds of motor horns disturbing the villages' (A.J. Munnings, *op. cit.*, pp. 275-6). This period in the artists career was immortalized in the book and subsequent film *Summer in February*. It is also captured in his portrait of his first wife entitled *The Morning Ride* (Fig. 1) which, like the present picture, silhouettes a single horse and rider in a silvan setting, sparkling with dappled light.

A great hunting enthusiast, Munnings rode with the Western Foxhounds. Colonel William (Willy) Bolitho was Master and 'A few farmers, a dealer, a butcher, a doctor or two and a lawyer made up the field - all the best of friends' (Munnings, *op. cit.*, p. 285). Inspired by his experiences in the field, the artist painted a series of hunting subjects set against Cornwall's woods, moors and cliffs. His model for these works was a local boy called Ned Osborne. 'I found a new lad, a primitive Cornish youth. Ned was the name of this simple soul, who grew into a useful combination of groom-model and posed for many a picture.' He 'had the right-coloured face and figure for a scarlet coat and a black cap. Often did the patient fellow sit as model for me, and he liked it.' (*op. cit.*, pp. 272-73).

The horse in the present work is most probably the grey mare which Munnings purchased on a visit to Ireland in 1913. His exhibition at the Leicester Galleries that spring brought him the vast sum of eight hundred and fifty pounds and 'Being smitten with the hunting in that western end of Cornwall, I determined to buy a grey horse.' (*op. cit.*, p. 282). Together with his old Norwich friend, Richard Bullard, he travelled to

Ireland to find one. Having studied the catalogue for a sale at Sewell's, John Milady, an Irish horse dealer, marked one or two lots worth looking at. 'The next day lot so and so, described as "grey mare, 15.2 hands, six years old", put into the sale by the executors of a late judge who had driven her in his brougham, was bought for me by Milady for thirty-three guineas' (*op. cit.*, p. 283).

The grey mare met with approval back in Cornwall, 'Autumn came with the first meet of the Western Hounds. I remember riding the grey mare to one of these and how Colonel Willy Bolitho, then Master, said to me, "Where do you get your horses, Munnings?" There was no doubt she was the sort they liked in Cornwall - not too large, strong, active and short in the leg..."She's a good 'un," said the Master - and so she was.' Munnings had also purchased a bay horse in Ireland and 'with these two entirely fresh models, and using Red House Moor and the adjoining Trevellor Wood as a painting-ground, I began a series of pictures.' (*op. cit.*, pp. 284-85).

The Whip, Trevellor Wood, Cornwall reflects a more spontaneous and fluid style for Munnings and the beginning of his mastery of reflective colour theory, which was to become one of his greatest trademarks. The works are evocative documents of a bygone era before the First World War, when rural and agricultural life ceased to be dependent on the horse, and rural depictions were becoming increasingly factual and less idealised.

During World War I Munnings became a war artist assigned to the Canadian Cavalry Brigade in France, but after the war he focussed primarily on equestrian portraits and racing scenes. His pictures possess a natural versatility and brilliance that reaches far beyond the sporting arena. In 1944 he was elected President of the Royal Academy, but his memoirs indicates that his early years prior to his launch into fame as a society artist, were perhaps his happiest. He was able to roam the countryside at will painting those subjects that inspired his creativity. 'Such days and such life were only possible in the environment of that pre-war period up to 1914. Rural England has never been the same playground for the artist since' ('Reflections of the Past', *The Studio*, vol. 128, 1944, p. 75).

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.





101

JEAN ULYSSE-ROY (FRENCH, 19TH CENTURY)

A quiet read

signed 'Ulysse Roy' (lower right)

oil on canvas

21 $\frac{1}{4}$ x 14 $\frac{7}{8}$ in. (55.3 x 37.8 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,700



102

HANS HILSØE (DANISH, 1871-1942)

An Interior

signed 'H. HILSOE' (lower right)

oil on canvas

22 $\frac{7}{8}$ x 19 in. (58 x 48.2 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Ariane Dandois sale; Sotheby's, New York,
25-26 October 2007, lot 566.



103

CARL HOLSØE (DANISH, 1863-1935)

A Lady reading Music in an Interior

signed 'C Holsøe' (lower right)

oil on canvas

19½ x 20¼ in. (49.7 x 52.7 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 June 2003, lot 76, where acquired.



104

A PAIR OF OVERSIZED AGED-COPPER AND BRASS 'ORIGINAL GLOBE' LANTERNS BY JAMB, MODERN

Each with sixteen glazed panels and *guilloché* central band and internal four-light pendant

35½ in. (90cm.) high; 25 in. (63.5 cm.) wide (2)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

105

A CHINESE BRONZE MODEL OF A HORSE 20TH CENTURY

Cast in the Han dynasty style in an attentive stance with its right leg slightly raised, the head with pricked ears and tail held high, the surface artificially aged

21¼ in. (54 cm.) high; 20½ in. (52 cm.) wide

£1,000-1,500

\$1,400-2,000

€1,200-1,700



106

A SET OF FOUR GILT AND PATINATED BRONZE WALL-LIGHTS LATE 20TH CENTURY

Fitted for electricity, each with a spherical lattice glass shade

20½ in. (52 cm.) high, excluding shade (4)

£1,000-1,500

\$1,400-2,000

€1,200-1,700







107

**A PAIR OF GILT-METAL MOUNTED
CONTINENTAL PORCELAIN CANDLESTICKS
20TH CENTURY**

Each modelled as a parrot perched on a tree-stump, on a
pierced scrolling base

15 in. (38.2 cm.) high, overall

(2)

£800–1,200

\$1,100–1,600

€910–1,400

108

**THIRTY-TWO HAND-COLOURED
ENGRAVINGS OF BIRDS FROM HISTOIRE
NATURELLE DES OISEAUX**

LATE 18TH CENTURY, AFTER FRANCOIS NICOLAS
MARTINET

Framed as eight sets of four in parcel-gilt and grey
painted frames

38 x 34¾ in. (96.5 x 88.3 cm.), overall

(8)

£4,000–6,000

\$5,300–7,900

€4,600–6,800



■ ~ 109

A NEAR PAIR OF INDIAN ROSEWOOD TORCHERES

MADRAS, SECOND HALF 19TH CENTURY

Each densely carved with flowering foliage, fruit, masks and putti, on a pierced concave triform base with caryatid corners, one inscribed 'Madras' and with monogram, both with copper liners

68½ in. (174 cm.) high; 25 in. (64 cm.) diameter (2)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

■ 110

A MAHOGANY THREE SEAT SOFA

BY HOWARD CHAIRS, THE FABRIC BY GEOFFREY BENNISON, MODERN

With deeply padded back and removable seat cushions, stamped 'HOWARD CHAIRS LTD./LONDON ENGLAND' and with maker's label to underside; together with six various silk scatter cushions

36 in. (91 cm.) high; 78 in. (198 cm.) wide; 44½ in. (111 cm.) deep

£2,500–4,000

\$3,400–5,300

€2,900–4,500





111

A MATCHED SET OF THREE 'BUENOS AIRES' BEECHWOOD AND OAK ARMCHAIRS

BY JOSEF HOFFMANN (1870-1956), CIRCA 1910

Manufactured by Jacob and Josef Kohn, Vienna, underside of each with paper label *Jacob & Josef Kohn, Wien*, leather and suede upholstery, a pair with oak veneer, the third with beech veneer

Each 29 in. (73.7 cm.) high (3)

£4,000-6,000

\$5,300-7,900

€4,600-6,800

COMPARATIVE LITERATURE:

Jacob & Josef Kohn: Möbelkatalog 1916, Munich, 1980, p. 48 for illustrations of the model.

112

AN OAK, COPPER AND TILE 'ELEPHANT' OCCASIONAL TABLE

BY ADOLF LOOS (1870-1933), 1910S

Probably executed by Friedrich Otto Schmidt, Vienna, the scalloped top banded in copper and inset with tiles square panel, above a lower shelf with looping frieze, the eight cabriole legs with copper sabots

25½ in. (65 cm.) high; 28 in. (71 cm.) diameter

£12,000-18,000

\$16,000-24,000

€14,000-20,000

COMPARATIVE LITERATURE:

E.B. Ottilinger, *Adolf Loos, Wohnkonzepte und Möbelentwürfe*, Salzburg, 1994, p. 47, p. 154 a period image of the model.





113

A PATINATED BRONZE AND PEWTER TABLE

BY PHILIP LAVERNE (1908-1998) & KELVIN LAVERNE (B. 1937), 1960S

The top etched and engraved with polychrome staining depicting allegorical scenes with embossed signature *Phillip & Kelvin Laverne*

31 in. (79 cm.) high; 60 in. (152 cm.) square

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Rago Arts and Auction Center, New Jersey, 3 March 2013, lot 609.
With Harrods, London, where probably acquired.





114

A SIX-BRANCH WROUGHT IRON AND GILT-METAL CHANDELIER

GILBERT POILLERAT (1902-1988), CIRCA 1940

37½ in. (95 cm.) high; 32 in. (81.5 cm.) diameter

£5,000–8,000

\$6,700–11,000

€5,700–9,000

PROVENANCE:

Galerie Plaisance, Paris;
François Catroux, Paris;
Christie's, Paris, Une américaine à Paris - Un pied-à-terre par
François Catroux, 11 October 2006, lot 139 where acquired.

★ 115

A PAIR OF SCULPTURAL GLASS BOWLS

BY FRANTISEK VIZNER (1936-2011)

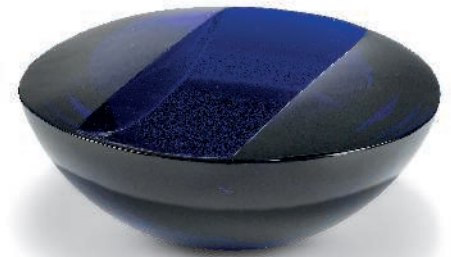
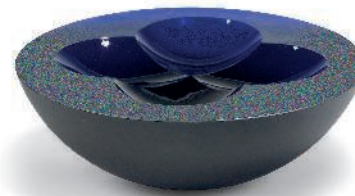
Manufactured by Moser, Czech Republic, each underside with manufacturer's plastic label printed *Moser/Czech Republic*, incised *Moser/Vizner*, and further numbered 5/20 and 10/20 respectively

4 in. (10 cm.) high; 11½ in. (29 cm.) diameter (2)

£5,000–8,000

\$6,700–11,000

€5,700–9,000



116

A BEECH AND BRASS OCCASIONAL TABLE

BY JOSEF HOFFMAN (1870-1956), DESIGNED CIRCA 1908

Manufactured by Jacob and Josef Kohn, Vienna, Austria

29 in. (74 cm.) high; 23¼ in. (59 cm.) diameter

£1,000–1,500

\$1,400–2,000

€1,200–1,700

COMPARATIVE LITERATURE:

Jacob & Josef Kohn: Möbelkatalog 1916, Munich, 1980, p. 48;
E.F. Sekler, *Josef Hoffmann: The Architectural Work*, Princeton,
1985, p. 326, Cat. 123/III, for a period image of the model.



■ Ω 117

FOURTEEN 'RED' MAHOGANY AND LEATHER CHAIRS, MODEL NO. 3758

BY KAARE KLINT (1888-1954), DESIGNED 1927

Manufactured by master cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark, underside of each with manufacturer's paper label printed *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*, designer's logo *KK* and handwritten inventory numbers

Each 33½ in. (85.5 cm.) high; 19 in. (48 cm.) wide;	
19 in. (48 cm.) deep	(14)
£15,000–25,000	\$20,000–33,000
	€17,000–28,000

COMPARATIVE LITERATURE:

Other examples of this model illustrated:
 G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, pp. 120-21, 169;
 G. Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 229, 234, 239, 348, 400, 469;
 G. Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 30.

■ Ω 118

A MAHOGANY EXTENDABLE DINING TABLE

BY KAARE KLINT (1888-1954), DESIGNED 1928

Executed by master cabinetmakers C. B. Hansens, Denmark, underside with manufacturer's metal label stamped *Kongl. Hof/Møbelfabr./C.B.Hansens Etabl./København*, together with three extending leaves

29 in. (73.5 cm.) high; 57½ in. (146.5 cm.) diameter

170½ in. (433.5 cm.) long, fully extended

£4,000–6,000	\$5,300–7,900
	€4,600–6,800

COMPARATIVE LITERATURE:

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 254-256 for technical drawings of the model;
 Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 57 for a period image of the first and largest example executed.



GEORG JENSEN (1866-1935)

Born into a working-class family and trained as a sculptor and silversmith, Georg Jensen was deeply influenced by the Art Nouveau and Arts and Crafts traditions. He originally hoped to pursue a career as a sculptor, but the financial pressures of a young family necessitated a return to the silversmithing trade. In 1904, after a short spell working as a journeyman in the workshops of the Danish Arts and Crafts silversmiths Mogens Ballin (1871-1914), Jensen opened his first shop on a fashionable street in Copenhagen, selling silver jewellery set with semi-precious stones. Much of his inspiration came from nature rather than from traditional historical sources, creating his own stylized interpretations of fruit and flowers to ornament his work.

Though Jensen was a genius of silver design in his own right he also promoted the work of other designers to broaden the Jensen style and to push the firm to artistic leadership. The painter Johan Rohde (1856-1935) for example was highly influential in developing the Jensen brand. He is perhaps best known for designing Acorn pattern flatware and the Cosmos pattern pitcher and tea and coffee wares.

Another influential designer was Jensen's brother-in-law, Harald Nielsen (1892-1977), who joined the firm as an apprentice in 1909 and became a prolific designer, remaining active until the 1960s. Nielsen was an accomplished draftsman and deeply versed in Rohde's and Jensen's styles. He often fleshed out their sketches to provide finished working drawings for the silversmiths. Yet, Nielsen was drawn to modernism, as can be seen in the Pyramid pattern table-service and the simple dinner-plates. As such his designs bridged the style of Jensen and Rohde and those designers of the 1930s whose work was influenced by modernism.

Georg Jensen viewed his market internationally, with a store in Berlin by 1909 and later Stockholm and Paris in 1918 and London in 1921. While the first store in New York didn't open until 1924, Jensen had already made his name through exhibitions such as the 1915 Pan-Pacific Exposition in San Francisco, where he not only won a Grand Prix but also won the patronage of William Randolph Hearst.

Despite winning international acclaim for its designs, the firm struggled financially, leading Jensen to relinquish control by 1924, spending a year in Paris preparing the firm's entry in the 1925 Paris exhibition, before returning to Copenhagen to act as Artistic director.

119

A PAIR OF DANISH FIVE-LIGHT CANDELABRA

MARK OF GEORG JENSEN AND WENDEL, 1945-1951,
DESIGNED BY JOHAN ROHDE

On a domed and circular base, the fluted and interlaced stem on four scroll supports, the scrolling branches with a spiral fluted central standard and dolphin finial, no. 224, *marked under base*

18 $\frac{7}{8}$ in. (48 cm.) high

(2)

£60,000-80,000

\$80,000-110,000

€68,000-90,000

PROVENANCE:

The Rowler Collection, Christie's, New York, 19 January 2005, lot 195, where acquired.





120

A PAIR OF DANISH FIVE-LIGHT CANDELABRA

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1930,
DESIGNED BY JOHAN RÖHDE

On a domed and circular base, the fluted and interlaced stem on four scroll supports,
the scrolling branches with a spiral-fluted central standard and dolphin finial, no. 224,
marked under base

18 $\frac{7}{8}$ in. (48 cm.) high

(2)

£60,000–80,000

\$80,000–110,000

€68,000–90,000

PROVENANCE:

The Rowler Collection; Christie's, New York, 19 January 2005, lot 194, where acquired.



121

TWO DANISH TUREENS AND COVERS

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932 AND 1945-1977, DESIGNED BY GEORG JENSEN

Grape pattern, each oval, on a spreading base, with two ring and pendant handles, the domed cover with grape and foliate finial, one interior with three-section divider, no. 408C and 408A, *marked under base*

13¾ in. (34.8 cm.) long over handles (4)

£10,000-15,000	\$14,000-20,000
	€12,000-17,000

PROVENANCE:

The Rowler Collection; Christie's, New York, 19 January 2005, lot 139, where acquired.



Ω 122

A DANISH WATER-JUG

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977, DESIGNED BY JOHAN ROHDE

Elongated baluster form, with an inverted rim, no. 432C, *marked under base*

11½ in. (29.3 cm.) high

£2,000-3,000	\$2,700-4,000
	€2,300-3,400

This water jug is one of Rohde's most famous model, designed in 1920. The design was in fact considered so advanced that it was withheld from production until 1925.

This model is in the collections of the Museum of Decorative Art, Copenhagen, the National Museum, Stockholm, the National Gallery, Melbourne, and the Victoria and Albert Museum, London.



Ω 123

THREE DANISH DISHES

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977,
DESIGNED BY HARALD NIELSEN

Pyramid pattern, comprising a circular tray with two side handles, a wine-coaster with two side handles and a small dish on collet foot with side handle, no. 600A and 632A, *marked underneath*

The tray: 14½ in. (37 cm.); the wine-coaster: 6¾ in. (17 cm.); the waste bowl: 5 in. (12.5 cm.) wide
47 oz. 18 dwt. (1,491 gr.) (3)

£2,500-4,000

\$3,400-5,300
€2,900-4,500

124

A DANISH TABLE-SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, AFTER 1944,
DESIGNED BY GEORG JENSEN

Blossom pattern, comprising:

Eighteen table-spoons	Eighteen table-forks
Eighteen fish-forks	Eighteen fish-knives
Eighteen entremets-forks	Eighteen dessert-spoons
Eighteen dessert-forks	Eighteen teaspoons
Seventeen coffee-spoons	Seventeen mocha-spoons
Eighteen butter-knives	

And the following with stainless steel blades:

Eighteen table-knives	Eighteen entremets-knives
Eighteen cheese-knives	

(2)

£50,000-80,000

\$67,000-110,000
€57,000-90,000





125

A DANISH SILVER KETTLE, STAND AND LAMP AND TEAPOT

MARK OF AUGUST THOMSEN, COPENHAGEN, 1909

Each shaped circular with alternating plain panels and panels chased with rococo shells and flowers, the kettle with swing handle and engraved with initials 'MSC', the teapot with straight part-wood side handle, *marked under kettle, stand, lamp, teapot, and inside covers*

The kettle: 13¾ in. (35 cm.) high
gross weight 71 oz. 3 dwt. (2,220 gr.)

£800-1,200

(2)
\$1,100-1,600
€910-1,400



Ω 126

A SET OF EIGHT DANISH DINNER-PLATES

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977,
DESIGNED BY HARALD NIELSEN

Plain circular with reeded border, *marked underneath and stamped 600 Y*

11 in. (28 cm.) diameter

(8)

£4,000-6,000

\$5,300-7,900
€4,600-6,800



Ω 127

A DANISH TABLE-SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH CENTURY,
DESIGNED BY HARALD NIELSEN

Pyramid pattern, comprising:

- | | |
|---|--|
| Twenty table-spoons | Nine table-forks |
| Sixteen lunch-forks | Eighteen dessert-spoons |
| Eighteen dessert-forks | Eight fish-forks |
| Eight fish-knives | Twenty-three cake-forks |
| Eight ice-cream-spoons | Eight sorbet-spoons |
| Eight grapefruit-spoons | Twenty tea-spoons |
| Seventeen coffee-spoons | Six mocha-spoons |
| Five serving spoons in three sizes | Two serving forks |
| Two fish servers | A cake slice |
| An ice-cream server | Two sauce-ladles in two sizes |
| Six cold meats forks in three sizes | Three salt-spoons |
| A sugar-spoon | A cheese-scoop |
| A pepper-pot | A salt-cellar with blue enamel inner coating |
| A mustard-pot with blue enamel inner coating and with filled handles and steel blades | |
| Fourteen table-knives | Twenty lunch-knives |
| Eight cheese-knives | Eight cheese-forks |
| Eight butter-knives with silver blades | A carving set with fork and knife |
| A cake knife | A pair of poultry shears |
| Two pairs of salad servers | A sauce-ladle |
| A cheese slicer | A cheese-cutter |
| Four appetiser serving-pieces | A nut-cracker |
| A bottle opener | A pepper-grinder |
| A salt-spoon | |

marked on stems, bowls and tines

£4,000-6,000

\$5,300-7,900
€4,600-6,800

128

**A CONTINENTAL MOUNTED ABALONE SHELL
DESSERT-STAND**

SECOND HALF 20TH CENTURY

The natural sell on trumpet-shaped spreading foot and
with plain mount and applied cast octopus finial, *marked*
underneath

9 in. (23 cm.) long

£500-800

\$670-1,100

€570-900



★ 129

A DANISH TABLE-SERVICE

MARK OF GEORG JENSEN, COPENHAGEN,
20TH CENTURY, DESIGNED BY GEORG JENSEN

Lily of the Valley pattern, comprising:

Twelve table-spoons	Twelve table-forks
Twelve dessert-spoons	Eleven soup-spoons
Twelve dessert-forks	Twelve fish-forks
Eight fish-knives	Eleven cake-forks
Twelve teaspoons	Twelve coffee-spoons
Fifteen various service pieces and the following with filled handles and stainless steel attachments	
Twelve table-knives	Twelve cheese-knives
Twelve small-knives	Eight fruit-forks with silver tines
Ten butter-knives with silver blades	
A small serving fork and spoon	

£10,000-15,000

\$14,000-20,000

€12,000-17,000

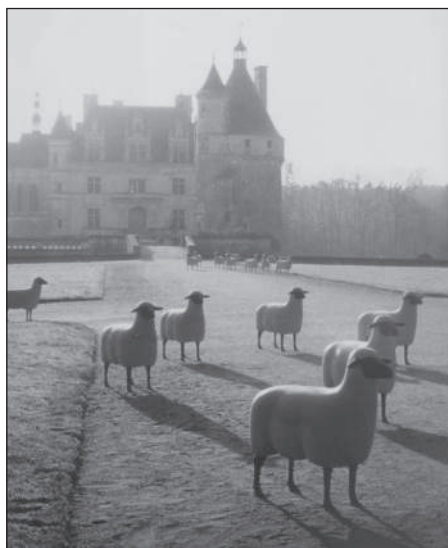
PROVENANCE:

The Rowler Collection; Christie's, New York,
19 January 2005, lot 80.









François-Xavier Lalanne's *Moutons* in the grounds of the Château de Chenonceau, 1991.
© ADAGP, Paris and DACS, London 2018

FRANCOIS-XAVIER LALANNE (LOTS 130-134)

Abandoning painting in 1952, having won first prize from the Académie Julian and an exhibition at the Galerie Cimaïse, François-Xavier Lalanne turned his back on the medium, explaining simply that for him, 'painting's over' ('*la peinture, c'est foutu*'). He met Claude in the same year and the two artists immediately understood that from now on their work would be created jointly. The couple moved in an eclectic circle, an artistic microcosm, which included the likes of Brancusi, Max Ernst and James Metcalf, as well as Jean Tinguely and Eva Aeppli, Daniel Spoerri and Niki de Saint-Phalle.

The initial flock of *Moutons de Laine* was developed in the studio and soon invaded their apartment. Its first public appearance was in 1966, at the Salon de la Jeune Peinture Française at Paris's Musée d'Art Moderne. In 1977, Lalanne designed the *Stone sheep*, for his family initially, so they could brave all types of weather, whilst retaining their natural state, something which their woolly elders could not do. Lalanne revives animal art and introduces an element of folly, which paradoxically derives from the simplicity and the precision of his modelling.



■ λ 130

'BELIER'

BY FRANCOIS-XAVIER LALANNE (1927-2008),
2006

produced by Blanchet-Landowski, Bagnolet, France,
number 213 from the edition of 250, epoxy stone and
patinated bronze, underside stamped FXL/LALANNE/
Landowski/Fondeur/2006/213 / 250

36¼ in. (92 cm.) high; 39¼ in. (100 cm.) long;
12½ in. (32 cm.) wide

£80,000-120,000

\$110,000-160,000
€91,000-140,000

PROVENANCE:

Private collection, Europe;
Christie's, Paris, Art D'apres-Guerre Et Contemporain,
27 May 2009, lot 8 where acquired.

LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 37,
another example illustrated;
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 188,
another example illustrated.

■ λ 131

TWO 'AGNEAUX'

BY FRANCOIS-XAVIER LALANNE (1927-2008), 2008

produced by Blanchet-Landowski, Bagnolet, France, numbers 269 and 270 from the edition of 500, epoxy stone, patinated bronze, underside of each stamped with *FXL/Blanchet/Fondeur/2008* and 269, 270 respectively

Each 20½ in. (52 cm.) high; 23½ in. (60 cm.) long; 6¼ in. (16 cm.) wide (2)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

LITERATURE:

D. Marchesseau, *The Lalanne*, Paris, 1998, p. 37 for other illustrated examples;

D. Abadie, *Lalanne(s)*, Paris, 2008, p. 188 for other examples





■ λ 132

'AGNEAUX'

BY FRANCOIS-XAVIER LALANNE (1927-2008), 2008

produced by Blanchet-Landowski, Bagnolet, France, number 271 from the edition of 500, epoxy stone, patinated bronze, underside stamped with *FXL/Blanchet/Fondeur/2008* and edition number 271

20½ in. (52 cm.) high; 23½ in. (60 cm.) long;
6¼ in. (16 cm.) wide

£50,000–80,000

\$67,000–110,000
€57,000–90,000

LITERATURE:

D. Marchesseau, *The Lalanne*, Paris, 1998, p. 37 for other illustrated examples;
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 188 for other examples.



■ λ 133

'AGNEAUX'

BY FRANCOIS-XAVIER LALANNE (1927-2008), 2008

produced by Blanchet-Landowski, Bagnolet, France, number 276 from the edition of 500, epoxy stone, patinated bronze, underside stamped with *FXL/Blanchet/Fondeur/2008* and edition number 276

20½ in. (52 cm.) high; 23½ in. (60 cm.) long;
6¼ in. (16 cm.) wide

£50,000–80,000

\$67,000–110,000
€57,000–90,000

LITERATURE:

D. Marchesseau, *The Lalanne*, Paris, 1998, p. 37 for other illustrated examples;
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 188 for other examples.



■ λ 134

'MOUTON TRANSHUMANT'

BY FRANCOIS-XAVIER LALANNE (1927-2008), DESIGNED 1998

produced by Blanchet-Landowski, Bagnolet, France, number 26 from the edition of 250, epoxy stone, patinated bronze, stamped *FXL/LALANNE/26 / 250*

35½ in. (90 cm.) high; 40½ in. (103 cm.) long; 13 in. (33 cm.) wide

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

Private collection, Europe;
Christie's, Paris, Art D'apres-Guerre Et Contemporain, 27 May 2009, lot 23 where
acquired.

LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 57, 115 another example illustrated.

■ λ 135

CHANA ORLOFF (1888-1968)

Mon fils

cast stone and cement

Height: 48½ in. (123.5 cm.)

Conceived in 1923 and cast in cement during the artist's lifetime in an edition of four

£60,000–90,000

\$80,000–120,000

€68,000–100,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 7 December 2001, lot 106.

Acquired at the above sale and subsequently sold, Sotheby's, London, 6 February 2007, lot 367, where acquired.

LITERATURE:

L. Werth, *Chana Orloff*, Paris, 1927, pl. 4 (another cast illustrated).

E. des Courrières, *Chana Orloff*, Paris, 1927, p. 33 (another cast illustrated).

G. Talpir, *Chana Orloff*, Tel Aviv, 1950, p. 11 (another cast illustrated).

F. Marcilhac, *Catalogue de l'oeuvre sculpté de Chana Orloff*, Paris, 1991, no. 68, p. 216 (another cast illustrated p. 58; the bronze version illustrated p. 216).

Ariane Tamir has confirmed the authenticity of this sculpture.

Chana Orloff became a prominent member of a circle known now as the École de Paris that associated artists of international descent in the beating heart of the artistic scene of Paris in the first half of the 20th century. Born in the Ukraine, Orloff emigrated with her family to Palestine at the age of seven. After travelling to Paris in 1910 to pursue an occupation in the dress-making business, she instead decided to study art; drawing at the École Nationale des Art Decoratifs and then sculpture at the Académie Russe. Orloff became fully immersed within the art community in Paris, frequenting their cafés and befriending many of the leading artists of the period, exhibiting for the first time in 1915 alongside Matisse, Van Dongen and Rouault at the Galerie Bernheim-Jeune.

Portraiture was one of Orloff's most favourite genres. During her lifetime, the sculptor gained popularity mainly thanks to the numerous representations of befriended artists from the Paris bohemia, such as Picasso, Modigliani and Matisse. Orloff's life was also dedicated to the family, and she honoured the realm of motherhood in all its aspects. With the present sculpture, titled *Mon fils*, Orloff presents her son, Elie, at the age of five. This stone model, created in 1923, is a tender example of motherly love and affection put into an eternal, unbreakable form. The figure of boy, reduced to basic forms, also fits eloquently within the omnipresent ideas of cubism and purism. Vastly simplified, the sculpture still pictures the innocence and subtlety of childhood. Other examples, like *Maternité*, executed in numerous different versions during the artist's lifetime, affirm the motif of motherhood was of a great importance in Orloff's oeuvre. With just four stone casts of *Mon fils* executed, two of which are in the Musée de Grenoble, and the Museum of Tel Aviv, this is a wonderfully rare and leading example from the artist's illustrious career as a leading female sculptor of the avant-garde period. If many women today have chosen the language of forms as a means of expression, it is also due to the example of Chana Orloff, a crucial member of the Parisian avant-garde movement shaken by the effervescence of Cubism, and epitomised poignantly and skilfully in *Mon fils*.



'At first I am attracted by the plastic decorative side, if you prefer, and the character... I would like my works to be as alive as life...'

- Chana Orloff





136

136

K. DONG

Buddhist Monk in an Interior
signed and dated 'K. dong 12.2004' (lower right)
oil on canvas

42.5 x 59 in. (108 x 150 cm.)

£1,000–1,500

\$1,400–2,000
€1,200–1,700

137

CAI XIAOLI (B. 1956)

Autumn Symphony II

Scroll, mounted and framed
Ink, colour and gold on paper
36 x 34½ in. (91.5 x 88.5 cm.)
Signature of the artist
1999

£1,000–1,500

\$1,400–2,000
€1,200–1,700

PROVENANCE:

Purchased from the Michael Goedhuis Gallery, London.

138

CAI XIAOLI (B.1956)

Green Bamboo with Yellow Mountains

Scroll, mounted and framed
Ink and colours on paper
54¾ x 19½ in. (139 x 50 cm.) (measured framed)
Signed
1999

£1,000–1,500

\$1,400–2,000
€1,200–1,700

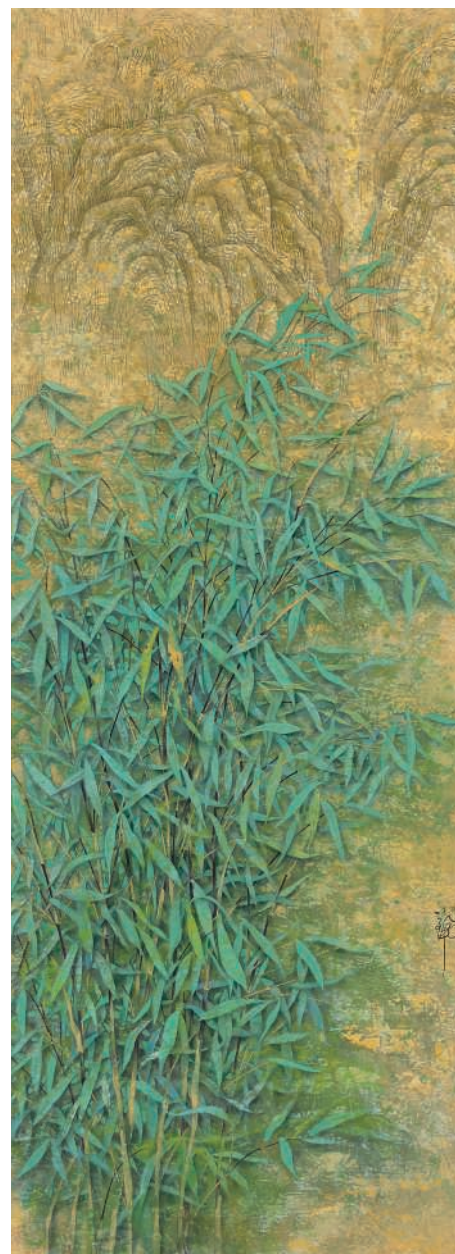
PROVENANCE:

Purchased from the Michael Goedhuis Gallery, London.

Cai Xiaoli's work explores the natural world through a synergy of Western and Chinese painting techniques. She was trained in China by leading masters of both Western painting techniques and traditional Chinese portraiture. In 1982 Cai graduated from the Central Academy of Fine Arts, one of the country's most prestigious art school. From 1986-1989 Cai taught Traditional Chinese painting at her *alma mater*. Cai arrived in England in 1989, where she sought to harmonise her personal style with traditional painting methods and materials. Cai's experiments with form and colour achieved bold new effects. Her work animates and enlivens classical Chinese subjects such as bamboo and autumn foliage, reinvigorating archaic themes through her contemporary flare. Cai has exhibited widely in Oxford, Amsterdam and New York, among other locations.



137



138



★ 139

ZHAO KAILIN (B. 1961)

'Sleeping Girl with Jade Pendant'

Signed and dated 'Zhao Kailin/2014' (lower left)

Oil on canvas

42½ x 48 in. (107 x 122 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

Zhao Kailin graduated in oil painting from the Central Academy of Fine Arts in 1991, one of China's most prestigious art academies. His style is founded in China's contemporary realist oil painting movement, nascent in the 1990s. Zhao's international career has taken him from China, to Sweden, to California. Living across three continents has allowed Zhao to expand on his formal training in China through close study of European and North American painting traditions. His distinctive portraiture focuses on female subjects, most often Asian women accompanied by material makers of their East Asian heritage, here the jade pendant that hangs from the sitter's outstretched hand.



140

A LARGE PAIR OF PATINATED BRONZE GATES CIRCA 1900

94¼ x (240 cm.) high; 65 in. (165 cm.) wide

£20,000–40,000

(2)

\$27,000–53,000
€23,000–45,000

PROVENANCE:

Dario Mottola, from whom acquired, 27 June 2013.



141

A LARGE PAIR OF PATINATED BRONZE GATES MODERN

En suite with the previous lot

94¼ x (240 cm.) high; 65 in. (165 cm.) wide

£5,000–10,000

(2)

\$6,700–13,000
€5,700–11,000

PROVENANCE:

Commissioned by the former owner to form a matching pair with the previous lot.



142

A PAIR OF FRENCH PATINATED-BRONZE RECUMBENT SPHINXES

CAST BY LEMERLE-CHARPENTIER, PARIS, LAST QUARTER 19TH CENTURY,
AFTER THE ANTIQUE

Each with foundry inscription '*Lemerle-Charpentier/ PARIS*'

27 in. (69 cm.) high; 56 in. (142.5 cm.) wide; 20 in. (51 cm.) deep (2)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Christie's, New York, 2 November 1995, lot 287.

Property from the Collection of Lily and Edmond J. Safra; Sotheby's, New York,
4 November 2005, lot 247, where probably acquired.

The firm Charpentier & Cie was first founded in 1830 and was recorded at 8, Rue Charlot, Paris in 1860, prior to changing their name to Lemerle-Charpentier & Cie circa 1870, which they retained until 1890. Known for their high quality of craftsmanship, the firm produced bronze garnitures, vases, torchères, and sculptures, such as the present lot, which they exhibited at international exhibitions throughout the nineteenth century.

Crowned with royal headdresses, the Egyptian sphinx is thought to have been a manifestation of the Pharaoh him/herself and was placed outside the entryways to sacred building or flanking hallways where sanctified processions took place, serving as protectors. These hallowed creatures were a source of inspiration to artists from Ancient Rome to the Renaissance, from Jacques Sarazin's (d. 1660) Baroque models for the gardens of Versailles to Giuseppe Valadier's (1762-1839) more severe neo-Classical interpretation for his Piazza del Popolo, Rome, and continuing throughout the nineteenth century as 'Egyptomania' endured.



★ 143

A ROMAN MARBLE TOGATUS

CIRCA 1ST CENTURY A.D.

Standing with his weight on his left leg, the right bent at the knee, wearing a tunic under a long voluminous toga praetexta that drapes diagonally across the body and over his left shoulder, with a small flap of fabric rolled over the gathered diagonal, a bulla, hanging on thick cord, around his neck, at his foot a circular scrinium or capsula, a case for storing scrolls of papyri, on integral base

44 in. (110.8 cm.) high

£30,000–50,000

\$40,000–66,000

€34,000–57,000

PROVENANCE:

The Property of Mr T. H. Robsjohn-Gibblings, of Athens; Sotheby's London, 9 December 1985, lot 137.

Michael Inchbald, A Legacy of Design, Christie's London, 22 January 2014 lot 20, where acquired.

The statue depicts a youth wearing the toga praetexta, worn by freeborn males until their late teens when they would set aside their childhood bulla and assume the adult's toga virilis.

Over a period spanning four decades of the mid-twentieth century, British-American designer Terence Harold Robsjohn-Gibblings (1905-1976) established a diverse practice creating stylish interiors and furniture; quickly becoming a key player in post-war American design. Robsjohn-Gibblings moved to the United States from London, opening a gallery on Madison Avenue in 1936 and quickly establishing himself as a designer of note; undoubtedly utilizing valuable contacts made during an earlier spell working in the New York office of the renowned dealer Charles Duveen. From the late 1950s began to create designs based on forms from antiquity, including a series of highly successful and much copied klismos chairs, eventually moving to Athens where he counted Aristotle Onassis amongst his clients (see James Buresh, 'T.H. Robsjohn-Gibblings', *Archives of American Art*, Journal 48: 1-2, pp. 31-45).









144

144

A LARGE PAIR OF LOUIS XV-STYLE GILT-METAL THREE-BRANCH WALL-LIGHTS

LATE 20TH CENTURY

With scrolling foliate arms, some dot marking, drilled and fitted for electricity

32¼ in. (82 cm.) high; 16½ in. (42 cm.) wide and similar, excluding fittings (2)

£3,000–5,000

\$4,000–6,600
€3,400–5,700



145

145

A LARGE PAIR OF LOUIS XV-STYLE GILT-METAL FIVE-BRANCH WALL-LIGHTS

LATE 20TH CENTURY

With scrolling foliate arms, one stamped 'A' twice, both with some dot marking, fitted for electricity

31½ in. (80.5 cm.) high; 25¼ in. (64 cm.) wide and similar, excluding fittings (2)

£3,000–5,000

\$4,000–6,600
€3,400–5,700



146

A FRENCH ORMOLU-MOUNTED AMBOYNA EXTENDABLE DINING-TABLE

CIRCA 1930

The original circular extending top with four dropdown turned legs and extending to accommodate four additional leaves, on a central column with a stepped plinth and four scrolled supports with rosette and lion mounts, on a concave-sided plinth with turned feet, branded '2940-878-1', the metalwork stamped '...S.G.D.G.V.F. A PARIS', later gilt, the leaves later; together with a later large circular alternative top with peripheral leaves

The original top and later leaves: 28 in. (71 cm.) high;
59½ in. (151.5 cm.) diameter (unextended);
153¼ in. (390.5 cm.) length (extended) (2)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

PROVENANCE:

Anonymous Collection sale; Christie's, London, 22 May 2003, lot 11.





147

A DIRECTOIRE BRASS-MOUNTED MAHOGANY AND BEECH CONSOLE-DESSERTÉ CIRCA 1795

The rectangular white marble top with three quarter pierced brass gallery above a frieze drawer on *mille-raie* panel-headed turned and brass-fluted supports joined by a marble-inset undertier on turned feet, the drawer with later ink stamp 'S/MOB/898'

35¼ in. (90.5 cm.) high; 45¼ in. (114.5 cm.) wide;
16¼ in. (41.5 cm.) deep

£2,000–3,000

\$2,700–4,000
€2,300–3,400

148

A RUSSIAN BRASS-MOUNTED MAHOGANY AND BEECH TRIPLE CHAIRBACK SETTEE 19TH/20TH CENTURY

The back centred by a series of three diamond-lozenges above a red leather-covered seat

39 in. (99 cm.) high; 58 in. (147.5 cm.) wide;
22 in. (56 cm.) deep

£5,000–8,000

\$6,700–11,000
€5,700–9,000

PROVENANCE:

Property from the collection of Mrs Marella Agnelli;
Sotheby's, New York, 23 October 2004, lot 100 (part),
where acquired.



■ 149

A SET OF FOURTEEN RUSSIAN BRASS-MOUNTED MAHOGANY ARMCHAIRS

TWELVE 19TH/20TH CENTURY, TWO MODERN

Each with geometric-trellis-pattern back above a leather-covered seat on square section tapering legs, restoration and minor losses

37¼ in. (94.5 cm.) high; 21¼ in. (55.5 cm.) wide;
21¼ in. (55.5 cm.) deep

(14)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Twelve chairs: Anonymous Sale; Sotheby's, New York, 25 April 1998, lot 291.



150

A GERMAN BRASS-MOUNTED AND SATINE-CROSSBANDED CHERRYWOOD CABINET CONTAINING FORTY-EIGHT WAX RELIEFS THE CABINET ATTRIBUTED TO THEODOR COMMER, THE WAX RELIEFS BY KASPAR BERNHARD HARDY, COLOGNE, CIRCA 1795

The wax reliefs realistically modelled in high relief and mounted in deep, glazed, giltwood frames; the upper part of the cabinet with panelled doors, each with deep internal recess and hooks to hang twelve wax reliefs, the interior of the cabinet divided into a further two bays each with four shallow drawers with later steel ring handles and hooks to hang a further twelve reliefs to each bay; the base of the cabinet with rising cylinder inlaid with the initials 'JWN' enclosing an architectural fitted writing compartment with three arched pigeon holes, each with stepped base forming a concealed drawer, over an olive leather-lined sliding writing surface, above six drawers on tapering square section legs, remnants of printed paper label to the reverse of the base and with further paper transit labels to the interior of the mechanism, various numbering to the drawers and around the hooks, minor restoration and replacement

88¾ in. (225.5 cm.) high; 57 in. (145 cm.) wide, closed or 105½ in. (268 cm.) wide, open;
24¾ in. (64.5 cm.) deep

£150,000–250,000

\$200,000–330,000
€170,000–280,000

PROVENANCE:

Canon Johann Wilhelm Neel (1744–1819), Cologne.
Collection of the Jansen family, Cologne.
Collection of the sculptor Michael Lock, Cologne/Berlin.
Collection of the physician Dr. Hanson, Cologne.
Collection of the Baron von Gwinner, Haus im Dol, 46–48, Berlin, since 1926 and by descent until,
sold Sotheby's, London, 24 February 2015, lot 93; when illustrated with thirty wax reliefs with further period wax reliefs by Bernhard Hardy subsequently added to complete the interior.
Walter Padovani, Milan.
With Georg Lane, Munich, from whom acquired.

LITERATURE:

K. Luthmer, 'Ein Schauschrank mit Wachsbossierungen', *Wallraf-Richartz Jahrbuch* 3–4 (1926/7), pp. 199–207.
C. McDaniel-Odendall, *Die Wachsbossierung des Caspar Bernhard Hardy (1726–1819)*, Cologne, 1990, figs. 2–3.
C. Napoleone, 'Gruppo di cere in un Secrétaire', *Antiquariato*, May 2016, pp. 60–65.
A. González-Palacios, *Secrétaire by Theodor Commer with panels Containing Wax Figures by Caspar Bernhard Hardy*, Milan, 2016.
G. Laue, *The Kunstkammer. Kunstkammer Edition*, vol 1, Munich, 2016, pp. 88–89, pp. 121, Cat. Nr. 45, Abb. 60.



(Detail of monogram of Canon Johann Wilhelm Neel).









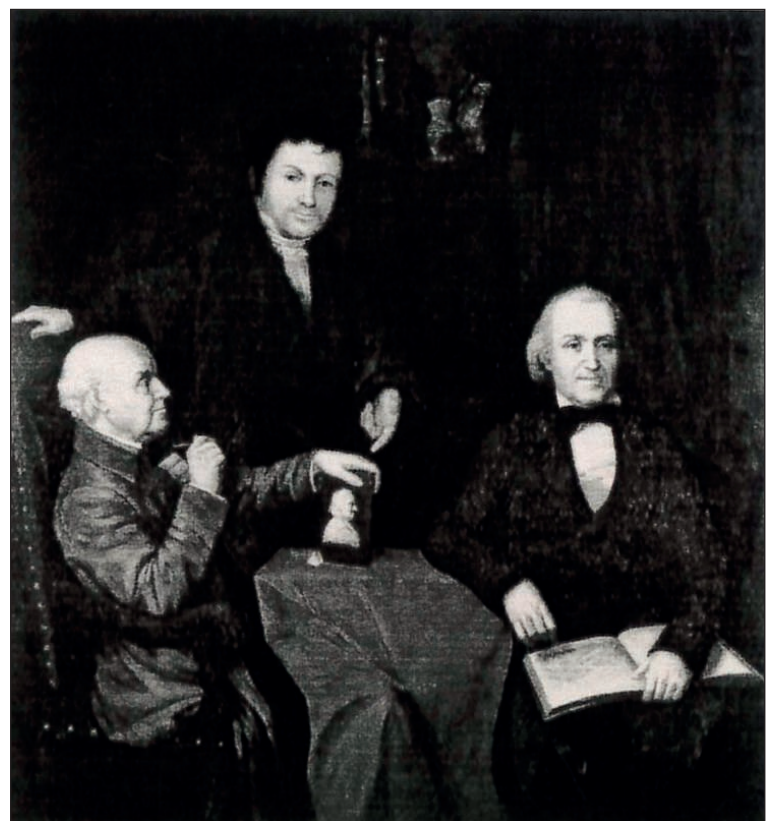
(Detail)



(Detail)



The cabinet illustrated in K. Luthmer, 'Ein Schauschrank mit Wachsbossierungen', *Wallraf-Richartz Jahrbuch* 3-4 (1926/7), pp. 199-207.



Franz Everhard Bourel, *Hardy portraying the scholar Wallraf in wax*, after 1828.
© Stadtmuseum, Cologne/Rheinisches Bildarchiv, rba_096708.

The doors of the upper section of this Neoclassical secretaire (or *Neelische Schrank*) open to reveal, in the manner of a *kunstkammer* or cabinet of curiosities, a set of forty-eight, life-like, polychrome wax reliefs displayed in glazed deep-set giltwood frames by the celebrated wax modeller, Kaspar (Caspar) Bernhard Hardy (1726-1819). In 1857, Hardy's skill was recognised: 'In wax modelling, Hardy achieved a position which has not been reached by anybody else. He started, following the taste of his time, with low reliefs of great men, portraying them with apt traits of nature and character. He also paid great attention to a natural moulding of material, especially of lace. He then continued with genre figures, full of psychological truth, and with idylls, which reveal the purest and tenderest sentiments.' (cited in E.J. Pyke, *A Biographical Dictionary of Wax Modellers*, Oxford, 1973, p. 63). The wax portraits in this cabinet depict predominantly genre figures, such as the meticulously executed, compassionate 'The Mother' and the pathetic 'The Frugal Peasant', parallels of which can be found in contemporary paintings and engravings.

Hardy merits the description 'Renaissance man' because his artistic pursuits crossed so many disciplines; from an early age, he was not only skilled in modelling in wax but he also painted in enamel, engraved shells, worked with glass and cast bronzes, and later embarked on a scientific career. To further his artistic interests, in 1754, he was ordained to the priesthood. After 1773, he was a teacher of natural science, a superintendent of the Botanical Gardens of Cologne and the Rector of Cologne University. His closest friend was Franz Ferdinand Wallraf (1748-1824), founder of the museum in Cologne, a collector and patron of the arts, who encouraged Hardy in the craft. Hardy met Johann Wolfgang von Goethe (1749-1832), one of the great figures in the history of German literature, in 1815, and Goethe acquired eight of Hardy's wax figures, now on display in the Goethe Nationalmuseum in Schloss Tiefurt in Weimar.

The survival of this secretaire is remarkable because until recently it was believed to have been destroyed during the Second World War (A. Gonzalez-Palacios, *A Secrétaire by Theodor Commer with panels containing wax figures by Caspar Bernhard Hardy*, Milan, 2016, p. 37). The sole literature was an article written by Kurt Luthmer entitled 'Ein Schauschrank mit Wachsbossierungen des Kölner Domvikarius Kaspar Bernhard Hardy (1726-1819)' in *Wallraf-Richartz Jahrbuch*, 3-4, 1926/27, pp. 199-207. The original owner of the *secretaire* can be deduced from the inlaid initials 'JWN' on the rising cylinder; this is Johann Wilhelm Neel (1744-1819), a canon of Cologne Cathedral, who was undoubtedly known to Hardy.

Stylistically, the secretaire is heavily influenced by the work of the preeminent German cabinet maker, David Roentgen and the output of his workshop in Neuwied. It shares many of the attributes of Roentgen's furniture: the severe neoclassical form, the use strongly contrasting timbers, the characteristic brass mounts and inlay as well as spring-released hidden drawers, giving some credence to the suggestion that Commer may have trained under Roentgen. There are two models of related Roentgen cylinder desks, which ostensibly differ solely in the depth of the lower section beneath the rising cylinder; one model, as in this example, has rows of two or three drawers above short tapering supports, and the second is on tall tapering supports.

Although Luthmer identified Commer of Cologne as the cabinet-maker of this secretaire, he did not provide a source for this information. However, of late, Herbert van Mierlo, a scholar from Cologne, has ingeniously discovered the cabinet-maker's exact name in the *Deutsche Biographie*. An entry for the musician Franz Aloys Theodor Commer (1813-87) reveals that he was the son of a cabinet-maker named Theodor Commer (1773-1853), clearly the same cabinet-maker Luthmer was referring to.





★ 151

A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS

LATE 19TH/EARLY 20TH CENTURY

Modelled as Zephyr and Venus holding two acanthus-cast branches terminating in foliate drip-pans and nozzles, above a tapering scroll backplate hung with floral garlands

19 in. (48.5 cm.) high; 13¾ in. (35 cm.) wide;
7 in. (18 cm.) deep

(2)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

152

A SET OF SIX LOUIS XVI BEECHWOOD FAUTEUILS

LAST QUARTER 18TH CENTURY AND LATER

Each with oval padded back, arms and bow-fronted seat covered in gilt-tooled tan leather, with channelled frame and scroll arms on tapering fluted legs headed by paterae

37¼ in. (95 cm.) high; 25½ in. (65 cm.) wide; 22 in. (56 cm.) deep
(6)

£2,000–3,000

\$2,700–4,000
€2,300–3,400



★ 153

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY SECRETAIRE A ABBATTANT

BY ANTOINE MARIE SCHMIDT, LATE 18TH CENTURY

The inset grey-veined white marble top with three-quarter pierced gallery above six drawers and three faux drawers concealing a fall-front fitted with open compartments, drawers and a *coffre fort*, the stop-fluted columnar angles mounted with trailing husks terminating in tapering feet; thrice stamped 'A. M. SCHMIDT'

72 in. (183 cm.) high; 39½ in. (100 cm.) wide; 17 in. (43 cm.) deep

£2,500–4,000

\$3,400–5,300
€2,900–4,500

Antoine Marie Schmidt, *maître* in 1784.



154

ITALIAN, FIRST HALF 18TH CENTURY

SIX MYTHOLOGICAL SCENES

A set of six marble reliefs; each in an oval grey marble frame
 17 $\frac{3}{4}$ in. (45cm.) wide
 23 $\frac{3}{4}$ in. (60.4 cm.) wide, overall

£15,000–25,000

(6)

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Boulle to Jansen: An Important Private European Collection, Christie's, London, 11 June 2003, lot 23, where acquired.



155

A PAIR OF RESTAURATION ORMOLU FIVE-LIGHT CANDELABRA CIRCA 1820-40, IN THE MANNER OF FRANÇOIS REMOND

Each with central brazier-form nozzle on spiral fluted shaft with four branches issuing from ram's masks, three branches lacking gilt washers

20¼ in. (51.5 cm.) high

(2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

These candelabra incorporate several decorative elements which feature in the *oeuvre* of the celebrated *bronzier* François Rémond (1747-1812), such as the 'pearled' drip-pans, acanthus-wrapped reeded arms, and the *mat mercure* finish of the chasing. The 'pearled' drip-pans were a distinctive feature of his candelabra and adorn those purchased by Princess Kinsky in 1782 and 1785, which are discussed in C. Baulez, 'Le Luminaire de Princesse Kinsky', *L'Estampille/L'Objet d'Art*, May 1991, pp. 86-99. A pair of identical candelabra was sold, Christie's Monaco, 18 June 1989, lot 50 (FF 210,300; £20,221).



~ 156

A FRENCH ORMOLU-MOUNTED AMARANTH AND TULIPWOOD TABLE A ECRIRE BY GHISLAIN CHARVET, 20TH CENTURY, AFTER THE MODEL BY RENÉ DUBOIS

With inset brown leather writing surface above a 'Greek-key' decorated frieze with two drawers, on square tapering legs terminating in ormolu spiral sabots

29¼ in. (74.5 cm.) high; 44½ in. (113 cm.) wide;
22¼ in. (55.5 cm.) deep

£5,000-8,000

\$6,700-11,000

€5,700-9,000

PROVENANCE:

The Property of the late Walter Lees, Esq. Christie's, London, 9 December 2010, lot 303 (with lot 157), where acquired.



~ 157

A FRENCH ORMOLU-MOUNTED AMARANTH AND TULIPWOOD TABLE A ECRIRE BY GHISLAIN CHARVET, 20TH CENTURY, AFTER THE MODEL BY RENÉ DUBOIS

With inset brown leather writing surface above a 'Greek-key' decorated frieze with two drawers, on square tapering legs terminating in ormolu spiral sabots

29¼ in. (74.5 cm.) high; 44½ in. (113 cm.) wide;
22¼ in. (55.5 cm.) deep

£5,000-8,000

\$6,700-11,000

€5,700-9,000

PROVENANCE:

The Property of the late Walter Lees, Esq. Christie's, London, 9 December 2010, lot 303 (with lot 156), where acquired.

This *table à écrire* is after the late Louis XV ormolu-mounted amaranth and *bois satine* bureau plat by René Dubois, circa 1763-1765, formerly in the Collection of Sir Charles Mills, Bt., (1792-1872), and by descent to Charles 4th Lord Hillingdon, which was acquired by Walter Lees in 1972. The René Dubois stamped bureau plat sold Christie's, London, 9 December 2004, lot 40. The pronounced marquetry displaying a variation on a Greek-key frieze, is an early example of a more moderately scaled piece of furniture in the so-called *gout-grec* style, the early phase of French neo-classicism.

158

JOSEPH CERACCHI (1751-1801), CIRCA 1780

PORTRAIT OF A BOY

Marble profile relief; signed 'Joh. Ceracchi fecit.' to truncation; in a George III oval fluted giltwood frame
25½ in. (64.8 cm.) high, overall

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

Roderick Cameron, Esq.
Henry Myron Blackmer II, Athens.
The Manor House at Clifton Hampden, Home of
Christopher Gibbs, The Manor House at Clifton Hampden, Christie's, 25-26 September
2000, lot 47, where acquired.

The Rome-trained sculptor Joseph Ceracchi (d. 1801), through a recommendation from Horace Mann in Venice, moved to London in 1773. He was established in the workshops of Agostino Carlini R.A. (d. 1790) and executed work for both Sir William Chambers and Robert Adam, joint architects to George III. He was celebrated for his portrait busts and during the three years before his departure from London in 1779, exhibited twelve works at the Royal Academy. This superb portrait of a youth is likely to be one of the pair of 'young noblemen' medallions that he exhibited in 1777. His contemporary medallion of Dr. Joseph Priestly (d. 1779) was executed for Josiah Wedgwood's series 'Illustrious Moderns' (see P. Masini, *Giuseppe Ceracchi*, Exhibition at the Palazzo dei Conservatori, Rome, 1989, no. 2.).

Henry Myron Blackmer II was renowned for his extraordinary collection of books, paintings, antiquities and furniture, all of which reflected his passion for not just Classical style and Antiquity, but also Byzantium and the Ottoman Empire. The Neo-classical house he built for himself in Athens when he moved there in 1963, commanded a spectacular view of the Parthenon.



★ 159

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU A PUPITRE BY MARTIN CARLIN, LAST QUARTER 18TH CENTURY

The detachable upper section with a rounded rectangular double-ratchetted green leather-lined reading slope with a removable mahogany stop, the platform top with pierced three-quarter gallery above a slide to each side, the panelled frieze drawer above a spalt supported open shelf, the waist above a panelled secretaire-drawer with hinged fall-front and green leather-lined writing-surface, on turned tapering fluted legs headed by engine-turned capitals and joined by a concave-fronted rectangular undertier, with tapering sabots, stamped twice 'M. CARLIN' and 'JME'

66½ in. (169 cm.) high, fully extended; 49½ in. (126 cm.) high, closed;
30½ in. (77 cm.) wide; 22½ in. (57 cm.) deep

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Boulle to Jansen: An Important Private European Collection, Christie's, London,
11-12 June 2003, lot 53, where acquired.

COMPARATIVE LITERATURE:

F. J. B. Watson, *Le Meuble Louis XVI*, Paris, 1963, no.135.
P. Hughes, *The Wallace Collection, Catalogue of Furniture - III*, London, 1996, p.1542.

Martin Carlin, *maître* in 1766.

Arguably the most celebrated *ébéniste* of the Louis XVI period, Martin Carlin is known for his delicate and multi-functional furniture. Married to the sister of fellow cabinetmaker Jean-François Oeben and established *au signe de la Colombe* in the Grand-Rue du Faubourg Saint-Antoine, Carlin worked almost exclusively for the marchand-merciers Simon-Philippe Poirier and his partner Dominique Daguerre. Executed for a library or cabinet, the complex mechanism of this pupitre suggests it was most probably a commission. A related *bureau à écrire debout* to the present lot formerly in the collection of Sir Richard Wallace, rue Lafitte, Paris, sold Sotheby's Monaco, 4-5 March 1984, lot 485 (illustrated. in F. J. B. Watson, *Le Meuble Louis XVI*, Paris, 1963, no.135, and P. Hughes, *The Wallace Collection, Catalogue of Furniture - III*, London, 1996, p.1542).





160

A KHORASSAN CARPET

NORTH EAST PERSIA, SECOND HALF 17TH CENTURY

The soft crimson field with linked arabesques enclosing palmettes and stylised vases issuing floral sprays, within a fir-green border of cypress trees, floral sprays and pomegranate palmettes, reduced in length, extensive wear with associated repiling, scattered repairs and reweaves, selvages rebound, ends rewoven along outer stripe

17 ft. 7 in. x 11 ft. 8 in. (537 x 358 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

The Estate of the Late Giuseppe Rossi, Sotheby's, London, 10–12 March, 1999, lot 1541, where acquired.

LITERATURE:

Albert Achdjian, *Le Tapis*, Paris, 1949, pp.96–97

Hali, Issue 104, May–June 1999, p.119

C.Klose, 'Khorasan Shrub Carpets', *Hali*, Issue 125, November–December 2002, fig.11, p.82

The present carpet belongs to the 'golden age' of Persian carpet weaving that occurred in the Safavid era. Under the reign of Shah 'Abbas (1587–1629), the large gallery carpets remain some of the most highly sought-after of all classical carpets. Charles Grant Ellis refers to the current lot as;

'.....an end detail of a thirty-foot carpet of this type has been published in which the intervals between the quatrefoils hold palmettes while at one level two green flowering vases appear in a strange form that has been borrowed from a different class of Indo-Persian carpets'

The *jufi*-knotted structure of this carpet, formerly associated with the weavings of north west Persia, is now widely considered to identify it with the city of Herat, Khorassan province, in north east Persia. The closest parallel to the present lot is a pair of arabesque carpets in the Museu Nacional de Arte Antiga, Lisbon, Inv. Nos. 68 and 48, both of which display the same arabesque and palmette field design with similar border. The present carpet has, at some stage, been reduced in length however it is illustrated in its complete original form in Achdjian (*op.cit.*). A related 17th century Herat carpet, very close in design to the present lot but with the absence of the flowering vases in the field, sold in Christie's London, 14 April 1976, lot 25. The grandiose scale of drawing and the still fresh colours of this carpet is certainly extraordinary and was perhaps best summed up nearly seventy years ago by Albert Achdjian (*op.cit.*); ".....Velvety ensemble - the harmonious blending of colours is both delicate and beautiful and extremely poetic".



161

A REGENCY ORMOLU-MOUNTED MAHOGANY SERVING-TABLE

ATTRIBUTED TO GEORGE OAKLEY, CIRCA 1810

The rectangular top with ebony line-inlay and deep crossbanded border, the edge inlaid with brass, the tablet-centred frieze with a pair of concealed drawers on paired reeded tapering monopodia and platform end plinths, the top slightly reduced in depth and with some restoration to the rear supports

37¼ in. (94.5 cm.) high; 81½ in. (207 cm.) wide; 23 in. (58 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 19 April 1986, lot 60.

Anonymous Sale; Christie's, New York, 12 April 1996, lot 106.

'It is in simplicity that all real decoration is to be found' (Sir John Soane, 1753-1837)

This Regency brass-mounted and ebony-inlaid serving-table is virtually identical to a table supplied to the Bank of England in the early 19th century, part of an extensive refurbishment from 1793 to 1815, which shared the austerity of John Soane's decorative scheme (M. Jourdain, 'Early 19th-Century Furniture at the Bank of England', *Country Life*, 3 October 1947, p. 676 and fig. 8). The present table, and the Bank of England table, are closely related to one supplied in 1810 to Charles Madryll Cheere of Papworth Hall, described in the accounts as a: 'capital mahogany sideboard supported on a stand, reeded legs and carved and bronzed paw feet, with antique bronze heads' (*ibid.*). The Papworth Hall table was accompanied by 'pedestals to match', and the family records show that Oakley completely furnished this mansion in 1810 (see M. Jourdain, 'English Empire Furniture made by George Oakley', *Architectural Review*, December 1920, plate IV for an image of one of the pedestals). Other examples of this model include: a table from the Bedford Hotel, Brighton (illustrated in J.C. Rogers, *English Furniture*, rev. edn., 1959, p. 235, fig. 189; sold Christie's, New York, 9 April 2003, lot 27, \$33,460 including premium); a further pair of consoles is illustrated in *Partridge's Summer Exhibition*, 1986, pp. 78-79, no. 30; a table sold Sotheby's, New York, 16 October 1982, lot 548 and another Sotheby's, New York, 5 May 1989, lot 116.

Oakley was a subscriber to Sheraton's *Cabinet Dictionary* (1803) and possibly found inspiration for this model in plate 71 of the publication, which is closely comparable.

162

A DUTCH MAHOGANY AND BRASS TEESTOFF

SECOND HALF 19TH CENTURY

The circular waisted body with brass handle and removable brass liner

16½ in. (42 cm.) high; 15 in. (38 cm.) diameter

£1,200–1,800

\$1,600–2,400

€1,400–2,000





163

163

AN ITALIAN MODEL OF A HORSE AND CART

MARK OF MABUTI, 20TH CENTURY,
RETAILED BY BY BUCCELLATI

Formed of a horse ridden by a peasant lifting his whip, pulling on a cart carrying a family sitting on barrels and hay, *marked underneath, further stamped 'Buccellati, Sterling Italy'*

23¾ in. (60 cm.) long

£6,000–10,000

\$8,000–13,000

€6,800–11,000

164

A SET OF NINE ITALIAN FIGURES OF MUSICIANS

MARK OF MABUTI, 20TH CENTURY,

RETAILED BY BUCCELLATI

Each formed as a figure inspired by the Commedia Dell'Arte, with various implements including musical instruments, swords, fish net, sticks, axe and flag, *marked either on coat, sword or underneath, each further stamped 'Buccellati; Sterling Italy'*

6¼ in. (16 cm.) high

49 oz. 5 dwt. (1,540 gr.)

(9)

£3,000–5,000

\$4,000–6,600

€3,400–5,700



164



165

165

A PAIR OF ITALIAN CANDLESTICKS

MARK OF MABUTI, MILAN, 20TH CENTURY,
RETAILED BY GIANMARIA BUCCELLATI,
WITH FURTHER MAKER'S MARK

In the style of Meissonnier, each on triangular base cast with shells and waves, the stem formed as two putti holding the socket, *marked on base, further stamped and engraved 'Gianmaria Buccellati, Italy'*

6¾ in. (17 cm.) high

(2)

£4,000–6,000

\$5,300–7,900

€4,600–6,800



166

166

A RUSSIAN SILVER MIRROR PLATEAU

MARKED FABERGÉ WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1904-1908, SCRATCHED INVENTORY NUMBER 15713

Of shaped oblong form, silver rim moulded with scrolls, rocaille and shells, on four scroll feet, with wood base, *marked on mounts, also with import marks*

29½ in. (75 cm.) wide

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Anonymous Sale; Christie's, Geneva, 25–26 May 1993, lot 456.
Anonymous Sale; Sotheby's, London, 1 December 2004, lot 410.

167

A RUSSIAN SILVER TRAY

MARK OF ADOLF SPER, ST PETERSBURG, 1849

Of shaped rectangular form, the centre engraved with the Imperial double-headed eagle and the arms of various towns below (possibly added later), with scroll handles, *marked under base and on handles*

27½ in. (70 cm.) wide

95 oz. (2,961 gr.)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Anonymous Sale; Sotheby's, Geneva, 16–17 November 1998, lot 268.
Anonymous Sale; Sotheby's, London, 1 December 2004, lot 306.





168

A SET OF SIX GEORGE IV SILVER-GILT SALT-CELLARS MARK OF PAUL STORR, LONDON, 1826

In the William III style, each *bombé* circular on reeded foot and with fluted sides, engraved with a crest, *marked underneath*

3¼ in. (9 cm.) diameter

24 oz. (735 gr.)

(6)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Jonathan Peel, M.P. (1799–1879), by descent to his daughter, Alice Peel (1831–1903), who married Sir Robert Morier (1826–1893) in 1861, by descent to their granddaughter, The Hon. Mrs. Francis Cunnack (1906–1994).

The Hon. Mrs. F. H. Cunnack; Christie's London, 13 December 1961, lot 42.

Anonymous Sale; Christie's, London, 12 June 2006, lot 69.

The crest is that of Peel, for Jonathan Peel, MP (1799–1879) and the fifth son of Sir Robert Peel, 1st Bt. (1750–1830), the cotton manufacturer, and his wife Ellen Yates (d.1803). His brother was the Politician Sir Robert Peel. Jonathan himself was an accomplished soldier and later a politician, representing Norwich as a Tory in 1826 and later Huntingdon. He served as surveyor-general of the ordnance during his brother's second term as Prime Minister as well as minister for war and as a member of the cabinet during the second term of Lord Derby. In March 1824, Peel married Lady Alicia Jane (1887), the youngest daughter of Archibald Kennedy, 1st Marquess of Ailsa.

169

A SET OF TWELVE GEORGE III SILVER-GILT DINNER-PLATES MARK OF PAUL STORR, LONDON, TEN 1809, TWO 1810

Shaped circular and with gadrooned and foliage border, each later engraved with a coat-of-arms below baron's coronet, the rim later engraved with a crest within the Garter motto and below marquess' coronet, *marked underneath, nine with Rundell's scratched inventory number*, in later fitted case

10¼ in. (26 cm.) diameter

254 oz. (7,910 gr.)

The crest is that of Fitzmaurice, presumably for Henry Petty-Fitzmaurice, 3rd Marquess of Lansdowne K.G. (1780–1863), who succeeded his half brother in 1809 and was invested as a Knight of the Garter in 1836.

The later arms are those of Pelham quartering Anderson with Simpson in pretence, for Charles, 2nd Baron and later 1st Earl of Yarborough (1781–1846) and his wife Henrietta (d.1813), daughter of the Hon. John Bridgeman Simpson (1763–1850), whom he married in 1806. He was M.P. for Great Grimsby 1803–07 and for Lincolnshire 1807–23. He was best known for his long term as Commodore of the Royal Yacht Squadron. He died on board his yacht Kestrell, off Vigo, Portugal. (12)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

A European Collector; Christie's, London, 1 December 2005, lot 366, where acquired.

A further set of twelve plates from the same service from the Le Pavillon Chougnay collection were sold Christie's London, 9–10 December 2004, lot 766.



169





170

A GEORGE III SILVER PAGODA EPERGNE
MARK OF THOMAS PITTS, LONDON, 1761, SOME
BASKETS WITH MARK OF THOMAS BUMFRISS
AND ORLANDO JACKSON, LONDON, CIRCA 1770

The base on scrolling legs with four arms supporting openwork baskets with overhead handles, the cast openwork fruiting foliage skirt with four arms each supporting a circular fluted dish, the central basket pierced with geometric motifs and framed by four columns supporting the pagoda-shaped canopy with suspended bells and pineapple finial, each piece later engraved with an initial 'S' below a Royal Duke's coronet, *marked on edge of canopy, on finial, underneath basket, on edge of base, the dishes marked on foot, two baskets marked on foot with maker's mark only, seven arms marked at the end, the columns and bells and one arm apparently unmarked, further engraved under the basket 'The Weight of the Whole 230=10'*

22 in. (56 cm.) high; 28 in. (71 cm.) wide
221 oz. (6,874 gr.)

The initial is for H.R.H. Prince Augustus Frederick, Duke of Sussex (1773-1840), 6th son of King George III.

£80,000-120,000

\$110,000-160,000
€91,000-140,000

PROVENANCE:

H.R.H. Prince Augustus Frederick, Duke of Sussex (1773-1843).

The Late Royal Highness The Duke of Sussex, K.G.; Christie's London, 27 June 1843, lot 549 (£79 to Phillips). Possibly acquired by William Townley Mitford (1817-1889), of Pitshill, Sussex, Captain William Slade Mitford (1898-1966), of Pitshill, Sussex,

The Will Trust of the late Captain W. S. Mitford; Christie's London, 27 November 1974, lot 86 (£3,600 to A. Phillips).

Mrs. E. L. Harris, daughter of Captain William Slade Mitford, by descent to, A Gentleman; Christie's, London, 12 June 2006, lot 114, where acquired.



Prince Augustus Frederick, Duke of Sussex, Guy Head, 1798.
©National Portrait Gallery.

THE DUKE OF SUSSEX EPERGNE



THE DUKE OF SUSSEX

Prince Augustus Frederick, Duke of Sussex (1773-1840) was the sixth son and ninth child of King George III. In addition to the Dukedom of Sussex, he was created Duke of Brunswick-Luneburg, Grand Duke of Mecklenburg-Strelitz, Baron Arklow and Earl of Inverness. Until 1804, he was mainly in continental Europe, and in 1792, when in Rome, he met Lady Augusta Murray (1768-1830), daughter of the Earl of Dunmore, whom he married, in contravention of the Royal Marriages Act, in 1793. The union was declared void by his father, George III. Throughout his life, he was a supporter of progressive political reform and also enlightened in the advancement of art and science. He was elected president of the Society of Arts in 1816 and from 1830-1838 was president of the Royal Society.

EPERGNES

The epergne, from the French '*pargner*', to save, came into use in England at the beginning of the 18th century and was made in many forms to be used as a centrepiece on the table. The baskets and bowls would have held various sweetmeats and condiments to be used at the table.

Throughout the 18th century '*chinoiserie*', the European interpretation of oriental ornamentation and works of art, was highly fashionable. The style was at its peak in England from 1750 to 1765. Notably King George II employed the architect William Chambers to design a number of buildings for Kew Gardens, including one in the form of a pagoda. Chambers' plans and views of Kew were published in 1762 and could well have influenced the *chinoiserie* design of the present lot.

THOMAS PITTS

Thomas Pitts seems to 'have specialised in epergnes and finely pierced basket-work' (M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1971, p. 175), and an epergne of 1762 by Pitts, with a pineapple finial similar to the present lot, is illustrated by Clayton, *op. cit.*, p. 176, pl. 267. A pagoda epergne of the same date and by the same maker was sold, Mount Congreve: The London Sale; Christie's, London, 23 May 2012, lot 70. A similar but smaller epergne by Pitts, also of 1763, is in The Rosalinde and Arthur Gilbert Collection, the Victoria and Albert Museum, London (museum no. LOAN:GILBERT.689:1-2008).



171

A SET OF FOUR GEORGE II SILVER SAUCEBOATS

MARK OF SAMUEL HERBERT AND CO., LONDON, 1754

Each oval *bombé* and on three shell-cast feet with shell terminals, with gadrooned rim and a leaf-capped scroll handle, engraved with a coat-of-arms, *marked underneath*

7½ in. (20 cm.) long

55 oz. (1,710 gr.)

The arms are those of Davenport quartering another impaling Davenport quartering another, for Davies Davenport (1723-1757) and his wife Phoebe (d. 1757), daughter and eventually co-heir of Richard Davenport of Calveley, whom he married in 1755. (4)

£2,000–3,000

\$2,700–4,000

£2,300–3,400

PROVENANCE:

Davies Davenport (1723-1757), of Woodford, Marton and Capesthorpe, Cheshire, by descent to, William Bromley Davenport (1821-1884), of Capesthorpe Cheshire, by descent to Property from Capesthorpe Hall, The Gyrn Castle Sale; Christie's, House Sale, 17 July 2006, lot 990, where acquired.



172

A SET OF FOUR GEORGE II SILVER SALT-CELLARS

MARK OF FREDERICK KANDLER, LONDON, 1745

Cauldron-shaped and on three mermaid feet cast and chased with fish and net swags, with shell-cast rims, each engraved underneath with a crest, *marked underneath, two with worn maker's mark, further engraved with scratch weights '7+0 Ω'; '7=4 Ω'; '7=4' and '7=7'; with later blue glass liners*

3¼ in. (8.5 cm.) wide

27 oz. 6 dwt. (859 gr.)

£2,000–3,000

\$2,700–4,000

£2,300–3,400

For a similar set of four see Property from Two Ducal Collections, Woburn Abbey Bedfordshire, Christie's, Woburn Abbey, 21 September 2004, lot 348.

173

A SET OF TWELVE GEORGE III SILVER DINNER-PLATES FROM THE CAMDEN SERVICE

MARK OF ROBERT AND THOMAS MAKEPEACE, LONDON, 1794

Circular and with ribbon-tied reeded border, each engraved with a coat-of-arms below an earl's coronet, *marked underneath, further engraved with number and scratchweight 'No 38 19"10'; 'No 39 20"11'; 'No 41 19"14'; 'No 42 20"4'; 'No 43 19"2'; 'No 44 19"6'; 'No 45 20"0'; 'No 46 20"11'; 'No 47 20"11'; 'No 55 20"7'; 'No 56 19"18' and 'No 57 20"8'*

10 in. (25.2 cm.) diameter

229 oz. (7,130 gr.)

The arms are those of Pratt quartering Jeffreys with Molesworth in pretence, for John, 2nd Earl Camden (1759-1840) and his wife Frances (1758-1829), whom he married in 1785. (12)

£10,000–15,000

\$14,000–20,000

£12,000–17,000

PROVENANCE:

John Pratt, 2nd Earl Camden, later 1st Marquess Camden (1759-1840), by descent to his great great grandson, John Pratt, 5th Marquess Camden (1899-1983), The Most Hon. Marquess Camden, D.L., J.P.; Sotheby's London, 23 January 1964, lot 77 (part) and 78 (part); A Private Collector; Christie's, London, 12 June 2007, lot 46, where acquired.

The present set of twelve dinner-plates were part of the Camden service, an exceptionally large and lavish dinner-service commissioned by John Jeffreys Pratt, 2nd Earl Camden (1759-1840) and supplied by Paul Storr, and others, in 1794, the year of his succession to the earldom. Pratt succeeded to the title on the death of his father in 1794 and followed his father, who had been Lord Chancellor and a close friend of William Pitt, into politics and served variously as Lord of the Admiralty and a Lord of the Treasury, being appointed Lord Lieutenant of Ireland in 1795.

Camden's term of office in Ireland was one of commotion and alarm, culminating in the rebellion of 1798. Immediately after the suppression of the rising he resigned, and in 1804 became Secretary of State for War and the Colonies under Pitt, and in 1805 Lord President of the Council. He was again Lord President from 1807 to 1812, after which date he remained for some time in the cabinet without office.

In 1812 he was created Earl of Brecknock and Marquess Camden. He died on 8 October 1840, and was succeeded by his only son, George Charles (1799-1866).



173
(Part lot)

174

A SET OF SIX GEORGE III SILVER MEAT-DISHES

MARK OF THOMAS HEMING, LONDON, 1776

Shaped oval and with gadrooned border, *marked underneath*

Two: 17½ in. (44.2 cm.) wide; two: 13½ in. (34.7 cm.) wide; two: 13½ in. (33 cm.) wide
181 oz. (5,630 gr.) (6)

£6,000–10,000

\$8,000–13,000

€6,800–11,000

PROVENANCE:

With Premisela and Hamburger; Amsterdam, 3 August 1965.

A Swiss Estate; Christie's, London, 12 June 2006, lot 104, where acquired.



175

A GEORGE V IRISH SILVER DISH-RING

MARK OF THOMAS WEIR, DUBLIN, 1913, RETAILED BY WEIR AND SONS

Spool-shaped, pierced and chased with fawns, scrolls, flowers and rococo cartouche engraved 'F & M. H., 1927-52 from B.A.R & J.', with detachable blue glass liner, *marked on foot*

7½ in. (19 cm.) diameter

13 oz. 3 dwt. (415 gr.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700



176

A PAIR OF GEORGE III SILVER SAUCEBOATS

MARK OF THOMAS ROBINS, LONDON, 1806

Each oval and on three scroll feet with applied motifs with scrolling foliage, with gadrooned rim and scroll handle, engraved with coat-of-arms below a baron's coronet, *marked underneath*

9½ in. (24 cm.) long

52 oz. 2 dwt. (1,625 gr.)

£2,000–3,000

(2)

\$2,700–4,000

€2,300–3,400

PROVENANCE:

A Lady; Sotheby's, London, 1 June 2006, lot 81.

The arms are those of Blantyre of co. Lanark, most probably for Robert Walter Stuart (Stewart) 11th Baron of Blantyre (1777-1830) who married in 1813 Fanny Mary Rodney, grand daughter of the famous Lord Rodney. Blantyre was representative peer for the Kingdom of Scotland in 1806-07 when the sauceboat were probably commissioned. His family seat was Lennoxlove in East Lothian which had been built with money given by Frances Stewart (Stuart) Duchess of Richmond.

An identical pair of sauceboats, Thomas Robins, London, 1811 with the crest of Heathcote were sold Christies, 6 March 1991, lot 108.



177

A GEORGE III SILVER MEAT-DISH

MARK OF THOMAS GUEST, JOSEPH GUEST AND JOSEPH CRADOCK, LONDON, 1810

Shaped oval and with gadrooned border, engraved with a coat-of-arms and a crest, each within foliate mantling, *marked underneath*

20 in. (51 cm.) wide

54 oz. 4 dwt. (1,692 gr.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Partridge Fine Art, London; Christie's, London, 12 June 2006, lot 83.





178

A SET OF EIGHTEEN VICTORIAN SILVER DINNER-PLATES

MARK OF GEORGE COWIE, LONDON, 1839

Plain circular and with ribbon-tied reeded border, each engraved with a crest below a marquess' coronet, *marked underneath*

9¾ in. (25 cm.) diameter
341 oz. 6 dwt. (10,625 gr.)

(18)

£7,000–10,000

\$9,300–13,000
€8,000–11,000

PROVENANCE:

Ulick John, 1st Marquess of Clanricarde (1802–1874).
Anonymous Sale; Sotheby's, New York, 7 November 1996, lot 85.
With Smith, London

The crest is that of De Burgh for Ulick John, 1st Marquess of Clanricarde (1802–1874) who was Ambassador to St Petersburg from 1838 to 1841 and married Harriet (1804–1876), daughter of Prime Minister George Canning.

179

A FRENCH SILVER TABLE-SERVICE

MARK OF CHRISTOFLE, PARIS, WITH ENGLISH IMPORT MARKS FOR LONDON, 2004

Marly pattern, comprising:

Twenty-four table-spoons	Twenty-four table-forks
Twenty-four entremets-forks	Twenty-four dessert-spoons
Twenty-four dessert-forks	Twenty-three fish-forks
Twenty-four fish-knives	Twenty teaspoons
Eighteen coffee-spoons	Three soup-ladles
A serving-fork	A serving-spoon

The following with filled handles:

Thirteen large table-knives	Twenty-four table-knives
Twenty-four cheese-knives	Twenty-four butter-knives
Three serving-slices	Three cheese-knives,

Marked on stems, in fitted case; together with six silver-plated coffee-spoons
437 oz. 6 dwt. (13,612 gr.)

£5,000–8,000

\$6,700–11,000
€5,700–9,000



180

A SET OF FOUR ELIZABETH II SILVER UNDER-PLATES

MARK OF VICTORIA SILVERWARE LTD., BIRMINGHAM, 2004

Each circular with reeded border, *marked near rim*

13 in. (33 cm.) diameter
67 oz. 7 dwt. (2,388 gr.)

(4)

£1,000–1,500

\$1,400–2,000
€1,200–1,700





181

A BACCARAT 'CAPRI' PATTERN PART TABLE-SERVICE
20TH CENTURY, ACID-ETCHED FACTORY MARKS

Comprising: three water-jugs, twenty-eight champagne-flutes, twenty-three red wine-glasses, twenty-two white wine-glasses, twenty-five small white wine-glasses, together with a Baccarat faceted ice-bucket with gilt-metal handles

The water-jugs: 9 $\frac{1}{2}$ in. (24 cm.) high

£1,500–2,500

\$2,000–3,300

€1,700–2,800

182

A MEISSEN PORCELAIN BLUE ONION-PATTERN PART TABLE-SERVICE
20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN AND PAINTERS' MARKS

Comprising: two oval soup-tureens and covers in two sizes, three oval serving-dishes in sizes, a two-handled oval stand, two square salad-bowls, a circular serving-dish, a square serving-dish, two sauce-boats, a shaped oval small dish, a rectangular spoon-tray, two double-salts, ten pickle-dishes, twenty-nine dinner-plates, thirty-two soup-plates, thirty-two luncheon-plates, thirty-two dessert-plates, twenty-eight side-plates, a milk-jug, a sugar-bowl and cover, twenty-five teacups and twenty-six saucers, twenty coffee-cups and twenty saucers

The larger soup-tureen 14 $\frac{1}{2}$ in. (36.5 cm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,700





183

A PAIR OF FRENCH SILVER-PLATED FIVE-LIGHT CANDELABRA
19TH CENTURY

Each on a pedestal base applied on two sides with female figures and to the front with a burning *athenienne*, the stem in the form of a classically-clad figure of Victory holding a pair of flaming torches and supporting five scrolling branches with eagle terminal supporting palmette-cast sockets

25¼ in. (64 cm.) high

(2)

£4,000–6,000

\$5,300–7,900
€4,600–6,800

The model for these candelabra in the French neo-classical style was created around 1795 in bronze. A pair with three branches from the collection of Pauline Borghese, now in the British Government at the British Embassy in Paris, were purchased in 1815 by the Duke of Wellington. Further examples are in Schloss Homburg, Hesse, and illustrated in Léon de Groeber, *Decorative Arts in Europe, 1790–1850*, p. 171, displayed on a console made for King Jerome, the brother of Napoleon and Pauline Borghese. A third pair can be found in the Palacio Real de Aranjuez, near Madrid; while the only example with five lights is at Schloss Nymphenburg, Munich, where they lack the torches.

184

A SET OF TEN SILVER-MOUNTED IVORINE PEPPER-MILLS

MARK OF JOHN BULL LTD., LONDON, 2007

Each capstan-shaped and with silver-mounted foot and two further silver bands, the threaded silvered brass cap engraved 'P', marked on base and bands

3½ in. (9.5 cm.) high

(10)

£600–1,000

\$800–1,300
€680–1,100



185

A GILT-METAL DESSERT-SERVICE
POSSIBLY ITALIAN, CIRCA 1750

Comprising: twelve Thread pattern dessert-forks, nine dessert-spoons and twelve knives, together with three assorted trefoil spoons engraved with initials G.C, all in a tooled red morocco case

£1,000–1,500

\$1,400–2,000
€1,200–1,700





186

A PAIR OF ENGLISH PORCELAIN ICE-PAIS AND COVERS

EARLY 19TH CENTURY, PROBABLY COALPORT

Each painted *en grisaille* with classical medallions reserved against a gilt *vermiculé* ground below salmon-ground and gilt Greek-key pattern border

9¼ in. (23.4 cm.) high

(2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Ven House sale, Christie's, London, 21–22 June 1999, lot 207, where acquired.

187

A ST. LOUIS 'THISTLE' PATTERN ETCHED AND GILT-GLASS COMPOSITE PART TABLE-SERVICE

20TH CENTURY, ACID-ETCHED FACTORY MARKS

Comprising: eleven red wine-glasses, twelve white wine-glasses, twelve small white wine-glasses and ten pink champagne-flutes

The champagne-flutes: 7¾ in. (18.8 cm.) high

£1,500–2,500

\$2,000–3,300

€1,700–2,800



188

AN EXTENSIVE HUNGARIAN PORCELAIN PART TABLE-SERVICE

MODERN, PRINTED 'ANNA WEATHERLEY DESIGNS' MARKS AND VARIOUS PAINTED ARTISTS' SIGNATURES

Each piece painted with butterflies, scattered insects and flower-sprays within *rocaille*-moulded borders, comprising: a two-handled jardinière, a circular dish moulded with leaves, four small oval serving-platters, six lozenge-shaped serving-dishes, forty-six under-plates, thirty-three dinner-plates, ten soup-plates, twelve dessert-bowls painted with specimen fruit, thirty-five side-plates, thirty-two bread and butter-plates, thirty-two leaf-shaped dishes, thirty-two individual two-handled soup-tureens and covers, sixteen teacups and fifteen saucers, eleven coffee-cups and eighteen saucers and three tea-strainers and stands

The oval serving-platters: 14¼ in. (26.5 cm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,700

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's, New York, 28 November 2006, lot 240, where acquired.



189

A FRENCH CUT-GLASS AND ORMOLU CHANDELIER

20TH CENTURY

The foliate-cast corona surmounted by palmettes, the meridian suspended by chains with glass dish composed of tapering cut-glass prisms, mounted to the centre by a faceted cut-glass spire

67 in. (170 cm.) high; 44 in. (112 cm.) diameter

£15,000–25,000

\$20,000–33,000

€17,000–28,000

190

A THREE-SEAT SOFA AND ARMCHAIR

MODERN, IN THE MANNER OF HOWARD CHAIRS

Sofa and armchair both with padded back and removable fitted seat cushions, with four Fortuny scatter cushions; the armchair with scrolling back and arms on stained beech legs

The sofa: 32½ in. (82.5 cm.) high; 95 in. (204.5 cm.) wide; 46 in. (117 cm.) deep

(2)

£2,500–4,000

\$3,400–5,300

€2,900–4,500







191

A COLLAPSIBLE TERRESTRIAL GLOBE
BY DE ELSEVIER, ROTTERDAM, LATE 19TH CENTURY

With original pine box

29 in. (74 cm.) high

£1,000–1,500

(2)

\$1,400–2,000
€1,200–1,700

PROVENANCE:

Paul de Grande Restoration Project for the Theresiana Cloister, Bruges: Selected Furniture and Works of Art; Sotheby's, Amsterdam, 9 May 2004, lot 448, where probably acquired.



193

A LARGE GILT-FRAMED WALL MIRROR
MODERN

The central place comprised of twenty-five antiqued plates

108 in. (274.5 cm.) high; 64½ in. (164 cm.) wide; 2 in. (5 cm.) deep

£2,000–4,000

\$2,700–5,300
€2,300–4,500



192

FOUR OCCASIONAL TABLES MODELLED AS STACKS OF BOOKS
MODERN

Each table consisting of painted model books of various numbers, sizes and colours in elaborate floral patterns, the medium size four-book table with frieze drawer

The tallest: 29½ in. (75 cm.) high

(4)

£1,200–1,800

\$1,600–2,400
€1,400–2,000



194

A SCRATCH-BUILT RED-PAINTED HOOK AND LADDER TOY FIRE ENGINE

AMERICAN, 1942

With fully extendable wooden ladder on brass turning mechanism and two additional wooden ladders, with paper label pinned to underside

8 in. (20.5 cm.) high; 7½ in. (19 cm.) wide; 31 in. (79 cm.) long

£300–500

\$400–660
€340–570



195

A PAIR OF CANED MAHOGANY LIBRARY BERGERES

ONE REGENCY, EARLY 19TH CENTURY, THE OTHER 20TH CENTURY AND MADE TO MATCH

Each with caned back, seat and arms on fluted turned tapering supports with brass caps and castors, the arms with red leather pads; the seats each with red leather squab cushion, minor differences and restorations

35½ in. (90 cm.) high; 28½ in. (67 cm.) wide;
32 in. (81.5 cm.) deep (2)

£3,000–5,000

\$4,000–6,600

€3,400–5,700

PROVENANCE:

Anonymous Sale, Christie's London, 26 April 2007, lot 172.



~ 196

A GEORGE III MAHOGANY, IVORY AND SYCAMORE LINE-INLAID SPINET BY WILSON OF WHITBY, CIRCA 1770

With five octaves, the shaped case with hinged top and keyboard cover enclosing the mechanism, the nameboard inscribed 'Wilson Whitby fecit', on an elm and fruitwood trestle stand

33½ in. (85 cm.) high; 75 in. (191 cm.) wide;
30¼ in. (77 cm.) deep

£5,000–8,000

\$6,700–11,000

€5,700–9,000



197

TWO ADJUSTABLE BRASS AND MAHOGANY STANDARD LAMPS MODERN

Each with articulated arm and pleated silk shades

44 in. (112 cm.) high (2)

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

198

A PAIR OF OCCASIONAL TABLES MODERN

Each hinged compartment modelled as a stack of books on a grained pine base

17½ in. (44 cm.) high; 17½ in. (44 cm.) wide;
13¾ in. (35 cm.) deep (2)

£800–1,200 \$1,100–1,600
€910–1,400



199

A VICTORIAN BRASS-MOUNTED CANED MAHOGANY WHEELCHAIR

BY J. ALDERMAN, 19TH CENTURY

With caned back and suede covered drop-in seat above a retractable foot-rest, brass plaque to the reverse 'J. ALDERMAN/INVENTOR/ PATENTEE & MANUFACTURER/16 SOHO SQUARE/ LONDON'

37½ in. (96 cm.) high; 29 in. (73.5 cm.) wide; 35 in. (89 cm.) deep

£2,000–3,000 \$2,700–4,000
€2,300–3,400

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 10 October 2001, lot 480, where acquired.

John Alderman was registered in the commercial directories between 1865 to 1885, with a shop at 16 Soho Square, Soho and 50 Tottenham Court Road and the factory at 8 Denmark Street, in Soho.



200

AN AGRA CARPET

NORTH INDIA, CIRCA 1890

The ivory field with an overall design of palmettes linked by a delicate leafy lattice, in a golden yellow palmette and inverted paired leaf border, minor spots of light localised wear and corrosion, scattered minor repairs, overall good condition

15 ft. 5 in x 11 ft. 8 in. (475 x 360 cm.)

£30,000-50,000

\$40,000-66,000

€34,000-57,000



201

★ 201

A FEREGHAN CARPET

WEST PERSIA, CIRCA 1890

The sky-blue ground with arranged groups of animals and birds amongst flowering tendrils, within a rich red border of bold vine forming cartouches enclosing the lion and the sun motifs emblematic of the Persian flag, even wear, small repairs and reweaves

12 ft. 5 in. x 9 ft. (379 x 274 cm.)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Anonymous Sale, Christie's, London, 13 October 2005, lot 93, where acquired.

While rather naive in their depiction within the border cartouches on the present carpet, the figures of the lion and sun (Persian: *شیر و خورشید*, Shir o Khorshid) had been a highly popular emblem in Iran in the 12th century. During the Safavid era, the lion and sun stood for the two pillars of society, the state and the Islamic religion and later became a national emblem during the Qajar era. In the 19th century, European visitors at the Qajar court attributed the lion and sun to remote antiquity; since then, it has acquired a nationalistic interpretation. Between 1846 and 1979, the two figures were depicted on the country's national flag until the revolution in 1979 when they were replaced with the present-day Coat of Arms.

202

A MODERN SILK CHINESE RUG

The ivory field densely filled with scrolling flowering vine enclosing decorative cartouches, surrounding a central scalloped roundel, the ice-blue spandrels similar, in an ivory cartouche and paired saz leaf border, full silk pile throughout, light surface dirt, overall good condition

5 ft. 9 in. x 4 ft. (181 x 123 cm.)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

The knot count is approximately 13H x 12V per cm. sq.



202

203

A MAHAL CARPET

SULTANABAD REGION, WEST PERSIA, CIRCA 1900

The terracotta-red field with an overall design of flower heads, palmettes and linked leafy vine, in a shaded sky-blue palmette and saz leaf border, uneven low pile, localised repiling and some associated tinting, reduced in length, scattered repairs, selvages rebound

13 ft. 1 in. x 13 ft. 6 in. (402 x 417 cm.)

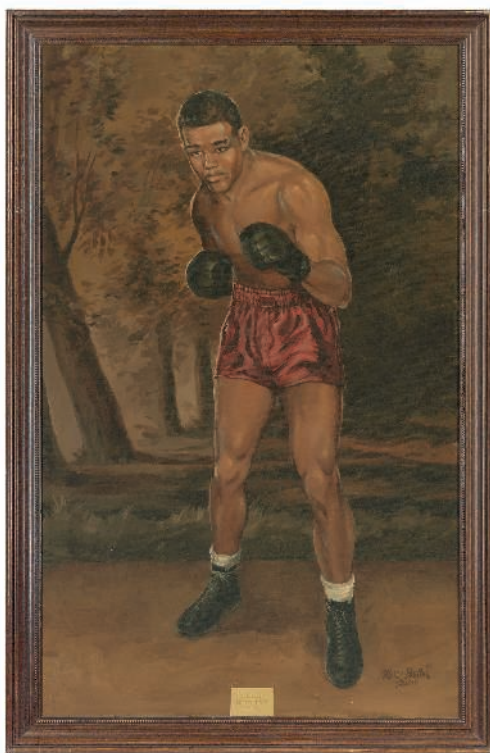
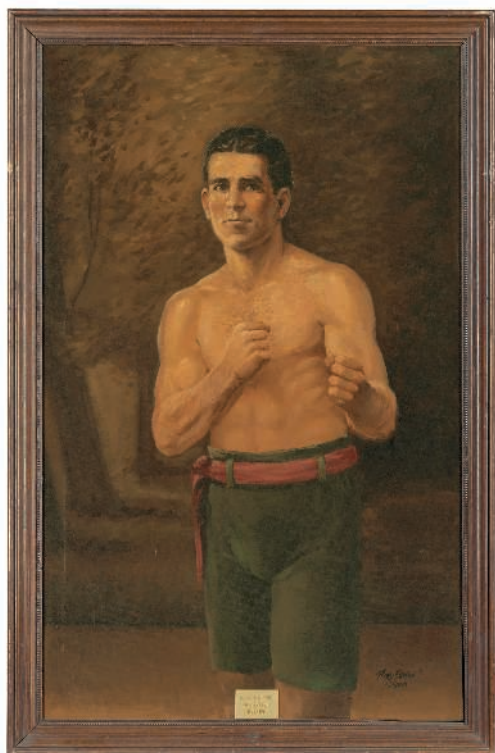
£3,000–5,000

\$4,000–6,600

€3,400–5,700



203



204



(Detail of top)

204

MARV BREHM STUDIO

Portrait of James J. Corbett, three-quarter length (i); Portrait of Joe Louis, full-length (ii); Portrait of a boxer, full-length (iii) signed 'MARV BREHM©/STUDIO' (lower right) (i) and (ii); signed and inscribed 'MARV BREHM/Studio, COSTA MESA, CA. (lower right) (iii)

oil on canvas

48 x 29 3/4 in. (122 x 75.5 cm.)

(3)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

205

AN EARLY VICTORIAN SPECIMEN STONE-INLAID ASHFORD MARBLE OCCASIONAL TABLE DERBYSHIRE, MID-19TH CENTURY

The octagonal top inlaid with various specimen stones, including bluejohn, red serpentine, and Sicilian jasper, on a baluster-turned marble base and triform plinth

27 3/4 in. (71.5 cm.) high; 22 in. (56 cm.) wide; 22 in. (56 cm.) deep

£1,500-2,500

\$2,000-3,300

€1,700-2,800

205



175



206

AN ITALIAN POLYCHROME SCAGLIOLA-INLAID TABLE TOP

BY CLEMENTE SUSINI, FLORENCE, CIRCA 1800

The rectangular black slate top inlaid with a still life of vessels, shells, coral, butterflies and doves within a Greek-key border, signed 'C.S.F.'; restorations

57¾ in. (156 cm.) wide; 28¾ in. (73 cm.) deep

£30,000–50,000

\$40,000–66,000
€34,000–57,000

PROVENANCE:

Anonymous Sale; Sotheby's, London, 31 October 2007, lot 248, where probably acquired.

COMPARATIVE LITERATURE:

R. Edwards, *The Dictionary of English Furniture*, Vol. III, page 302, fig. 80.
H. Groth, *Neoclassicism in the North*, London, 1990, page 58, fig. 30.

This fine scagliola-inlaid table top with a polychromed *trompe l'oeil* vignette depicting a butterfly hovering amongst antique vases, shells and coral, symbolic of wealth and fruitful excavations in the Italian peninsula, is closely related to a top illustrated in R. Edwards, *The Dictionary of English Furniture*, Vol. III, page 302, fig. 80 (one of a pair

of Regency console tables from the Dutton Collection). A second scagliola top, with an almost identical arrangement of objects, but on a statuary marble ground signed 'Clemente Susini, F 1801, Firenze', is in the collection of Ovedskloster Manor, one of the most prominent privately-built eighteenth-century country houses in Sweden (illustrated. H. Groth, *Neoclassicism in the North*, London, 1990, page 58, fig. 30).

A closely related pair of tops signed 'Clemente Sufini Firenze Fece Micali-Livorno, 1797' sold Castillo de Bendinat, Christie's Mallorca, May 24, 1999, lot 331. (£185,579).

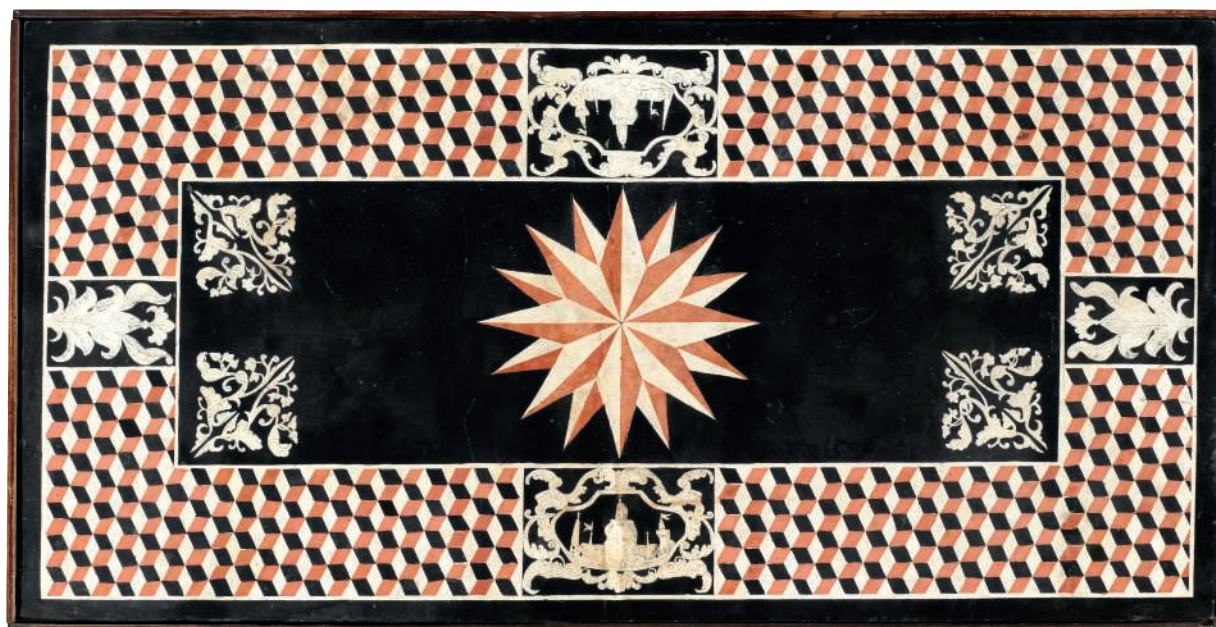


(Detail of signature)



(Alternative view)





207

A PAIR OF SOUTH ITALIAN WALNUT AND SCAGLIOLA SIDE TABLES

LATE 18TH CENTURY

The tops with star-centred rectangular central fields within a cube-tessellated border divided by cartouche-shaped vignettes to the long sides; the bases each with plain frieze on tapering square section legs, later subframes added to further support the restored tops

The tops: 51¼ in. (131.5 cm.) wide;
26¼ in. (66.5 cm.) deep

The tables: 31½ in. (80 cm.) high; 52½ in. (133.5 cm.)
wide; 27 in. (69 cm.) deep (2)

£10,000–15,000

\$14,000–20,000
€12,000–17,000



208

AN ITALIAN PARCEL-GILT, GREY-PAINTED REVERSE-ETCHED MIRROR MID-18TH CENTURY

The arched pierced cresting centred by a grotesque mask, above a replaced central rectangular bevelled plate with military trophy-etched marginal plates, the sides of the frame carved with scrolling foliage, the base partially reconstructed, the female mask centred pendant probably added in the 19th Century; the marginal plates possibly earlier and reused, redecorated

75 in. (191 cm.) high; 49 in. (124.5 cm.) wide

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous Sale; Sotheby's, London, 10 December 1993, lot 168, where probably acquired.



209

A PAIR OF RESTAURATION ORMOLU MODELS OF SEATED SPHINXES
EARLY 19TH CENTURY

Each on a later green marble plinth

7 in. (18 cm.) high; 6 in. (15 cm.) wide; 3½ in. (9 cm.) deep

£1,000–1,500

(2)

\$1,400–2,000

€1,200–1,700



211

AN ITALIAN MICRO MOSAIC AND ORMOLU MINIATURE TABLE
THE BASE EARLY 19TH CENTURY, THE TOP ASSOCIATED

The top decorated with two birds with *rosso antico* border, the base decorated with dolphins

3¼ in. (8 cm.) high; 3½ in. (9 cm.) diameter

£700–1,000

\$930–1,300

€800–1,100



210

AN ITALIAN GILTWOOD AND REVERSE-ETCHED MIRROR
EARLY 19TH CENTURY

The arched plate centred by an etched classically-draped maiden holding a branch within a scrolling foliate and flowerhead border, in a later guilloche-carved giltwood frame

35½ in. (90 cm.) high; 20 in. (51 cm.) wide

£700–1,000

\$930–1,300

€800–1,100



212

A PAIR OF FRENCH BRONZE CHENETS
LATE 19TH CENTURY

Each modelled as a seated sphinx on a shaped plinth with tapering spiral feet, originally gilt

12 in. (30.5 cm.) high; 14½ in. (36 cm.) wide; 4 in. (10 cm.) deep

£800–1,200

(2)

\$1,100–1,600

€910–1,400

Several models of chenets with sphinx exist, dating from the 1780's. An example with winged sphinxes with similarly-tied headresses and with similar female mask centering the frieze, attributed to either Pierre Gouthière or Pierre-Philippe Thomire, exists in several versions in the Louvre, Versailles and the Cleveland Museum of Art (see H. Ottomeyer/P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol.I, p.276, fig. 4.11.4.). This model is based on a drawing by the architect François-Joseph Bélanger in the Bibliothèque Nationale, illustrated *op. cit.*, fig. 4.11.13.



213

A SET OF FOUR ITALIAN PIETRA DURA PANELS FLORENCE, 17TH CENTURY

Each depicting a bird resting on flowering and fruiting branches, in associated giltwood frames, the backs inscribed 'OMP / H102593/5' in yellow chalk

7½ in. (19 cm.) high; 10½ in. (27 cm.) wide, framed (4)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Property from the Estate of the late Major Victor McCalmont, sold by order of the Executors, Sotheby's London, 10 December 1993, lot 75.

★ 214

A PAIR OF GILTWOOD GIRANDOLES ONE PROBABLY 18TH CENTURY, THE OTHER OF LATER DATE

With scrolling foliage frame issuing glass candle arms, the candle arms and one mirror-plate replaced

Each: 23½ in. (59 cm.) high; 17¼ in. (44 cm.) wide;

4½ in. (11.5 cm.) deep (2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800





215

CHARLES PAILLET (FRENCH, 1871-1937)

Les deux amis

Signed 'ch Paillet' and stamped with the foundry mark 'LE BLANC BARBEDIENNE & FILS, PARIS'

bronze, dark brown patina, on green marble plinth

5½ in. (14 cm.) high; 12¾ in. (29.8 cm.);

6¼ in. (16 cm.) deep

7½ in. (18.5 cm.) high, overall

Conceived circa 1921.

This bronze circa 1921.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

216

A GROUP OF MODELS OF DOGS

MODERN

Comprising: bronze, resin and walnut examples, including two Labradors by Sandra Brue, one black, one golden

The largest: 16 in. (40.5 cm.) high

(8)

£400-600

\$530-790

€460-680



217

A SET OF FIVE TURNED OAK DOORSTOPS

MODERN

Each weighted with lead to the underside

29 in. (73.5 cm.) high

(5)

£300-500

\$400-660

€340-570

PROVENANCE:

Acquired in St. Barths.

218

A FRENCH TOLE PEINTE FIRESIDE COMPANION STAND

LATE 19TH/EARLY 20TH CENTURY

Modelled as a dog seated on a cushioned footstool, the reverse with an iron retaining rail and shaped tray below

23¾ in. (60 cm.) high; 14¾ in. (38.5 cm.) wide;
7½ in. (19 cm.) deep

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 7 June 2000, lot 380, where acquired.



219

NORTH ITALIAN SCHOOL, 17TH CENTURY

A spotted dog seated on a cushion

oil on canvas

43⅞ x 34⅞ in. (108.2 x 88.2 cm.)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Anonymous Sale; Tajan, Paris, 8 November 1999, lot 19, as 'Florentine School'.



★ 220

AFTER DAVID TENIERS THE YOUNGER

The Brussels Picture Gallery of the Archduke Leopold Wilhelm of Austria (1614-1661)

With initials 'TF. (?)' (lower left)

oil on board

25¼ x 33⅞ in. (64.2 x 84 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,700

After the prototype in the collection of the National Trust at Petworth House, Sussex.





221

A POLYCHROME-PAINTED COMPOSITION DOORSTOP

MID-20TH CENTURY

In the form of a lion sejant holding the royal coat of arms of the United Kingdom

15 in. (38.5 cm.) high; 7½ in. (19.5 cm.) wide

£500–800

\$670–1,100
€570–900



222

A TOLE MODEL OF A POSTBOX

MODERN

The interior with two perforated shelves

39 in. (99 cm.) high; 13½ in. (34.5 cm.) diameter

£150–250

\$200–330
€170–280



223

FOUR RECTANGULAR SPECIMEN MARBLE PAPERWEIGHTS

19TH CENTURY, PROBABLY DERBYSHIRE

Three black and one white, in various colours and patterns, one with central image of a butterfly, previously mounted

The largest: 0¾ in. (2.5 cm.) high; 5½ in. (14 cm.) wide;
3¾ in. (10 cm.) deep (4)

£600–1,000

\$800–1,300
€680–1,100



224

A PAIR OF CAST-IRON ANDIRONS

20TH CENTURY

Cast in the form of lion-monopodia; together with and associated fire grate, modern

The andirons: 17 in. (43 cm.) high; 24 in. (61 cm.) deep (3)

£800–1,200

\$1,100–1,600
€910–1,400



★ 225

AN ITALIAN SPECIMEN MARBLE TOP MAHOGANY LOW TABLE 20TH CENTURY

The rectangular top inlaid geometrically with various marbles including; *alabastro egiziano*, *listato*, *diaspro di Sicilia*, *verde antico*, *cippolino mandolato verde*, *breche violette*, *granito rosso*, *granito bianco e nero*, *granito verde*, Egyptian porphyry and portor, on a simple base with tapering square-sectioned fluted legs

68 in. (173 cm.) wide; 32 in. (81.5 cm.) deep

£10,000–15,000

\$14,000–20,000
€12,000–17,000



226

THREE CUT-GLASS AND BRASS TABLE LAMPS

20TH CENTURY

The pair with cranberry glass stems, the third lamp with ruby glass stem, each with a pleated silk lampshade; fitted for electricity

Each: 27 in. (68.5 cm.) high

The pair: 3½ in. (10 cm.) diameter, the other: 4¾ in. (13 cm.) diameter

(3)

£700–1,000

\$930–1,300

€800–1,100

227

A WILLIAM IV MAHOGANY WASH STAND IN THE FORM OF AN IONIC COLUMN

CIRCA 1835

With hinged rectangular top enclosing green baize-lined compartment, the interior previously fitted with mirror, the column with hinged door enclosing side shelf

33¾ in. (85 cm.) high; 23¼ in. (59 cm.) wide; 19½ in. (50 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Anonymous Sale; Christie's, London, 9 December 2003, lot 58, where acquired.



228

A REGENCY EBONY CROSSBANDED AND BRASS-INLAID MAHOGANY BOWFRONT CHEST

CIRCA 1815

The top drawer fitted with adjustable mirror and various compartments, above four further long graduated drawers on turned and reeded feet, the brass handles replaced

48 in. (122 cm.) high; 49 in. (124.5 cm.) wide; 23¾ in. (60 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

The Christopher Hodson Collection, Sotheby's, London, 29 October 2002, lot 242, where probably acquired.



229

BRASS AND ALUMINIUM 10 BY 80 BINOCULARS ON OAK ADJUSTABLE TRIPOD SECOND HALF 20TH CENTURY

With adjustable ocular width, each lens with adjustable focus, with brass stand for 360 degree rotation on tripod; tripod with polished legs extendable to various heights, on brass fittings and metal points

Binoculars: 12 in. (30.5 cm.) high; 12¾ in. (32.5 cm.) wide; 15 in. (38 cm.) deep

Tripod legs (stored): 38 in. (96.5 cm.) high; fully extended 57 in. (145 cm.) high

£700–1,000

\$930–1,300
€800–1,100



230

A LATE GEORGE III MAHOGANY DRUM LIBRARY TABLE EARLY 19TH CENTURY

With gilt-tooled, inset green-leather top above eight alternating genuine and false drawers on a reeded column and four reeded downswept supports with brass caps and castors

29 in. (73.5 cm.) high; 45¼ in. (115 cm.) diameter

£3,000–5,000

\$4,000–6,600
€3,400–5,700





231

A GEORGE IV GILT-LACQUERED-BRASS SINUMBRA LAMP

BY BRIGHT & CO., CIRCA 1825

Of fluted Ionic column form with a pierced urn, with *repoussé* foliate frieze to the reservoir, labelled 'BRIGHT & CO. (LATE) ARGAND & CO BRUTON ST'; together with woven fabric lampshade, adapted for electricity

37¼ in. (94.5 cm.) high, including lampshade; 17¼ in. (44 cm.) diameter

11 in. (28 cm.) diameter, the reservoir

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

The collection of the Dukes of Bedford, Woburn Abbey, Bedfordshire, until sold; Property from Two Ducal Collections, Woburn Abbey, Christie's, 20-21 September 2004, lot 106.

This George IV 'Sinumbra' Oil lamp, with Ionic columned pillar and with *repoussé* foliate frieze to the reservoir, is inscribed Bright & Co., who traded from Bruton Street. Originally from a series of lamps presumably ordered by the 6th Duke of Bedford (d.1839), one was exhibited at Temple Newsam House, 'Country House Lighting 1660-1890', *Exhibition Catalogue*, 1992, no. 67.

232

A QUEEN ANNE-STYLE RED LACQUER PIER MIRROR

20TH CENTURY

The arched plate with a cushion moulded surround

48 in. (122 cm.) high; 22 in. (56 cm.) wide

£800–1,200

\$1,100–1,600

€910–1,400

PROVENANCE:

The Christopher Hodson Collection; Sotheby's, London, 29 October 2002, lot 239, where probably acquired.



233

A VICTORIAN WALNUT CANTERBURY

THIRD QUARTER 19TH CENTURY

With four pierced divisions above a drawer on turned feet and castors

19½ in. (49.5 cm.) high; 21 in. (54 cm.) wide; 16 in. (41 cm.) deep

£400–600

\$530–790

€460–680



234

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Thésée combattant le centaure Biénor (Theseus battling the Biénor centaur)

signed 'BARYE', with foundry inscription 'F. BARBEIDENNE. FONDEUR.'

bronze, dark-brown patina
21½ in. (55 cm.) high; 18 in. (46 cm.) wide;
7½ in. (19 cm.) deep

Conceived circa 1850.

This bronze circa 1880-1900.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

LITERATURE:

M. Poletti and A. Richarme, *Barye. Catalogue raisonné des sculptures*, Paris, 2000, pp. 109-110, no. F 33.



235

ITALIAN, FIRST HALF 19TH CENTURY

THE FURIETTI CENTAURS

Pair of bronze models; after the antique; each on a *giallo* and *rosso antico* marble plinth

8½ in. (21.6 cm.) high and 7½ in. (19 cm.) high (2)

£600-1,000

\$800-1,300

€680-1,100

236

ITALIAN, CLASSICAL-STYLE

HEAD OF A GIRL

Marble head; on a cylindrical marble pedestal
8½ in. (22.2 cm.) high, overall

£300-500

\$400-660

€340-570





237

VICTOR PETER (FRENCH, 1840-1918)

Deux ours jouant

signed 'V. PETER', stamped with the foundry mark 'Susse Fes Edt Paris' and inscribed 'Fonte sur plâtre' on the base
bronze, dark-brown patina
13½ in. (34 cm.) high; 12½ in. (32 cm.) wide; 8¼ in. (21 cm.) deep
This bronze *circa* 1910.

£1,500-2,500

\$2,000-3,300
€1,700-2,800



238

CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Deux ours se battant

signed 'FRATIN'
bronze, dark-brown patina
8¼ in. (21 cm.) high; 7 in. (17.8 cm.) wide; 5¼ in. (13.5 cm.) deep
This bronze *circa* 1850.

£600-1,000

\$800-1,300
€680-1,100



239

CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Singe à la hotte ou Le proscrit

signed 'FRATIN'
bronze, mid-brown patina
9½ in. (24 cm.) high; 6¾ in. (17 cm.) wide; 5¼ in. (14.5 cm.) deep
This bronze *circa* 1850.

£2,000-3,000

\$2,700-4,000
€2,300-3,400



240

CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Two flambeaux: 'Les ours équilibristes'

each signed 'FRATIN'
bronze, mid-brown patina
14¼ in. (36.2 cm.) high
This bronze *circa* 1850.

£4,000-6,000

(2)
\$5,300-7,900
€4,600-6,800





★ 241

VERNON MARCH (BRITISH, 1891-1930)

General Wolfe

signed and dated 'Vernon March. / 1910.'

bronze, mid-brown patina

10 in. (25.2 cm.) high

Conceived *circa* 1910.

This bronze *circa* 1910.

£800-1,200

\$1,100-1,600

€910-1,400

PROVENANCE:

The Winkworth Collection; Christie's, South Kensington, 1 April 2015, lot 93, where acquired.

★ 242

A STRAW-WORK MARQUETRY PANEL DEPICTING QUEBEC CITY

19TH CENTURY, AFTER A PRINT

BY W.H. BARTLETT

In an ebonised frame

20 in. (50 cm.) high; 30 in. (76 cm.) wide, unframed

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

The Winkworth Collection; Christie's, South Kensington, 1 April 2015, lot 216, where acquired.



243

CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Singe et ours, *Deux ours se battant en duel* and *Ours escaladant un pilier*

Singe et ours signed 'FRATIN'; *Deux ours se battant en duel*, signed 'FRATIN'; *Ours escaladant un pilier*, with red paste eyes, unsigned
bronze, dark-brown patina
7 in. (18.8 cm.) high, the larger
These bronzes *circa* 1850.

(3)

£1,500-2,500

\$2,000-3,300

€1,700-2,800





244

CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Coupe aux ours

signed 'FRATIN'

bronze, mid-brown patina

6¼ in. (16 cm.) high; 6½ in. (16.5 cm.) diameter

£700-1,000

\$930-1,300

€800-1,100



245



245

DONALD GREIG (SOUTH AFRICAN, B. 1959)

Kaokoveld Desert Elephants

Signed 'DGrieg' within a circle, dated 'OCT 2000', titled 'KAOKOVELD/ DESER ELEPHANTS, and numbered '2/12'

bronze, light-brown patina

8 in. (20.5 cm.) high; 28 in. (71 cm.) wide; 8½ in. (21.5 cm.)

Conceived in 2010, this is number two from an edition of twelve. (2)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

246

FRANCESCO DE MATTEIS (ITALIAN, 1852-1917)

Nel Circo (at the circus)

signed 'F. de Matteis'

bronze, dark-brown patina, on marble base

13½ in. (34.5 cm.) high; 35¼ in. (89.5 cm.) wide; 7¼ in.

(17.5 cm.) deep

14¼ in. (37.5 cm.) high; overall

£5,000-8,000

\$6,700-11,000

€5,700-9,000

PROVENANCE:

Anonymous Sale; Sotheby's, London, 2 November 2001, lot 256.





247



248



249

247

BENJAMIN WILLIAMS LEADER, R.A. (1831-1923)

Blue Bells

signed and dated 'B. W. Leader./1858.' (lower left) and further signed, inscribed and dated "'Blue Bells'/B. W. Leader. 1858' (on the reverse)

oil on panel
14 x 17¾ in. (35.5 x 45.1 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Anonymous Sale; Sotheby's, London, 2 December 2002, lot 6.

248

JAMES WALLACE (1872-1911)

Autumn in Kensington Gardens

signed 'J. Wallace' (lower right) and further signed, inscribed and numbered '2./Autumn in/Kensington Gardens/James Wallace/2 Studio/14a Cheyne Row/Chelsea' (on an old label attached to the reverse)

oil on canvas
26 x 40 in. (66 x 101.6 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

With Spink, London, no. K2/4863.
The London Sale; Christie's, London, 26 November 1999, lot 89.
With Christopher Wood Gallery, London.

249

ALFRED RANKLEY (1819-1872)

Home revisited: As a long parted mother with child plays fondly with her tears, Shakespeare

signed and dated 'ARankley./1854.' (on the reverse)
oil on canvas
37 x 28½ in. (94 x 71.4 cm.)

£15,000-25,000

\$20,000-33,000
€17,000-28,000

PROVENANCE:

Anonymous Sale; Sotheby's, London, 2 December 2002, lot 98.

EXHIBITED:

London, Royal Academy, 1854, no. 562.



250

250

W. R. NOBLE, CIRCA 1846

The Hare's Revenge; set of three

all signed and dated 'by W. R. Noble/1846' (two lower left; one lower right)

oil on canvas

17 x 21 in. (43.2 x 53.3 cm.)

(3)

£6,000–10,000

\$8,000–13,000

€6,800–11,000

PROVENANCE:

Sheringham Hall; Christie's, London, 22–23 October

1986, lot 221.

Anonymous Sale; Sotheby's, London, 12 November 1997, lot 136.

251

WILLIAM STRANG, R.A. (1859–1929)

Study of a partially draped woman, seen from behind

signed 'W. STRANG.' (lower right)

sanguine and white chalk on buff-washed paper

14 x 12½ in. (35.6 x 30.8 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

With Maas Gallery, London.

With Max Rutherford, London, where acquired.



251



252

JAMES PRINSEP BARNES BEADLE (1863-1947)

The Chelsea pensioners

signed and dated 'J.P.B. Beadle/1893.' (lower left)

oil on canvas

19¼ x 30 in. (50.2 x 76.2 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

The London Sale; Christie's, London, 26 November 1999, lot 84, where acquired.

BENJAMIN WALTER SPIERS (LOTS 253-257)

Benjamin Spiers' extraordinary fidelity in his painting and his eclectic taste makes him the leading exponent of a particular type of interior painting, popular in the 19th century. Christopher Wood considers him to be 'one of the most remarkable painters of still-life in English Art' (see C. Wood, 'Knicknacks and silly Old Books', *Country Life*, 10 June 1993, pp. 124-125). His watercolours are very different to the typical nature morte, as painted so successfully by 'Bird's Nest' Hunt - William Henry Hunt, O.W.S. (1790-1864) and his followers. Spiers was interested in possessions rather than objects of nature and his curiosity for antiquarian objects, books, maps, prints etc. is displayed with trompe-l'oeil accuracy in his watercolours.

★ 253

BENJAMIN WALTER SPIERS (FL. 1875-1893)

Some members of the cabinet

signed and dated 'B.W. SPIERS 77' (lower left), and signed and inscribed 'Some members of the/ cabinet/ Painted by/ B.W. Spiers/ 70 Hereford Road/ Bayswater/ W. No. 2.' (on a label on the reverse of the frame)

pencil, watercolour and bodycolour heightened with gum arabic on board
8 x 9 3/4 in. (20.3 x 23.8 cm.)

(2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

J. Percy, purchased at the Royal Academy, 1877.
Martin Sammers.

EXHIBITED:

London, Royal Academy, *Summer Exhibition*, 1877, no. 788.





★ 254

BENJAMIN WALTER SPIERS (FL. 1875-1893)

Bits and bobs

signed with initials and dated 'B.W.S. 78' (lower right)
pencil, watercolour and bodycolour, heightened with
gum arabic on board
8½ x 11¼ in. (21.9 x 28.6 cm.)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Martin Sammers

★ 255

BENJAMIN WALTER SPIERS (FL. 1875-1893)

Bric-a-brac

signed with initials and dated 'B.W.S. 77' (lower left)
and further signed and inscribed 'Bric-a-brac/
by B.W. Spiers/ 70 Hereford Road/ Bayswater/ W/ N. 1.'
(on a label behind the drawing)
pencil, watercolour and bodycolour, heightened with
gum arabic on board
9½ x 11½ in. (24.4 x 29.5 cm.)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Anonymous Sale; Sotheby's, London, 27 April 1988,
lot 381 (as 'Porcelain').





256

★ 256

BENJAMIN WALTER SPIERS (FL. 1875-1893)

Polite literature

signed and dated 'B.W. Spiers. 1881' (lower right)
pencil, watercolour and bodycolour heightened with gum arabic on board
11½ x 16⅞ in. (28.9 x 42.8 cm.)

(2)

£8,000–12,000

\$11,000–16,000
€9,100–14,000

PROVENANCE:

Martin Sammers.
Anonymous Sale; Christie's, London, 13 March 1990, lot 135.

EXHIBITED:

London, Royal Academy, *Summer Exhibition*, 1881, no. 707.



★ 257

BENJAMIN WALTER SPIERS (FL. 1875-1893)

The fourth book

signed and dated 'B. Walter Spiers. 1881' (lower left)
pencil, watercolour and bodycolour heightened with gum arabic on board
10½ x 13⅞ in. (26.8 x 33.4 cm.)

(2)

£7,000–10,000

\$9,300–13,000
€8,000–11,000

PROVENANCE:

Martin Sammers.
Anonymous Sale; Sotheby's, London 16 October 1986, lot 252 (as 'A Bibliophile's Desk').



257





258

258

BALZAC, H.

La comédie humaine, Translated by Katharine Prescott Wormeley, Chicago: Holdoway, [1896]

An attractive set of the Centennial Holland paper edition, Limited edition, this being number 149 of 200 sets

40 vols, octavo (234 x 160 mm). Numerous photogravures, publisher's red half morocco, top edge gilt, the others untrimmed, gilt crest with monograms 'R.F.', sold not subject to return

£1,000–1,500

\$1,400–2,000
€1,200–1,700

259

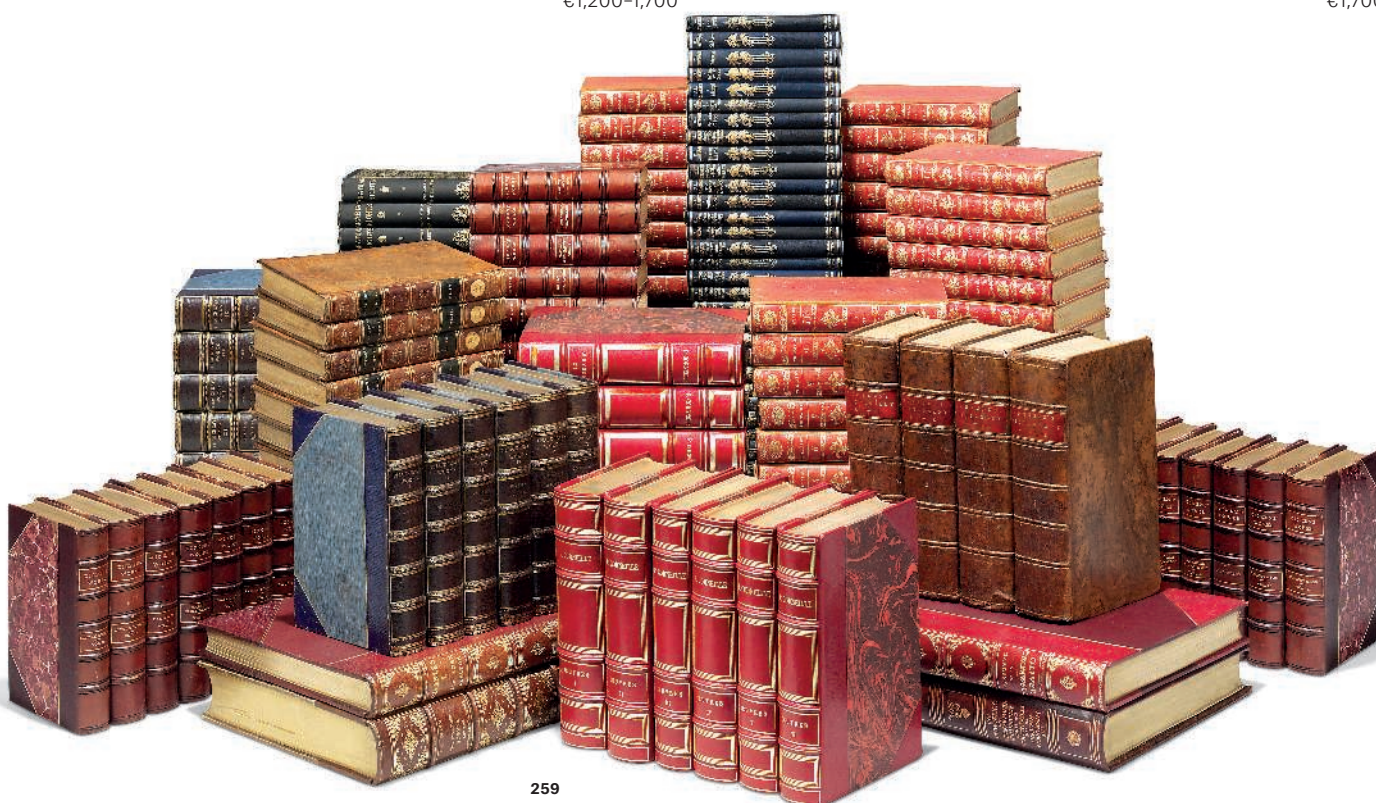
A GROUP OF ANTIQUARIAN BOOKS

An appealing collection of bindings and literary sets

Together 12 titles in 177 vols, including: BURTON, S. C. R. *The book of the thousand nights and a night*. London: H.S. Nichols & Co., 1894, 13 vols, including extra volume of illustrations, Contemporary gilt pictorial cloth, edges gilt, — JOHNSON, S. *A dictionary of the English language*, London: Longman, 1805, 4 vols. Contemporary calf, — and sets of Dickens, Thackeray, Voltaire, Stevenson and others (various sizes, 177), sold not subject to return

£1,500–2,500

\$2,000–3,300
€1,700–2,800



259



260

260

A GROUP OF ART REFERENCE BOOKS

Together 42 titles in 47 vols, including: WILDENSTEIN, D. *Gauguin, a savage in the making*, Milan: Skira, 2002. 2 vols, Dust-jacket and slip-case, original cloth, — GAGOSIAN GALLERY, *Picasso the Mediterranean years 1945-1962*, London: Gagosian Gallery, 2010, Dust-jacket, original cloth, — NOVOTNY, F. And DOBAL, J. *Gustav Klimt*, New York: F. Praeger, 1968. Copy number A343, Dust-jacket, original cloth (Various sizes, 47), sold not subject to return

£500-800

\$670-1,100
€570-900

261

A GROUP OF BOOKS ON INTERIORS AND ARCHITECTURE

Together 25 vols, including: BOSSER, J. *The most beautiful libraries in the world*, New York: H. N. Abrams, 2003, Original cloth, dust-jacket, — NEVEROV, O. Y. *Great private collections of Imperial Russia*, New York: Vendome press, 2004, Original cloth, dust-jacket. — MICHELL, G. *Mughal architecture and gardens*, Suffolk: Antique collector's club, 2011, Original cloth, dust-jacket (Various sizes, 25), sold not subject to return

£500-800

\$670-1,100
€570-900



261

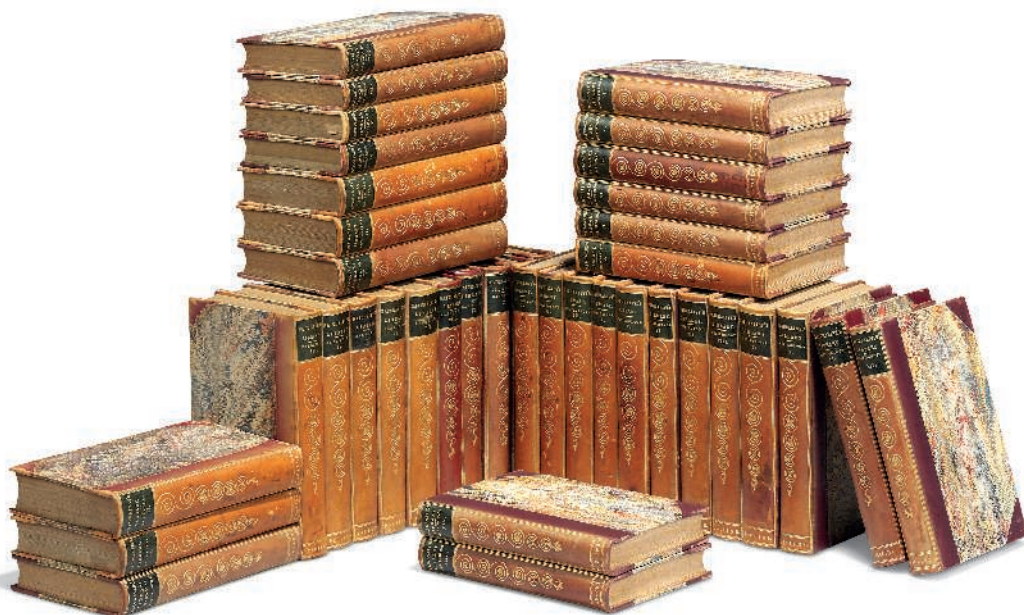
262

JARDINE, W.

The Naturalist's Library. Edinburgh: W.H. Lizars, 1833-43
A handsome set, complete in 40 volumes, covering mammalia, ichthyology, entomology, and ornithology 40 vols, octavo (165 x 105 mm), Engraved portrait frontispieces and numerous full-page engraved plates, most hand-coloured, Near contemporary plum half calf, spines gilt, 'Pauline' lettered in gilt at feet of spines (spines lightly sunned), sold not subject to return

£500-800

\$670-1,100
€570-900



262

202

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

263

FILHOL, A. M.

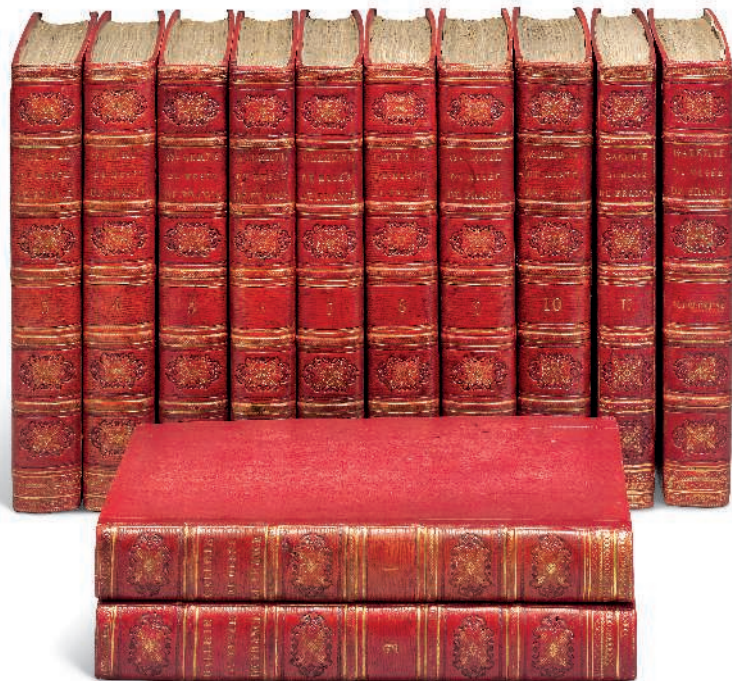
Galerie du musée de Napoléon — Galerie du Musée de France. Paris: Gillé fils, 1804-14

A profusely illustrated large-paper set of the catalogue of the holdings of the Louvre in a contemporary binding. Together 13 vols, quarto (305 x 230 mm), Numerous engraved plates (lightly spotted), Contemporary straight-grained red morocco-backed boards, spines gilt, sold not subject to return

£500-800

\$670-1,100

€570-900



263

264

BEARDSLEY, A.

The Yellow Book an Illustrated Quarterly, London and Boston (volumes I-X) and London and New York (XI-XIII): Elkin Mathews & John Lane and Copeland & Day (volumes I-II), John Lane and Copeland & Day (volumes III-X), and John Lane (volumes XI-XIII), 1894-97

A fresh set of this celebrated journal with contributions by Henry James, Kenneth Grahame, H.G. Wells, Edmund Gosse, and others

13 vols, quarto (203 x 158 mm), Half-titles to volumes II-XIII, titles with vignettes after Aubrey Beardsley and others, 'Contents' leaves, plates after Beardsley, Max Beerbohm and others (vol 8: a few quires creased), Publisher's yellow cloth with black decorations, partly uncut (vol.8: upper cover stained and foot of spine bumped), sold not subject to return

£1,000-1,500

\$1,400-2,000

€1,200-1,700



264

265

MARDRUS, J.C.

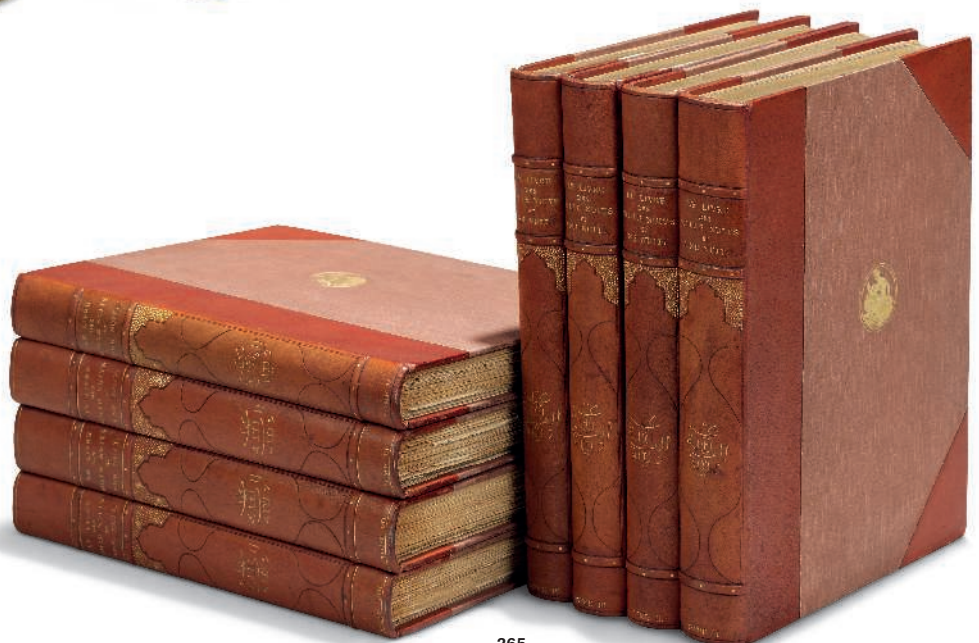
(trad.), *Le Livre de Mille Nuits et Une Nuit*, Traduction littérale et complète du Dr. J.C. Mardrus. Paris: Fasquelle, [1920-1921]

Richly illustrated edition, the text within borders reproducing those on Persian manuscripts. 8 vols, quarto (323 x 249 mm), Numerous colour plates, text within decorative coloured borders, Contemporary half red morocco, spines gilt and lettered in English and Arabic, sold not subject to return

£1,000-1,500

\$1,400-2,000

€1,200-1,700



265



266

A PAIR OF ITALIAN GLASS MILLEFIORI TWO-HANDLED VASES

20TH CENTURY

Of flattened ovoid form

13 in. (33 cm.) high

£1,500–2,500

(2)

\$2,000–3,300

€1,700–2,800



268

A GEORGE III-STYLE ENGRAVED BRASS, POLISHED-STEEL AND IRON FIRE GRATE

MODERN

With raised serpentine grate above a pierced frieze on finial-topped tapering square supports

33 in. (84 cm.) high; 29¼ in. (74 cm.) wide; 18½ in. (47 cm.) deep

£1,200–1,800

\$1,600–2,400

€1,400–2,000



267

A LARGE PATINATED-BRASS CLUB-FENDER

MODERN

With Damask-patterned suede buttoned seats

21½ in. (55 cm.) high; 79½ in. (202 cm.) wide; 28 in. (71 cm.) deep

£800–1,200

\$1,100–1,600

€910–1,400



269

A GEORGE III BRASS-BOUND MAHOGANY PEAT-BUCKET

EARLY 19TH CENTURY

With moulded tapering body, with two handles and associated zinc liner

14½ in. (37 cm.) high; 15¼ in. (39 cm.) diameter

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Anonymous Sale; Bonhams, London, 22 November 2005, lot 105.





★ 270

A SAFAVID ISFAHAN RUG

CENTRAL PERSIA, 17TH CENTURY

Of red ground, 'in and out' palmette design linked by scrolling leafy vine, in a shaded sea-green palmette and flowering vine border between and ivory and golden-yellow floral meander minor stripes, some areas of wear and corrosion, light repiling and minor repair, selvages replaced, ends secured

7 ft. 7 in. x 4 ft. 9 in. (230 x 145 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

Of red ground "in and out palmette" design, this rug retains its strong original colours. The juxtaposition of the sea-green border and the rust-red palmettes is particularly harmonious. Their popularity was enormous both at the time of manufacture and at the end of the nineteenth and beginning of the twentieth centuries when European Noble families, such as the Rothchild's, became avid collectors. For a brief account of these carpets covering the arguments as to their origins please see the foreword to the *Bernheimer Family Collection of Carpets* sold in these Rooms, 14th February 1996, pp.15-16.

PROVENANCE:

Anonymous Sale; Sotheby's, 20 October 1994, lot 566.

Anonymous Sale; Christie's, London, 13 October 2005, lot 51, where acquired.



271

A PAIR OF LARGE GEORGE IV MAHOGANY LIBRARY BERGERES

CIRCA 1810-20

Each with shaped buttoned-back above a loose squab seat cushion flanked by scrolling arms with reeded and foliate carved facias on tapering reeded legs with brass caps and castors, covered in buff suede; the front legs repositioned, the rear legs replaced

42 in. (107 cm.) high; 38¼ in. (77 cm.) wide;
33½ in. (85 cm.) deep

(2)

£5,000-8,000

\$6,700-11,000

€5,700-9,000

272

A PAIR OF BURR-ELM AND OAK TWO TIER OCCASIONAL TABLES

MODERN, POSSIBLY
BY CHRISTOPHER HODSOLL

Each on reeded supports and turned feet

26 in. (66 cm.) high; 30 in. (76 cm.) wide;
18 in. (45 cm.) deep

(2)

£800-1,200

\$1,100-1,600

€910-1,400





273

A DUTCH BRASS TWELVE-LIGHT CHANDELIER 20TH CENTURY

Formed with two tiers about a bulbous stem, drilled and fitted for electricity

29½ in. (75 cm.) high; 27 in. (68.5 cm.) diameter

£800–1,200

\$1,100–1,600
€910–1,400

274

A VICTORIAN STAINED-BIRCH HALL BENCH SECOND HALF 19TH CENTURY

On turned tapering supports; restorations

22¼ in. (56.5 cm.) high; 81½ in. (207 cm.) wide;
14¾ in. (37 cm.) deep

£500–800

\$670–1,100
€570–900



275

A PAIR OF PINE AND BURR WALNUT OTTOMANS LATE 19TH CENTURY AND LATER

Each with hinged padded seat, covered in deep-buttoned and close-nailed brown leather, enclosing a paper-lined interior, the tapering sides partially covered with leather and burr-walnut veneer, one hinge stamped 'HORN'S PATENT'

20 in. (51 cm.) high; 46 in. (117 cm.) wide;
20 in. (51 cm.) deep

(2)

£3,000–5,000

\$4,000–6,600
€3,400–5,700

PROVENANCE:

Anonymous Sale; Christie's, London, 10 June 1999, lot 11.



★ 276

A GREENISH-WHITE JADE WASHER

20TH CENTURY

Carved as a large lotus leaf with two boys and a toad

5½ in. (14 cm.) wide

£600–1,000

\$800–1,300
€680–1,100



277

A CHINESE JADEITE ARCHAISTIC VASE AND COVER

20TH CENTURY

Of flattened shape with twin dragon-head and loose ring handles, carved in relief with archaistic motifs and divided on the short sides by two ascending *chilong*, the tall cover with rectangular finial and twin dragon-head loop handles, the stone of a pale lavender and green tone

12¾ in. (32.1 cm.) high, wood stand

£800–1,200

\$1,100–1,600
€910–1,400

278

A CHINESE BRONZE MODEL OF A HORSE-DRAWN CHARIOT

MODERN

The canopied chariot drawn by four sturdy horses, copying an original larger bronze model which was placed in the tomb of the First Emperor Qin (260–210 BC) in Xi'an, Shaangxi province

16¼ in. (41 cm.) wide, in pierced wood glazed case

£800–1,200

\$1,100–1,600
€910–1,400

The half-size model unearthed in the Emperor Qin's tomb in 1980 was one of two bronze chariots placed beside the emperor to enable him to make journeys in the afterlife.





279

THREE ADJUSTABLE BRASS AND MAHOGANY STANDARD LAMPS MODERN

One with silk shade, two with card shades decorated with insects, fitted for electricity

60½ in. (154 cm.) high; 23 in. (58.5 cm.) wide, the largest

12 in. (30.5 cm.) diameter, the shade (3)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

★ 280

A SET OF FOUR GEORGE III MAHOGANY ARMCHAIRS CIRCA 1770, POSSIBLY COLONIAL

Each with shield-shape back and padded arms on channeled supports and shaped cabriole legs, two covered in red floral silk, two in blue striped silk, four rear legs retipped

38 in. (96.5 cm.) high; 24¾ in. (63 cm.) wide; 24 in. (61 cm.) deep (4)

£2,000–4,000

\$2,700–5,300

€2,300–4,500



281

A WILLIAM IV MAHOGANY GAMES TABLE CIRCA 1835

The fold over top lined with green baize swivelling to reveal a compartment on a turned and reeded pedestal and shaped rectangular platform with lion's-paw feet

28¼ in. (72 cm.) high; 35¾ in. (90.5 cm.) wide;

17¼ in. (45 cm.) deep, closed

£1,000–1,500

\$1,400–2,000

€1,200–1,700

282

A LIMEWOOD CARVING

18TH/19TH CENTURY, IN THE MANNER OF
GRINLING GIBBONS

Depicting crabs, fish, eels and a lobster amongst fishing
nets and seaweed, minor losses and restoration

37 in. (94 cm.) high; 28 in. (71 cm.) wide

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Joanna Booth Antiques, London, where acquired.

283

A MID-VICTORIAN WALNUT HALL BENCH

SECOND HALF 19TH CENTURY

With broken architectural pediment backrest and
canted single plank seat

31 in. (79 cm.) high; 50¼ in. (127.5 cm.) wide;
13 in. (33 cm.) deep

£1,000–1,500

\$1,400–2,000

€1,200–1,700



284

A PAIR OF BEIGE SUEDE ARMCHAIRS

20TH CENTURY

The close-nailed upholstery with deep bullion fringing,
with loose seat and bolster cushions

34½ in. (87.5 cm.) high; 28 in. (71 cm.) wide;

30 in. (76 cm.) deep

(2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Summer in Southampton: Beach House Decorated by
François Catroux and Alberto Pinto, Christie's, New York,
28 November 2006, lot 106, where acquired.



285

A FRENCH BRASS BUST OF ROUSSEAU SECOND HALF 19TH CENTURY

Mounted on a faceted diamond cut-glass column with square base

23¼ in. (59 cm.) high; 4¼ in. (11 cm.) wide

£500–800

\$670–1,100
€570–900

286

A SET OF TWENTY-ONE MAHOGANY AND BRASS WALL-SCONCES 20TH CENTURY

Each with vacant hook above a projecting sconce with glass storm shade, with stamped numbering to the reverse

36 in. (92 cm.) high

(21)

£3,000–5,000

\$4,000–6,600
€3,400–5,700

PROVENANCE:

Acquired from Fredrick P. Victoria, New York and supplied by Alberto Pinto.

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's, New York, 28 November 2006, lot 208, where acquired.



(Part lot)



287

A PAIR OF DUTCH PROVINCIAL BLEACHED ELM SIDE CHAIRS LATE 18TH/EARLY 19TH CENTURY

Each with oval caned back with carved foliate cresting above a caned oval seat with later red-check chenille pad, restorations

36 in. (91 cm.) high; 19 in. (48 cm.) wide;
23 in. (58.5 cm.) deep

(2)

£300–500

\$400–660
€340–570

288

A PAIR OF BRASS-MOUNTED TABLE LAMPS MODERN

Each in the form of a Corinthian column with a silk shade, fitted for electricity

31½ in. (80 cm.) high; 19 in. (48.5 cm.) diameter (2)

£800–1,200

\$1,100–1,600
€910–1,400



289

THREE BLUE-PAINTED CONVEX WALL MIRRORS MODERN

With mounted frames

23½ in. (60 cm.) diameter; 3½ in. (9 cm.) deep (3)

£1,500–2,500

\$2,000–3,300
€1,700–2,800

290

A SET OF FOUR OAK, BURR OAK AND EBONY INLAID ARMCHAIRS BY CHRISTOPHER HODSOLL, MODERN

Each with bowed roundel-inlaid top rail, above a padded back and seat covered in red baize, on channelled sabre legs

36 in. (91 cm.) high; 23 in. (53.5 cm.) wide;
24½ in. (62 cm.) deep (4)

£1,500–2,500

\$2,000–3,300
€1,700–2,800



★ 291

A PAIR OF GEORGE III-STYLE MAHOGANY STOOLS

LATE 19TH/EARLY 20TH CENTURY

The rectangular padded seat covered in cerise cotton, with blind Gothic fretwork decoration throughout, the chamfered square legs terminating in guttae feet

20 in. (51 cm.) high; 20 in. (51 cm.) wide;
16 in. (40 cm.) deep

(2)

£1,500–2,500

\$2,000–3,300
€1,700–2,800

292

A SET OF ELEVEN BRASS COUNTY MEASURES

NICHOL & FOWLER, 19TH/20TH CENTURY

Each stamped 'COUNTY OF HERTFORD 1873/ 62°F' and numbered 1515, further with various royal crests for Victoria, George V and George VI and marks for dates up to 1948, Imperial measures incremental from quarter gill to one bushel

The largest: 9 in. (23 cm.) high; 25½ in. (65 cm.) wide;
19¼ in. (49 cm.) diameter

£5,000–8,000

\$6,700–11,000
€5,700–9,000

PROVENANCE:

Professor E.T. Hall, C.B.E.; Christie's, London, 11 July 2003, lot 133, where acquired.



293

A SPECIMEN MARBLE AND SILVERED IRON GUERIDON

THE TOP PROBABLY 19TH CENTURY, THE ASSOCIATED BASE 20TH CENTURY

The geometrically inlaid circular top above a tripartite snake base

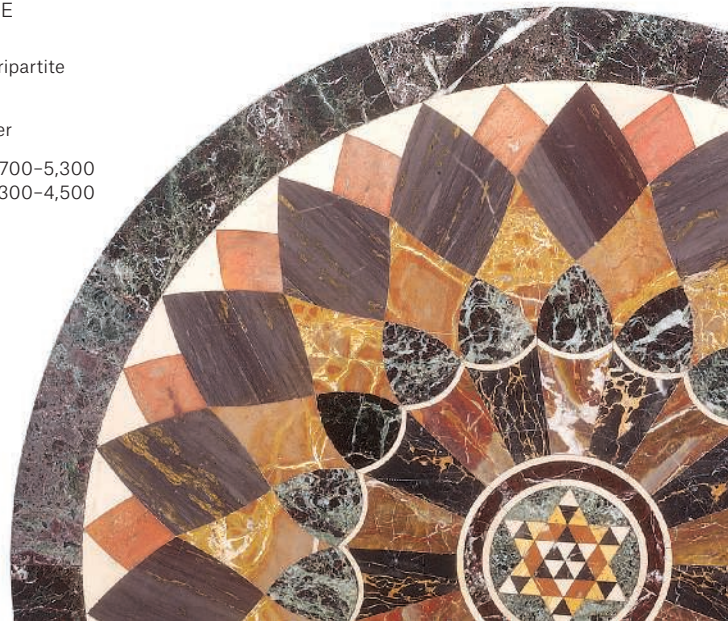
28½ in. (72 cm.) high; 27½ in. (70 cm.) diameter

£2,000–4,000

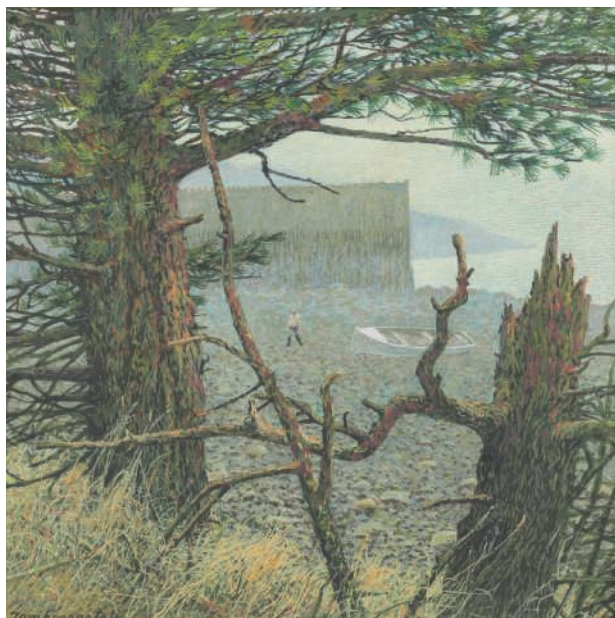
\$2,700–5,300
€2,300–4,500

PROVENANCE:

Mallett, London, where probably acquired.







294

λ 295

ANDREW HEMINGWAY (B. 1955)

The store house

signed 'andrew hemingway' (upper left centre)

tempera on board

59 x 44¼ in. (149.8 x 112.4 cm.)

£1,500–2,500

\$2,000–3,300

€1,700–2,800



296

294

THOMAS DE VANY FORRESTALL (B. 1936)

Bay of Fundy

signed 'Tom Forrestall' (lower left) and further signed, titled, inscribed and dated ' "LOW TIDE" "BAY OF FUNDY"/"DELAPS COVE"/EGG TEMPERA 2001-/ Tom Forrestall' (on the reverse)

tempera on gessoed panel

10 x 10 in. (25.4 x 25.4 cm.)

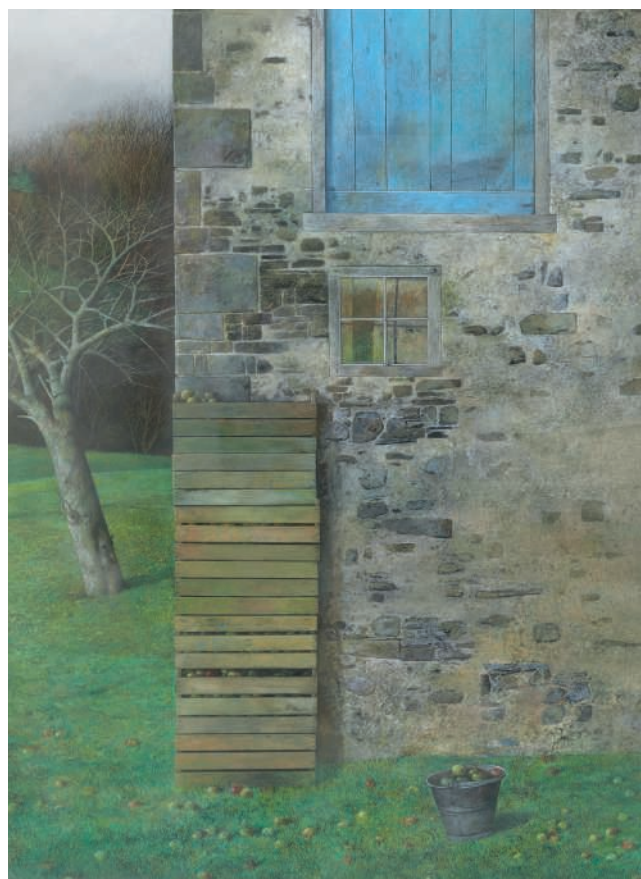
£300–500

\$400–660

€340–570

PROVENANCE:

Kinsman Robinson Galleries, Toronto.



295

λ 296

DENNIS SYRETT, R.O.I., R.S.M.A., R.B.A. (B.1932)

The London Eye

signed and dated 'Dennis Syrett/2002' (lower left)

oil on canvas

24¾ x 20 in. (62.8 x 50.8 cm.)

£500–800

\$670–1,100

€570–900

PROVENANCE:

with The Catto Gallery, London.



297

VITTORIO GUTTNER (1869-1935)

A model of a Mercedes Biltzen Benz racing car

signed 'V. Guttner' (on the base)

bronze with a brown and green patina

9¼ in. (23.5 cm) high; 23½ in. (60 cm.) wide; 10 in. (25.5 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Talisman, London, where acquired, May 2003.

■ λ ★ 298

OLIVIA CLIFTON-BLIGH (B. 1971)

Monkey Dog

signed, numbered and dated 'Olivia Clifton Bligh 1999 1/9' (on the inside of the left hind leg)

bronze with a brown and green patina

44 in. (111.8 cm.) long

Conceived in 1999.

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

with Kings Road Gallery, London where acquired in May 2015.





299

λ 300

NICOLAS LAVARENNE (B. 1953)

Crouching Figure

signed and dated 'LAVARENNE 85' with foundry stamp
and numbered '9' (on foot)
bronze with grey patina on a black marble plinth
15¾ in. (40 cm.) high

£500-800

\$670-1,100
€570-900

■ ★ 299

REN SI HONG (CHINESE, B. 1967)

Mao Red Book

signed, numbered, and dated '2/8 Ren Si Hong 2007'
on the base
bronze, brown patina
39 ½ in. (100 cm.) high
Conceived in 2007, this is number two from an edition
of eight

£2,000-3,000

\$2,700-4,000
€2,300-3,400



300

λ 301

JOHN HASSALL, R.I. (1868-1948)

The Seven Dwarfs

signed 'J HASSALL' (lower right)
watercolour on paper
20½ x 29½ in. (52 x 75 cm.)

£3,000-5,000

\$4,000-6,600
€3,400-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 December 2002,
lot 54, where acquired.

EXHIBITED:

London, Royal Institute of Painters in Watercolours,
no. 2, catalogue not traced.



301



■ λ ★ 302

PHILIP JACKSON, R.B.S. (B. 1944)

Bowling with Boccherini

signed and numbered 'JACKSON 5/6' and stamped with foundry mark 'BRONZE AGE/LONDON' (on the edge of the back of the dress)

bronze with a green patina and gold leaf
66½ in. (168.9 cm.) high

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

with Catto Gallery, London, where acquired in April 2016.

EXHIBITED:

London, Catto Gallery, *Philip Jackson*, October 2013, exhibition not numbered, another cast exhibited.
Chichester, Chichester Cathedral, *Festival of Flowers*, June 2016, exhibition not numbered, another cast exhibited.

LITERATURE:

Exhibition catalogue, *Philip Jackson*, London, Catto Gallery, 2013, p. 11, exhibition not numbered, another cast illustrated.

303

WILLIAM HODD MCELCHERAN
(CANADIAN, 1927-1999)

Half Smiling Man

Signed with initials 'WMe' and dated '94', numbered '6/9' on the base

bronze, mid-brown patina

28½ in. (72.5 cm.) high; 15 in. (38 cm.) wide;

10 in. (25.5 cm.) deep

Conceived in 1994, this is number six from an edition of nine.

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Probably acquired, Joyner, Toronto.



304

WILLIAM HOOD MCELCHERAN
(CANADIAN, 1927-1999)

Watch your back

signed with initials and numbered 'Wme ¼' on the base

bronze, green patina

50 in. (127 cm.) high; 24 in. (61 cm.) wide;

19 in. (48.5 cm.) deep

Conceived in 1988, this is number one from an edition

of four

£6,000–10,000

\$8,000–13,000

€6,800–11,000

PROVENANCE:

Kinsman Robinson Gallery, where acquired,
6 December 2003.





305



306

305

A WATCH, MUST DE CARTIER AND A GROUP OF CUFFLINKS AND DRESS BUTTONS

Watch: silver (European Convention mark), leather straps, maker's stainless steel deployant buckle, quartz movement, case 3.1 cm, signed must de Cartier; cufflinks: onyx and moonstone octagonal panels, one moonstone deficient, French marks, 1.5 cm; grey stained cultured pearl; and four grey stained cultured pearl dress buttons (9)

£600-1,000

\$800-1,300

€680-1,100

306

A GROUP OF CUFFLINKS AND DRESS BUTTONS

Cufflinks: bi-metallic reeded batons, 2.1 cm; silver and silver gilt batons (hallmarked London 2002), 2.0 cm; silver gavels (hallmarked London 2011), 2.6 cm; yellow and blue enamel silver gilt oval panels (Birmingham hallmark), 1.9 cm; red and white enamel silver oval panels (hallmarked Birmingham 1987), 1.9 cm; red enamel silver beads, (Edinburgh import mark 1997), 1.1 cm; shaped rectangular panels with enamel bamboo decoration, Asprey, 2.0 cm; and four 9ct gold (hallmarked London 1995) and circular lapis lazuli dress buttons, 0.85 cm (18)

£500-800

\$670-1,100

€570-900



307



308



309

307

A GOLD QUARTZ WRISTWATCH, BULGARI

Gold (European Convention marks), leather straps, maker's buckle, case 3.3 cm

£1,000-1,500

\$1,400-2,000

€1,200-1,700

308

A 'LINEA D'ORO' WRISTWATCH, CHOPARD

White dial, automatic movement, second hand detached, later leather straps, maker's gold plated buckle, case 3.4 cm, signed Chopard and numbered

£1,000-1,500

\$1,400-2,000

€1,200-1,700

309

A GOLD 'CARREE OBUS' QUARTZ WRISTWATCH, CARTIER

Gold (European Convention mark), later leather straps, accompanied by maker's gold buckle, case 2.4 cm, signed Cartier and numbered

£1,500-2,500

\$2,000-3,300

€1,700-2,800



310

A COLOURED DIAMOND AND DIAMOND BROOCH, DORERA

Briolette-cut yellow diamonds, vari-shaped rose-cut diamonds and brown diamonds, 12.7 cm, signed Dorera

£30,000–50,000

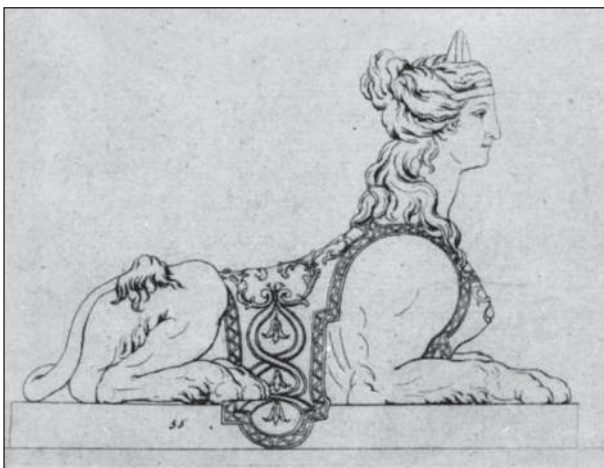
\$40,000–66,000

€34,000–57,000

Dorera was the original company name of Hong Kong based international designer, Michelle Ong, set up in 1985. Since 2003 she has been trading under the name of Carnet.







A Recumbent Sphinx, an etched design for Coade's Artificial Stone Manufactory, 1780's.

311

COADE, LAMBETH, CIRCA 1785-1800

GRECIAN SPHINXES

Pair of coadestone sphinxes; each with its hair tied in a chignon, a crescent to the front, with an elaborate saddle-cloth draped over its back, on rectangular bases, signed COADE LAMBETH, wide with some restoration

79 cm. high; 103 cm. long; 42 cm. wide

81 cm. high; 108 cm. long; 45 cm.

(2)

£30,000-40,000

\$40,000-53,000

€34,000-45,000

PROVENANCE:

Christie's, London, Clifton Little Venice, Garden Statuary, Architectural and Decorative Furnishings, 6 June 1994, lot 182, where acquired.

LITERATURE:

A Descriptive Catalogue of Coade's Artificial Stone Manufactory, London, 1784, no. 55.

A. Kelly, *Mrs Coade's Stone*, 1980, pp. 267-8.



Eleanor Coade's 'Artificial Stone Manufactory' was established at King's Arms Stairs, Lambeth in 1769. Eleanor Coade was one of a handful of independent women in the eighteenth century who began their own businesses and managed them successfully. The business produced sculpture and decorative architectural ornament in a material - today referred to as 'Coade' stone - which could be cast in complex forms and which was highly resistant to damage from the elements. Heraldic animals were popular ornaments for the gate-piers of aristocratic homes and for this purpose the Coade factory produced the present *Grecian Sphinxes* of female form with a female head adorned with a small tiara, with a voluptuous bosom and a leonine body covered with an embroidered saddlecloth. Nine other pairs have been located of this model (I. Roscoe ed., *A Biographical Dictionary of Sculptors in Britain 1660-1851*, 2009, p. 287), including at Trent Park, Hertfordshire (1785), Callender House, Falkirk (circa 1787-8), Croome Court, Worcestershire (1795) which were probably purchased by James Wyatt for the gardens, Tullynally House, Ireland (by 1799) and Gosford House, Lothian (circa 1800).



(Detail of signature)



312

AFTER COADE, 20TH CENTURY

PAIR OF RECUMBENT SPHINXES

Pair of reconstituted stone models; one bearing the inscription 'COADE LAMBETH' to base
41¾ in. (106 cm.) wide

(2)

£6,000–10,000

\$8,000–13,000

€6,800–11,000

313

A SUITE OF GREEN-PAINTED CAST-IRON GARDEN FURNITURE

AFTER THE DESIGN BY EDWARD BAWDEN, 20TH CENTURY

Comprising three benches, two armchairs and a low table

37½ in. (95.5 cm.) high; 47½ in. (121 cm.) wide;
19½ in. (50 cm.) deep

(6)

£3,000–5,000

\$4,000–6,600

€3,400–5,700

PROVENANCE:

A Mas Near St. Tropez, Christie's, London, A Tribute to John Fowler: Furniture and Decoration, 14 September 2006, lot 98.

Edward Bawden (1903–1989) trained under Paul Nash and Edward Johnston and was initially employed by the Curwen Press designing posters for London Transport and wallpapers. His later freelance work included items for Twining's Teas, Poole Potteries, Shell-Mex and Fortnum & Mason. The present suite of cast-iron garden furniture was originally designed for the Bilston Iron Foundry in 1956. For similar examples see *The Fine Art Society, Edward Bawden Retrospective Exhibition*. September 1989.



314

A LARGE ITALIAN PIETRA DURE CENTRE TABLE

THE CENTRAL PANEL 18TH CENTURY, THE BORDER AND STAND ADDED IN THE 20TH CENTURY

The rectangular top inlaid with a variety of marbles including *marmo rosso*, *marmo giallo* and *verde antico*, within a later white and black marble border, on carved marble scroll supports

29¾ in. (75 cm.) high; 88½ in. (225 cm.) wide; 38 in. (97 cm.) deep

£5,000–8,000

\$6,700–11,000

€5,700–9,000









315

A MATCHED PAIR OF CHINESE BLUE AND WHITE BALUSTER JARS AND COVERS MODERN

Decorated with various floral sprays and foliage

17¼ in. (45 cm.) and 17 in. (43.2 cm.) high (2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

316

A PAIR OF DUTCH DELFT-STYLE BLUE AND WHITE TULIP-VASES

MODERN, BLUE PAINTED 'FRANCIS' FACTORY MARK

Each comprising five sections to form an obelisk

24¾ in. (62.8 cm.) high, overall (2)

£300–500

\$400–660

€340–570



317

A PAIR OF CHINESE BLUE AND WHITE BALUSTER JARS AND COVERS 20TH CENTURY

Each decorated with trailing flowering branches between decorative bands, the domed covers with Buddhist lion finials, the rims applied with brass bands

16½ in. (42 cm.) high (2)

£600–1,000

\$800–1,300

€680–1,100





318

A PAIR OF LOUIS XV BEECHWOOD FAUTEUILS BY NOËL POIRIE, MID-18TH CENTURY

Each with cartouche-shaped back and serpentine-fronted seat, the cresting and seat-rail centred by sprays of flowers, the channelled frames and padded scroll arms above cabriole legs terminating in scroll feet, covered in floral cream and blue Fortuny fabric, the rear seatrails stamped '...POIRIE'; repairs and restorations

37 in. (94 cm.) high; 26¼ in. (67 cm.) wide;
22 in. (56 cm.) deep

(2)

£700–1,000

\$930–1,300

€800–1,100

Noël Poirié probably received his *lettres de maîtrise* around 1730, at which time he is mentioned as one of the *menuisiers* working in the rue Beauregard. He then moved his *atelier* to the rue de Cléry, where he worked for the remainder of his life supplying Louis XV style seat furniture from his playfully named shop 'Au Poirier' (Pear Tree). While his production remains relatively unknown, his stamped chairs are of noble proportions and delicate design, and typically employ finely carved naturalistic ornaments such as leaves and flowerheads, such as in the present example.



319

A THREE-SEAT SOFA BY GEORGE SMITH, MODERN

With removable seat cushions, on six turned legs with brass caps and casters, underside with brass embossed plaque 'GEORGE SMITH/HANDMADE IN NEWCASTLE, ENGLAND'; together with five scatter cushions

33 in. (84 cm.) high; 95 in. (241.5 cm.) wide;
44 in. (112 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400





320

ST. BARTHELEMY - DAM

Johan Nu (fl. late 18th century), *Charta öfver Öen St Barthélémj.* [c.1785]

A rare eighteenth-century manuscript map of the island of St. Barthélemy in the West Indies, the only Swedish colony in the Carribean. The island was handed over by the French to Sweden in 1784, who had an interest in gaining a sugar producing colony and declared it a Free Port in 1785, renaming the capital Gustavia. Manuscript map of the island of St Barthélemy and smaller islands belonging to Sweden, in the Leeward Islands of the Lesser Antilles, brown ink and blue and green on paper, 461 x 581mm, place names supplied in French, settlements, roads and sandbanks marked in brown ink (unexamined out of frame), framed and glazed

£2,000–4,000

\$2,700–5,300
€2,300–4,500

PROVENANCE:

Edmondo di Robilant.



321

A SCRATCH-BUILT MODEL OF A CANOE AND A MODEL OF A YACHT

SECOND HALF 20TH CENTURY

The canoe with oars, the painted teak yacht with canvas sails, both with stands

The canoe: 27½ in. (70 cm.) long

The yacht: 36½ in. (93 cm.) high; 34½ in. (87 cm.) wide (2)

£700–1,000

\$930–1,300
€800–1,100



322

A BRASS-MOUNTED SAPELE, EBONY AND SATINWOOD CAMPAIGN DESK WITH FOLDING CHAIR

BY STARBAY, MODERN

The rectangular top centred by a star, the sides with handles, the drop front revealing a fitted interior with five small drawers, eight open compartments and a black writing surface, on joined sabre legs, the folding chair covered in brown leather

The desk: 39½ in. (100 cm.) high; 35½ in. (90 cm.) wide; 15 in. (38 cm.) deep, closed, 25 in. (64 cm.) deep (open)

The chair: 34½ in. (87.5 cm.) high; 22½ in. (57 cm.) wide; 21½ in. (54 cm.) deep (2)

£1,000–1,500

\$1,400–2,000
€1,200–1,700



323

A FRENCH BRASS-MOUNTED SAPELE CAMPAIGN DESK MODERN

The rectangular top inset with a brown-leather writing surface above three frieze drawers, with carrying handles to each side, on trestle supports joined by leather straps, the top inset with engraved bone maker's label 'STARBAY / MOBILIER DE MARINE / Accessoires de voyage'

30¾ in. (78 cm.) high; 51 in. (130 cm.) wide; 27½ in. (70 cm.) deep

£1,000–1,500

\$1,400–2,000
€1,200–1,700

324

A DAYBED BY HOWARD CHAIRS, MODERN

With removable fitted seat cushion, stamped twice 'HOWARD CHAIRS LTD/LONDON ENGLAND', with square tapering front legs with brass caps and casters, covered in a pale green wool fabric

35 in. (89 cm.) high; 34 in. (86.5 in.) wide; 70 in. (178 cm.) deep

£2,500–4,000

\$3,400–5,300
€2,900–4,500





325

A GROUP OF FOUR CERAMIC SEA BIRDS MODERN

Each with wire feet, two on mounted cut slate bases, two on drift wood bases

The largest: 10½ in. (26.5 cm.) high;
6½ in. (16.5 cm.) wide; 11 in. (28 cm.) deep (4)

£600-1,000 \$800-1,300
€680-1,100



326

TWO MODELS OF SAILING BOATS THE SMALLER, PINE, MID-20TH CENTURY, THE OTHER MAHOGANY, MODERN

One with movable rudder and removable hold compartment cover and names 'SWIFT'; together with two display stands

The largest: 62 in. (157.5 cm.) high; 42½ in. (108 cm.)
wide; 10½ in. (27 cm.) deep (2)

£600-1,000 \$800-1,300
€680-1,100

327

A FRENCH BRASS, STEEL AND GLASS LOW TABLE ATTRIBUTED TO MAISON JANSEN, SECOND HALF 20TH CENTURY

Of rectangular form, the curved legs joined by an
X-shaped stretcher centred by a pinecone finial

17 in. (43.5 cm.) high; 53½ in. (136 cm.) wide;
24 in. (61 cm.) deep

£1,500-2,500 \$2,000-3,300
€1,700-2,800







328

ROBERT PINCHON (1886-1943)

Le Port de Saint-Tropez

stamped 'Robert Pinchon' (lower left)

oil on canvas

23½ x 28¾ in. (59 x 73.5 cm.)

Painted *circa* 1936

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Galerie G. Barry, Saint-Tropez.

Private collection, by whom acquired in August 1971;

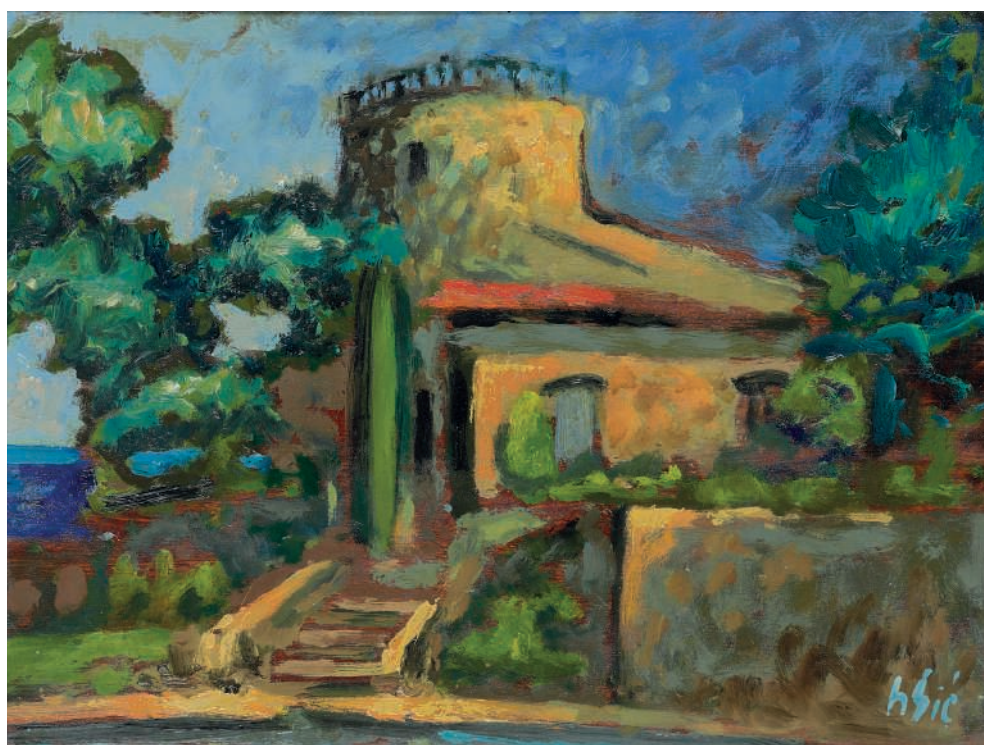
sale, Christie's, Paris, 28 September 2002, lot 21.

Anonymous sale, Sotheby's, New York, 12 February 2003, lot 47, where acquired.

EXHIBITED:

Paris, Galerie Hervé, *Rétrospective Robert A. Pinchon*, March - April 1971, no. 43 (illustrated).

Alain Letailleur will include this work in his forthcoming Robert Pinchon *catalogue raisonné*.



λ 329

HENRI SIÉ (B.1936)

Maison en bord de mer dans le golfe de Saint Tropez

signed 'hSié' (lower right)

oil on panel

11½ x 15¾ in. (29.6 x 40 cm.)

Painted *circa* 1990

£2,000–3,000

\$2,700–4,000

€2,300–3,400

Henri Sié has confirmed the authenticity of this work.



330

PAUL SIGNAC (1863-1935)

Saint-Tropez

signed with the initials, dated and inscribed 'P.S S Tropez 99' (lower left)

watercolour and pencil on paper

7½ x 10 in. (18 x 25.7 cm.)

Executed in 1899

£6,000-10,000

\$8,000-13,000

€6,800-11,000

Marina Ferretti has confirmed the authenticity of this work.



331

331

PHYLLIDA RIDDELL

Grapes, figs, and pears in a silver bowl

signed and dated 'Phyllida Riddell 1991' (lower right)

oil and pencil on panel

11 x 14 in. (28 x 35.6 cm.)

£800–1,200

\$1,100–1,600

€910–1,400

332

EUROPEAN SCHOOL, 20TH CENTURY

A beach scene

indistinctly signed (lower right)

oil on panel

4½ x 5¼ in. (10.6 x 13.4 cm.)

£300–500

\$400–660

€340–570



332



333 (Part lot)

λ 333

ANDREW HEMINGWAY (B. 1955)

Still Life on a Box with Roman Glass (i);

Still Life with Ming Jar (ii)

signed and dated 'ANDREW HEMINGWAY MMIV'

(lower right) (i); signed and dated 'ANDREW

HEMINGWAY MMII' (lower right) (ii)

pastel (i; ii)

9½ x 14¾ in. (24.1 x 37.5 cm.) (i); 19½ x 25¾ in.

(49.7 x 65 cm.) (ii)

Executed in 2004 (i); executed in 2002 (ii).

(2)

£800–1,200

\$1,100–1,600

€910–1,400

PROVENANCE:

with Old School Gallery, Huddersfield, where acquired (i).

with Mira Godard Gallery, Toronto (ii).



λ 334

GEORGES D'ESPAGNAT (1870-1950)

Natures mortes aux fruits, deux panneaux de porte

(i) signed with the initials 'gdE' (lower right)

(ii) signed with the initials 'gdE' (lower left)

oil on canvas

Each: 9 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (25 x 48 cm.)

Painted in 1900

£2,500-4,000

(2)

\$3,400-5,300

€2,900-4,500

PROVENANCE:

Joseph Durand-Ruel, Paris, by whom acquired directly from the artist on 16 March 1900.

Madame d'Alayer, née Marie-Louise Durand-Ruel, Paris, by descent from the above; sale, Sotheby's, London, 23 June 1993, lot 194, where acquired.

This work is included in the Jean-Dominique Jacquemond archives.



335

VICTOR MATTHEWS (B. 1963)

Beach of paradise

gouache on paper

17¾ x 17¼ in. (45.2 x 44 cm.)

£500-800

\$670-1,100

€570-900

336

ENGLISH SCHOOL, 21ST CENTURY

London and the river Thames

signed, inscribed and dated 'P Volante [?] 2005/
London' (on the reverse)

oil and mixed media on canvas, unframed
39¾ x 59 in. (101 x 149.8 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



λ 337

REGINALD THOMAS CLEAVER (1870-1954)

Central Night on the Grand Canal, Venice

signed 'Reginald Cleaver.' (lower left)

pencil on paper

12¾ x 21½ in. (32.4 x 54.6 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

with Charles Beetles, London, November 1991.

EXHIBITED:

London, Chris Beetles, *The British Art of Illustration 1800-1991*, no. 447.

★ 338

RON BOLT (B. 1938)

4 o'clock Cap Ferrat

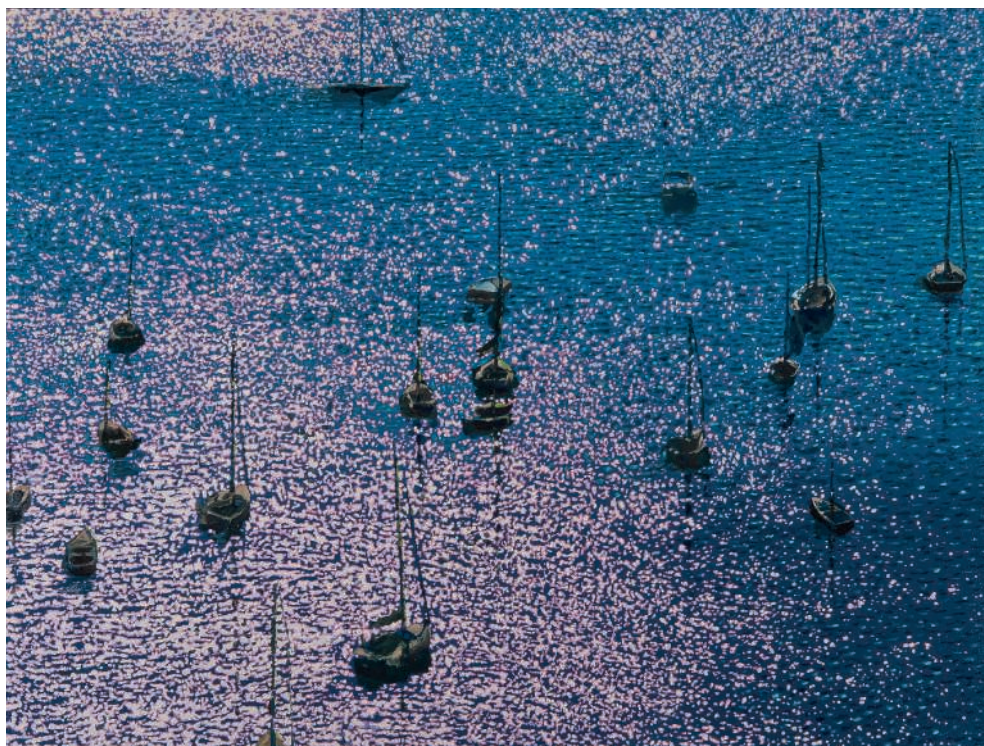
signed and dated 'Ron Bolt/10' (upper right) and further signed, titled and dated '4 O'CLOCK/CAP FERRAT/Ron Bolt/©/2010' (on the reverse)

oil on canvas laid on board
36¼ x 48 in. (92 x 122 cm.)

£2,500–4,000

\$3,400–5,300

€2,900–4,500



λ 339

HAR SANDERS (B. 1929)

Blue Pyjamas

signed and dated 'HAR SANDERS 1977' (upper left)

oil on canvas

55½ x 71½ in. (140 x 180.5 cm.)

Painted in 1977

£2,000–4,000

\$2,700–5,300

€2,300–4,500



PROVENANCE:

Sotheby's, Amsterdam, 27 May 2002, lot 241, where probably acquired.



■ Ω 340

A PAIR OF LOUNGE CHAIRS

BY JULES LELEU (1883-1961), CIRCA 1960

Silvered metal, brass and upholstery

Each 26½ in. (67.2 cm.) high; 34½ in. (87.6 cm.) wide;
31½ in. (80 cm.) deep

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

Anonymous sale, Christie's, London, 20th Century
Decorative Art & Design, 30 April 2014, lot 192,
where acquired.

LITERATURE:

F. Siriex, *Leleu: décorateurs ensembliers*, Saint-Remy-en
l'Eau, 2007, pp 103, 430 for a related model illustrated.



■ Ω 341

A MARBLE AND BRASS CONSOLE TABLE

ITALIAN, SECOND HALF OF 20TH CENTURY

26½ in. (67.5 cm.) high; 84 in. (213.5 cm.) wide;
19 in. (48 cm.) deep

£5,000-8,000

\$6,700-11,000

€5,700-9,000

■ Ω 342

A 'FIORENTE' SCULPTURAL GLASS VASE

BY STUDIO IRDS, INGRID RACKOVA AND
DAVID SUCHOPAREK, DESIGNED 2011

Manufactured by Moser, Czech Republic, base incised
with *Moser/IRDS/1/1* and with manufacturer's plastic
label *Moser/Czech Republic*

30¾ in. (78 cm.) high; 20¾ (52.5 cm.) wide;
7½ in. (19 cm.) deep

£3,000–5,000

\$4,000–6,600
€3,400–5,700



■ Ω 343

A PAIR OF LEATHER AND BRASS ROCKING ARMCHAIRS

BY JACQUES ADNET (1900-1984), CIRCA 1950

Leather-bound metal and brass

Each 35½ in. (90 cm.) high; 27¼ in. (69.3 cm.) wide;
31½ in. (80 cm.) deep (2)

£6,000–10,000

\$8,000–13,000
€6,800–11,000

PROVENANCE:

Anonymous sale, Christie's, London, 20th Century
Decorative Art & Design, 30 April 2014, lot 194,
where acquired.

LITERATURE:

A.-R. Hardy & G. Millet, *Jacques Adnet*, Paris, 2009, p. 211
for a related model illustrated.



■ Ω 344

A PAIR OF GILT-BRONZE, EBONISED AND VERRE EGLOMISE OCCASIONAL TABLES

BY MARC DU PLANTIER (1901-1975), CIRCA 1940

The mirror tops respectively depicting a mermaid and a centaur, on square tapering legs, one signed 'M. du Plantier'

16¼ in. (42.6 cm.) high; 17¼ in. (44.3 cm.) square

(2)

£18,000–25,000

\$24,000–33,000

€21,000–28,000

PROVENANCE:

Private collection, Europe,
Anonymous sale, Christie's, London, 20th Century Decorative Art & Design,
30 April 2014, lot 189, where acquired.

LITERATURE:

Y. Badetz, *Marc du Plantier*, Paris, 2010, p. 205.





■ Ω 345

A GILT-BRONZE, EBONISED AND VERRE EGLOMISE OCCASIONAL TABLE

BY MARC DU PLANTIER (1901-1975), CIRCA 1940

The tabletop top signed 'M. du Plantier' and decorated with three cartouches depicting Pegasus flanked by mythical birds, on square tapering legs

16¾ in. (42.5 cm.) high; 55 in. (139.5 cm.) wide; 20¾ in. (52.5 cm.) deep

£18,000–25,000

\$24,000–33,000

€21,000–28,000

PROVENANCE:

Anonymous sale, Christie's, London, 20th Century Decorative Art & Design, 30 April 2014, lot 188, where acquired.

LITERATURE:

Y. Badetz, *Marc du Plantier*, Paris, 2010, pp. 160, 204.





346

A PAIR OF BAROQUE-STYLE EBONISED AND PARQUETRY MIRRORS

20TH CENTURY, PROBABLY SUPPLIED BY
PROBABLY SUPPLIED BY ALBERTO PINTO

Each of square form

39½ in. (100 cm.) high; 39½ in. (100 cm.) wide (2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Summer in Southampton: Beach House Decorated by
François Catroux and Alberto Pinto, Christie's New York,
28 November 2006, lot 223, where acquired.

347

A PAIR OF FRENCH BRASS-MOUNTED EBONIZED AND PARCEL-GILT TABLES

20TH CENTURY, SUPPLIED BY ALBERTO PINTO

Each square top lined with black simulated leather, the
inside of the legs decorated with flowerheads, on hoof
feet

28½ in. (72.5 cm.) high; 31 in. (79 cm.) wide;

31 in. (79 cm.) deep

(2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Summer in Southampton: Beach House Decorated by
François Catroux and Alberto Pinto, Christie's New York,
28 November 2006, lot 98, where acquired.



348

A PAIR OF FRENCH BRASS-MOUNTED EBONIZED AND PARCEL-GILT TABLES

20TH CENTURY, SUPPLIED ALBERTO PINTO

Each square top lined with simulated black leather
surface, the inside of the legs decorated with
flowerheads, on hoof feet

28½ in. (72 cm.) high; 31 in. (78.5 cm.) wide;

31 in. (78.5 cm.) deep

(2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Summer in Southampton: Beach House Decorated by
François Catroux and Alberto Pinto, Christie's, New York,
28 November 2006, lot 101, where acquired.



349

AN ORMOLU-MOUNTED PATINATED BRONZE CANDELABRUM
LATE 19TH CENTURY, THE NOZZLES ASSOCIATED

Modelled as an ancient oil lamp, the back plate, or handle, modelled as a stylised bat

9 in. (23 cm.) high; 8½ in. (21 cm.) wide; 10½ in. (26.5 cm.) deep

£400–600

\$530–790

€460–680



(Part lot)



350

A SET OF TEN EBONIZED AND PARCEL-GILT WALL BRACKETS
LATE 20TH CENTURY, SUPPLIED ALBERTO PINTO

The shaped backboards decorated with grape vines to the edge

28 in. (71 cm.) high; 13 in. (33 cm.) wide; 11 in. (28 cm.) deep

£3,000–5,000

(10)

\$4,000–6,600

€3,400–5,700

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's New York, 28 November 2006, lot 318, where acquired.



351

A PAIR OF GOTHIC-STYLE EBONISED AND PARCEL-GILT WALL BRACKETS
LATE 19TH/20TH CENTURY, PROBABLY SUPPLIED BY ALBERTO PINTO

Each with a tapering backplate above a shaped top and arching apron

19 in. (48 cm.) high

(2)

£500–800

\$670–1,100

€570–900

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's New York, 28 November 2006, lot 243.



352

A PAIR OF DUTCH BAROQUE-STYLE PORCELAIN AND SILVERED METAL FOUR-BRANCH WALL-LIGHTS
20TH CENTURY, SUPPLIED BY ALBERTO PINTO

Each waisted blue-and-white porcelain body issuing four candle arms

13 in. (33 cm.) high; 22 in. (56 cm.) wide; 18½ in. (47 cm.) deep

£1,000–1,500

(3)

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto; Christie's, New York, 28 November 2006, lot 298.



353



354



353

A PAIR OF BAROQUE-STYLE EBONISED, PARCEL-GILT AND PARQUETRY MIRRORS

20TH CENTURY, PROBABLY SUPPLIED BY ALBERTO PINTO

Each of square form decorated overall with scrolling foliage

39½ in. (100.5 cm.) high; 39½ in. (100.5 cm.) wide

£1,000–1,500

\$1,400–2,000
€1,200–1,700

(2)

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's New York, 28 November 2006, lot 225, where acquired.

354

A PAIR OF BAROQUE-STYLE EBONIZED, PARCEL-GILT AND FAUX PORPHYRY CENTRE TABLES

20TH CENTURY, SUPPLIED BY ALBERTO PINTO

The rectangular top inset with simulated porphyry slab within a waisted border decorated with foliage, the shaped on S-shaped supports joined by an X-shaped stretcher

33 in. (84 cm.) high, 53 in. (135 cm.) wide, 31½ in. (80 cm.) deep

£5,000–8,000

\$6,700–11,000
€5,700–9,000

(2)

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's New York, 28 November 2006, lot 221, where acquired.

■ 355

AN ADJUSTABLE BRASS STANDARD LAMP MODERN

With brass conical shade, fitted for electricity

68½ in. (174 cm.) high

£500-800

\$670-1,100
€570-900

■ ~ 356

A PAIR OF CHINESE ROSEWOOD AND MAHOGANY DEMI-LUNE SIDE TABLES

THE CHINESE ROSEWOOD TOPS, 19TH
CENTURY, THE MAHOGANY LEGS, MODERN

With removable bevelled glass tops

31¼ in. (79 cm.) high; 35¼ in. (89 cm.) wide;
17¼ in. (44.5 cm.) deep

(2)

£1,500-2,500

\$2,000-3,300
€1,700-2,800

PROVENANCE:

The Christopher Hodson Collection; Sotheby's, London,
29 October 2002, lot 134, where probably acquired.



■ 357

AN INLAID-MARBLE TABLE TOP MODERN, PROBABLY INDIAN

Of rectangular form, the white ground inset with various
coloured marbles in geometric design, on a gilt metal
base

59 in. (150 cm.) wide; 27½ in. (70 cm.) deep

£2,500-4,000

\$3,400-5,300
€2,900-4,500





■ 358

TWO PAIRS OF EARLY LOUIS XV WALNUT FAUTEUILS CIRCA 1730, COVERED BY FRANÇOIS CATROUX

Each with arched padded back and seat covered in broadly woven cream jute fabric, the outswept arms above a shaped apron, on cabriole legs

40½ in. (103 cm.) high; 27 in. (68.5 cm.) wide; 29 in. (74 cm.) deep

£3,000–5,000

(4)

\$4,000–6,600
€3,400–5,700

■ 359

A FRENCH CHESTNUT LONG-BENCH 20TH CENTURY, SUPPLIED BY FRANÇOIS CATROUX

With cream cotton-covered seat on eight cabriole legs

19 in. (48 cm.) high; 78 in. (198 cm.) wide;
26 in. (66 cm.) deep

£1,500–2,500

\$2,000–3,300
€1,700–2,800

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's, New York, 28 November 2006, lot 88, where acquired.





360

A PAIR OF GERMAN SILVER-MOUNTED GLASS CLARET-JUGS MARK OF GEBRUDER DEYHLE, SCHWABISH GMUND, CIRCA 1900

Each on spreading foot, the vase-shaped body with fluted and diamond-cut motifs, with engine-turned mounts and rococo scroll handle, engraved on hinged cover with two coats-of-arms accolé below a coronet, *marked on neck mount, the neck mounts further marked with a Russian import mark*

13 in. (33 cm.) high

(2)

£1,500–2,500

\$2,000–3,300
€1,700–2,800



362

A FRENCH SILVER FOUR-PIECE TEA AND COFFEE-SERVICE MARK OF CHRISTOFLE, PARIS, LATE 19TH CENTURY

Each faceted baluster-shaped and on four scroll feet with acanthus foliage and ribbon-tied husk swags, with scroll handles and fluted hinged domed covers with rose finial, comprising: a teapot; a coffee-pot each with ivory insulated handles; a sugar-bowl and cover and a cream-jug, *marked on bodies and covers*

The coffee-pot: 9 $\frac{1}{8}$ in. (25 cm.) high
gross weight 84 oz. 8 dwt. (2,638 gr.)

(4)

£1,500–2,500

\$2,000–3,300
€1,700–2,800

PROVENANCE:

Le Pavillon Chouigny, A Private Collection of Objets d'art, French Furniture, Old Master Pictures and Porcelain *mis en scene* by Alberto Pinto, Christie's, London, 10 December 2004, lot 774.



361

A SILVER-PLATED TRAY 19TH CENTURY

Of oblong form, with a geometrically pierced gallery and gadrooned border, the side handles applied with foliage, on four ball feet

26 $\frac{1}{2}$ in. (67 cm.) long

£500–800

\$670–1,100
€570–900



363

A PAIR OF FRENCH SILVER MEAT-DISHES MARK OF PUIFORCAT, PARIS, 20TH CENTURY

Of shaped oval form and with egg-and-dart border, chased with Regence-style motifs of scrolls, flowers and trellis on matted ground, *marked underneath, the base further stamped 'Puiforcart France'*

19 $\frac{1}{4}$ in. (50 cm.) wide
112 oz. 4 dwt. (3,490 gr.)

(2)

£1,200–1,800

\$1,600–2,400
€1,400–2,000



364

A PAIR OF AMERICAN SILVER ENTREE-DISHES AND TWELVE SILVER SIDE-PLATES
MARK OF TIFFANY AND CO., NEW YORK, 1907-1945

With foliate gadrooned border, the oval entree-dishes engraved with the initials 'BAK', the side-plates circular, *marked underneath*

The dishes: 11 in. (28 cm.) wide; the side-plates: 6¼ in. (16 cm.) diameter
129 oz. 5 dwt (4,030 gr.)

£2,000-3,000

\$2,700-4,000
€2,300-3,400

365

A CANADIAN SILVER TABLE-SERVICE
MARK OF HENRY BIRKS AND SONS, MONTREAL, MID-20TH CENTURY

Queen's pattern, comprising:

Thirteen table-spoons

Eight dessert-spoons

Six teaspoons

One small serving-spoon

And the following with filled handles:

Seven table-knives

Together with various Victorian

silver pieces mainly Sheffield, various dates, comprising:

Six dessert-spoons

Four coffee-spoons

And the following with filled handles:

Seven King's pattern table-knives

Seven table-forks

Five dessert-forks

One serving-spoon

Nine cheese-knives

Six dessert-forks

Eight King's pattern
cheese-knives

Six plain modern silver-gilt; four silver salt spoons; two Fiddle and Thread pattern sauce-ladles; a Queen Anne silver spoon; a modern Italian caviar knife and various silver-plated pieces weighable silver 112 oz. 6 dwt. (3,504 gr.)

£800-1,200

\$1,100-1,600
€910-1,400



366

A PERUVIAN SILVER-PLATED COMPOSITE DINNER-SERVICE
MODERN

With shaped and reeded border, comprising: seven oblong meat-dishes in differing sizes, nine oblong entree-dishes in three sizes, four circular entree-dishes of two models, two salad-bowls, eleven fruit-bowls, twelve finger-bowls, three trays of two sizes and two models, eight small rectangular trays, two small oblong trays, and an oblong basket with loop handle, *stamped underneath 'Plaque Peru', some pieces further stamped 'Artuni'*

The meat-dishes: 25¼ in. (64 cm.) wide and smaller; the trays: 23¾ in. (63 cm.) wide and smaller

£1,500-2,500

\$2,000-3,300
€1,700-2,800

367

A SET OF FOURTEEN FRENCH CERAMIC BASKETS

MODERN, VARIOUS IMPRESSED MARKS

Comprising seven dark-blue and seven yellow baskets applied with flowers

The largest: 7¾ in. (19.8 cm.) high (14)

£800–1,200 \$1,100–1,600
€910–1,400

PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's, New York, 28 November 2006, lot 259 (part), where acquired.



368

A COMPOSITE MURANO PINK GLASS PART TABLE-SERVICE

20TH CENTURY, MOST PIECES WITH ACID-ETCHED MARKS FOR NASON AND MORETTI

Comprising: thirty-four red wine-glasses, fifty-eight white wine-glasses, in two sizes, fourteen champagne-flutes, together with sixteen clear glass and red overlay water-tumblers

The red wine-glasses: 6¼ in. (15.9 cm.) high

£700–1,000 \$930–1,300
€800–1,100

369

AN ITALIAN POTTERY PART TABLE-SERVICE
MODERN, BLUE PRINTED AND IMPRESSED
FACTORY AND RETAILER MARKS

The rims naturalistically moulded and painted with a bamboo border, comprising: twelve hexagonal dinner-plates, twelve soup-plates and twelve dessert-plates

The dinner-plates: 10½ in. (26.9 cm.) wide

£400–600 \$530–790
€460–680



370

A PAIR OF CONTINENTAL SHOT-GLASS STANDS

EARLY 20TH CENTURY

The oblong oak bases each on four bun feet, with three stacks of four-tiers of stands, with silver-plated mounts, each with spaces for seven shot glasses, some lacking, each with a copper cover, one engraved with a monogram below a crown and with an anchor, with an overhead handle

19¾ in. (50 cm.) long

(2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800



371

A SET OF FOUR CHINESE STONEWARE VASES MOUNTED AS TABLE LAMPS

LATE 20TH CENTURY

Each with glazed inscription to the shoulder; together with conical shades, fitted for electricity

Each: 18¾ in. (48 cm.) high, excluding shade

(4)

£800–1,200

\$1,100–1,600

€910–1,400



PROVENANCE:

Summer in Southampton: Beach House Decorated by François Catroux and Alberto Pinto, Christie's, New York, 28 November 2006, lots 143 and 157, where acquired.



372

A LARGE OVAL WHITE MARBLE BASIN

MODERN

Modelled as a giant clam shell

22 in. (56 cm.) wide

£1,200–1,800

\$1,600–2,400

€1,400–2,000



373

THIRTY-TWO GREY-PAINTED AND PARCEL-GILT BALLROOM OR MARQUEE DINING-CHAIRS

MODERN

With grey cord-edged squab cushions

36½ in. (92.5 cm.) high; 16¼ in. (41.5 cm.) wide; 17¾ in. (44.5 cm.) deep

(32)

£2,500–4,000

\$3,400–5,300

€2,900–4,500



374



375

374

TWELVE HAND-COLOURED ENGRAVINGS OF BIRDS FROM HISTOIRE NATURELLE DES OISEAUX

LATE 18TH CENTURY,
AFTER FRANCOIS NICOLAS MARTINET

In modern decalcomania frames

16½ x 14 in. (42 x 36 cm.), overall

(12)

£2,500–4,000

\$3,400–5,300

€2,900–4,500

★ 375

SIX HAND-COLOURED ENGRAVINGS OF BIRDS FROM HISTOIRE NATURELLE DES PERROQUETS

LATE 18TH CENTURY,
AFTER JACQUES BARRABAND

In modern decalcomania frames

18½ x 15½ in. (47 x 39 cm.), overall

(6)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

376

A PAIR OF MAHOGANY BEDSIDE CUPBOARDS

MODERN

In the form of Ionic columns, each with a rectangular top and drawer to one side, the fluted column with concealed cupboard enclosing a single shelf

31¾ in. (81 cm.) high; 21½ in. (55 cm.) wide; 19 in. (48 cm.) deep

(2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 13 April 1994, lot 415.



377

A PADOUK TESTER BED

PROBABLY INDIAN, MODERN

The open canopy with turned finials, the frame decorated throughout with foliate carving, the foot posts extended; together with modern box base and mattress, 'SAVOY' by 'Savoire Beds'

96 in. (244 cm.) high; 87 in. (221 cm.) wide; 86½ in. (220 cm.) long

£2,000–4,000

\$2,700–5,300

€2,300–4,500





★ 378

A PAIR OF TAPESTRIES THIRD QUARTER 20TH CENTURY

Depicting a tropical forest landscape with flowers

148 in. (376 cm.) high; 74 in. (188 cm.) wide (2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Galerie Chevalier, Paris, where acquired in 2015.

379

A GLASS AND PATINATED BRONZE COFFEE TABLE

BY VICTOR Cicansky (b. 1935), MODERN

18 in. (47 cm) high; 39½ in. (100 cm.) wide;
31½ in. (80 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400





■ 380

TWO PATINATED AND PAINTED BRONZE SCULPTURES IN THE SHAPE OF FRUIT TREES

BY VICTOR Cicansky (B. 1935), MODERN

Each modelled with spade trunks

Each 92 in. (233.5 cm.) high (2)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

Victor Cicansky, is a Canadian sculptor known for his witty narrative ceramics and bronze fruits and vegetables. A founder of the Regina Clay Movement, Cicansky's work combines a 'wry sense of style' with a postmodern 'aesthetic based on place and personal experience'. The present sculptures, which are modelled as small fruit trees with spades as tree trunks, reflect his rural upbringing, love of gardening and opposition to urban 'disdain of anything small' (Ferguson, Bruce and Phillips, Carol A. *Victor Cicansky: Clay Sculpture*. Norman Mackenzie Art Gallery: Regina 1983, p. 21).

381

A PAIR OF HEXAGONAL TOLE LANTERNS MODERN

Each with pagoda-shaped top and glazed sides

42½ in. (107 cm.) high; 14 in. (35.5 cm.) wide (2)

£700–1,000 \$930–1,300
€800–1,100



382

A PAIR OF 'WEATHERED' BRONZE TEMPLE LIONS THAILAND, MODERN

Each roaring lion modelled standing, on a rectangular plinth

47¼ in. (120 cm.) high (2)

£2,000–3,000 \$2,700–4,000
€2,300–3,400



383

A CHINESE TERRACOTTA WARRIOR MODERN

Enrobed, the hands modelled to hold a staff, on a square plinth

76 in. (193 cm.) high, overall

£2,000–4,000 \$2,700–5,300
€2,300–4,500



END OF SALE



AN ADVENTUROUS SPIRIT

An Important Private Collection
Sold to Benefit a Charitable Foundation

*Major Works to be included in the
Impressionist and Modern Art Evening Sale, 27 February 2019*

PAUL SIGNAC (1863-1935)

Le Port au soleil couchant, Opus 236 (Saint-Tropez)

signed and dated 'P. Signac 92' (lower left); inscribed

'Op. 236' (lower right)

oil on canvas

25 7/8 x 32 in. (65 x 81.3 cm.)

Painted in 1892

Estimate on Request

PROVENANCE:

Georges Lecomte, Paris, a gift from the artist, before 1902.

Mme Odile Favrel, Paris.

Galerie Durand-Ruel, Paris, on consignment from the above, by 22 October 1958.

Sam Salz, New York, by 1959.

Mrs Van Horn, Pennsylvania.

Edgar William & Bernice Chrysler Garbisch, New York; their sale, Sotheby Parke Bernet, New York, 12 May 1980, lot 21.

Private collection, New York, by whom acquired at the above sale; sale, Sotheby's, New York, 11 May 1993, lot 23.

Acquavella Galleries, New York, by whom acquired at the above sale.

Acquired from the above, in May 1994.

EXHIBITED:

Paris, Salons de l'hôtel Brébant, *Exposition des Peintres Néo-Impressionnistes*, December 1892 - January 1893, no. 58, n.p. (titled 'Soleil couché (Saint-Tropez)').

Brussels, Musée d'Art Moderne, *10e Expositions des XX*, February 1893 (titled 'Op. 233 Soleil couchant/Soleil couché. Saint-Tropez').

Paris, Galerie Durand-Ruel, *Exposition Signac*, 1921.

Anvers, Association pour L'Art, *Seconde exposition annuelle*, May 1893, n.p. (titled 'Op. 233 Soleil couchant/Soleil couché Saint Tropez').

Saint-Tropez, Musée de l'Annonciade, *Signac & Saint-Tropez, 1892-1913*, June - October 1992, no. 1, p. 30 (illustrated p. 31); this exhibition later travelled to Reims, Musée des Beaux-Arts, November - December 1992.

Paris, Galeries Nationales du Grand Palais, *Signac, 1863-1935*, February - May 2001, no. 59 (illustrated); this exhibition later travelled to Amsterdam, Van Gogh Museum, June - September 2001, no. 61, pp. 179-180 (illustrated; illustrated again on the cover); and New York, Metropolitan Museum of Art, October - December 2001 (illustrated; illustrated again on the cover).

LITERATURE:

The artist's handlist, no. 236 (titled 'Le port au soleil couchant').

T. Natanson, 'Exposition des Vingt', in *La Revue Blanche*, Paris, March 1893, p. 219.

Y. Rambosson, 'Le mois artistique: Quatrième Exposition des Peintres Impressionnistes et Symbolistes' in *Mercure de France*, vol. VII, Paris, January - April 1893, p. 369 (titled 'Marine').

A. de La Rochefoucauld, 'Paul Signac', in *Le Cœur*, May 1893, pp. 4-5.

M.-J. Chartrain-Hebbelinck, 'Les lettres de Paul Signac à Octave Maus' in *Bulletin des Musées royaux des Beaux-Arts de Belgique*, Brussels, nos. 1-2, 1969, p. 74.

M. Ferretti-Bocquillon, 'Peintures, Dessins et Aquarelles', in *Signac & Saint-Tropez*, Saint-Tropez, 1992, no. 1 (illustrated).

M. Blume, 'Saint-Tropez Serving Up a Little Culture', in *International Herald Tribune*, Paris, 13 July 1992, p. 20 (illustrated).

P. Daix, 'Signac à Saint-Tropez', in *Le Quotidien de Paris*, Paris, 16 July 1992, p. 18.

P. Schneider, 'Signac à bon port', in *L'Express*, Paris, 3 September 1992, p. 94.

C. Finch, 'Neo-impressionist paintings', in *Interior Design*, New York, October 1993, pp. 196-200 (illustrated p. 197).

F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, no. 229, p. 208 (illustrated; illustrated again p. 44).



AN ADVENTUROUS SPIRIT

An Important Private Collection
Sold to Benefit a Charitable Foundation

*Major Works to be included in the
Impressionist and Modern Art Evening Sale, 27 February 2019*

GUSTAVE CAILLEBOTTE (1848-1894)

Chemin montant

signed and dated 'G Caillebotte 1881' (lower left)

oil on canvas

39 ½ x 49 ⅞ in. (100.2 x 125.3 cm.)

Painted in Trouville in 1881

Estimate on Request

PROVENANCE:

Jeanne Schultz, Paris, by 1930, and thence by descent;
sale, Christie's, New York, 4 November 2003, lot 15.
Acquired at the above sale.

EXHIBITED:

Paris, Salons du Panorama de Reischaffen, *Septième Exposition des Artistes Indépendants*, March 1882, no. 3.
Paris, Galeries Nationales du Grand Palais, *Gustave Caillebotte, Urban Impressionist*, September 1994 - January 1995, no. 98, p. 258 (illustrated p. 259); this exhibition later travelled to Chicago, Art Institute of Chicago, February - May 1995; and Los Angeles, Los Angeles County Museum of Art, June - September 1995.

LITERATURE:

V.G. Fichtre, 'L'actualité: L'exposition des peintres indépendants', in *Le Réveil*, Paris, 2 March 1882.
H. Robert, 'Chronique parisienne: Le salon des impressionnistes', in *La Petite Presse*, Paris, 5 March 1882, no. 1.
J. de Biez, *Les petits salons: Les indépendants*, Paris, 8 March 1882.
R.J. Draner, 'Une visite aux Impressionnistes', in *Le Charivari*, Paris, 9 March 1882 (sketch illustrated).
P. Charry, 'Beaux-Arts', in *Le Pays*, Paris, 10 March 1882.
M. Berhaut, *Caillebotte, sa vie et son oeuvre, catalogue raisonné des peintures et pastels*, Paris, 1994, no. 158, p. 136 (Draner sketch illustrated).



AN ADVENTUROUS SPIRIT

An Important Private Collection
Sold to Benefit a Charitable Foundation

*Major Works to be included in the
Impressionist and Modern Art Evening Sale, 27 February 2019*

FELIX VALLOTTON (1865–1925)

En promenade

signed 'F. VALLOTTON' (lower right)

oil on board

12 ¾ x 17 ¾ in. (32.5 x 45 cm.)

Painted *circa* 1895

£1,200,000–1,600,000

\$1,600,000–2,100,000

€1,400,000–1,800,000

PROVENANCE:

Jos Hessel, Paris, by 1933.
Carroll Carstairs Gallery, New York.
Stewart Rhinelaender, New York.
Private collection, Europe; sale, Christie's, London,
6 February 2006, lot 53.
Acquired at the above sale.

EXHIBITED:

(Possibly) Paris, Hôtel Bing, *Salon de L'Art nouveau*,
February 1896, no. 694 (titled 'Coin de rue à Paris').
Paris, Musée du Louvre, Pavillon de Marsan, *Le décor de
la vie sous la IIIe République, de 1870 à 1900*, April - July
1933, no. 330.

LITERATURE:

T. Bernard, 'Jos Hessel', in *La Renaissance*, vol. 13, no. 1,
Paris, January 1930, p. 40 (illustrated).
F. Vallotton, *Livre de Raison*, no. 258 (titled 'Une rue.
peinture') or no. 260 (titled 'Une rue [peinture]');
reproduced in H. Hahnloser-Bühler, *Felix Vallotton et
ses amis*, Paris, 1936, p. 281.
R. Koella, *Das Bild der Landschaft im Schaffen von Félix
Vallotton: Wesen, Bedeutung, Entwicklung*, Zurich,
1969, p. 100.
M. Ducrey & K. Poletti, *Félix Vallotton, 1865-1925*,
L'oeuvre peint, vol. I, *Le peintre*, Lausanne, 2005, fig. 169,
p. 168 (illustrated).
M. Ducrey & K. Poletti, *Félix Vallotton, 1865-1925*,
L'oeuvre peint, vol. II, *Catalogue raisonné, Première partie:
1878-1909*, Lausanne, 2005, no. 187, p. 101 (illustrated).

This painting has been requested for the forthcoming
Félix Vallotton exhibition to be held at The Royal
Academy, London and The Metropolitan Museum of
Art, New York in 2019.



AN ADVENTUROUS SPIRIT

An Important Private Collection

Sold to Benefit a Charitable Foundation

Major Works to be included in the

Impressionist and Modern Art Evening Sale, 27 February 2019



EDOUARD VUILLARD (1868–1940)

Aux Pavillons à Cricqueboeuf. Devant la maison

signed and dated 'E. Vuillard 1911' (lower right)

peinture à la colle on canvas

83 ½ x 31 ½ in. (212 x 80 cm.)

Painted in 1911; reworked by the artist in 1934

£600,000–800,000

\$780,000–1,000,000

€690,000–910,000

PROVENANCE:

Bernheim-Jeune collection, Paris, by whom commissioned directly from the artist, and thence by descent; sale, Christie's, New York, 4 May 2004, lot 15.

Acquired at the above sale.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Edouard Vuillard*, April 1912, no. 27, n.p. (titled 'Encadrement de porte, peinture décorative pour un villa').

Paris, Galerie Bernheim-Jeune, *Edouard Vuillard*, July 1949.

Paris, Galerie Bernheim-Jeune, *Edouard Vuillard, exposition au profit de l'Orphelinat des Arts*, May - June 1953, no. 55 (titled 'L'Allée'; dated '1913').

Paris, Galerie Bernheim-Jeune, *L'Art et la Mode*, June - July 1965, no. 26.

Paris, Galerie Bernheim-Jeune, *Coup de chapeau à Edouard Vuillard et hommage à K.-X. Roussel*, June 1969, no. 18.

Paris, Galerie Bernheim-Jeune, *Edouard Vuillard*, January - March 1973, no. 29.

LITERATURE:

A. Segard, *Peintres d'aujourd'hui. Les Décorateurs*, vol. II, Paris, 1914, p. 321 (dated '1911-1912').

J. Salomon, *Vuillard*, Paris, 1945, p. 64.

C. Roger-Marx, *Vuillard et son temps*, Paris, 1945, pp. 140 & 142-143.

A. Chastel, *Vuillard 1868-1940*, Paris, 1946, pp. 90 & 115 (dated '1913').

C. Schweicher, *Die Bildraumgestaltung, des Dekoratives und das Ornamentale im Werke von Edouard Vuillard*, Zurich, 1949, pp. 85-88 & 127-128.

R. Bacou, *Décors d'appartements au temps des Nabis*, Paris, 1964, p. 196.

J. Salomon, *Vuillard*, Paris, 1968, p. 26.

B. Thomson, *Vuillard*, Oxford, 1988, p. 119.

J. Warnod, *Vuillard*, Paris, 1988, p. 78.

G.L. Groom, *Edouard Vuillard Painter-Decorator, Patrons and Projects*, New Haven & London, 1993, p. 208.

Exh. cat., *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890-1930*, Chicago, 2001, no. 82, pp. 242 & 277 (under note 3).

A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. IX-159.2, p. 1098 (illustrated p. 1099; illustrated *in situ* p. 1098).

AN ADVENTUROUS SPIRIT

An Important Private Collection

Sold to Benefit a Charitable Foundation

Major Works to be included in the

Impressionist and Modern Art Evening Sale, 27 February 2019

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Portrait of Madame Roger-Jourdain

signed and dated 'Boldini/1898' (lower left)

oil on canvas

82 x 34 cm. (208 x 86 cm.)

Painted in 1898

£800,000–1,200,000

\$1,100,000–1,600,000

€920,000–1,400,000

PROVENANCE:

Mme Briere, July 1946.

Private collection, Paris.

Anonymous sale; Christian Denesle, Hôtel George V, Paris,
25 March 1995, lot 50.

Christopher Wood Gallery, London.

Acquired from the above.

LITERATURE:

E. Camesasca, *L'opera complete di Boldini*, Milan, 1970,
p. 106, no. 194.

G. L. Marini, *Annuario di economia dell'arte. Il valore dei dipinti
dell'Ottocento e del primo Novecento*, Turin, 1994, p. 89.

Mayer 1995: *Prints Drawings Watercolors Paintings
Sculpture with Artists' Listing*, Lausanne and Paris, 1995,
p. 117 (illustrated).

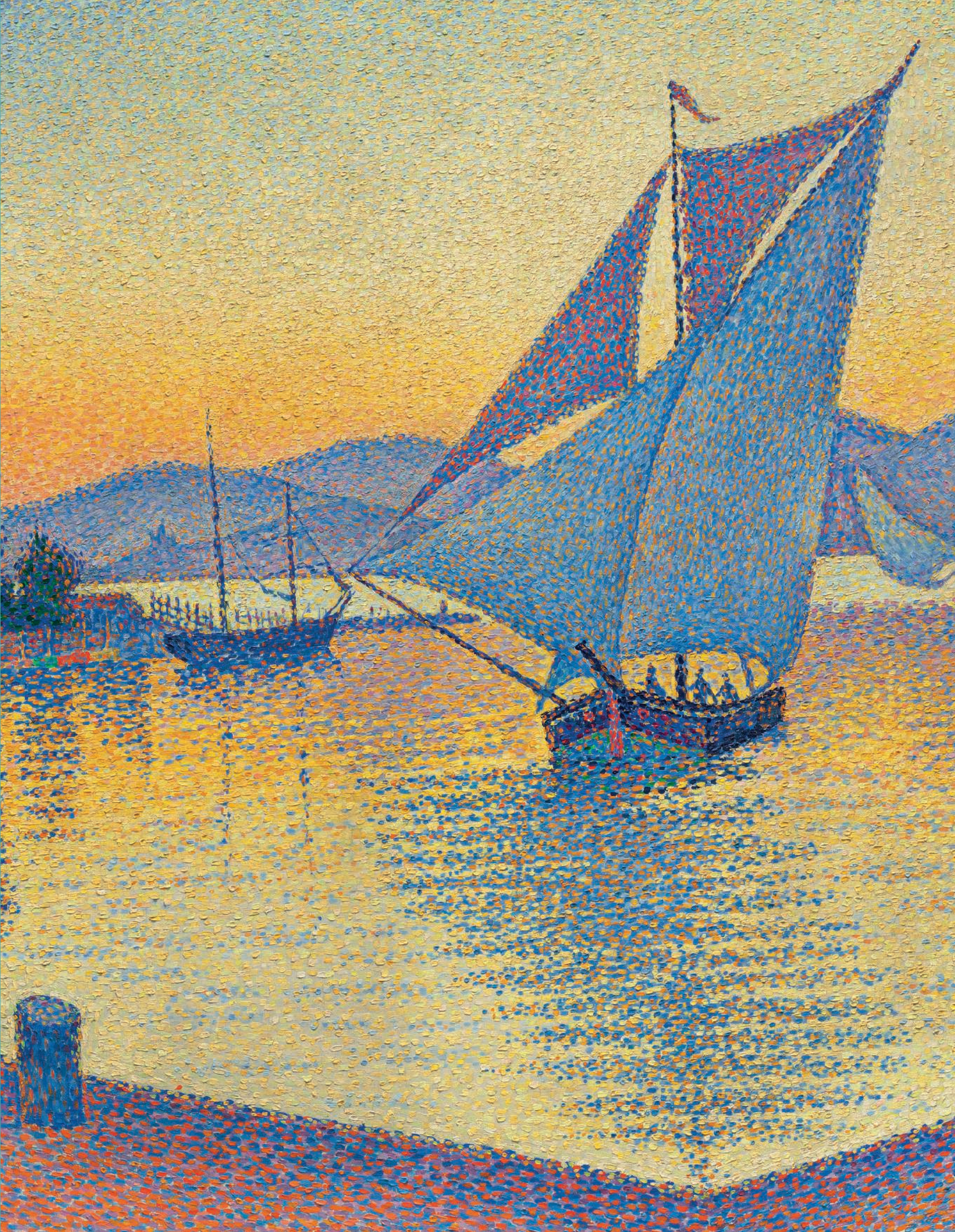
T. Panconi, *Giovanni Boldini: L'uomo e la pittura*, Pisa, 1998,
p. 159, no. 71 (illustrated).

B. Doria, *Giovanni Boldini: catalogo generale dagli archive
Boldini*, Milan, 2000, no. 255 (illustrated).

P. Dini and F. Dini, *Giovanni Boldini 1842-1931 catalogo
ragionato*, III, Turin, London and Venice, 2003, p. 288,
no. 524 (illustrated).

T. Panconi, *Giovanni Boldini: L'Opera Completa*, Florence,
2002, p. 304 (illustrated).





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid

Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 wherever 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 reclaims 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 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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 New York. 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 not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the **hammer price** (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

1 WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

- (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (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 blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(iii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- (a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (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 your 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 Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 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, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph 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 from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots 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: carpets, 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 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) Other import restrictions

Some countries, including the US, entered into bilateral agreements with other countries, including Latin American countries, with respect to the movement of cultural goods originating from these countries. Countries which have concluded such agreements, in particular the US, are thus likely to prohibit or refuse the importation into their territory of objects which have been exported from their country of origin after a certain date, generally the date of the signature of the agreement with the country of origin. Christie's may not be held liable for any difficulties or an impossibility for the buyer of a **lot** to export such **lot** to one of the countries concerned by these agreements. It is your responsibility to inquire about the possibility of exporting a **lot** before bidding on it.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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'.

◊

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot 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 Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

◊ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

◊◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

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 (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

**COLLECTION FROM
CHRISTIE'S PARK ROYAL**

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





COADE, LAMBETH, LATE 18TH CENTURY
Oval Cistern With Leopard Heads
45 in. (114.4 cm.) wide; 22 in. (55.8 cm.) high
£20,000-30,000

EUROPEAN SCULPTURE & WORKS OF ART

London, 4 December 2018

VIEWING

30 November – 3 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Milo Dickinson
mdickinson@christies.com
+44 (0)20 7389 2333

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



◆
THE
ERIC ALBADA JELGERSMA
COLLECTION
◆



AUCTIONS

Important Old Master Paintings,
Evening Sale, 6 December 2018
The Collection Sale, 7 December 2018

VIEWING

30 November – 6 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Amjad Rauf
arauf@christies.com
+44 (0) 20 7389 2358

JUDITH LEYSTER (1609-1660)

Merry Company
oil on canvas
29 $\frac{3}{8}$ x 24 $\frac{7}{8}$ (74.5 x 63.2 cm.)

CHRISTIE'S



THE EXCEPTIONAL SALE

Paris, 28 November 2018

VIEWING

23-27 November 2018
9, Avenue Matignon
75008 Paris

CONTACT

Simon de Monicault
sdemonicault@christies.com
+33 (0)1 40 76 84 24

A SUITE OF FOUR EMPIRE ORMOLU SIX-LIGHT
CANDELABRA SIGNED BY THOMIRE A PARIS,
EARLY 19TH CENTURY
€100,000–200,000

CHRISTIE'S



Jamb.

Chimneypieces | Lighting | Furniture
020 7730 2122 | jamb.co.uk



SIMEON SOLOMON (1840-1905)
The Knight of the Lord's Passion
signed with monogram (lower left)
oil on board
24 x 20 in. (61 x 50.8 cm.)
£30,000-50,000

BRITISH ART

London, 11 December 2018

VIEWING

8-11 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Sarah Reynolds
sareynolds@christies.com
+44 (0)20 7752 3284

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

AN ADVENTUROUS SPIRIT

An Important Private Collection
Sold to Benefit a Charitable Foundation

THURSDAY 13 DECEMBER 2018 AT 10.30 AM

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

CODE NAME: ADVENTURE

SALE NUMBER: 16219

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

14/08/17

WRITTEN BIDS FORM

CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

16219

Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
Postcode	
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail	
I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement	

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)
Address of Bank(s)
Account Number(s)
Name of Account Officer(s)
Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

DEGREE PROGRAMMES CONTINUING EDUCATION ONLINE COURSES

CHRISTIE'S
EDUCATION

LEARN MORE AT [CHRISTIES.EDU](https://christies.edu)

LONDON • NEW YORK • HONG KONG

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe & Asia
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director,
Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Cristian Albu, Simon Andrews,
Upasna Bajaj, Mariolina Bassetti, Ellen Berkeley,
Jill Berry, Giovanna Bertazzoni, Edouard Boccon-Gibod,
Peter Brown, Julien Brunie, Olivier Camu,
Karen Carroll, Sophie Carter, Karen Cole, Paul Cutts,
Isabelle de La Bruyere, Roland de Lathuy,
Eveline de Proyard, Leila de Vos, Harriet Drummond,
Adele Falconer, David Findlay, Margaret Ford,
Edmond Francey, Roni Gilat-Baharaff, Philip Harley,
James Hastie, Karl Hermanns, Rachel Hilderley,
Jetske Homan Van Der Heide, Michael Jeha,
Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Jeremy Morrison, Nicholas Orchard,
Francis Outred, Keith Penton, Henry Pettifer, Will Porter,
Paul Raison, Christiane Rantzau, Tara Rastrick,
Amjad Rauf, François de Ricqlès, William Robinson,
Alice de Roquemaurel, Matthew Rubinger,
Tim Schmelcher, John Stainton, Nicola Steel,
Aline Sylla-Walbaum, Sheridan Thompson,
Alexis de Tiesenhausen, Jay Vincze, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Monique Barbier Mueller, Thierry Barbier Mueller,
Arpad Busson, Kemal Has Cingillioglu,
Hélène David-Weill, Bernhard Fischer,
I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Alicia Koplowitz, Robert Manoukian,
Rosita, Duchess of Marlborough,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Maddie Amos, Katharine Arnold,
Guy Agazarian, Alexandra Baker, Sven Becker,
Jane Blood, Piers Boothman, Claire Bramwell,
Louise Broadhurst, Robert Brown, Antonia Calnan,
Lucy Campbell, Jason Carey, Sarah Charles,
Ruth Cornett, Jessica Corsi, Nicky Crosbie,
Laetitia Delaloye, Armelle de Laubier-Rhally,
Eugenio Donadoni, Virginie Dulucq,
Christopher O'Neil-Dunne, Arne Everwijn,
Nick Finch, Emily Fisher, Peter Flory, Nina Foote,
Christopher Forrest, Giles Forster, Zita Gibson,
Alexandra Gill, Keith Gill, Leonie Grainger,
Angus Granlund, David Gregory, Annabel Hesketh,
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,
Pippa Jacomb, Simon James, Tjabel Klok,
Robert Lagneau, Tina Law, Antoine Leboutteiller,
Adriana Leese, Tom Legh, Brandon Lindberg,
Noah May, Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau, Astrid Mascher,
Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson, Neil Millen,
Leonie Moschner, Chris Munro, Beatriz Ordovás,
Rosalind Patient, Anthea Peers, Sara Plumbly,
Romain Pingannaud, Lisa Redpath, Sumiko Roberts,
Patrick Saich, Julie Schutz, Tom Scott,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Katie Siveyer, Kay Sutton, Rakhi Talwar,
Zain Talyarkhan, Timothy Triptree, Thomas Venning,
Amelia Walker, Ben Wiggins, Bernard Williams,
Georgina Wilsenach, Geoff Young

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Hannah Boissier,
Sarah Boswell, Phill Brakefield, Jenny Brown,
Laure Camboulives, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Jack Coleman, Amandine Consigny, Hugh Creasy,
Paola Saracino Fendi, Freddie De Rougemont,
Grant Deudney, Milo Dickinson, David Ellis,
Pat Galligan, Elisa Galuppi, Constanza Giuliani,
Christine Haines, Adeline Han, Celia Harvey,
Daniel Hawkins, Anke Held, Sophie Hopkins,
James Hyslop, Wei-Ting Jud, Guady Kelly,
Amy Kent, Imogen Kerr, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstubb, Rebecca Lazell,
Rob Leatham, Stephanie Manstein, Ottavia Marchitelli,
Georgie Mawby, David McLachlan, Lynda McLeod,
Toby Monk, Alice Murray, Rosie O'Connor,
Clara Paschini, Christopher Petre, Antonia Pitt,
Eugene Pooley, Sarah Rancans, Sarah Reynolds,
Meghan Russell, Marta Saporiti, Pat Savage,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Mary-Claire Turkington, Damian Vesey,
Julie Vial, Anastasia von Seibold, Tony Walshe,
Alexandra Werner, Harriet West, Annette Wilson,
Julian Wilson, Miriam Winsor-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT