

# CHIEVELEY HOUSE, BERKSHIRE AND FIVE PRIVATE COLLECTIONS

*London 19 March 2020*



CHRISTIE'S







# CHIEVELEY HOUSE, BERKSHIRE AND FIVE PRIVATE COLLECTIONS

**THURSDAY 19 MARCH 2020**

## **AUCTION**

Thursday 19 March 2020  
at 10.00 am

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

## **VIEWING**

Saturday	14 March	12.00pm - 5.00pm
Sunday	15 March	12.00pm - 5.00pm
Monday	16 March	9.00am - 4.30pm
Tuesday	17 March	9.00am - 8.00pm
Wednesday	18 March	9.00am - 4.30pm

## **AUCTIONEERS**

Arlene Blankers, Piers Boothman, Olivia Ghosh & Katie Lundie

## **AUCTION CODE AND NUMBER**

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# CHRISTIE'S

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## CHIEVELEY HOUSE, BERKSHIRE: THE PROPERTY OF MR. AND MRS. NICHOLAS STANLEY LOTS 1 - 99

If anyone was asked to describe the perfect English manor house I am sure they would conjure up a house that looks almost exactly like Chieveley House, a perfectly proportioned Queen Anne house of soft red brick, set back in the village behind a wall, gentle, content and peaceful in its quiet, elegant dignity. In its three hundred year history – a rainwater header is dated 1716 – it has seen many owners, from its original household 'of a gentleman, his four children and six servants' to the three beautiful Wyndham-Quin sisters who were brought up there in the 1920s, but Chieveley has been particularly fortunate in its owners in the last decade, Nicholas and Elodie Stanley, who have devoted their considerable taste and energy to creating a magical and charming home for their family and friends.

*'As these works of art go on their journey they will take something of their happy sojourn at Chieveley, with its atmosphere of warm serenity, subtle and intelligent comfort and great taste.'*

They have a brilliant skill at combining comfort and elegance, interest and charm, all articulated with apparently effortless ease – these are rooms you definitely want to sit in! Working with John McCall Chieveley was the third house they have created together, so there was complete understanding, old established favourites were reinterpreted, new ideas tried and the collections of paintings and furniture found new positions. Some interesting pieces had been inherited from a family home in Ireland, near Cork, and these had been added to over the years, always with a keen eye and following patterns of interest (Lots 11, 41, 52 & 54). So Anglo-Chinese furniture became a particular enthusiasm, and a remarkable group of this rare furniture was assembled, acquired mainly from Spinks or Jeremy, executed in rich and exotic timbers, padouk and rosewood (Lots 74–81). Venice has a very special place in their affections, so that is a leitmotif, architectural books are another, and linked to them architectural models.

All these threads were woven together to create rooms that were the epitome of style and comfort, the book-lined double-height library in the former barn that was joined to the house in 1883, and the drawing room with five windows looking out onto the spectacular garden created over seven years with the help and advice of Arne Maynard, with a series of 'rooms' and a Chinese octagonal pavilion designed by Francis Johnson.

As these works of art go on their journey they will take something of their happy sojourn at Chieveley, with its atmosphere of warm serenity, subtle and intelligent comfort and great taste.

### Charles Cator

Deputy Chairman, Christie's International  
February 2020

To have worked as Interior Designer on three superb houses for the same client over a thirty year period, some find remarkable. I don't in the least. I remember fondly the ease with which schemes and plans for these three homes came together, relying on a good collection of furniture, pictures and *objets* that my clients had collected or recently inherited. It helped that we all spoke the same aesthetic language. "Let's use all the blue and white in the Dining room". "How about a big tapestry along that wall?". "Perhaps Venetian maps up the stairs". We all knew what each other was talking about. This saved a lot of time and added to the success of Stanley Crescent, our first project together, in London's Notting Hill.

However, if a piece didn't work, I clearly remember my client dryly commenting on occasion "I think we can do better". So, the hunt would be on for something more interesting to fill a particular gap. This same approach worked equally well on our next two projects, a gem of a house in the Circus in Bath and a fine Queen Anne house at Chieveley, just an hour from London. I will in some ways be sad to see old 'friends' sold but I know there is another house already being planned with a different mood and feel, so the hunt will be on again for some more treasures.

### John McCall

Interior Designer  
February 2020



Chieveley House, Berkshire © John McCall Designs.

1

**A PAIR OF BRONZE MODELS OF RECLINING WHIPPETS**  
19TH CENTURY, IN THE MANNER OF THOMAS WEEKS

Each on a black marble base  
4¼ in. (11 cm.) high; 7 in. (18 cm.) wide;  
3½ in. (9 cm.) deep (2)  
£2,500-4,000 US\$3,300-5,200  
€3,000-4,700

**PROVENANCE:**  
Acquired from Jeremy Ltd., London.

These whippets are resonant of the early nineteenth-century work of Thomas Weeks (d. 1834) who established a 'Royal Mechanical Museum' or emporium in Tichbourne Street in about 1797. The attractions included various animated animals and insects, ingenious clocks, musical instruments, elaborate temples, toys and other such peculiarities that appealed to the London public in the late 18th and early 19th Century (C. Gilbert, 'Some Weeks cabinets reconsidered', *The Connoisseur*, May 1971, p. 15).

A similar pair of recumbant greyhounds was sold from the Collection of Robert Hatfield Ellsworth; Christie's, New York, 21 March 2015, lot 1225 (\$7,500, including premium). French bronzes of this model also exist, two similar pairs of Louis XVI models of greyhounds were sold from the Collection of the late Grace, Countess of Dudley; Christie's, London, 13 November 2018, lots 357 and 358 (£5,250 and £6,000, including premium).

2

**A PAIR OF ORMOLU CASSOLETTES, A RED MARBLE OBELISK AND A PAIR OF RIBBED MAHOGANY URNS AND COVERS**  
19TH-20TH CENTURY

The cassolettes with reversible nozzles, the mahogany urns and covers numbered '79' and '106'  
The cassolettes: 9¼ in. (23.5 cm.) high  
The urns and covers: 15 in. (38 cm.) high (5)  
£800-1,200 US\$1,100-1,600  
€940-1,400







3

**A PAIR OF FRENCH TOLE PEINTE CACHE-POTS**  
POSSIBLY SECOND HALF 18TH CENTURY

Each decorated in imitation of lacquer with Chinese figures in landscapes, with twin handles and removable liners

6¾ in. (17 cm.) high; 10 in. (25 cm.) wide; 8 in. (19 cm.) deep

£2,000-3,000

(2)

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Acquired from Jeremy Ltd., London.

4

**A PAIR OF REGENCY TOLE VASES, A LATE REGENCY BLACK AND GILT-JAPANNED PAPIER-MACHE TRAY AND A PAIR OF REGENCY RED-JAPANNED WINE COASTERS**

EARLY 19TH CENTURY

The vases decorated with cranes and exotic birds in flowering trees; the tray with Chinese figures in a landscape; the wine coasters with ribbed bodies, carrying handles and removable brass liners

The vases: 9 in. (23 cm.) high; 5¼ in. (13.5 cm.) wide; 5¼ in. (13.5 cm.) deep

The tray: 2 in. (5 cm.) high; 13 in. (33.5 cm.) wide; 10¼ in. (26 cm.) deep

The wine coasters: 2 in. (5 cm.) high; 5½ in. (14 cm.) diameter

(5)

£600-1,000

US\$780-1,300

€710-1,200





## ■5

### TWO GEORGE III MAHOGANY LIBRARY ARMCHAIRS THIRD QUARTER 18TH CENTURY

Each with padded back, seat and arms covered in close-nailed ribbed red cotton, above square legs joined stretchers, on brass castors, one with replaced 'Gothic' pierced stretchers

The first: 38½ in. (98 cm.) high; 28 in. (71 cm.) wide; 30¾ in. (78 cm.) deep;

The second: 35¾ in. (91 cm.) high; 25 in. (63.5 cm.) wide; 25½ in. (65 cm.) deep

(2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

#### PROVENANCE:

Anonymous sale; Christie's, South Kensington, 26 March 2013, lot 409.

## ■6

### A PAIR OF ENGLISH MAHOGANY POLESCREENS 18TH/19TH CENTURY, OF CHINESE CHIPPENDALE STYLE

Each with a vase finial, the rectangular embossed leather panel painted with a cartouche enclosing a Chinese figure within an interior, the pierced triple column shaft on scrolled cabriole legs carved with flowerheads and foliage

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

#### PROVENANCE:

Acquired from Jeremy Ltd., London, in June 1994.







■7

**A GEORGE III MAHOGANY ARMCHAIR**  
THIRD QUARTER 18TH CENTURY

The serpentine padded back and dished seat covered in close-nailed green cotton with shepherd's crook arms above moulded square legs joined by stretchers  
36½ in. (93 cm.) high; 24 in. (61 cm.) wide;  
23 in. (58.5 cm.) deep

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100

■8

**A LARGE MAHOGANY CENTRE STOOL**  
MODERN, SUPPLIED BY JOHN MCCALL

Covered in close-nailed green velvet, on square legs and brass castors  
16 in. (41 cm.) high; 60½ in. (154 cm.) wide;  
42 in. (107 cm.) deep

£1,000-1,500

US\$1,300-1,900  
€1,200-1,800







■9

**TWO IRISH GEORGE III BRASS-MOUNTED MAHOGANY  
PEAT-BUCKETS**

LATE 18TH CENTURY

Each with swing-handle and ribbed tapering body, one with later tin liner  
17¾ in. (45 cm.) high; 14¼ in. (36 cm.) diameter, and slightly larger (2)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

■10

**AN IRISH GEORGE III BRASS-MOUNTED MAHOGANY  
PLATE BUCKET**

LATE 18TH CENTURY

With later liner and twin carrying-handles; together with a 19th century  
brass-mounted and pierced plate bucket, possibly Dutch, with later brass liner  
The larger example: 16 in. (40.5 cm.) high; 15 in. (38 cm.) diameter  
The smaller example: 12½ in. (31.5 cm.) high; 13 in. (33 cm.) diameter (2)

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900







■11

**A GEORGE II MAHOGANY  
WING ARMCHAIR**

CIRCA 1740

The arched back, outscrolled arms and seat covered in ivory cotton damask, on acanthus-carved cabriole legs with claw-and-ball feet 50 in. (127 cm.) high; 35 in. (89 cm.) wide; 27 in. (68.5 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Charles Orr Stanley (1899-1989), 3 Lowndes Place, Belgravia, and subsequently Lisselan House, County Cork, Ireland, and by descent.

■12

**A QUEEN ANNE WALNUT  
WING ARMCHAIR**

EARLY 18TH CENTURY

The padded back, outscrolled arms, seat and squab cushion covered in gold damask, on cabriole legs and pad feet, re-railed 48½ in. (123 cm.) high; 33½ in. (85 cm.) wide; 33 in. (84 cm.) deep

£2,000-4,000

US\$2,600-5,200

€2,400-4,700

**PROVENANCE:**

The Barratt Collection, Crowe Hall, Bath; sold Christie's, London, 16 December 2010, lot 138.



The present lot *in situ* at Crowe Hall, Bath.



### ■13

#### A PAIR OF REGENCY TERRESTRIAL AND CELESTIAL GLOBES

THE GLOBES BY CARY, LONDON, EARLY 19TH CENTURY, THE STANDS LATER

The Celestial globe calculated for the year 1800, the Terrestrial globe dated 1838, with later mahogany stands on short baluster shafts and down-curved tripod legs and brass castors, one stand stamped 'I C', the other marked 'II'

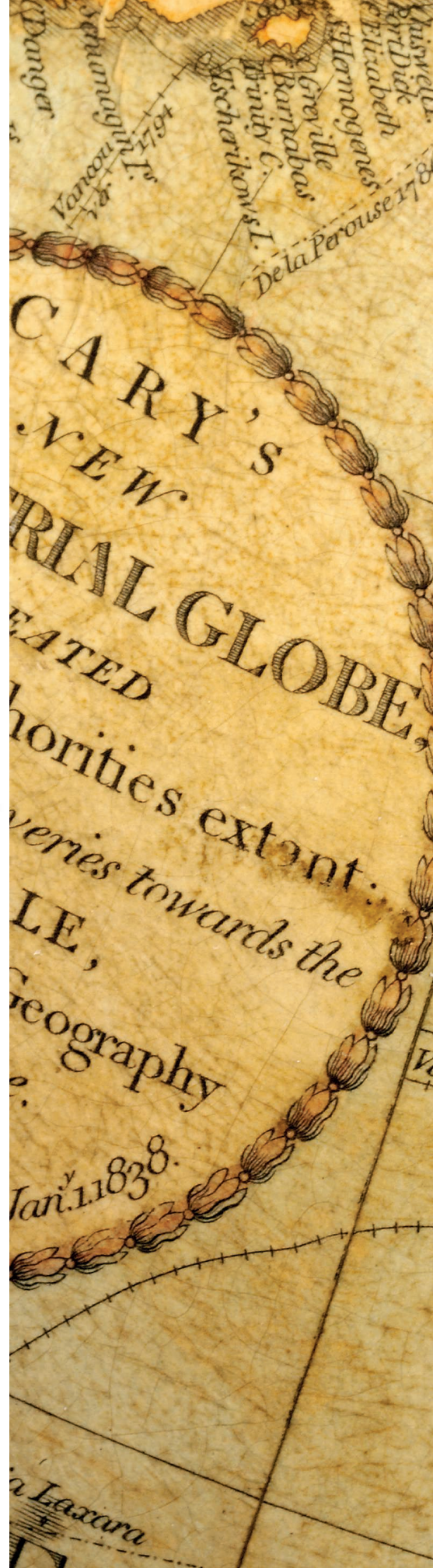
36½ in. (93 cm.) high; 18 in. (45.5 cm.) diameter

(2)

£8,000-12,000

US\$11,000-16,000

€9,400-14,000







**14**

**ABRAHAM JANSZ. STORCK (AMSTERDAM 1644-1708)**

*Dutch men-o-war*

signed with artist's initials 'A : S' (lower centre on the rowing boat)

oil on canvas

31 x 39½ in. (78.7 x 100.6 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

Abraham Storck was born in Amsterdam in 1644 and was the youngest son of the painter Jan Jansz Storck (1603-1673), also known as 'Storckenburch'. He is known for his depictions of sea battles, Mediterranean harbour scenes, river and townscapes and whaling expeditions. A number of his works represent ceremonial gatherings of ships and demonstrate Storck's acute attention to detail. His depiction of ships, their rigging and sails is remarkably accurate and his representation of passengers and spectators is skilled. These factors contribute to the immediacy and atmosphere of these impressive works.









15

**CIRCLE OF JAN COSSIERS (ANTWERP 1600-1671)**

*Three boys lighting a stick of gunpowder*

oil on canvas

39¼ x 46 in. (99.6 x 116.8 cm.)

£4,000-6,000

US\$5,200-7,800

€4,700-7,000

**PROVENANCE:**

Major E.T.T. Lloyd, Gloster House, Brosna, Offaly, Ireland.

**EXHIBITED:**

Dublin, Municipal Gallery of Modern Art, *Paintings from Irish Collections*, 20 May-25 August 1957, no. 84, as 'Unknown Dutch Artist'.



16

**JOHN HOPPNER, R.A. (LONDON 1758-1810)**

*Portrait of Lt. Col. Thomas Richmond-Gale-Braddyll (1776-1862),  
bust-length, in a green jacket*

oil on canvas, feigned oval  
30½ x 25 in. (76.5 x 63.5 cm.)

£5,000-8,000

US\$6,500-10,000  
€5,900-9,400

**PROVENANCE:**

(Probably) John Hoppner; his sale (†), Christie's, London, 31 May 1823, lot 27 (part lot), (1 gn. to Rodd).

By descent in the family of the sitter at Conishead Priory.

Anonymous sale [The Property of a Lady]; Sotheby's, London, 11 July 1990, lot 57.

**LITERATURE:**

(Probably) W. McKay and W. Roberts, *John Hoppner, R.A.*, London, 1909, p. 30.





17

CAMPBELL, Colen (fl. 1715-1729). *Vitruvius Britannicus, or the British Architect*. Vols 1-3: [London: no date]; Vol. 4: [London:] Woolfe & Gandon, 1767; Vol. 5: [London:] Woolfe & Gandon, 1771.

**The first pattern book of English architecture, and 'arguably the most influential and original British architectural book ever published' (RIBA).** Campbell was the founder of the Georgian style in England and this work was largely responsible for the promotion of Neo-Palladian architects like Inigo Jones. This set comprises later editions of volumes 1-3 (RIBA states I, K and L) and the first editions of volumes 4-5. Cf. Fowler 76 and RIBA 3544 & 3711.

5 volumes, folio (570 x 380mm). Vol. 1: engraved title page and dedication, 98 engraved plates; vol. 2: engraved title, 99 engraved plates; vol. 3: engraved title, 98 engraved plates; vol. 4: engraved title page, engraved dedication, 98 engraved plates; vol. 5: engraved title, engraved dedication, 98 plates (occasional spotting and staining, a few plates just trimmed into platemark). 20th-century half calf over marbled boards, red and green spine labels (extremities lightly worn).

£7,000-10,000

US\$9,100-13,000  
€8,300-12,000









18

18

BINDINGS – [A collection of 16 bound volumes of engraved scores by Mozart, Haydn, and others, principally for piano and violin, among other instruments]. London and Paris: c.1800.

**An attractive collection of engraved music scores in contemporary fine bindings.** This set includes scores for Mozart's *Don Giovanni*, *The Magic Flute*, and *The Marriage of Figaro*, as well as works by composers including Haydn, Handel, Meyerbeer, Rossini, Corelli, and Weber. Sold as a collection not subject to return.

Approx. 113 works in 16 volumes, quarto (approx. 328 x 258mm). Many with engraved titles and portraits, some titles with engraved vignettes (occasional faint spotting). Near uniform contemporary red half morocco over marbled paper boards, spines elaborately gilt, many with tooled musical motifs, upper covers with red morocco labels lettered in gilt (one volume with inner hinge broken, a few nicks, extremities lightly rubbed). *Provenance*: some stamps from R. Cocks & Co., a contemporary music dealer in Hanover Square, London – Easton Neston Library (labels). Easton Neston; sold Sotheby's house sale, 17-19 May 2005, lot 426. (16)

£1,000-1,500

US\$1,300-2,000

€1,200-1,800

Easton Neston is a large country house in Northamptonshire, built for William Fermor, 1st Baron Leominster by the celebrated architect Nicholas Hawksmoor. Frederick Fermor-Hesketh, 2nd Baron Hesketh (1916-1955) was a celebrated bibliophile and it is possible that these bindings were collected by him, before being dispersed in the Sotheby's 2005 house sale. Interestingly the library at Easton Neston is a new addition, designed by David Hicks and architect, Roderick Gradidge.



19 (Detail)

19

PIRANESI, Giovanni Battista (1720-1778). *Trofeo o sia Magnifica Colonna Coclide di Marmo... ove si veggono scolpite le Due Guerre Daciche fatte da Trajano* [with: *Colonna Antonina* (i.e. the column of Marcus Aurelius) and *Antoninus Pius*]. [Rome: c.1774-1779].

**A rare set of decorative engraved plates from Piranesi's three works on the columns of ancient Rome.** RIBA 2567.

Folio (840 x 540mm). [*Colonna di Trajano*]: comprising the etched dedication leaf, title and plates IV-XXI (without plate III, the very large plate of Trajan's column on six joined sheets); [*Colonna Antonina*]: 2 engraved illustrations one a single sheet (without the very large plate of Marcus Aurelius's column on six joined sheets); [*Antoninus Pius*]: the complete series of six images on five sheets (faint spotting to some margins, a few minor chips and tears). Loose in a contemporary binding of green half vellum over blue paper boards (lacking backstrip, rubbed and marked; a condition report of the framed plates is available upon request).

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

20

PIRANESI, Giovanni Battista (1720-1778). [Two large engraved plates of Roman columns]. [Rome: c.1774-1776].

**Piranesi's monumental illustrations of Trajan's Column and the Column of Marcus Aurelius.** Trajan's column was completed in AD 113 to commemorate the emperor's triumph against the Dacians in two military campaigns in AD 101-102. Measuring almost 100 feet tall, it is covered by spiral bas-relief sculptures depicting the victories and topped with a statue of the emperor himself. Its honorific nature as a symbol of power and conquest was a major influence on the construction of other Roman columns, including the Column of Marcus Aurelius.

2 large engraved illustrations, comprising: engraved plate of Trajan's column on six joined sheets (2835 x 465mm, platemark); [and]: engraved plate of Marcus Aurelius's column on six joined sheets (2960 x 780mm, platemark at widest extent); each separately framed and glazed by Bourlet. (2)

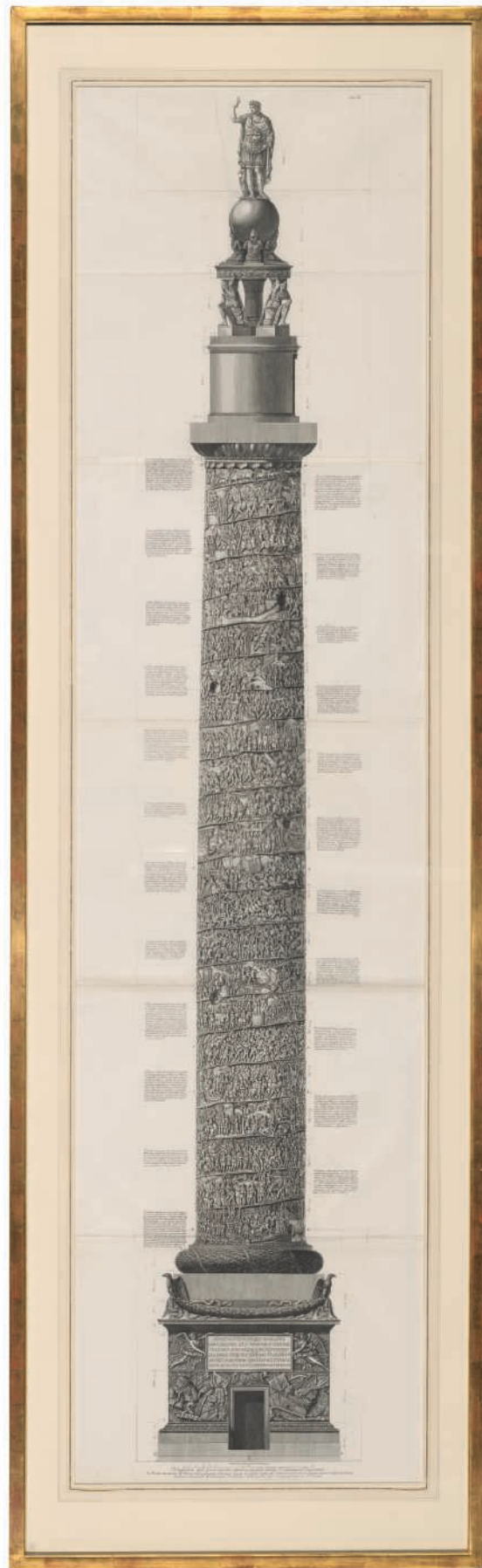
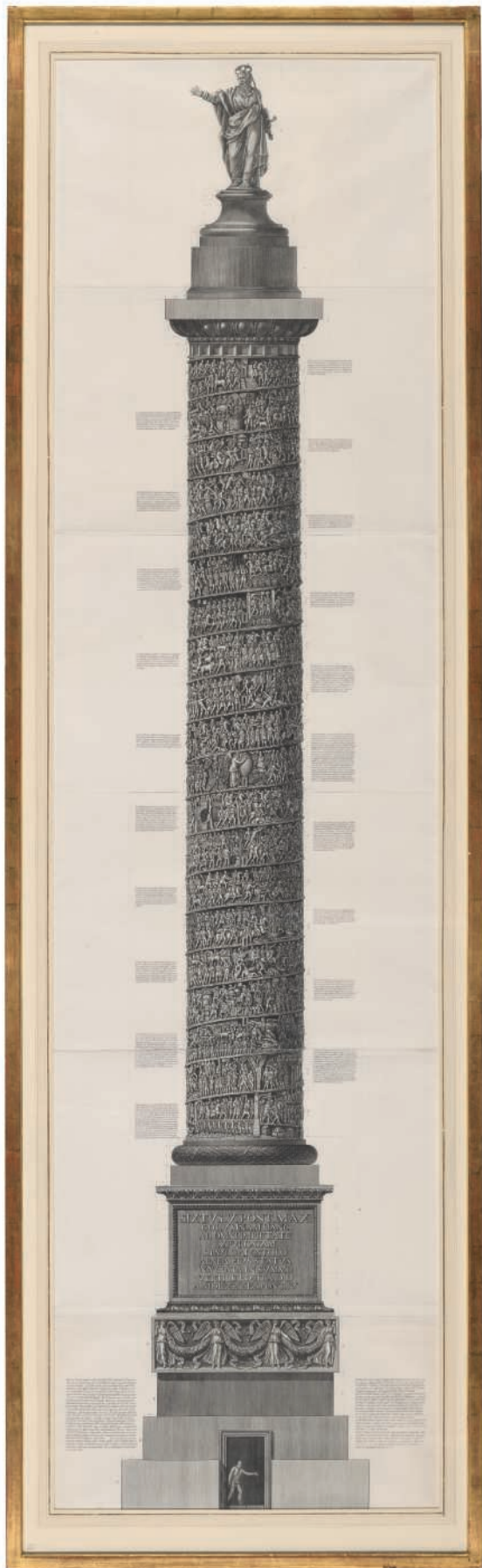
£12,000-18,000

US\$16,000-23,000

€15,000-21,000

20

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## ■21

### AN ENGLISH CREAM-PAINTED MODEL OF THE GEORGE V FACADE OF BUCKINGHAM PALACE FIRST HALF 20TH CENTURY

With label to one side inscribed '236'  
9 in. (23 cm.) high; 34¾ in. (88 cm.) wide;  
8¾ in. (22 cm.) deep

£1,000-2,000

US\$1,300-2,600  
€1,200-2,400

The George V facade at Buckingham Palace was designed by the architect Sir Aston Webb (1849 – 1930) in 1913. Webb was also the designer of the main building of the Victoria & Albert Museum and chairman of the Royal Academy from 1919 to 1924.

## ■~22

### A PAIR OF REGENCY BRAZILIAN ROSEWOOD HANGING-SHELVES EARLY 19TH CENTURY

Each with four graduated shelves and shaped  
sides

32½ in. (82.5 cm.) high; 24 in. (61 cm.) wide;  
6¾ in. (16 cm.) deep

(2)

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700

#### PROVENANCE:

Acquired from Jeremy Ltd., London.

## ■23

### TWO ADJUSTABLE STANDARD LAMPS 20TH CENTURY

One in brass with arched downturned arm and  
cream card shade, the other brushed metal with  
matched shade, each wired for electricity  
The brass example: 63½ in. (161 cm.) high,  
fully extended

The brushed metal example: 55 in. (140 cm.) high,  
excluding fittings (2)

£800-1,200

US\$1,100-1,600  
€950-1,400



23 (part)

■24

**A REGENCY MAHOGANY FOLIO-CABINET**

ATTRIBUTED TO GILLOWS OF LANCASTER, EARLY 19TH CENTURY

The double-hinged leather-lined top with removable book stops, on double-ratcheted support, above a pair of panelled cupboard doors with brass flowerhead trellis-work grills over pleated gold silk panels, enclosing four adjustable folio slides, flanked by pilasters surmounted by lotus-leaf capitals, with panelled sides and conforming false doors to the reverse, on a plinth base and brass anti-friction castors

33½ in. (85 cm.) high, closed; 42¼ in. (107.5 cm.) wide; 30 in. (76 cm.) deep

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**PROVENANCE:**

Acquired from Jonathan Harris.

Messrs. Gillows' *Estimate Sketch Book*, no. 5106 for August 1836, features a pattern for this type of tray-fitted library cabinet as a 'Pedestal portfolio stand' and lists its manufacturing cost as £13.2.6. It proved a popular and practical piece of furniture, and amongst related examples was one provided to Thomas Langford-Brooke (d. 1815) for the library at Mere Hall, Cheshire (sold Christie's house sale, 23 May 1994, lot 196); and one provided for the library at Tatton Park. A further related design for a portfolio stand is in Gillows' *Estimate Sketch Books* (ESB 344/102, 19 July 1828, no. 3671).







(Part lot)

■25

**AN ENGLISH BRASS AND BLACKED-IRON  
SERPENTINE FIREGRATE**  
19TH CENTURY

With urn finials and a pierced scrolling foliate frieze, on tapering legs and square feet; together with two sets of fire-irons

30¾ in. (78 cm.) high; 30 in. (76 cm.) wide;  
15½ in. (39.5 cm.) deep (6)

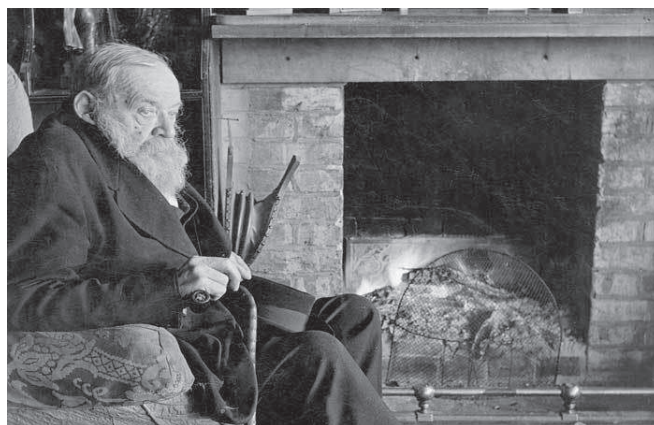
£500-800 US\$650-1,000  
€590-940

**PROVENANCE:**

Hilaire Belloc (1870-1953), Kingsland, West Sussex, and by descent.

Hilaire Belloc (1870-1953) was a British-French writer and historian and one of the most influential English writers of the twentieth-century. He was known for his humorous, if sometimes dark, satirical writing as well as serious political and religious thought. His perhaps most famous work was *Cautionary Tales for Children*, published in 1907, satirising Victorian morality, with often bizarre stories such as Rebecca, who 'slammed doors for fun and perished miserably'. This work was to later heavily influence the works of Roald Dahl and his illustrator Quentin Blake.

For another lot with the same provenance please see Lot 81



Hilaire Belloc in later life, Kingsland, West Sussex.

■26

**A GEORGE III MAHOGANY PEMBROKE TABLE**  
CIRCA 1760

The serpentine twin-flap top above one frieze drawer, on chamfered square legs joined by scrolled X-frame stretchers surmounted by a vase finial

28 in. (71 cm.) high; 30¼ in. (77 cm.) wide, open; 29 in. (73.5 cm.) deep

£3,000-5,000 US\$3,900-6,500  
€3,600-5,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 July 1995, lot 74.  
Acquired from Jeremy Ltd., London.



■27

**A GEORGE II WALNUT COFFER**

CIRCA 1730

Cross-banded and feather-banded overall, with quarter-veneered hinged domed top and brass side carrying-handles, on high square feet  
33½ in. (85 cm.) high; 45 in. (114.5 cm.) wide; 22 in. (56 cm.) deep

£7,000-10,000

US\$9,100-13,000

€8,300-12,000

**PROVENANCE:**

Acquired from Jeremy Ltd., London.







■28

**A GEORGE II GILTWOOD AND GESSO MIRROR**

CIRCA 1740

The 19th-century rectangular plate within an eared frame carved in relief with key-pattern ornament on a pounced ground, the corners carved with acanthus, with egg-and-dart border  
19 x 43¾ in. (48 x 111 cm.)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

■29

**A WILLIAM IV MAHOGANY SARCOPHAGUS-SHAPED CELLARETTE**

CIRCA 1835

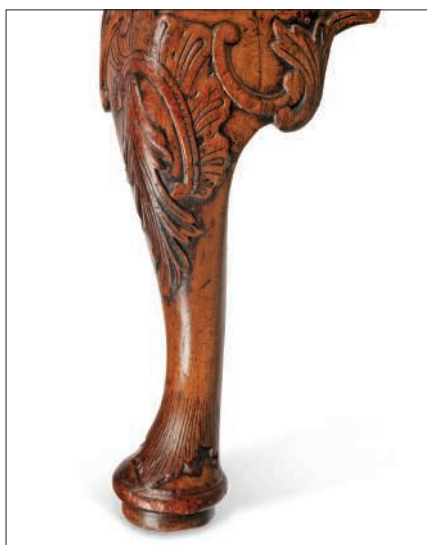
The tablet-centred stepped rectangular hinged top above panelled sides with foliate ormolu twin carrying-handles, the two compartment interior now lined in green baize, on scrolled feet and brass 'COPE'S PATENT' castors  
22 in. (56 cm.) high; 36½ in. (92.5 cm.) wide; 18¾ in. (47.5 cm.) deep

£1,500-2,500

US\$2,000-3,200

€1,800-2,900





Detail

### ■30

#### A GEORGE II MAHOGANY SOFA

CIRCA 1750, IN THE MANNER OF PAUL SAUNDERS

The rectangular back, outscrolling arms and seat covered in close-nailed green floral pattern cut-velvet, on acanthus-carved cabriole legs and pad feet, rerailed 41 in. (104 cm.) high; 58 in. (147.5 cm.) wide; 31 in. (79 cm.) deep

£5,000-8,000

US\$6,500-10,000

€5,900-9,400

This sofa, with its intricate legs, compares on stylistic grounds to furniture made by the workshop of Paul Saunders (1722-71), an 'upholder' (upholsterer) and cabinet-maker of Soho, London, who subscribed to Thomas Chippendale's 1st edition of the *Director* (1754), and was undoubtedly inspired by the latter's designs. The carved acanthus foliage clasped by a band is a recurring motif on Saunders' seat-furniture, and is found on the supports of two sets of dining-chairs at Holkham Hall, Norfolk, part of Saunders' documented commission for Thomas Coke, 1st Earl of Leicester (1697-1759). This motif was also used by Wright & Elwick of Wakefield, and it is interesting to note that Richard Wright (1745-1771) in the early part of his career worked for Saunders as a director of 'The Royal Tapestry Manufactory'.





**31**

**PAUL FORDYCE MAITLAND (1863-1909)**

*Storm clouds, Kensington Gardens*

indistinctly signed 'P.Maitland' (lower left)

oil on canvas

10 x 14 in. (25.4 x 35.6 cm.)

£2,000-4,000

US\$2,600-5,200

€2,400-4,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 May 1992, lot 15.

**EXHIBITED:**

London, Leicester Galleries, *Paul Maitland*, November 1948, no. 59.



**λ32**

**PETER KUHFIELD (B. 1952)**

*Enfilade towards the Grand Canal, Palazzo Barbaro*

signed 'Kuhfeld' (lower left)

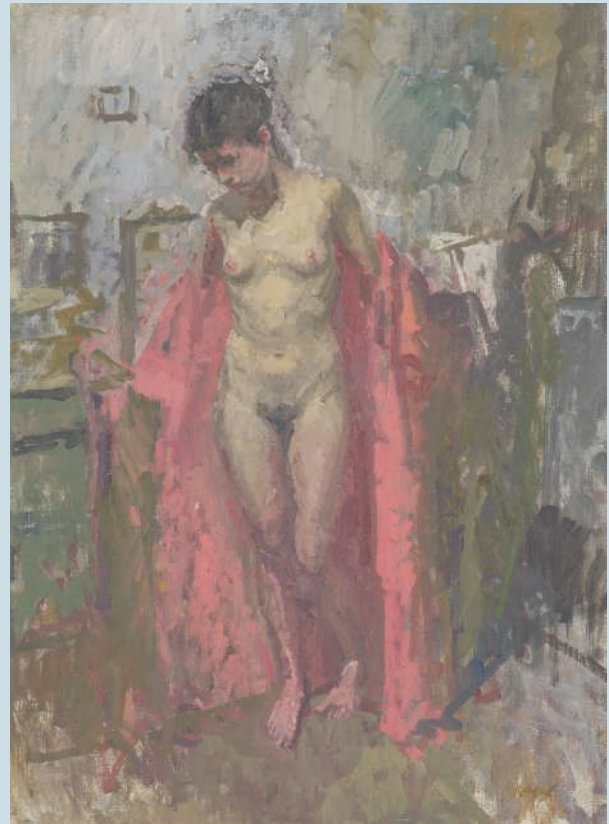
oil on board

21 x 16.5 cm. (53.4 x 42 cm.)

£1,000-2,000

US\$1,300-2,600

€1,200-2,300



**λ33**

**PETER KUHFIELD (B. 1952)**

*A female nude*

signed 'Kuhfeld' (lower right)

oil on canvas board

20¼ x 16.5 in. (51.5 x 42 cm.)

£1,000-2,000

US\$1,300-2,600

€1,200-2,300

34

**HAROLD GILMAN (1876-1919)**

*The Reverend John William Harold Battiscombe at his desk*

signed 'H.Gilman' (lower right)  
oil on canvas  
21¾ x 21¼ in. (55.4 x 54 cm.)  
Painted circa 1908.

£5,000-8,000

US\$6,500-10,000  
€5,900-9,400

**PROVENANCE:**

Miss Joan Battiscombe, niece of the artist.  
with Spink, London.

**EXHIBITED:**

London, William Joll, *A Dealer's Choice*, 1996,  
no. 4181.

Harold Gilman's sister Irene (d. 1946) married  
the Rev. Harold Battiscombe, who served as the  
Governor of H.M.P Parkhurst, Isle of Wight. The  
present lot was used as the front cover of the  
Wordsworth Classics 1994 edition of George and  
Weedon Grossmith's *Diary of a Nobody*.



35

**ANTONIETTA BRANDEIS (1848-1926)**

*A street scene with children under an archway*

signed 'A.Brandeis.' (lower right)  
oil on panel  
16 x 19¾ in. (40.7 x 50.2 cm.)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900















36



37



### ■36

#### A PAIR OF BRASS-MOUNTED SPIRAL TWIST GLASS COLUMN TABLE LAMPS BY VAUGHAN, 20TH CENTURY

Each with a corinthian capital and on a stepped  
base, with cream pleated shade, wired for  
electricity

19 in. (48 cm.) high, excluding fitments (2)

£400-600

US\$520-780

€480-710

### ■37

#### A PAIR OF ORMOLU-MOUNTED ROUGE GRIOTTE MARBLE COLUMN LAMPS 19TH CENTURY

Each with a corinthian capital on a stepped base,  
with green pleated silk shade, wired for electricity  
16 in. (40.5 cm.) high, excluding fitments (2)

£1,000-1,500

US\$1,300-2,000

€1,200-1,800

### 38

#### FIVE FRAMED INTAGLIO GROUPS 18TH-19TH CENTURY, LATER FRAMED

Comprising a pair of maple-framed wax  
impression groups, a composition group,  
and two large plaster groups

The largest framed example: 18 x 15 in.

(45.5 x 38 cm.)

(5)

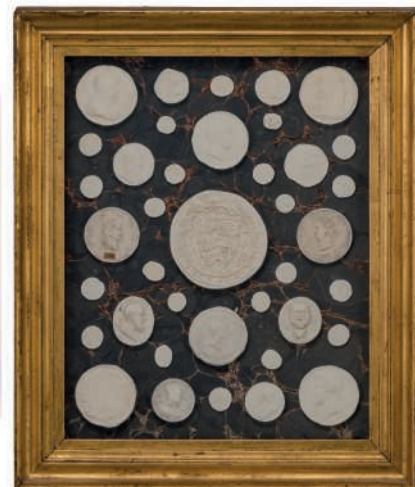
£800-1,200

US\$1,100-1,600

€950-1,400



(Part lot)





**39**

**TWO LARGE FRAMED MONOCHROME PHOTOGRAPHS OF THE COLOSSEUM, ROME AND THE TEMPLE OF VESTA**

EARLY 20TH CENTURY, IN THE MANNER OF ROBERT MACPHERSON (1811-1872)

Each 37 x 47½ in. (94 x 120.5 cm.) (2)

£800-1,200

US\$1,100-1,600

€940-1,400

**■40**

**AN ITALIAN PARCEL-GILT, POLYCHROME-PAINTED AND MARBLED MODEL OF A TEMPLE**  
18TH CENTURY

The dome above a dentilled pediment, above fluted Corinthian columns flanking an arched central doorway, on a grey-painted base and giltwood feet

25½ in. (65 cm.) high; 21¼ in. (54 cm.) wide;

7½ in. (19 cm.) deep

£2,500-4,000

US\$3,300-5,200

€3,000-4,700

**PROVENANCE:**

Acquired from Antiquus.





.10 ✓ 61 a pair of large sideboard *alabaster candlesticks* with corinthian capitals and other ornaments in or moulu

41

**A PAIR OF GEORGE III ORMOLU-MOUNTED FLUORSPAR AND MARBLE CORINTHIAN COLUMNS**

ATTRIBUTED TO MATTHEW BOULTON, CIRCA 1770

Each on a square plinth with stiff-leaf frieze and inset with green-backed fluorspar panels, on a berried laurel foot and stepped base of chamfered white marble and Ashford black marble, restorations  
20½ in. (52 cm.) high (2)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

**PROVENANCE:**

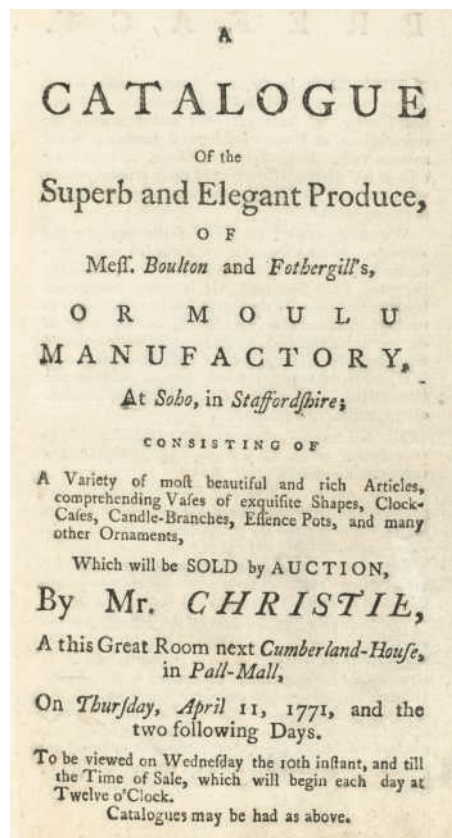
Probably those sold at the sale of Boulton and Fothergill's stock at James Christie's saleroom in Pall Mall, 13 April 1771 (Third Day's sale), lot 61 - 'A pair of large sideboard alabaster candle-sticks with corinthian capitals and other ornaments in or moulu' - for £9 19s 6d to Mr Duntze.

Probably Mr John Duntze (1735-1795), MP for Tiverton (1768-1795), created Baronet in 1774, possibly at Rockbeare Manor, Devon.

Charles Orr Stanley (1899-1989), 3 Lowndes Place, Belgravia, and subsequently Lisselan House, County Cork, Ireland, and by descent.

These columns, combining luxurious Derbyshire stones with jewel-like neoclassical ormolu mounts, correspond to the pair listed in Messrs. Boulton & Fothergill's sale at Christie's on 13 April 1771 as lot 61 - 'A pair of large sideboard alabaster candle-sticks with corinthian capitals and other ornaments in or moulu'. No other large column candlesticks by Boulton are known to exist and it is possible that these were a unique creation, most likely produced as a result of fortune - the lapidary works produced a pair of polished columns in fluorspar (a crystalline quartz in this instance misidentified as alabaster) and approached the Soho Manufactory for mounting - rather than as a specific commission; their appearance in the stock sale of 1771 would reinforce this theory.

The quality and design of the mounts, coupled with the presence of the Derbyshire stones, point to Matthew Boulton. The chasing and gilding of the ormolu mounts are typical of works produced by Boulton, and the design of plinth with foliate frieze mounts to the upper and lower edges echo those found on other documented pieces - particularly designs which incorporate figures from mythology with an obelisk, such as the Narcissus clock case, Urania watch stand and Venus clock case (N. Goodison, *Matthew Boulton: Ormolu*, rev. ed., London, 2002, pp. 220-1, figs. 173-5, pp. 236-8, figs. 189-190, p. 239, fig. 192). The small leaf of the upper frieze is particularly close to that of the Urania watch stand (figs. 189-190) and the berried laurel lower frieze can be seen in both square and circular form on candle vases and on the King's clock case in the Royal Collection (*ibid.*, pp. 213-4, figs. 162 & 164). Boulton and Fothergill produced a number of candlesticks and candelabra of various designs and a drawing for a wreathed Corinthian column candlestick exists in the Manufactory's *Pattern Book I* (*ibid.*, p. 191, fig. 142). In the 1771 sale, in addition to lot 61, the Corinthian capital was a notable feature of three or four pairs of 'wreathed Corinthian columns with branches for two candles', including lot 45 on the same day's sale as this pair of columns. It would appear, therefore, that these columns and those sold by James Christies in 1771 are almost certainly one and the same.



One of the two known copies of the Christie's 1771 sale catalogue listed the buyer of these columns as Mr Duntze, who bought them below the Margin/ reserve price of £10 10s for £9 £19 6s. Mr Duntze was also the purchaser of lot 75 'A pair of candle vases radix amethysti and or moulu on a square pedestal of a curious composition' for £5. Duntze was probably Mr John Duntze (1735-1795), MP for Tiverton (1768-1795), created Baronet of Tiverton in 1774. John Duntze was the son of a German merchant from Bremen who settled near Exeter and the family had owned Rockbeare Manor from the mid-18th century. Duntze continued in his father's mercantile footsteps as well as branching into banking whilst simultaneously serving as the local member of Parliament. Shortly after taking his seat he expanded Rockbeare by adding a dining room which featured a curved niche. The recently rediscovered curved serving-table and pair of pedestal urns *en suite* that were made specifically for this room bear close similarities to the dining-room suite supplied by Thomas Chippendale for Paxton House in Berwickshire, and although no documentary evidence of Chippendale having worked directly for Duntze has yet been traced, it seems likely that the Rockbeare suite was a Chippendale commission. John Duntze was clearly a man of good taste exposed to the latest fashions through his links to London and fellow MPs, as well as possibly through Saltram House, also in Devon, a documented Chippendale commission and for which works by Boulton were also acquired. It is highly likely that Duntze purchased these columns for his country seat, indeed they would have been appropriate adornment to sit atop or alongside his Chippendale furniture, in addition to the armorial service that he would go on to commission from Josiah Wedgwood in the 1780s.

We are very grateful to Sir Nicholas Goodison for his assistance in the cataloguing of this lot.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■42

**A PAIR OF GEORGE II GILTWOOD WALL-BRACKETS**  
MID-18TH CENTURY

Each gadrooned rectangular top supported by an eagle with splayed wings  
21 in. (53.5 cm.) high; 14½ in. (37 cm.) wide; 10½ in. (27 cm.) deep (2)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 16 November 1995, lot 56.

■43

**A MODERN SQUARE STOOL**  
SUPPLIED BY JOHN MCCALL

Covered with light brown buttoned deep-fringed velvet  
14½ in. (37 cm.) high; 43 in. (109 cm.) square

£1,000-2,000

US\$1,300-2,600  
€1,200-2,400



■44

**A NORTH EUROPEAN GILTWOOD MODEL OF AN EAGLE**  
EARLY 19TH CENTURY

Perched on a pole with outstretched wings  
21 in. (53 cm.) high; 45 in. (114.5 cm.) wide; 3½ in. (9 cm.) deep

£1,000-2,000

US\$1,300-2,600  
€1,200-2,400



■45

**A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS**  
CIRCA 1775

The outscrolling arms above moulded cabriole legs, the padded back, arm supports and seat covered in 'Bowood' printed cotton, by Colefax & Fowler  
36¼ in. (92 cm.) high; 25 in. (63.5 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

(2)

These elegantly serpentine chairs, designed in the Louis XV manner, relate to the fashionable 'French' or 'cabriole' chairs of the 1760s and 70s, such as those illustrated by Thomas Chippendale in his *Gentleman and Cabinet-Maker's Director*, 1762, pl. XXIII, and Thomas Malton in his *Complete Treatise on Perspective*, 1775, pl. XXXIII, fig. 131.

**PROVENANCE:**

Acquired from Jeremy Ltd., London.







46

**A REGENCY GILTWOOD AND GESSO TIMEPIECE TABLE CLOCK**

VULLIAMY, LONDON, EARLY 19TH CENTURY, NO. 695

The sarcophagus-shaped case with hinged cover and pineapple finial, the enamel dial signed 'VULLIAMY, LONDON', the timepiece movement with gut fusee, half deadbeat escapement and rise and fall regulation, the backplate with conforming signature and numbered '695', pendulum and winding key signed 'Vulliamy' 11¼ in. (28.5 cm.) high; 8 in. (20.3 cm.) wide; 5¼ in. (14 cm.) deep

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

Unusually among clockmakers the Vulliamys numbered most of the clocks they made, openly doing so from 1788 until 1854, when the firm closed (Roger Smith, 'Vulliamy Clock Numbering: A Dated Series', *Antiquarian Horology*, No. 6, Vol. 19, 1991, pp. 620-625). Their workbooks give invaluable information regarding the date of manufacture and ownership of many clocks made by the business. The serial numbers recorded in the two books are respectively 296-469 and 746-1067, so unfortunately the present lot, numbered 695 is not included. The first book covers the years 1797-1806, although the construction and delivery dates of some of the clocks continue to 1809, with some undelivered even then, the missing section of numbering would correspond to this clock's dating.



47

**A REGENCY GILT-BRASS MOUNTED MAHOGANY STRIKING TABLE CLOCK**

SHUTTLEWORTH, ST. JAMES'S, LONDON, EARLY 19TH CENTURY

The arched case with fish-scale sound frets and raised on bracket feet, the painted dial signed 'Shuttleworth / Duke Street / ST. JAMES'S', 'strike/silent' lever above 'XII', the twin train gut fusee movement with recoil ancor escapement and rack striking to bell, the backplate signed 'Shuttleworth / London', the pendulum with fine adjustment and holdfast

15½ in. (39.3 cm.) high; 12¼ in. (31 cm.) wide; 8 in. (20.3 cm.) deep

£1,000-2,000

US\$1,300-2,600

€1,200-2,400

48

**A GEORGE II WALNUT STRIKING TABLE  
CLOCK WITH CALENDAR**

JOHN ELLICOTT, LONDON, CIRCA 1745

The case with inverted bell top and loop handle, chamfered fluted angles, raised on a stepped moulded plinth and block feet, the dial with mask head spandrels and pierced hands, the arch with calendar indications for months and fly-back date hand to the outer arc, signed 'Jno. Ellicott / London', the twin train gut fusee movement with verge escapement and strike on bell, the profusely foliate engraved backplate further signed 'John Ellicott / LONDON', restorations and replacements to veneers and mouldings; together with an associated mahogany bracket, first half 19th century

19¼ in. (49 cm.) high; 13¼ in. (33.5 cm.) wide;

9¼ in. (23.5 cm.) deep (2)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

Acquired from John Carlton-Smith.







■49

**A PAIR OF FRENCH ORMOLU  
THREE-BRANCH WALL-LIGHTS**

LATE 19TH/EARLY 20TH CENTURY,  
IN THE MANNER OF JEAN-CLAUDE DUPLESSIS

Each with scrolling foliate and berry backplate and  
branches issuing conforming drip pans and nozzles,  
drilled for electricity

19 in. (48 cm.) high; 15½ in. (39 cm.) wide;

8¼ in. (21 cm.) deep

(2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

■50

**AN ENGLISH GILTWOOD MIRROR**

20TH CENTURY, OF GEORGE III STYLE

The plate within a pierced C-scroll and foliate frame,  
with a conforming architectural cresting and C-scroll  
apron centred by a hound

53 x 27 in. (135 x 68.5 cm.)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



■51

**A PAIR OF REGENCY ORMOLU  
WINE COOLERS**

ATTRIBUTED TO MATTHEW BOULTON PLATE  
CO. OF BIRMINGHAM, CIRCA 1815-20

Each of campana form with egg-and-dart everted rim,  
the bodies decorated with grape vines and flowerhead  
and trellis border, with twin lion mask handles above a  
spreading base decorated with acanthus and a laurel  
band, engraved twice with a cypher 'B' beneath a  
baron's coronet for Baron Bexley and with the  
coat-of-arms Vansittart impaling Eden of the  
Rt. Hon. Nicholas Vansittart

11 in. (28 cm.) high; 11 in. (28 cm.) wide;

10 in. (25 cm.) deep

(2)

£6,000-10,000

US\$7,800-13,000

€7,100-12,000

**PROVENANCE:**

The Valuable Service of Plate of the Late Lord Bexley,  
removed from Fooks Cray Place, Kent; sold, Christie's,  
London, 9 June 1876, lot 154 (*A Set of Six Handsome  
Ormolu vases, with wreaths of vines in relief, and masks  
under the handles, forming ice pails, £32.10s.*).

One possibly from The Property of Cyril Butcher, from  
the Collection of Beverley Nichols; sold Christie's,  
London, 31 May 1984, lot 88 or, possibly the pair sold  
from the Late Mrs Heard de Osborne; Christie's, South  
Kensington, 5 October 1994, lot 610.

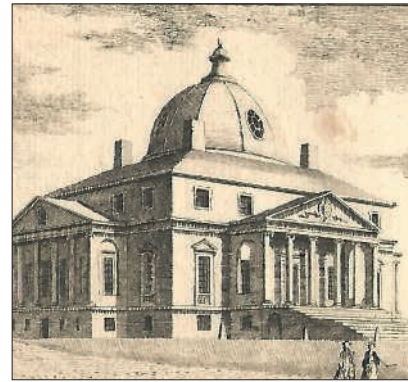
Acquired from Christopher Hodsell.



Nicholas Vansittart, 1st Baron Bexley.



Detail



Foots Cray Place, Kent.



These fine ormolu wine coolers epitomise the opulent revivalist style in early 19th century decorative arts that profoundly influenced English and French ormolu and silver-gilt, and, in parallel, they demonstrate the Regency enthusiasm for lavish entertainment. Their Classical wine-krater form and ornament recall the celebrated vases of antiquity, such as the Borghese and Warwick vases, which Henry Moses illustrated in his *Collection of Antique Vases*, 1814 (plates 37 and 450), and combined with the flower guilloche, after the French manner, they typify the 'Antique' style. They are attributed to the Matthew Boulton Plate Company of Birmingham based on a corresponding silver version by the company, which bears the 1817 date-letter (see Kenneth Crisp Jones, *The Silversmiths of Birmingham*, Fakenham, 1981, figure 28). A pair of wine coolers from the same service, possibly

the present pair, sold 'The Late Mrs Heard de Osborne', Christie's, South Kensington, 5 October 1994, lot 610 (£15,400 inc. premium). Although the Matthew Boulton Plate Company predominantly worked in silver and silver plate, they also used 'other metals' (ed. S. Mason, *Matthew Boulton: Selling what all the world desires*, New Haven and London, 2009, p. 46). Interestingly, the company were also supplying metalware to Rundell, Bridge & Rundell, the Royal Goldsmiths, who furnished George IV with a significant portion of the celebrated Grand Service (*ibid.*).

The arms are those of Vansittart impaling Eden, for the Rt. Hon. Nicholas Vansittart (1768-1851), who married Catherine Isabella, 2nd daughter of William, 1st Lord Auckland in 1805. He was Chancellor of the Exchequer from 1812-23 and in 1823 was created Baron Bexley.



■52

**A PAIR OF NORTH ITALIAN  
WALNUT COMMODINI**  
INCORPORATING SOME  
18TH CENTURY ELEMENTS

Of serpentine form, crossbanded overall, the  
tops above a drawer and cupboard, on associated  
tapering spade feet  
31½ in. (80 cm.) high; 16¾ in. (42.5 cm.) wide;  
13½ in. (34 cm.) deep, and slightly smaller (2)

£1,000-1,500

US\$1,300-2,000

€1,200-1,800

**PROVENANCE:**

Charles Orr Stanley (1899-1989), 3 Lowndes Place,  
Belgravia, and subsequently Lisselan House,  
County Cork, Ireland, and by descent.



■53

**A LOUIS XV BEECHWOOD FAUTEUIL**  
BY FRANCOIS LESUEUR, MID-18TH  
CENTURY, RESTORATIONS AND  
REPLACEMENTS

The cartouche-shaped padded back, arms and  
seat covered in later close-nailed *gros-point* floral  
and foliate tapestry, with carved flowerhead  
cresting and apron, on cabriole legs and acanthus-  
carved feet, stamped 'F.LESUEUR' and 'JME',  
38 in. (96.5 cm.) high; 27 in. (68.5 cm.) wide;  
22 in. (56 cm.) deep

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

Francois Lesueur, *maître* in 1757.



■54

**A PAIR OF FRENCH GILTWOOD AND  
VERRE EGLOMISE MIRRORS**

LATE 19TH CENTURY

Each rectangular plate within canted borders decorated with gilt strapwork, unicorns and masks on a blue ground, one with paper depository label to the reverse printed 'FINBOW & SONS LTD.

CAMBRIDGE / 05421'

25 x 18 in. (63.5 x 46 cm.)

(2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Charles Orr Stanley (1899-1989), 3 Lowndes Place, Belgravia, and subsequently Lisselan House, County Cork, Ireland, and by descent.



■55

**A PAIR OF LATE LOUIS XV GILTWOOD FAUTEUILS A LA REINE**

CIRCA 1770-80, PROBABLY FOR THE ENGLISH MARKET,  
UPHOLSTERED IN ENGLAND BY J. REYNOLDS, 1782

Each with channelled, arched cartouche-shaped padded back, arms and seat covered in close-nailed *petit-point* floral needlework with ribbon-tied posies on a tan ground, the scrolled arms above fan-headed cabriole legs and scroll feet, one chair with pencil inscription to the seat-rail 'J. Reynolds June 25 1782', regilt, with batten carrying-holes

39½ in. (100 cm.) high; 25 in. (63.5 cm.) wide; 20½ in. (52 cm.) deep

(2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

The late Lady de Trafford, Eaton Square, S.W.1; sold Christie's, London, 3 March 1994, lots 31 and/or 31A (part lot).

The pencil inscription is most likely that of John Reynolds, upholster, who was admitted Freeman on 17 March 1792 and may perhaps explain both the English and Continental webbing. In *circa* 1770, the method of importing disjointed French chair frames and declaring them at an extremely low value as 'lumber' to dodge duty at customs was widely practised. Fashionable London cabinet-makers were often encouraged by their patrons to take advantage of such loop-holes and many reputable cabinet-makers, including Thomas Chippendale and John Cobb, were caught (C. Gilbert, *The Life and Work of Thomas Chippendale*, V. I, London, 1978, p. 36-37). This could be further explanation for the mixture of French and English characteristics.





56

**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)**

*Two models of lions, entitled Lion assis (No 1)*

each signed 'BARYE', on fixed grey-veined white marble plinths  
bronze, gilt

14 3/8 in. (36.1 cm.) high

17 in. (43 cm.) high; 7 1/2 in. (19 cm.) wide; 14 in. (35.5 cm.) deep, overall

Conceived 1846.

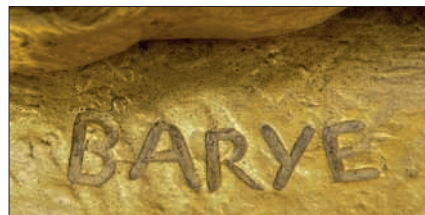
These casts circa 1876, and later gilt.

(2)

£8,000-12,000

US\$11,000-16,000

€9,400-14,000



Detail

**PROVENANCE:**

The Collection of Alice Tully, New York; sold Christie's, New York, 26 October 1994, lot 99.

Alice Bigelow Tully (1902-1993) was an American heiress and great patron of the arts. Born to State Senator William J. Tully, she eventually inherited the fortune of her maternal grandfather Amory Houghton Jr., the heir to the Corning Glass Works. Much of her income was donated to arts institutions, albeit modestly and anonymously. It was only due to John D. Rockefeller III's insistence that she agreed for her new chamber music hall at the Lincoln Center for the Performing Arts to be eventually named the Alice Tully Hall in 1969.

Please see S. Pivar, *The Barye Bronzes*, Suffolk, England, 1974, pp. 40, 126, cat. A41 for another example.











57

**TWO DUNHILL PLATED-METAL AND LUCITE 'AQUARIUM' LIGHTERS**

MID-20TH CENTURY

Each lucite plate decorated with fish under water, the bars with 'Dunhill' retailer's mark, one with 'REG.No.7374.8', the base of the other 'DUNHILL LIGHTER'

Each 4 in. (10 cm.) high (2)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

The green ground example: anonymous sale; Christie's, South Kensington, 7 April 2004, lot 350.



58

**THREE BRASS-MOUNTED GLASS TWO-TIER ETAGERES**

BY VAUGHAN, LATE 20TH CENTURY

The pair: 23½ in. (59.5 cm.) high; 20½ in. (52 cm.) wide; 12½ in. (32 cm.) deep (3)

£800-1,200

US\$1,100-1,600

€940-1,400



59

**TWO ACRYLIC AND GLASS OCCASIONAL TABLES**

MODERN, POSSIBLY MADE BY QUADRANT 4

Each rectangular glass top above moulded square legs, one stamped 'KM 84518 BSEN 12180 CLA?A8S'

The larger: 26 in. (66 cm.) high; 31¾ in. (80.5 cm.) wide; 23 in. (57 cm.) deep

The smaller: 15¾ in. (40 cm.) high; 32 in. (80 cm.) wide; 25½ in. (57 cm.) deep (2)

£700-1,000

US\$910-1,300

€820-1,200



**60**

**AN 18CT GOLD LARGE CIGARETTE-CASE**

MARK OF OF ASPREY AND COMPANY LIMITED, LONDON, 1957

Rectangular with engine-turned decoration and with a slide action mechanism, *marked in both covers*

4¼ in. (10.8 cm.) wide

6 oz. 16 dwt. (212 gr.)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**61**

**A FRENCH SILVER-GILT SMOKING SET**

MARK FOR RAVINET D'ENFERT, FRANCE, CIRCA 1950, RETAILED BY HERMES

Engine-turned and comprising two bullet shaped cigarette boxes with detachable plated dividers, and two matchbox holders, *marked underneath, in cover and on divider, and stamped HERMES PARIS* the cigarette boxes 3½ in. (8.9 cm.) high; the matchbox holders 3¼ in. (8.3 cm.) and 2½ in. (5.4 cm.) long

(4)

£800-1,200

US\$1,100-1,600

€950-1,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 April 2004, lot 352.



**61**





■62

**A DUTCH-STYLE SILVERED SIX-LIGHT  
ELECTROLIER**  
SECOND HALF 20TH CENTURY

Fitted for electricity  
33½ in. (85 cm.) high, excluding chain

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



■63

**AN AGRA CARPET**  
NORTH INDIA, CIRCA 1860

The deep burgundy-red field with an overall lattice of entwined cloud bands, palmettes and fine scrolling leafy vine, in a forest-green palmette and saz leaf border, areas of wear and corrosion, localised associated tinting and scattered minor repairs  
11 ft. 8 in. x 7 ft. 8 in. (359 x 236 cm.)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



λ64

**AVIGDOR ARIKHA (1929-2010)**

*Pile of books on the table*

signed and dated A. Arikha/87' (lower centre)  
pastel on paper  
19½ x 25½ in. (49.6 x 64.8 cm.)  
Painted in 1987.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

with Marlborough Gallery, New York, where  
acquired by the present owner.

**EXHIBITED:**

Jerusalem, Israel Museum, *Avigdor Arikha*,  
*Selective Paintings 1953-1997*, 1998, no. 1230.  
Edinburgh, Scottish National Gallery of Modern  
Art, *Avigdor Arikha*, 1999, no. 67.



65

**A TAPESTRY CUSHION WORKED  
WITH THE WELSH DRAGON**

LATE 17TH/EARLY 18TH CENTURY

Together with a pair of Flemish square tapestry  
cushions worked with fruit and foliage and a pair  
of Flemish rectangular tapestry cushions worked  
with fruiting sprays on a beige field, late 17th/early  
18th century

The dragon cushion: 16 x 22 in. (40.5 x 56 cm.) (5)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

The Flemish square tapestry cushions: Polly Peck  
International; sold Phillips, London, 19 February  
1991, lot 18.







66

**66**

**A SWEDISH LARGE PARCEL-GILT SILVER BEAKER**  
MARK OF WILHEM ANDREAS MEIJER, STOCKHOLM, 1747

Flaring cylindrical on spreading gadrooned foot, the upper rim engraved with a band of geometrical motifs and flowers on a matted ground, with corded rim, *marked underneath*  
8½ in. (20 cm.) high  
17 oz. 19 dwt. (559 gr.)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



67

**67**

**A SWEDISH LARGE PARCEL-GILT SILVER BEAKER**  
MARK OF LORENS STABEUS, STOCKHOLM, 1751

Tapering cylindrical on spreading gadrooned foot, with palmette band below moulded rim, engraved on body with initials H. P. S. above a branch, *marked underneath*  
7 in. (17.8 cm.) high  
11 oz. 9 dwt. (357 gr.)

£1,500-2,500

US\$2,000-3,300  
€1,800-2,900

68

### A JAMES II SILVER TANKARD

MAKER'S MARK RC WITH THREE PELLETS ABOVE AND BELOW IN DOTTED CIRCULAR SHIELD PROBABLY FOR ROBERT COOPER, LONDON, 1685

Tapering cylindrical on reeded base, the flat hinged cover with shaped lip and corkscrew angel mask thumbpiece, the handle with pricked initials MP, marked on body, cover and handle, scratch weight 26=11 7 in. (17.8 cm.) high 25 oz. 16 dwt. (804 gr.)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

The maker's mark is recorded in D. Mitchell, *Silversmiths in Elizabethan and Stuart London, their Lives and their Marks*, Woodbridge, 2017, p. 445-446 and in Jackson 1989 p. 137 on a large covered porringer, Commonwealth flagon, porringer and cover, communion cups and covers.



69

### A GEORGE I GILT-METAL DRESSING-SET

EARLY 18TH CENTURY

Each plain rectangular on spreading stepped base and comprising a casket, a brush and two pairs of boxes in two sizes, each engraved with a coat-of-arms. The casket: 9¾ in. (24.5 cm.) wide; the pair of large boxes 5¼ in. (13.5 cm.) wide; the pair of small boxes 4 in. (10.5 cm.) wide. The arms are most likely those of Beaumont, Poole or Thorp, following a marriage to a lady of European descent.

(6)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

#### PROVENANCE:

With S.J. Phillips before 1976.  
Walter Lees, 1 avenue de Tourville, Paris.  
Anonymous sale [The Property of a Gentleman]; Christie's, London, 14 September 2006, lot 287.

#### LITERATURE:

R. Gentle and R. Field, *English Domestic Brass 1680-1810*, London, 1994, p. 376.

Walter Lees, whose collection Christie's sold in 2010, was a renowned figure in Paris and London in the post-war period. Arriving in Paris in 1948 as honorary attaché at The British Embassy, he befriended the Duke and Duchess of Windsor, Hubert de Givenchy and Nancy Mitford. A devotee of David Hicks' 'tablescapes', he cleverly used silver and silver-gilt to maximum effect, in a completely original way, creating brilliant juxtaposed interiors.







**70**

**CHARLES JERVAS (DUBLIN C. 1675-1739 LONDON)**

*Portrait of Lady Elizabeth Egerton, Countess of Bridgewater (1687-1714),  
three-quarter-length, in a yellow dress, a landscape beyond*

oil on canvas

47 $\frac{7}{8}$  x 37 $\frac{7}{8}$  in. (121 x 95.5 cm.)

inscribed 'Eliza.<sup>th</sup> Daughter of John Churchill / Duke of Marlborough,  
Married / Scroope Egerton, 4 Earl / and 1 Duke of Bridgewater' (lower right)

£6,000-10,000

US\$7,800-13,000

€7,100-12,000



**71**

**FOLLOWER OF SIR PETER LELY**

*Portrait of a lady, three-quarter-length, in a golden dress and blue wrap,  
a landscape beyond*

oil on canvas

49 $\frac{7}{8}$  x 39 $\frac{7}{8}$  in. (126.7 x 101.3 cm.)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500





## 72

VENICE – Four maps of Venice, 16th century and later.

A group of four decorative maps of Venice, including Braun and Hogenberg's celebrated town plan from the *Civitates orbis terrarum*, one of the great cartographical achievements of the 16th century. Sold not subject to return.

Comprising: BRAUN, Georg (1541-1622) and Frans HOGENBERG (d.c.1590). *Venetia*. Cologne: [c.1572 or later], engraved map (image size 335 x 477mm); [and:] AA, Pieter van der (1659-1733). *Nova et accuratissima Venetiarum urbis tabula topographica*. Leiden: [c.1725], engraved map (image size 420 x 520mm); [and:] UGHI, Ludovico. [Venice]. [Venice: c.1730], engraved map (image size 485 x 660mm); [and:] GARLATO, Giambattista. *Pianta della regia città di Venezia e sue isole vicine*. Venice: Giuseppe Kier, 1838, engraved map (image size 353 x 710mm). All framed and mounted by Bourlet. (4)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500









■73

**A PAIR OF CHINESE SANG DE BOEUF  
PORCELAIN VASE LAMPS**  
20TH CENTURY

On ebonised bases, with buff card shades  
19 in. (48 cm.) high, excluding fittings (2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

The following group is a fascinating collection of hardwood furniture of Canton manufacture executed to a Western pattern. Such furniture may have been made to special order, perhaps for a member of the British East India Company posted in China or Macau (C. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1997, p. 234). These pieces were undoubtedly copied from either an English model, which had made its way to the Orient or from published designs, available to Canton craftsmen.

Export furniture in general of this date is relatively rare as supported by the East India Company's ledgers, which list only a few dozen pieces per year. Among these pieces, tables and chairs are few; Crossman suggests that for the Chinese trader case furniture such as bureaux, desks and bookcases used for storage and 'general usefulness' were deemed more practical than tables and chairs, with their limited, albeit important, functionality (*ibid.*, p. 232).



■-74

**A CHINESE EXPORT PAKTONG-  
MOUNTED PADOUK AND ROSEWOOD  
DRESSING-TABLE**  
THIRD QUARTER 18TH CENTURY

With hinged twin-flap square top enclosing a partially-fitted interior, above seven various-sized camphor-lined drawers around a gothic niche, the sides with carrying-handles, on moulded feet and later wooden castors

36 in. (91 cm.) high; 19½ in. (49.5 cm.) wide;

19¼ in. (49 cm.) deep, closed

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Acquired from Spink, London.



(alternative view)

■75

**A CHINESE EXPORT PADOUK  
OPEN ARMCHAIR**

CIRCA 1730, ASSEMBLED IN ENGLAND

The padded back and seat covered in verdure tapestry, the arms carved with acanthus and lion mask terminals, on cabriole legs headed by scallop shells and pad feet, the back legs in walnut and probably replaced  
35 in. (89 cm.) high; 23.12 in. (60 cm.) wide;  
20½ in. (52 cm.) deep

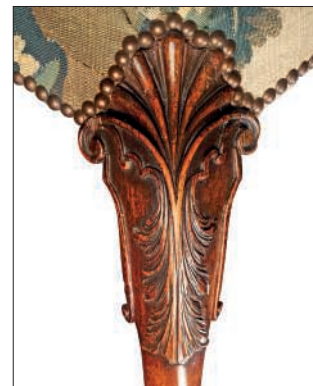
£5,000-8,000

US\$6,500-10,000  
€5,900-9,400

**PROVENANCE:**

Anonymous sale; Christie's, London,  
18 April 1996, lot 89.

This drawing-room chair is nearly identical in its overall design, carved detail and size to a set of six chairs, one of which is entirely English, from a large suite of Chinese Export furniture in a private English country house collection. The suite was supplied *circa* 1730 and the chairs are all constructed with beech frames, suggesting they were assembled in England.



Details

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■~76

**A CHINESE EXPORT PAKTONG AND BRASS-MOUNTED PADOUK AND ROSEWOOD  
KNEEHOLE DESK**

CIRCA 1760

The moulded rectangular top above a frieze drawer and six graduated rosewood-lined drawers flanking a recessed cupboard enclosing three further drawers, with paktong escutcheons and handles and brass carrying-handles to the sides

30 in. (76.5 cm.) high; 44¾ in. (114 cm.) wide; 27¾ in. (70.5 cm.) deep

£7,000-10,000

US\$9,100-13,000

€8,300-12,000



77

**A GEORGE III BONE AND MOTHER-OF-PEARL-INLAID EBONY AND CHEQUERBANDED TEA CADDY**  
LATE 18TH CENTURY

The hinged-top enclosing three glass bottles with white-metal covers engraved with crests, one possibly for Mainwaring of Cheshire and Shropshire, white metal mounts apparently unmarked

5¾ in. (14.5 cm.) high; 9½ in. (24 cm.) wide;  
5 in. (12.5 cm.) deep

£2,000-4,000

US\$2,600-5,200

€2,400-4,700

**PROVENANCE:**

Acquired from Roger Keverne.

For further information on this lot please see [christies.com](http://christies.com)



77

-78

**A GEORGE III TULIPWOOD-BANDED, SATINWOOD AND MARQUETRY TEA CADDY**

ATTRIBUTED TO INCE & MAYHEW,  
CIRCA 1770

With white-metal handle, the domed cover inlaid with a foliate motif and *trompe l'oeil* fluted frieze, enclosing a divided interior with two rosewood lidded wells, the body inlaid with flowers, foliage and urns and centred by a coat-of-arms, a chevron between four double-headed eagles displayed, three and one, restorations around keyhole  
8½ in. (21.5 cm.) high; 13½ in. (34 cm.) wide;  
6 in. (15 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 April 1996, lot 4.

The frond marquetry on this tea caddy can be related to that found on the top of a commode attributed to the partnership of William Ince (d. 1804) and John Mayhew (d. 1811), now in the collection of the Lady Lever Art Gallery (L. Wood, *Catalogue of Commodes*, London, 1994, p. 195, no. 22). Similar exuberant carving is also seen on another commode attributed to the firm, supplied to the 4th Duke of Marlborough (H. Roberts, 'Nicely Fitted Up: Furniture for the 4th Duke of Marlborough', *Furniture History*, vol. 30 (1994),

p. 139, fig. 30). The classical urn marquetry can be compared to an urn (with pedestal) supplied by the firm to the Earl of Kerry in about 1770 (C. Cator, 'The Earl of Kerry and Mayhew and Ince: The Idlest Ostentation', *Furniture History*, vol. 26 (1990), figs. 3-5). Ince & Mayhew referred to the 'tea chest', 'tea box', and 'tea cannister' a number of times as part of their large commission for Lord Kerry, for example, at Twickenham, 'A very Neat Inlaid Teabox with Silver furniture £7 7s' (H. Roberts, '"Precise and Exact in the Minutest Things of Taste and Decoration": The Earl of Kerry's Patronage of Ince & Mayhew', *Furniture History*, vol. 49 (2013), p. 35).



78



■-79

**A CHINESE EXPORT ROSEWOOD SOFA TABLE**

CIRCA 1800

The rounded rectangular twin-flap top with ebony and satinwood banding, above three frieze drawers, the supports terminating with rectangular panelled bases and splayed feet with brass caps and castors, two drawers indistinctly inscribed to the undersides 'Napoleon / writing table' in white chalk to one and pencil to the other, with label 'FINBOW & SONS LTD. CAMBRIDGE 05447' 29¼ in. (74.5 cm.) high; 59¼ in. (150.5 cm.) wide, open; 24 in. (61 cm.) deep

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**PROVENANCE:**

By repute, The Emperor Napoleon (according to inscription). Charles Orr Stanley (1899-1989), 3 Lowndes Place, Belgravia, and subsequently Lisselan House, County Cork, Ireland, and by descent.

Whilst descriptions of furniture in the inventories of Longwood House, St. Helena, in general prohibit a firm identification of this writing-table, there were at least nine writing-tables recorded at Longwood. It is interesting to note that at this time furniture of English design was being made by Chinese carpenters who were resident on St. Helena. For example, in May 1818 a *fauteuil de malade* was created by a Chinese carpenter from a design by Andrew Darling, who worked for the cabinet-maker George Bullock, and was delivered to Longwood (M. Levy, 'Napoleon in Exile: The Houses and Furniture supplied by the British Government for the Emperor and his Entourage on St. Helena', *Furniture History*, 1998, p. 36). Furthermore, Chinese hardwood chairs were being ordered directly from China for Longwood, although these have yet to be traced, and Chinese bamboo chairs were amongst the furnishings which returned to Europe on the ship, the *Camel*, immediately after Napoleon's death (*ibid.*, p. 48, p. 88 f/n 196).



■-80

**A CHINESE EXPORT ROSEWOOD  
CARD-TABLE**

MID-18TH CENTURY

The baize-lined hinged rectangular top with re-entrant corners and two frieze drawers opening to the ends, on cabriole legs carved with scallops and claw-and-ball feet, handles replaced, the left hand frieze drawer replaced

28¾ in. (73 cm.) high; 39½ in. (100.5 cm.) wide;  
21 in. (53.5 cm.) deep closed

£5,000-8,000

US\$6,500-10,000

€5,900-9,400

**PROVENANCE:**

Acquired from Spink, London.



■-81

**A CHINESE EXPORT PADOUK  
AND ROSEWOOD CHEST**

SECOND HALF 18TH CENTURY

With two short and three graduated long rosewood-lined drawers, with brass handles, on bracket feet

41 in. (104 cm.) high; 48½ in. (123 cm.) wide;  
24 in. (61 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Hilaire Belloc (1870-1953), Kingsland, West  
Sussex, and by descent.

Please see Lot 25 for further information on  
Hilaire Belloc.







■82

**A PAIR OF GEORGE III BOXWOOD  
AND EBONY-STRUNG MAHOGANY  
KNIFE-BOXES**

LATE 18TH CENTURY

Each with acorn finial above a domed top, one later pierced, each enclosing a re-fitted interior, with silver lockplate and tapering body with ring-turned socle and crossbanded square base on ogee bracket feet

26 in. (66 cm.) high; 11 in. (28 cm.) diameter (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

Acquired from Pelham Galleries.

■~83

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

LATE 18TH CENTURY

Each sloping shaped hinged top inlaid with a star to the reverse and enclosing a fitted interior above white-metal lockplates flanked by stop-fluted inlay, on later bun feet

15¾ in. (40 cm.) high; 8¾ in. (22 cm.) wide;  
12 in. (30 cm.) deep (2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



■-84

**A GEORGE IV BRAZILIAN ROSEWOOD  
REVOLVING BOOKCASE**

EARLY 19TH CENTURY

The circular green leather-lined top above an octagonal frieze and open shelves flanked by chamfered panels filled with leather book spines, on an octagonal base

32¾ in. (83 cm.) high; 24 in. (61.5 cm.) diameter

£4,000-6,000

US\$5,200-7,800

€4,700-7,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 April 1996, lot 42.

A design for a related bookcase is illustrated in R. Ackermann, *Repository of Arts*, March, 1810, and a further circular model with mounts from 1810 is illustrated in C. Musgrave, *Regency Furniture*, London, 1961, pl. 77A.



■85

**A REGENCY MAHOGANY CELLARETTE  
ATTRIBUTED TO GILLOWS OF LANCASTER,  
EARLY 19TH CENTURY**

The eared rectangular hinged top with reeded edge enclosing a fitted interior, on ring-turned ribbed tapering legs and brass caps and castors, the sides with ormolu lion mask and ring handles

23¼ in. (59 cm.) high; 23½ in. (59.5 cm.) wide;

19¾ in. (50 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Acquired from Jeremy Ltd., London.

A related design for a cellarette or 'gardevin' (as it was referred to by Gillows) is in the Gillows' *Estimate Sketch Books* (ESB 344/99, 27 August 1805, no. 1771).







Chieveley House, Berkshire © John McCall Designs.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■~86

**A GEORGE III MAHOGANY OCTAGONAL TILT-TOP  
TRIPOD TABLE**

CIRCA 1760

The tulipwood-crossbanded top on a birdcage support and fluted shaft,  
above foliate-carved cabriole legs and claw-and-ball feet  
26¾ in. (68 cm.) high; 28½ in. (72.5 cm.) diameter

£10,000-15,000

US\$13,000-20,000

€12,000-18,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 21 April 1994, lot 83.  
Acquired from Jeremy Ltd., London.







■87

**THREE PAIRS OF PHOTOPHORES AND A SNUFFER**  
20TH CENTURY

Two pairs in gilt-metal, one pair in bronze

The gilt-metal examples: 20½ in. (52 cm.) and 17½ in. (44.5 cm.) high (7)

£800-1,200

US\$1,100-1,600

€940-1,400

**PROVENANCE:**

The gilt-metal photophores acquired from Montagnier, Paris.

■88

**A SET OF EIGHT EBONISED ARMCHAIRS**  
MODERN

Each with pierced rectangular latticework back above a squab cushion and solid seat, on square legs joined by stretchers

39 in. (99 cm.) high; 22 in. (56 cm.) wide; 21½ in. (54 cm.) deep (8)

£1,000-1,500

US\$1,300-2,000

€1,200-1,800



89

**A PAIR OF CHINESE BLUE AND WHITE  
BALUSTER VASES**  
19TH-20TH CENTURY

Each painted with pavilions in continuous landscapes  
and lakeside vistas  
21 in. (53 cm.) high

(2)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



89

90

**A PAIR OF CHINESE BLUE AND WHITE  
DOUBLE-GOURD VASES**  
19TH-20TH CENTURY

Each painted with exotic birds perched on blossoming branches,  
butterflies and floral sprays (one with cracked neck)  
24¼ in. (61.5 cm.) high

(2)

£1,000-2,000

US\$1,300-2,600  
€1,200-2,400

**PROVENANCE:**

Acquired from Helen Buxton



90

91

**TWO CHINESE BLUE AND WHITE BALUSTER VASES  
AND TWO COVERS**  
18TH-19TH CENTURY

Each body painted with lotus and scrolling foliage, within stiff-leaf  
borders  
23 in. (58.5 cm.) high, overall

(2)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Acquired from Guinevere Antiques, London



91





92

**A SET OF TEN JAPANESE KAMEYAMA DISHES**

18TH CENTURY

Each canted rectangular plate painted with a landscape, with four character mark to underside

7 in. (18 cm.) square

(10)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



(Part lot)

93

**A PAIR OF WORCESTER PORCELAIN DESSERT-PLATES**

CIRCA 1768-70

Decorated in the Giles workshop, with exotic birds and insects within scalloped gilt rims

7½ in. (19.3 cm.) diameter

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

With Albert Amor Ltd, according to paper labels.



94

**A PAIR OF CHELSEA PORCELAIN DESSERT-PLATES**

CIRCA 1760-65, RED ANCHOR MARKS

Each decorated with fruits and insects, within a scalloped gilt rim

7¼ in. (19.8 cm.) wide

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900







95

**A WORCESTER PORCELAIN BALUSTER CREAM-JUG  
AND A 'WIGORNIA' CREAMBOAT CIRCA 1758-60**

THIRD QUARTER OF THE 18TH CENTURY

The cream-jug painted with flower-sprays.

The creamboat painted with sprigs of flowers, the spout modelled as a shell

Jug: 3¼ in. (8.2 cm.) high

Boat: 2½ (5.5 cm.) high

(2)

£600-1,000

US\$780-1,300

€710-1,200

96

**A WORCESTER PORCELAIN TEACUP AND SAUCER**  
THIRD QUARTER 18TH CENTURY, BLUE CROSSED SWORDS  
AND G MARKS FOR JAMES GILES' WORKSHOP

Painted with exotic birds and enriched in gilding

The saucer 5½ in. (13 cm.) diameter

(2)

£700-1,000

US\$910-1,300

€830-1,200

**PROVENANCE:**

The collection of F. R. Briggs.

The collection of Humphrey W. Cook.

With Albert Amor.



97 No Lot



98

**A WORCESTER PORCELAIN DESSERT-BASKET**

CIRCA 1770-72

The interior painted in the Giles workshop, with fruits and insects  
8¼ in. (21 cm.) wide

£800-1,200

US\$1,100-1,600  
€950-1,400

**PROVENANCE:**

With Albert Amor, according to paper label.

99

**A PAIR OF DUTCH DELFT BLUE AND WHITE CERAMIC TULIPIERES**

RIJKS MUSEUM, MODERN

Each with five graduated tiers decorated with foliage, on scroll feet, each stamped 'RIJKS MUSEUM'

23 in. (58 cm.) high; 11 in. (28 cm.) wide; 11 in. (28 cm.) deep

(2)

£400-600

US\$520-780  
€480-710







**100**

**A VERY LARGE CHINESE BRONZE TWO-HANDLED VESSEL  
MING DYNASTY (1368-1644)**

The handles formed as a standing roaring lion applied to each side of the tall flaring neck above the ogee body, the interior incised with a two-character mark  
25½ in. (65 cm.) high

£10,000-20,000

US\$13,000-26,000

€12,000-24,000

**101**

**A CHINESE CLOISONNE ENAMEL TRIPOD CENSER, A COVER,  
AND A BRONZE STAND**

19TH CENTURY

Of globular form with flaring detachable handles, decorated with a multitude of flowers on a turquoise ground, the cover with an associated dragon finial, all set in a European patinated and gilt bronze stand  
27½ in. (70 cm.) high overall

£15,000-20,000

US\$20,000-26,000

€18,000-24,000







**102**

**A LARGE CHINESE SANCAI-GLAZED SEATED  
DAOIST FIGURE**

MING DYNASTY (1368-1644)

Modelled wearing long robes and an elaborate headdress, incised to the reverse with a three-character mark reading 'Bi Feng zao' (made by Bi Feng)

20¾ in. (53 cm.) high

£4,000-6,000

US\$5,200-7,800

€4,800-7,100



**103**

**A CHINESE FAHUA DOUBLE-WALLED JAR**

MING DYNASTY, 15TH/16TH CENTURY

The reticulated sides decorated with Daoist Immortals holding vessels beside pine trees and clouds, below a band of scrolling peony at the shoulder

14¾ in. (37.5 cm.) wide

£3,000-5,000

US\$3,900-6,500

€3,600-5,900



**104**

**A LARGE CHINESE TANG-STYLE SANCAI-GLAZED  
POTTERY MODEL OF A BACTRIAN CAMEL**

20TH CENTURY

Realistically modelled with head tilted back as it brays, its two humps swaying in opposite directions at either end of the saddle, which supports a large pack with moulded animal-masks to each side

25¾ in. (65.5 cm.) high

£2,000-3,000

US\$2,600-3,900

€2,400-3,500









# ■105

## **A CHINOISERIE POLYCHROME-PAINTED WALLPAPER EIGHT-LEAF SCREEN** THE WALLPAPER 19TH CENTURY

Depicting birds, including herons, ducks, hawks, pheasants and an eagle amongst flowering prunus blossom and chrysanthemum and peony, a balcony ledge in the foreground, on a pale blue ground, in two sections, mounted on board  
Each leaf: 89¼ x 17¼ in. (227 x 43.5 cm.)

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100

# ■106

## **A PAIR OF CARVED MARBLE JARDINIERES** LATE 19TH/EARLY 20TH CENTURY

Each carved with cross pattern and with rampant lion shield, with a liner  
16 in. (40.5 cm.) high; 31½ in. (80 cm.) diameter, and slightly smaller (2)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

# ■107

## **A PAIR OF SILVERED, GILT AND RED JAPANNED DISPLAY CABINETS** LATE 20TH CENTURY

Each with broken pediment crestings centred by vase finials, above a glazed door and sides, enclosing a mint green-painted interior with three shelves, above two slides and a drawer, on club legs and pad feet, decorated overall with figures, pavilions, floral sprays, geometric hatching and water gardens  
92 in. (234 cm.) high; 48 in. (122 cm.) wide; 17 in. (43 cm.) deep (2)

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100









■108

**A PAIR OF SCUTARI OTTOMAN  
VELVET PANELS**

19TH CENTURY

On a natural cotton ground, depicting fruiting vines and central medallion in purple and green wool, now mounted as a two-leaf screen, with paper label 'K 192' (?)

Each leaf: 49½ x 22 in. (125.5 x 56 cm.)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100



■109

**AN ALPINE PARCEL-GILT AND  
POLYCHROME-PAINTED SLEIGH**  
19TH CENTURY, POSSIBLY TYROL

With a lion rampant cresting and male mask to the front, the hinged seat flanked by cartouches painted with a winter figure and a bird, enclosing a compartment, the sides painted with lakeside vistas, above foliate and flower-carved runners with further foliate-headed masks, inscribed '230'

78½ in. (199.5 cm.) high; 30 in. (76 cm.) wide;

72½ in. (184 cm.) deep, approx.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



■110

**AN ITALIAN WALNUT CREDENZA**  
CONSTRUCTED IN THE 19TH CENTURY,  
INCORPORATING EARLIER ELEMENTS

With moulded rectangular top above two panelled doors, enclosing four shelves, on bracket feet  
48 in. (122 cm.) high; 45 in. (114 cm.) wide;  
18¼ in. (46.5 cm.) deep

£1,000-1,500

US\$1,300-2,000

€1,200-1,800



■111

**A SOUTH GERMAN OAK SETTEE**  
MID-18TH CENTURY

The padded back and squab cushions covered in green and gold chequered silk, the shaped top rail carved with scrolls and *rocaille*, on cabriole legs  
42 in. (107 cm.) high; 87 in. (221 cm.) wide;  
22½ in. (57 cm.) deep

£1,000-1,500

US\$1,300-2,000

€1,200-1,800







# ■112

## **A PAIR OF NAPOLEON III TAPESTRY PELMETS**

AUBUSSON, THIRD QUARTER 19TH  
CENTURY

Each with floral garlands and simulated drapery on  
a light blue ground

11 ft. x 6 ft. 8 in. (352 x 203 cm.) each (2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

# ■113

## **A REGENCE GILTWOOD SIDE TABLE**

FIRST QUARTER 18TH CENTURY,  
POSSIBLY GERMAN

The rectangular top above a pierced scroll  
and foliate frieze, on acanthus-clasped double  
S-scrrolled legs joined by a conforming stretcher  
centred by a circular platform, with paper label  
printed 'Sammlung E. v. Goldschmidt-Rothschild',  
conceived as a cabinet stand  
30½ in. (77.5 cm.) high; 20 in. (51 cm.) wide;  
13¾ in. (35 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

### **PROVENANCE:**

Erich von Goldschmidt-Rothschild,  
Tiergartenstraße, Berlin; sold Hermann Ball & Paul  
Graupe, Berlin, 23-25 March 1931, lot 154.



The table as it appeared in the Goldschmidt-Rothschild sale, 1931.

■-114

**A RUSSIAN KINGWOOD, TULIPWOOD,  
ROSEWOOD PARQUETRY AND  
MARQUETRY TABLE A ROGNON**  
THIRD QUARTER 18TH CENTURY

The top inlaid with a central classical urn amid  
cube parquetry, the frieze inlaid with drapery, with  
frieze drawer, on pierced trestle-end supports  
joined by a bowed stretcher  
30 in. (76 cm.) high; 37¼ in. (96 cm.) wide;  
21½ in. (54.5 cm.) deep, approx.

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

■-115

**A LOUIS XV-STYLE ORMOLU-MOUNTED  
KINGWOOD HEART-SHAPED  
TABLE DE TOILETTE**  
LATE 19TH CENTURY

The hinged top mounted with a mirror plate to the  
reverse, above sprung compartments to each side  
and a frieze drawer, on cabriole legs and sabots  
29½ in. (75 cm.) high; 17½ in. (44.5 cm.) wide;  
18 in. (46 cm.) deep, when closed

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



(alternate view)





■116

**A PAIR OF LOUIS XVI ORMOLU  
THREE-BRANCH WALL-LIGHTS**

LATE 18TH/EARLY 19TH CENTURY

Drilled for electricity

16½ in. (42 cm.) high

(2)

£2,500-4,000

US\$3,300-5,200

€3,000-4,700



116



117

■117

**A PAIR OF LOUIS XVI ORMOLU  
TWIN-BRANCH WALL-LIGHTS**

LATE 18TH/EARLY 19TH CENTURY

Together with a matching pair of later date,

drilled for electricity, en suite with lot 116

14 in. (35.5 cm.) high

(4)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





118

**A FRENCH ORMOLU-MOUNTED ROCK CRYSTAL BOWL**  
SECOND HALF 19TH CENTURY

The scalloped bowl mounted to one side by a seated Chinese lady with a fan, to the other by a winged dragon, on a pierced *rocaille* base, the bowl cracked 15 in. (38 cm.) high; 18 in. (45.5 cm.) wide; 9 in. (23 cm.) deep

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100

119

**A PAIR OF NAPOLEON III ORMOLU CHENETS**  
THIRD QUARTER 19TH CENTURY, AFTER A DESIGN BY  
FRANCOIS-JOSEPH BELANGER

Each with flaming antique brazier flanked by sphinxes, above a shaped apron centred by a female mask wrapped in cornucopia and flanked by rosettes, on spirally-fluted tapering legs headed by pinched foliate collars, one inscribed 'LCR. MAN'

18 in. (46 cm.) high; 16¼ in. (41 cm.) wide; 4¾ in. (12 cm.) deep

(2)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900







■120

**A PAIR OF ACRYLIC AND BRASS 'OBELISK' TABLE LAMPS**

DESIGNED BY GABRIELLA CRESPI, CIRCA 1970

Each signed twice *Gabriella Crespi*, fitted for electricity  
26¾ in. (68 cm.) high; 6½ in. (16.5 cm.) square

(2)

£2,000-4,000

US\$2,600-5,200

€2,400-4,700

■121

**AN ACRYLIC AND BRASS 'FUNGO' TABLE LAMP**

DESIGNED BY GABRIELLA CRESPI, CIRCA 1973

Signed *Gabriella Crespi* to edge of the base, fitted for electricity  
27 in. (68.5 cm.) high; 17½ in. (44.5 cm.) diameter

£2,000-4,000

US\$2,600-5,200

€2,400-4,700



■~122

**A LATE LOUIS XV-STYLE ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD BONHEUR-DE-JOUR**

19TH CENTURY

The superstructure with pierced three-quarter gallery above a tambour-fronted compartment and three drawers, the hinged top inlaid *à quatre-faces*, enclosing three wells with sliding covers, the kneehole flanked by two small drawers, on cabriole legs headed by *rocaille* clasps and with conforming sabots, with red wax seal stamped with a dragon, some losses to the veneers  
40½ in. (103 cm.) high; 25½ in. (65 cm.) wide; 17½ in. (44.5 cm.) deep

£1,000-1,500

US\$1,300-2,000

€1,200-1,800











123

JACOB DE WIT (AMSTERDAM 1695-1754)

*Saint Luke; Saint Mark; Saint Ambrose; Saint Gregory; Saint James the Great; Saint Matthias; Saint Jerome; Saint Augustine; Saint John the Evangelist; and Saint Matthew - en brunaille*

signed on the first 'Jd.Wit' (lower right); signed on the eighth 'JdWit' (lower right, linked); signed and dated on the ninth 'JdeWit / 1740' (lower left, 'JdeWit' in ligature)

oil on canvas, unframed

the first four 33¾ x 62½ in. (85.8 x 157.7 cm.); the fifth and sixth 34 x 73 in. (86.4 x 185.2 cm.);

the seventh 33 x 86½ in. (83.9 x 219.8 cm.); the eighth 33¾ x 87½ in. (86 x 223 cm.);

the final two 33½ x 41½ in. (85.2 x 105.8 cm.)

a set of ten (10)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Fransche Kerk, Amsterdam; their sale, Frederik Muller & Cie., Amsterdam, 26 November 1912, lot 41.

Anonymous Sale, Frederik Muller & Cie., Amsterdam, 20 June 1928, lot 9.

with Jacques Goudstikker, Amsterdam, where acquired by,  
Baron Hans Heinrich Thyssen-Bornemisza, Lugano, by October 1928.

LITERATURE:

A. Staring, *Jacob de Wit 1695-1754*, Amsterdam, 1958, pp. 49, 69-71.

G. van den Hout and R. Schillemans, *Putti and cherubs: the religious work of Jacob de Wit (1695-1754)*, exhibition catalogue, Haarlem, 1995, pp. 65-67, 151-2, no. 146, fig. 115, no. 145, no. 148, no. 147, no. 144, no. 143 (where erroneously described as Judas Thaddeus), no. 150, no. 149, fig. 33, no. 142 and no. 141 respectively.

This series of works by Jacob de Wit was executed for the Roman Catholic French Church on the Boommarkt (the current Nieuwezijds Voorburgwal) in Amsterdam in around 1740. The French Catholic Church, a so-called 'clandestine church', was tolerated by the Calvinist Dutch Republic in the wake of the Reformation partly due to the concealed facades of its churches, which were largely unrecognisable as places of worship from the exterior.









**124**

**A PAIR OF CHINESE SPINACH-GREEN JADE BOWLS AND COVERS**  
19TH CENTURY

Each carved with gently flaring sides, supported on a circular foot, the domed cover with flared circular knob  
4 7/8 in. (11.2 cm.) diam.

(2)

£5,000-8,000

US\$6,500-10,000  
€5,900-9,400

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.

**125**

**A CHINESE SPINACH GREEN JADE 'DRAGON CARP' VASE**  
19TH CENTURY

Carved in the form of two leaping carps with stylised horns and fins, the stone of a mottled spinach, grey and black tone  
6 1/2 in. (17 cm.) high

£5,000-8,000

US\$6,500-10,000  
€5,900-9,400

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.









**126**

**A CHINESE BLACK JADE  
TWIN-HANDLED CUP**

19TH CENTURY

Carved in the form of an archaic *gui*, with vertical ribs, below a band of stylised dragons  
5¾ in. (14.7 cm.) wide, across the handles,  
hardwood stand

£1,500-2,000

US\$2,000-2,600  
€1,800-2,400

**PROVENANCE:**

Collection of Mr Hugh S. Whitaker.  
Acquired by the grandparents of the current owner in the late 1950s.

**LITERATURE:**

Edgar Gorer and J.F. Blacker, *Chinese Porcelain and Hardstones*, London, 1911, Vol. II, fig. 244, pl. 244.

**~127**

**A PAIR OF CHINESE JADEITE HORSES**

20TH CENTURY

Each carved in a prancing stance with its head turned to one side and tail flicked upwards, the stones of pale lavender tone

8¾ in. (22 cm.) long, hongmu stands (2)

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100

**PROVENANCE:**

Collezione Bulgari, Rome  
Acquired by the grandparents of the current owner in the late 1950s.





**~128**

**A CHINESE BLACK JADE WINE EWER  
AND COVER**

20TH CENTURY

Of angular square-section, the cover with two loose rings  
7¼ in. (19.3 cm.) high

£5,000-8,000

US\$6,500-10,000

€5,900-9,400

**PROVENANCE:**

Acquired by the grandparents of the current owner in  
the late 1950s.

**129**

**A PAIR OF CHINESE SPINACH-GREEN  
JADE CRANES**

19TH CENTURY

Carved standing, with their beaks held high,  
beside a flowering lotus stem

6¾ in. (17.2 cm.) excluding hardwood stands (2)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

**PROVENANCE:**

Acquired by the grandparents of the current owner in  
the late 1950s.







**130**

**A CHINESE SPINACH-GREEN JADE TRIPOD CENSER AND COVER**  
QING DYNASTY (1644-1911)

The censer and cover both carved with flowers and scrolling foliage, flanked by a pair of mythical beast-form handles with loose rings  
6¾ in. (17.2 cm.) wide, across the handles

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.

**~131**

**A CHINESE GREYISH-GREEN JADE CENSER AND COVER**  
QING DYNASTY (1644-1911)

Of archaic *gui* form, carved with horizontal ribs between two bands of spirals, the handles in the form of mythical beast heads, the finial incised with an apocryphal Qianlong mark

The censer, 8¼ in. (21 cm.) wide, across the handles, hongmu stand

£6,000-10,000

US\$7,800-13,000

€7,100-12,000

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.









**132**

**A CHINESE SHALLOW GREENISH-WHITE JADE BOWL**

19TH CENTURY

Of shallow form, raised on a circular foot, the base incised with an apocryphal Qianlong mark  
6½ in. (19.9 cm.) diameter

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.

**133**

**A CHINESE PALE GREENISH-WHITE JADE 'CRANES' GROUP**

19TH CENTURY

Carved and pierced in the form of two cranes standing on rocks, surrounded by fruiting peach branches  
7 in. (17.9 cm.) high, hongmu stand

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.



**134**

**A CHINESE PALE CELADON JADE 'LOTUS LEAF' WASHER**

19TH CENTURY

Carved in the form of a lotus leaf, with flowering branches to the sides, the interior and base delicately incised with veins  
7½ in. (19 cm.) long

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.





**135**

**A CHINESE SOAPSTONE 'BAMBOO' WASHER**

Carved in the form of a section of bamboo, with several smaller leafy branches to one side  
7¼ in. (18.5 cm.) long

£1,000-1,500

US\$1,300-2,000  
€1,200-1,800

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.

**~136**

**A GROUP OF SIX CHINESE AMETHYST AND HARDSTONE CARVINGS**

19TH CENTURY AND LATER

Comprising an amethyst 'boy and carp' group; a purple hardstone figure of a phoenix; a pair of yellow hardstone figures of birds on branches; an amethyst standing figure of Buddha; and a purple hardstone figure of a recumbent water buffalo  
The largest, 5½ in. (14 cm.) high, various hongmu and wood stands (6)

£1,500-2,000

US\$2,000-2,600  
€1,800-2,400

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.



**137**

**A GROUP OF TWENTY-FOUR CHINESE JADE, AGATE AND HARDSTONE CARVINGS**

19TH-20TH CENTURY

Comprising an agate lotus-shaped washer; a spinach jade dish; a pair of cylindrical silver boxes with bangles and hardstone cabochons; a jade and agate 'peony tree' in a jardiniere; a set of four small spinach jade dishes; a set of six hardstone dishes; a set of six lotus-shaped washers; a spinach jade archaistic cup and saucer  
The largest, 8½ in. (20.6 cm.) diam. (24)

£1,500-2,500

US\$2,000-3,300  
€1,800-2,900







**~138**

**A CHINESE LARGE CORAL CARVING OF A FEMALE IMMORTAL**

19TH CENTURY

Depicted holding a vase, dressed in long flowing robes and beside two cranes amongst pine branches, standing on a finely carved stained ivory stand

14½ in. (37 cm.) high, stained ivory stand

£30,000-50,000

US\$39,000-65,000

€36,000-59,000

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.







**139**

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

18TH/19TH CENTURY

One modelled with a cub and the other with a brocade ball

14¾ in. (37.5 cm.) high

(2)

£6,000-10,000

US\$7,800-13,000

€7,100-12,000

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.



**■-140**

**A LATE LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY TABLE DE SALON**

CIRCA 1770

The circular top with pierced gallery inlaid with a chessboard, the cupboard door and sides inlaid with flowering vases, revealing three drawers, on cabriole legs with sabots, some mounts lacking

30½ in. (77.5 cm.) high; 14 in. (35.5 cm.) diameter

£2,500-4,000

US\$3,300-5,200

€3,000-4,700

**PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.









# ■141

## **A LOUIS XVI AUBUSSON CARPET** FRANCE, LATE 18TH CENTURY

15 ft. 2 in. x 16 ft. (464 x 488 cm.)

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000

### **PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.

The late 18th century was a golden era for the new workshops at Aubusson. In a market where the commissioning of carpets had been the preserve of the Royal court, the Aubusson manufactory provided a new outlet. Within ten years of its foundation in 1746, the factory at Aubusson was supplying carpets for export to numerous foreign countries including America which was yet to achieve its independence (Madeleine Jarry, *The Carpets of Aubusson*, Leigh-on-Sea, 1969, p.25). At the same time the workshops of Aubusson also enjoyed Royal patronage; in 1786 twenty-one Aubusson carpets were recorded in the Royal apartments at Versailles. The subtle colouring and classic proportions of the present lot recall the neoclassical Louis XIV period. Aubusson carpets were particularly noted for their exquisite floral decoration which is seen here in abundance.



## ■-142

### A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND FRUITWOOD PARQUETRY TABLE A ECRIRE

BY GUILLAUME KEMP, CIRCA 1775

Inlaid overall with trellis and flowerhead parquetry, the pierced three-quarter gallery above a fitted writing-drawer and two further drawers, on guttae-headed square tapering legs, indistinctly stamped 'G. KEMP' and 'JME' 28½ in. (72 cm.) high; 17½ in. (44.5 cm.) wide; 13¼ in. (33.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

#### PROVENANCE:

Acquired by the grandparents of the current owner in the late 1950s.

Guillaume Kemp, *maître* in 1764.

With its floral trellis parquetry, husk trails and overall form, this table closely relates to a number of similar tables executed by Guillaume Kemp. These include a stamped example with near identical mounts and very similar trellis and rosette pattern inlay, which was sold from a Private European Collection, Christie's, London, 17 June 2009, lot 16 (£31,250, including premium); and another formerly in the Alexander Collection, which was attributed to Kemp, sold Christie's, London, 6 December 2012, lot 34 (£31,250, including premium). Other examples include that illustrated in *Connaissance des Arts*, 1956, p. 54, fig. F, as well as another sold anonymously at Sotheby's London, 15 July 1955, lot 159. This pattern of parquetry was by no means exclusive to Kemp, however, and shares much in common with the *oeuvres* of both Roger van der Cruse, *dit* Lacroix / RVLC (*maître* in 1749) and Godefroy Dester (*maître* in 1774), who stamped the closely related table sold by the 6th Earl of Rosebery from Mentmore Towers, Sotheby's house sale, 18-20 May 1977, lot 441.



(alternate view)





■143

**A LOUIS XVI GREY-PAINTED CANAPE AND A PAIR OF FAUTEUILS**

BY NICOLAS-DENIS DELAISEMENT, LATE 18TH CENTURY

Covered in striped and foliate embroidered silk, each on fluted tapering legs

The canapé: 39 in. (99 cm.) high; 62½ in. (159 cm.) wide; 24 in. (61 cm.) deep

The fauteuils: 38 in. (96.5 cm.) high; 23½ in. (60 cm.) wide; 22¼ in. (56.5 cm.) deep

(3)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**PROVENANCE:**

Probably supplied by Maison Jansen to the grandparents of the current owner in the late 1950s.

Nicolas-Denis Delaisement, *maître* in 1776.



#### ■144

##### A PAIR OF LOUIS XVI GREY-PAINTED FAUTEUILS

BY NICOLAS-DENIS DELAISEMENT, LATE 18TH CENTURY

Covered in striped pink cotton, each on fluted tapering legs  
38 in. (96.5 cm.) high; 23½ in. (60 cm.) wide; 22¼ in. (56.5 cm.) deep (2)

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700

##### PROVENANCE:

Probably supplied by Maison Jansen to the grandparents of the current owner in the late 1950s.

Nicolas-Denis Delaisement, *maître* in 1776.

#### ■145

##### A PAIR OF LOUIS XVI GREY-PAINTED BERGERES AND A PAIR OF FAUTEUILS

BY NICOLAS-DENIS DELAISEMENT, LATE 18TH CENTURY

Each covered in blue slubbed cotton, on fluted tapering legs  
The fauteuils: 38 in. (96.5 cm.) high; 23½ in. (60 cm.) wide; 22¼ in. (56.5 cm.) deep  
The bergères: 38 in. (96.5 cm.) high; 25 in. (63.5 cm.) wide; 18 in. (45.5 cm.) deep (4)

£6,000-10,000

US\$7,800-13,000  
€7,100-12,000

##### PROVENANCE:

Probably supplied by Maison Jansen to the grandparents of the current owner in the late 1950s.

Nicolas-Denis Delaisement, *maître* in 1776.







■146

**A PAIR OF ORMOLU-MOUNTED CELADON PORCELAIN VASE TABLE LAMPS**

MID-20TH CENTURY, THE CELADON PORCELAIN POSSIBLY EARLIER

With pleated shades

18 in. (46 cm.) high, excluding finments

£2,000-3,000

(2)

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Probably supplied by Maison Jansen.

■147

**A BLACK, GILT AND POLYCHROME-LACQUERED LOW TABLE**

FIRST HALF 20TH CENTURY, POSSIBLY BY MAISON JANSEN

Decorated with flowering branches

14½ in. (37 cm.) high; 39½ in. (100 cm.) wide; 27¾ in. (70.5 cm.) deep

£800-1,200

US\$1,100-1,600

€950-1,400

**PROVENANCE:**

Probably supplied by Maison Jansen.









**148**

**A FRENCH TOLE PEINTE SEDAN CLOCK**

19TH CENTURY

The case with stylised foliate banding in gilt, the silvered dial signed 'Touvin, Rue de Pas'; the twin barrel movement with silk suspension and strike to bell, suspended from a silk ribbon

13 in. (33 cm.) diameter; 5½ in. (14 cm.) deep

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Possibly supplied by Colefax & Fowler to the grandparents of the current owner.

**149**

**A FRENCH ORMOLU AND GLASS LOW TABLE**

BY MAISON JANSEN, CIRCA 1970

12¼ in. (31 cm.) high; 36 in. (91.5 cm.) wide; 21½ in. (54.5 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

An identical table was in the library of Jayne & Charles B. Wrightsman's Palm Beach house, a well-documented Jansen commission, illustrated in J.A. Abbott, *Jansen Furniture*, New York 2007, p. 291, and the design illustrated p. 290. An identical table was sold from the Collection of a Lady, Christie's, London, 10 December 2009, lot 546 (£10,000, including premium).



The identical table illustrated *in situ* at the home of Jayne Wrightsman.



# ■150

## **A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE EWERS**

CIRCA 1790

Each with spout hung with a laurel garland centred by a bearded mask and with a winged *putto* handle, on a waisted socle and square foot, later fitted for electricity

16 in. (41 cm.) high, excluding fitments

27 in. (69 cm.) high, overall

(2)

£5,000-8,000

US\$6,500-10,000

€5,900-9,400

### **PROVENANCE:**

Probably supplied by Maison Jansen to the grandparents of the current owner in the late 1950s.

# ■~151

## **A LOUIS XVI ORMOLU-MOUNTED KINGWOOD, BOIS SATINE AND AMARANTH TABLE EN CHIFFONNIERE**

BY JEAN-PIERRE DUSAUTOY, CIRCA 1780

The oval *brèche d'Alep* marble top with pierced three-quarter gallery, above a fitted writing-drawer and two further drawers, on tapering cabriole legs with kidney-shaped undertier, stamped 'DUSAUTOY' AND 'JME'

28 in. (71 cm.) high; 18 in. (45.5 cm.) wide; 12 in. (30.5 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

### **PROVENANCE:**

Acquired by the grandparents of the current owner in the late 1950s.

Jean-Pierre Dusautoy, *maître* in 1779.

Jean-Pierre Dusautoy of the rue de Charonne is recorded as having worked for the *tapissier* Bonnemain, as well as for the *marchand-ébéniste* Nicolas Lannuier. He seems to have specialised in the production of small *tables ambulantes*, including that owned by Marie-Antoinette at the Prison du Temple (sold in Paris, Ader Picard Tajan, 15 April 1989, lot 155 FF 480,000). A similar *table-en-chiffonniere* by Dusautoy but with fewer mounts was sold anonymously, Christie's, London, 3 April 2012, lot 442 (£3,000, including premium).







152

**A GEORGE III ORMOLU TIMEPIECE TABLE CLOCK**

LATE 18TH CENTURY, POSSIBLY CHINESE

Modelled as a pacing caparisoned horse with circular timepiece above within a paste gem set border, later marble plinth  
11¼ in. (30 cm.) high; 7½ in. (19 cm.) wide; 3½ in. (8 cm.) deep

£2,500-4,000

US\$3,300-5,200

€3,000-4,700



153

**A CONTINENTAL GOLD-MOUNTED ENAMELLED HARDSTONE SNUFF-BOX**

CIRCA 1860

oblong-shaped bloodstone box with waisted sides, the borders of the gold mounts enamelled with alternating translucent red and green enamel chevrons with white enamel highlights, the cover applied with a raised border of cast trailing brightly coloured enamel foliage and flowerheads  
3½ in. (93 mm.) wide

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



154

**A CONTINENTAL BRASS CASKET**

CIRCA 1880

Oblong on spreading base and with hinged domed cover, chased with scrolls and foliage and applied with Renaissance style strapwork mounted with malachite and carnelian bosses, fitted inside with wood lining  
6½ in. (17 cm.) long

£800-1,200

US\$1,100-1,600

€950-1,400



A GOLD, GEM-SET LAPIS LAZULI AND  
ONYX AUTOMATON CLOCK  
BY VAN CLEEF & ARPELS, 1928

To be offered in *Magnificent Jewels*, Christie's Geneva, 11 May 2020.





■155

**A NORTH EUROPEAN ORMOLU, BRASS AND CUT-GLASS TWELVE-LIGHT CHANDELIER**  
19TH CENTURY, POSSIBLY BALTIC

Of flared-cage form, profusely hung with faceted pendant drops, the branches stylised as palm fronds, losses and replacements, with later flaming urn finial to centre  
43½ in. (110 cm.) high; 40 in. (101.5 cm.) diameter, excluding chain

£6,000-8,000

US\$7,800-10,000  
€7,100-9,400



# ■156

## **A LARGE AGRA CARPET**

NORTH INDIA, CIRCA 1880

Finely woven, mostly in full pile throughout, minor spots of localised corrosion, one small hole to one end, slightly frayed original selvages, minor loss at one end  
24 ft. 3 in. x 14 ft. 6 in. (740 x 445 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

The large scale and excellent quality of this carpet illustrates the exceptional quality of Agra carpet weaving in the 19th century. The richly coloured claret-red field and design of palmettes and linked saz leaves are a clear derivation of Safavid Isfahan carpets woven during the reign of Shah Abbas (1587-1629). The quality, colour, and proportions of the present carpet are comparable to another Agra carpet, formerly in the Manolo March Collection, Mallorca, that sold in these Rooms, 28 October 2009, lot 82.





# 157

## AN ENGLISH MAHOGANY THREE-PEDESTAL DINING-TABLE CIRCA 1940

With four additional leaves  
30¾ in. (78 cm.) high; 203½ in. (517 cm.)  
wide, fully extended; 52 in. (132 cm.) deep

£2,000-4,000

US\$2,600-5,200  
€2,400-4,700

# 158

## A SET OF FOURTEEN MAHOGANY DINING-CHAIRS SIX 19TH CENTURY, EIGHT 19TH/20TH CENTURY, AFTER A DESIGN BY THOMAS CHIPPENDALE

Each with carved toprail above a ribbon-carved pierced splat, on foliate-carved cabriole legs, the six with yellow cut-velvet seats, the eight with needlework seats; together with chair covers supplied by John Fowler  
38 in. (96 cm.) high; 22½ in. (57 cm.) wide; 19½ in. (49.5 cm.) deep (14)

£6,000-10,000

US\$7,800-13,000  
€7,100-12,000

The chair pattern is based on Thomas Chippendale's designs for 'Ribband Back Chairs', published in his *Gentleman and Cabinet-Maker's Director*, 1762, No. XV, and a set of chairs at Nostell Priory, Yorkshire, supplied around 1755 by Chippendale also correspond closely to the design. A closely related set of six chairs, by Gillow and Co., were sold in these rooms from Linley Hall: From the Collection of the Late Sir Jasper and Lady More, 9 March 2016, lot 39 (£10,000 including premium).

The needlepoint was stitched by the grandmother of the present owner, in the 1950s.









■159

**A PAIR OF EARLY VICTORIAN  
GILTWOOD MIRRORS**

CIRCA 1850

The shaped rectangular plates within a *rocaille* C-scroll and foliate carved border, with paper labels for 'MRS KENNETH WILSON' to the reverse  
54 x 26½ in. (137 x 67.5 cm.) (2)

£2,500-4,000

US\$3,300-5,200

€3,000-4,700

**PROVENANCE:**

Mrs Kenneth Wilson (according to paper label).  
The paper label for Mrs Kenneth Wilson probably relates to the wife of Mr Kenneth Wilson, the wealthy ship-owner who lived at Roehampton House and later Cannizaro House, Wimbledon.



■160

**A PAIR OF MAHOGANY, FRUITWOOD  
AND PINE EAGLE CONSOLE TABLES**

THE EAGLES LATE 19TH CENTURY,  
THE FRIEZES AND PLINTHS LATER

Each with green marble top  
26½ in. (67 cm.) high; 48 in. (122 cm.) wide;  
17½ in. (44.5 cm.) deep (2)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900





■161

**A REGENCY MAHOGANY  
SARCOPHAGUS-SHAPED WINE COOLER**  
CIRCA 1820, POSSIBLY SCOTTISH

On hairy paw feet, with metal tray and lead lining,  
the top restored  
24 in. (61 cm.) high; 26 in. (66 cm.) wide;  
21 in. (53.5 cm.) deep

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700

■162

**A PAIR OF DUTCH WALNUT SIDE CHAIRS**  
PART LATE 17TH CENTURY AND  
EXTENSIVELY RESTORED

With fringed red damask seats  
53½ in. (136 cm.) high; 20½ in. (52 cm.) wide;  
19 in. (48 cm.) deep (2)

£800-1,200

US\$1,100-1,600  
€950-1,400

■163

**A BLACK, RED AND GILT-JAPANNED AND  
PAINTED TOLE TRIPLE-FOLD SCREEN**  
MID-20TH CENTURY, POSSIBLY FRENCH

Each panel decorated with figures within pagoda  
landscapes, with naturalistic scenes to the reverse  
Each panel: 83½ x 26½ in. (212 x 67 cm.)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Possibly supplied by Maison Jansen.





■164

**A GEORGE III MAHOGANY SERPENTINE SERVING-TABLE**

ATTRIBUTED TO INCE & MAYHEW, CIRCA 1775

The fluted frieze centred by garlanded goat mask, on moulded square tapering legs headed by paterae  
37¼ in. (94.5 cm.) high; 78 in. (198 cm.) wide; 31½ in. (80 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

This mahogany serving-table, with its carved goat mask flanked by beribboned husk swags, recalls a large sideboard table by Thomas Chippendale (d. 1779) at Paxton House, Berwickshire, although the Chippendale mask is rendered in a more naturalistic fashion (D. Jones, *The Paxton Style*, exhib. cat. 5 June - 28 August 2018, p. 86). Another closely related table with a near-identical idiosyncratic goat mask to that found here was sold Christie's, London, 30 November 2000, lot 20 (£97,250 inc. premium). The present table and the one sold at Christie's in 2000 both have a fluted frieze that terminates in a distinctive pierced demi-lune motif, which is also found on a serving-table attributed to Ince & Mayhew, almost certainly from the collection of Henry, 2nd Earl Bathurst (d. 1794) and by descent, either at Cirencester Park, Gloucestershire, or Apsley House, London (sold most recently Christie's, London, 19 November 2015, lot 531, £57,500 inc. premium). This characteristic motif is similarly found on the serving-table sold from Christie's in 2000, and on yet another serving-table, which also has very similar oval floral paterae, offered Christie's, New York, 12 October 1990, lot 200. Ince & Mayhew were influenced by Chippendale's designs to the extent that the latter was in part obliged to issue a third edition of his *Director* in 1762 following the launch of their *Universal System of Household Furniture*.



The related serving-table sold at Christie's, London, 19 November 2015.



Detail





■165

**A GEORGE II-STYLE 'CHINESE CHIPPENDALE' GILTWOOD MIRROR**

EARLY 19TH CENTURY, POSSIBLY SCOTTISH

The later rectangular plate surrounded by a foliate and C-scroll carved frame, surmounted by a whimsical pagoda cresting, re-gilt  
56 x 29½ in. (142 x 75 cm.)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

■~166

**A PAIR OF GEORGE III INLAID SATINWOOD AND WENGE CARD TABLES**

LATE 18TH CENTURY, IN THE MANNER OF WILLIAM GATES

Each hinged shaped top with goncalo alves and tulipwood crossbanding revealing a green baize playing-surface, on square tapering legs  
30 in. (56 cm.) high; 38 in. (96.5 cm.) and 37 in. (94 cm.) wide;  
18½ in. (47 cm.) deep

(2)

£2,000-4,000

US\$2,600-5,200

€2,400-4,700

This pair of card tables, with their marquetry inlay and engraved woodwork, recall the craftsmanship of the Royal cabinet-maker, 'tradesman to the Great Wardrobe', William Gates of St. Martin's Lane, London (d. after 1800). As the successor to John Bradburn, Gates is first recorded in the Lord Chamberlain's Great Wardrobe accounts in July 1777. From 1780, he was supplying satinwood and inlaid furniture to the Prince of Wales, later George IV, for his apartments in the Queen's House, St. James's Park (Buckingham Palace), including a pair of 'very fine Sattin wood inlaid commode Tables', with a writing-drawer in the frieze (RCIN 2475). His *oeuvre* is characterised by the inclusion of large scale neo-classical marquetry urns often in oval or rectilinear panels, starkly contrasting veneers, engraving, and shading to create pictorial illusion.





■~167

**AN EARLY VICTORIAN ANTIQUARIAN ROSEWOOD, PARCEL-GILT AND MARQUETRY  
SECRETAIRE A ABATTANT**

CIRCA 1840

The fall-front revealing a fitted interior, above four frieze drawers, on plinth base, the fall-front marquetry panel and drawer fronts reused

47¼ in. (120 cm.) high; 25 in. (63.5 cm.) wide; 40 in. (15.5 cm.) deep

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700





**168**

**A SUITE OF SIX VICTORIAN AND GEORGE V SILVER ENTREE DISHES AND COVERS**

ONE WITH MARK OF MARTIN HALL AND COMPANY, SHEFFIELD, 1899; FOUR WITH MARK OF MOSS MORRIS, LONDON, 1911; ONE WITH 18TH CENTURY FRENCH SPURIOUS MARKS FOR PIERRE PONTUS, LILLE

In the Louis XV style, comprising two large dishes and four smaller ones, each plain circular with rocaile flat handles, the domed cover embossed with a band of alternating swirling flutes and festoons, with detachable fruit finial, later engraved on body with a crest above a motto, *marked underneath, on bodies, inside covers, on finials and bolts*

the large dishes 15 in. (38.2 cm.); the small dishes 11½ in. (29.2 cm.) wide on handles

212 oz. (6,595 gr.)

(6)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



**169**

**AN EDWARD VII PAIR OF SILVER-GILT PORRINGERS AND COVERS AND A GEORGE V SILVER-GILT PORRINGER, COVER AND TAZZA**

THE PAIR OF PORRINGERS WITH MARK OF CARRINGTON AND COMPANY, LONDON, 1909; THE PORRINGER AND TAZZA WITH MARK OF ROBERT FREDERICK FOX, LONDON, 1919

In the Charles II style, chased with flowers and foliage, the porringers with caryatid scrolling handles, *marked on sides and covers, the pair of porringers stamped with CARRINGTON & CO. 130 REGENT ST. LONDON. W.*

the pair of porringers 9½ in. (24 cm.) wide; the tazza 13½ in. (24.5 cm.) diam.

125 oz. 19 dwt. (3,919 gr.)

(4)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



**170**

**THREE GEORGE III SILVER SALVERS**

LONDON, ONE WITH MARK OF JOHN SCOFIELD, 1788; THE PAIR WITH MARK OF TIMOTHY RENOU, 1798

Each oval on four scroll bracket feet, the largest engraved with crest and motto, the pair with a coat-of-arms, *marked underneath*

the large salver 17½ in. (44.5 cm.) wide;

the pair 10½ in. (26.8 cm.) wide

the large salver 53 oz. 8 dwt. (1,661 gr.);

the pair 32 oz. (996 gr.)

The arms are those of Paton of Glenalmond impaling another; the crest is that of Griffiths. (3)

£800-1,200

US\$1,100-1,600

€950-1,400









171

**A GROUP OF TWELVE GEORGE III PARCEL-GILT SILVER SALT-CELLARS**

THE BASKET SHAPED SALT-CELLARS: THREE WITH MARK OF ELIZABETH GOODWIN, LONDON, 1764; TWO WITH MARK OF WILLIAM BROMAGE, LONDON, 1766; ONE WITH MARK OF WILLIAM BURCH, LONDON, 1792; THE SHELL SHAPED SALT-CELLARS: WITH MARK OF JOSEPH CRADOCK, LONDON, FOUR DATED 1825 AND TWO DATED 1829

Comprising six oval basket shaped with basketweave sides, fixed ropework handles, gilt interiors and dividers, engraved underneath with a crest, and six shell shaped of two slightly differing model with scrolling handle and resting on three sea snails, four engraved on lip with a crest, *each marked underneath, the Goodwin salt-cellars further engraved with scratch weight 6=32=5*, together with six assorted salt-spoons, five with mark of William Eley and William Fearn, London, 1799, one with mark of John Henry and Charles Lias, London, 1827 the basket salt-cellars 3½ in. (9 cm.); the shell salt-cellars 3¾ in. (9.5 cm.) 84 oz. 12 dwt. (2,632 gr.) (18)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



172

**A GEORGE III SILVER-GILT CUP AND COVER**

MARK OF FREDERICK KANDLER, LONDON, 1760

*Bombé* shaped on domed stepped foot, the plain body applied with vine tendril and with two leaf-capped scroll handles, the domed cover with pinecone finial, engraved twice on cup with a coat-of-arms and on cover with a crest, *marked under foot and on cover bezel* 14½ in. (36.8 cm.) high

86 oz. 4 dwt. (2,682 gr.)

The arms are those of Fortescue implaing Campbell, for Matthew Fortescue, 2nd Baron Fortescue (1719-1785) and his wife Anne (d. 1812), daughter of John Campbell of Cawdor Castle and Stackpole Court, Pembrokeshire, whom he married in 1752.

£6,000-8,000

US\$7,800-10,000

€7,100-9,400

**PROVENANCE:**

Matthew Fortescue, 2nd Baron Fortescue (1719-1785).



**173**

**A PAIR OF VICTORIAN SILVER-GILT SEVEN-LIGHT CANDELABRA**

MARK OF ROBERT GARRARD, LONDON, 1865

Each on triangular base cast on three ram's mask feet, the fluted Corinthian column stem with ribbon-tied borders and acanthus capital topped by three reeded scrolls and shells holding the central fluted socket, the three detachable branches formed of two reeded scrolls applied with vine leaves and tendrils, the base applied with a coat-of-arms beneath a crest, *marked on base, central light, branches, sockets and nozzles, further stamped underneath GARRARD PENTON STREET LONDON, each branch numbered 1 to 6*

26¾ in. (58 cm.) high

506 oz. 19 dwt. (15,769 gr.)

The arms are those of Eaton, probably for Henry Eaton (1816-1891) later created 1st Baron Cheylesmore in 1887, politician and art collector who owned Landseer's Monarch of the Glen. (2)

£15,000-25,000

US\$20,000-33,000  
€18,000-29,000





**174**

**A SET OF FOUR GEORGE V SILVER-GILT CANDLESTICKS**

MARK OF SEBASTIAN GARRARD, LONDON, 1912

In the neo-classical style, each on circular base, with beaded and stiff leaves borders, the detachable nozzle with beaded border, *marked on base and nozzle*, with filled bases  
10½ in. (27 cm.) high (4)

£1,500-2,500

US\$2,000-3,300  
€1,800-2,900



**175**

**A SET OF FOUR ELIZABETH II SILVER CANDLESTICKS**

MARK OF GARRARD COMPANY LIMITED, SHEFFIELD, 1964

Each on shaped square base with shell angles, with knopped stems and detachable nozzles, *marked on base and nozzle*, further stamped on base GARRARD CO. LTD, 112, REGENT STREET, LONDON W., the bases filled  
10¾ in. (27.5 cm.) high (4)

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100



**176**

**A SET OF SIX GEORGE III SILVER SMALL PLATES**

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1787

Each shaped circular with gadrooned border and engraved with a coat-of-arms, *marked on reverse*, engraved on reverse with 'No 50', 'No 54', 'No 55', 'No 56', 'No 60' and 'No 65'  
7 in. (17.8 cm.) diam.  
56 oz. 11 dwt. (1,956 gr.)

The arms are those of Coote, possibly for Sir Charles Coote 9th Bt. (1794-1864) who later succeeded his kinsman as 7th and last Earl of Mountrath in 1802. (6)

£1,500-2,000

US\$2,000-2,600  
€1,800-2,400



(Part lot)

177

# **A FRENCH SILVER AND SILVER-GILT TABLE SERVICE**

MARK OF GUSTAVE KELLER FRERES, PARIS, CIRCA 1900

After a model by Odiet and Biennais, with a bacchic cherub holding a branch of ivy standing on a vase of fruit, the stem applied with vine leaves and grapes on a matted ground, engraved with a Greek monogram in laurel wreath, *marked in bowls, tines and blades*, comprising, in silver:

Thirty table spoons, Fifty-four table forks,  
Twenty-four fish forks, Twenty-four fish knives  
Two mustard-spoons, Twelve salt-cellars with detachable glass liners,  
Twelve salt-spoons, Three fish-servers,  
Two crumb scoops, Three sauce-ladles,  
Nine *hors-d'oeuvre* serving pieces, Three silver hot plate servers  
Three parcel-gilt silver salad servers;  
and in silver-gilt:

Twenty-four dessert spoon, Twenty-four dessert forks,  
Twenty-four *consommé* spoons, Twenty-four teaspoons  
Twenty-four ice-cream spoons, Three cake slices,

Two serving spoons, Two sugar sifting spoons,  
Two ice-creams serving slices, Three sandwich slices,  
Two pairs of sugar tongs, Ten silver-gilt small serving pieces  
and with filled handles:

Forty-eight table knives with steel blades, Twenty-four silver-gilt cheese  
knives with steel blades

Twenty-four silver-gilt fruit knives with silver-gilt blades, Two silver-gilt cheese  
serving knives with steel blades

Two silver-gilt cake knives with silver-gilt blades,  
together with gilt-metal mounted fish shaped chopping board  
all in a fitted wooden box and seven wood drawers  
weight of weighable silver 742 oz. 14 dwt. (23,102 gr.)

(429)

£8,000-12,000

US\$11,000-16,000

€9,500-14,000





178

**TWO VICTORIAN SILVER FIVE-LIGHT CANDELABRA**

MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY, LONDON, 1897, 1898 AND 1899

Each on stepped base with column stem, the four foliage-cast branches with cast Corinthian capital sockets, detachable nozzles and central light, two branches detachable for an alternate fitting for three-lights, engraved on bases with a crest, *marked on bases, sockets, sleeves and nozzles*, the bases filled

18¾ in. (47.5 cm.) high

gross weight 197 oz. 17 dwt. (6,155 gr.) (2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



179

**A GEORGE III SILVER SOUP-TUREEN, COVER AND STAND**

MARK OF PAUL STORR, LONDON, 1805

The oval tureen with a vertically-fluted upper band, the gadrooned foot resting on a plain plinth with four sphinx feet, the rising cover with flat top and beaded border, all the handles reeded with lion's mask terminals, the stand with foliate scroll handles and with gadrooned and beaded borders, the tureen applied with two coats-of-arms, *marked in plinth, on cover's bezel, on beaded borders, and underneath the stand*

the stand 20½ in. (52 cm.) long

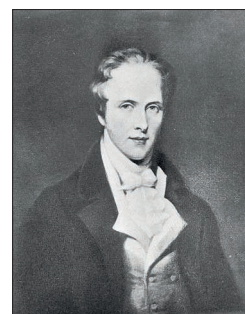
325 oz. 15 dwt. (10,132 gr.)

The arms are those of Thomas Douglas, 5th Earl of Selkirk (b. 1771, succ. 1799), who married in 1807 Joan, daughter of James Wedderburn-Colville, of Inveresk.

£30,000-50,000

US\$39,000-65,000

€36,000-59,000



Thomas Douglas, 5th Earl of Selkirk.

■180

**AN EXTENSIVE ROYAL COPENHAGEN PORCELAIN PART TABLE SERVICE**  
20TH CENTURY, TRIPLE WAVE MARKS AND PRINTED FACTORY MARKS

Each piece painted with floral sprigs and enriched in gilding, comprising; one shaped rectangular serving dish, twelve soup-plates, twenty-five two-handled soup-cups with twenty-four saucers, fifty-nine starter-plates, sixty dinner-plates, twenty-three side-plates, one coffee-pot and cover, one milk-jug, one sugar-box and cover, twelve tea-cups and saucers, twenty-three coffee-cups with twenty-four saucers and twelve salts with eleven saucers

The dinner-plates 10 in. (25.5 cm.) diameter

£5,000-10,000

US\$6,500-13,000

€5,900-12,000



Detail







**181**

**A RUSSIAN SILVER KOVSH**

MARKED LIUBAVIN WITH IMPERIAL WARRANT, ST PETERSBURG, CIRCA 1890

Of traditional form with a raised prow surmounted by a double-headed eagle finial, the base centring a silver rouble of Peter II, dated 1728 on the reverse, the sides chased with inscriptions in Old Russian '[From The] Great Princes Ioann and Petr', *marked under handle*

6½ in. (16.6 cm.) long

5.51 oz. (171.4 gr.)

£5,000-7,000

US\$6,500-9,100

€5,900-8,200



**182**

**A RUSSIAN SILVER CHARA**

MARKED K. FABERGE WITH IMPERIAL WARRANT, MOSCOW, 1896, SCRATCHED INVENTORY NUMBER 6261

Of traditional form with two raised prows and a kokoshnik shaped handle, cast and chased with an alkonost amongst scrolling foliate motifs, all within a reeded rim, *marked under base*

5½ in. (15 cm.) wide

10.21 oz. (317.5 gr.)

£6,000-9,000

US\$7,800-12,000

€7,100-11,000



183

**A RUSSIAN GEM-SET SILVER KOVSH**

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF STEPHAN WÄKEVA, ST PETERSBURG, 1899-1904, SCRATCHED INVENTORY NUMBER 7453

Of traditional form, with a raised prow and handle, the front set with a green cabochon aventurine quartz, the handle with an amethyst, the base centring a silver rouble of Peter III, dated 1762 on the reverse, *marked under base*

7 in. (17.8 cm.) long

6.25 oz. (194.3 gr.) gross

£6,000-9,000

US\$7,800-12,000

€7,100-11,000

184

**A RUSSIAN SILVER-MOUNTED NEPHRITE BOWL**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, 1899-1903, SCRATCHED INVENTORY NUMBER 173

The bowl of shaped oval form with two raised prow, on a silver spreading foot cast and chased as two dolphins, with a rectangular nephrite base with four silver feet cast as shells, *marked on silver mounts*

4 7/8 in. (12.4 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,500-14,000





185

**FOUR ICONS OF THE TWELVE MAJOR FEASTS OF THE ORTHODOX CHURCH AND  
SELECTED SAINTS**

MOSCOW, POSSIBLY STROGANOV SCHOOL, 16TH CENTURY

Traditionally painted with fine details on gilt ground, each within a basma applied with cloisonné enamel foliate scrolls, all possibly relaid on later wooden panels; depicting from the left, the feasts of the Descent into Hell and the Ascension above Saints Marina, Savati and Zosima of Solovki, Vasilii the Blessed, Dimitrii of Thessaloniki and the Martyr Siluan; the feasts of the Presentation of the Mother of God in the Temple and the Nativity of Christ above the Raising of Lazarus and the Entry into Jerusalem; the Presentation of Christ in the Temple and the Baptism of Christ above the Transfiguration and Crucifixion; the feasts of the Holy Trinity and the Dormition of the Mother of God above Saints Peter, Aleksei and John, patriarchs of Moscow, with Antonii of Percherskii and Feodosii of Pecherskii

6¾ x 5½ in. (17 x 13.5 cm.) appr. each

(4)

£10,000-15,000

US\$13,000-20,000

€12,000-18,000











(Part lot)

## ■186

### A PAIR OF TOLE-PEINTE WALL LANTERNS

BY COLEFAX AND FOWLER, LATE 20TH CENTURY

Each with helmet-shaped cresting; together with a pair of smaller wall lanterns  
29¼ in. (74 cm.) high; 10½ in. (27 cm.) wide; 8¼ in. (21 cm.) deep (4)

£2,000-4,000

US\$2,600-5,200

€2,400-4,700

## ■187

### A SUITE OF GREY-PAINTED METAL FURNITURE

MID-20TH CENTURY, PROBABLY FRENCH

Comprising a circular table and a pair of side tables, each with verde antico marble top; together with eight armchairs with arrow backs centred by Phrygian caps, with squab cushions and matching tablecloth to the circular table

The circular table: 28½ in. (72.5 cm.) high; 48½ in. (123 cm.) diameter

The armchairs: 32½ in. (82.5 cm.) high; 19¼ in. (50 cm.) wide;

17 in. (43 cm.) deep

(11)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100









■188

**A PAIR OF REGENCY MAHOGANY SMALL WATERFALL BOOKCASES**  
EARLY 19TH CENTURY

With replaced brass carrying handles, on later brass castors, the feet apparently original  
36 in. (91.5 cm.) high; 18 in. (45.5 cm.) wide;  
12 in. (30.5 cm.) deep (2)

£1,000-1,500

US\$1,300-2,000

€1,200-1,800

**PROVENANCE:**

Probably supplied by Sibyl Colefax and John Fowler, London.

■~189

**A GEORGE III YEW, SATINWOOD, HAREWOOD AND HOLLY SEMI-ELLIPTICAL SIDE TABLE**  
CIRCA 1775, IN THE MANNER OF INCE AND MAYHEW

The rosewood-crossbanded top with fan half patera, above a drapery-swagged frieze, on square tapering legs  
34 in. (86.5 cm.) high; 60 in. (152.5 cm.) wide;  
23½ in. (60 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900











**190**

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, LATE 16TH CENTURY

Of typical form, the interior decorated with tulips, carnations and leaves rising from a tuft of grass in bole-red, cobalt-blue and green on white ground, the rim with 'wave and rock' pattern in cobalt-blue, black and green, the exterior with alternating green flowers and stylised blue tulips, two drill holes to rim 12 $\frac{5}{8}$  in. (32 cm.) diam.

£6,000-8,000

US\$7,800-10,000  
€7,100-9,400



**191**

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1600

Of typical form, the interior decorated with a central flowerhead amidst scrolling tendrils in bole-red, cobalt-blue and turquoise on white ground, the rim with 'wave and rock' pattern in cobalt-blue, black and turquoise, the exterior with alternating blue floral motifs, a small drill hole and minor chips to rim 12 in. (30.5 cm.) diam.

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100



**192**

**A KUTAHYA POTTERY DISH**

OTTOMAN TURKEY, 19TH CENTURY

Of typical form, the interior decorated with a masted ship at sea in bole-red, blue, green and manganese on white ground, the rim with 'wave and rock' pattern in black and blue, the exterior with four roundels in black and blue, small chips to rim 12 $\frac{3}{4}$  in. (32.2 cm.) diam.

£1,000-1,500

US\$1,300-2,000  
€1,200-1,800





193

**193**

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1600

Of typical form, with interior decorated with a green and bole-red central saz leaf and four bole-red carnations amidst leafy tendrils, the rim with 'wave-and-rock' pattern, the exterior with alternating green flowers and stylised blue trefoils, with some damage and a few repaired breaks 16¼ in. (41.5 cm.) diam.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900



194

**194**

**TWO IZNIK POTTERY DISHES**

OTTOMAN TURKEY, CIRCA 1610

Each of typical form, the interior of the first decorated with bole-red carnations and bole-red studded blue tulips with flowing tendrils on white ground, the second with similar decoration around a central swaying saz leaf, the rims of both with 'wave-and-rock' pattern, the exteriors with alternating blue and green swirling forms, foot drilled, the first intact 12¼ in. (31.2 cm.) each (2)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**195**

**THREE IZNIK POTTERY DISHES**

OTTOMAN TURKEY, LATE 16TH AND EARLY 17TH CENTURY

Of typical form, the interior of each decorated with a central saz leaf, tulips, carnations and leaves rising from a tuft of grass in bole-red, cobalt-blue and green on white ground, the rim with 'wave and rock' pattern, the exterior of each with alternating motifs, two with repaired areas 12½ in. (30.9 cm.); 10¾ in. (27.3 cm.); 10½ in. (25.8 cm.) diam. (3)

£2,000-4,000

US\$2,600-5,200  
€2,400-4,700



195





196

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1590

Of typical form, the interior decorated with a central floral medallion amidst carnations and leaves rising from a tuft of grass in cobalt-blue, bole-red and green on white ground, the rim with 'wave and rock' pattern in cobalt-blue, black and green, the exterior with alternating blue floral motifs, intact 12¼ in. (31 cm.) diam.

£6,000-8,000

US\$7,800-10,000  
€7,100-9,400



197

**AN IZNIK POTTERY DISH**

OTTOMAN TURKEY, CIRCA 1590

Of typical form, the interior decorated with four white saz leaves containing a small red tulip each, surrounding a central green fish-scale patterned lobed medallion, reserved against a dense ground of blue fish-scale pattern, the rim with blue and black 'wave and rock' pattern, the exterior with a simple blue trefoil alternating with a circular blue motif, minor chips and two cracks to rim 10½ in. (26.8 cm.) diam.

£6,000-8,000

US\$7,800-10,000  
€7,100-9,400



198

**A SILVER-GILT BOX WITH GEM-SET  
JADE PLAQUE**

INDIA, 19TH CENTURY

Of rectangular form, the hinged lid set with a jade plaque decorated with gem-set scrolling floral gold tendrils around a central gem-set flower-head, the sides and outer border of lid with pierced floral and foliate motifs, the interior lined with later wood, with key 5½ x 6½ x 6¾ in. (14 x 16.8 x 7.5 cm.)

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100







■~199

**A GEORGE III SATINWOOD, SYCAMORE, TULIPWOOD AND MARQUETRY PEMBROKE TABLE**

CIRCA 1780, IN THE MANNER OF INCE AND MAYHEW

The hinged oval top inlaid with a central medallion of leaves and thistles, the border with interlaced semi-circles centred by stylised flowerheads, above a frieze drawer, on tapering legs inlaid with foliate trails, on brass castors

27 in. (68.5 cm.) high; 41 in. (104 cm.) wide;  
29½ in. (75 cm.) deep, open

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

■200

**A PAIR OF GEORGE III GILTWOOD ARMCHAIRS**

CIRCA 1775

Each with padded oval back, arms and serpentine seat covered in green cotton, the top rail centred by an anthemion, on fluted tapering legs, the construction with cramp cuts and baton-carrying holes, re-gilt, minor differences

38 in. (96.5 cm.) high; 25 in. (63 cm.) wide;  
20 in. (51 cm.) deep

(2)

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700



■~201

**AN ENGLISH ORMOLU-MOUNTED ROSEWOOD-  
CROSSBANDED MAHOGANY LIBRARY DRUM TABLE**

19TH CENTURY AND LATER

The circular top inset with gilt-tooled green leather, above an arrangement of four drawers and four false drawers, on a grained and parcel-gilt fluted tapering support and tripartite base with hairy lion's-paw feet and castors

£3,000-5,000

US\$3,900-6,500

€3,600-5,900







## ■202

### A PAIR OF LARGE JAPANESE IMARI PORCELAIN JARS AND COVERS, FITTED AS LAMPS

THE PORCELAIN EDO PERIOD (LATE 17TH CENTURY)

Each of baluster form decorated to the shoulder with dragons above flowering chrysanthemum and peony issuing from rockwork, on later giltwood bases 25 in. (63.5 cm.) high, excluding finments (2)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

## ■203

### A PAIR OF LACQUERED-BRASS AND GILT-GESSO TWO-TIER ETAGERES

ATTRIBUTED TO MALLETT, LATE 20TH CENTURY

Each top tier inset with a Regency black and gilt-japanned tole panel, on brass castors 22½ in. (57 cm.) high; 24½ in. (62 cm.) wide; 20 in. (51 cm.) deep (2)

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100











Detail

## 204

### A VICTORIAN ORMOLU AND PORCELAIN STRIKING MANTEL CLOCK WITH CALENDAR

MARTIN, BASKETT & MARTIN, PARIS  
& CHELTENHAM, THIRD QUARTER  
19TH CENTURY

The foliate draped oval case above a shaped base and giltwood plinth, the dial signed 'MARTIN, BASKETT & MARTIN, PARIS'; the calendar dial below with month, day, date and moonphase indications, the twin barrel movement with strike to bell

19 in. (48.3 cm.) high, overall; 12¼ in. (31 cm.) wide;  
6 in. (15.2 cm.) deep

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700

## 205

### A WHITE-METAL THREE-PART SURTOUT-DE-TABLE LATE 20TH CENTURY

With pierced balustrade and on paw feet  
47½ in. (121 cm.) long; 22 in. (56 cm.) wide

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900





**206**

**A FRENCH LOUIS XV STYLE SILVER POT-A-OILLE, COVER, STAND AND SILVER-PLATED LINER**

MARK OF PUIFORCAT, PARIS, CIRCA 1940

After a model by Robert-Joseph Auguste, the circular stand on four bracket feet with beaded border and fluted centre, the plain *pot-à-oille* applied with two ring handles with lion's mask terminal, the domed cover with detachable pomegranate finial, the silver-plated liner with scroll handles, *marked on stand, body, cover bezel and finial, further engraved underneath the stand and on foot PUIFORCAT PARIS*

the stand 16 in. (40.5 cm.) diameter  
198 oz. 6 dwt. (6,169 gr.)

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900



**207**

**A BACCARAT GLASS WINE-COOLER**

20TH CENTURY, ACID ETCHED FACTORY MARKS

Of octagonal faceted form, with detachable metal mounts  
9½ in. (24 cm.) high

£700-1,000

US\$910-1,300  
€830-1,200



**208**

**AN ELIZABETH II SILVER-MOUNTED DRESSING TABLE MIRROR**

MARK OF ASPREY COMPANY LIMITED, LONDON, 1976

In the William and Mary Chinoiserie style, rectangular with shaped cresting, wood back and strut, engraved with geometrical motifs and foliage, the cresting with figures in landscape, with applied foliate angles, *marked on frame and cresting*  
24½ in. (62.2 cm.) high

£800-1,200

US\$1,100-1,600  
€950-1,400





## ■209

### A PAIR OF FRENCH ORMOLU AND WHITE MARBLE EIGHT-LIGHT FIGURAL CANDLEABRA

LATE 19TH CENTURY, OF LOUIS XVI STYLE

Each modelled as Venus and Cupid holding aloft a cornucopia emitting seven scrolled branches, on a white marble circular plinth base, applied with foliate swags, fitted for electricity

47 in. (119.5 cm.) high, overall

(2)

£10,000-20,000

US\$13,000-26,000  
€12,000-24,000



## ■210

### AN ORMOLU AND CUT-GLASS EIGHTEEN-LIGHT CHANDELIER

20TH CENTURY

Surmounted by a feather corona suspending chains of tapering basket form to the circular ring hung with tiers of lustre pendants, issuing scrolled arms terminating in circular drip-pans hung with further lustres and faceted drops, fitted for electricity

92 in. (234 cm.) high; 35½ in. (90 cm.) diameter

£20,000-30,000

US\$26,000-39,000  
€24,000-35,000







■211

**AN ENGLISH GILTWOOD AND GILT-GESSO OVAL MIRROR**

PROBABLY 19TH CENTURY, OF GEORGE III-STYLE

The oval plate within an acanthus and foliate-carved frame surmounted by a scrolled broken pediment, the apron with a conforming C-scroll cartouche, the partly bevelled plate probably reused  
57 x 36 in. (145 x 91.5 cm.)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**212**

**WILLIAM DUFFIELD (1816-1863)**

*Still life of fruit on a draped table*

signed and dated 'William Duffield. 1858.' (lower left)

oil on canvas

28¼ x 35¾ in. (71.8 x 91 cm.)

£5,000-8,000

US\$6,500-10,000  
€5,900-9,400

**PROVENANCE:**

with Bond Street Galleries, London.

with Richard Green, London, where acquired by the present owner.





## This image shows a long, narrow rug, likely a runner or a small carpet, with a highly detailed and colorful design. The pattern is dense and intricate, featuring a central medallion with a floral motif, surrounded by a wide border. The color palette is dominated by deep reds, oranges, and yellows, with accents of blue, green, and white. The pattern includes floral elements, geometric shapes, and possibly a central figure or animal. The rug appears to be made of a fine material, possibly silk or wool, and is displayed against a dark background.

NORTH WEST PERSIA,  
CIRCA 1890

£8,000-12,000    US\$11,000-16,000  
€9,500-14,000







Professor Michael Jaffé by Antony Barrington Brown, 1957  
© Gonville and Caius College, Cambridge.

*He was a collector, a connoisseur, a teacher and a museum director, of equal distinction in each category, yet the whole was indescribably greater than the sum of the parts*

*- Duncan Robinson, Burlington Magazine, 1997*

**PROFESSOR MICHAEL JAFFE C.B.E., Litt.D., F.R.S.A (1923-1997)**, Director of the Fitzwilliam Museum, Cambridge from 1973-1990, is perhaps best remembered for his tireless efforts to rescue works of art which were at risk of export, most notably Van Dyck's *Virgin and Child*, Stubb's *Gimcrack*, and Renoir's *La Place Clichy*. Jaffé was forward-thinking in his approach to museology: under his tenure the Fitzwilliam Museum Trust was established, and he made touring exhibitions to the US and Japan possible, putting the Fitzwilliam and its collection on an international stage.

Born into a family of collectors – his father's passion was English portrait miniatures – Jaffé grew up versed in the minute details of observation. Following Eton, he served in the Royal Navy. Fellow crew members have recalled him reading passages from Dickens and Hardy over the tannoy. After demobilisation, Jaffé studied at King's College, Cambridge, then attended the Courtauld Institute of Art. In 1951 he was awarded a Commonwealth fellowship to study at the Fogg Art Museum, the Institute of Fine Arts in New York, and in Berkeley, California. Jaffé returned to Cambridge in 1952 as a Fellow of King's and four years later was appointed Assistant Lecturer in Fine Arts. In 1968 he was appointed Reader in the History of Western Art and in 1970, through his determination and drive, Cambridge University's Art History Department was established. Jaffé served as Head of Department from 1970-1973.

The value of Jaffé's teaching method, always based on observation of the object rather than reproduction, has been widely acknowledged by his many students including Nicholas Serota, the future Director of the Tate Gallery, and the sculptor Antony Gormley.

His scholarly work provided the basis for research on Rubens, and his acclaimed four volumes on the collection of Italian drawings at Chatsworth. He was also responsible for major art historical discoveries including the identification of Van Dyck's *Antwerp Sketchbook* at Chatsworth. Jaffé's academic reach was such that the October 1991 *Burlington Magazine* contained various tribute essays to him and his varied achievements in art history and museology.



**214**

**ATTRIBUTED TO FRANCESCO SOLIMENA  
(CANALE DI SERINO 1657-1747 BARRA)**

*Portrait of a gentleman, half-length, in a red coat*

oil on canvas

28¾ x 23¾ in. (73 x 60.5 cm.)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**215**

**JOHN DOWNMAN, A.R.A.  
(RUABON, WALES 1750-1824 WREXHAM)**

*Portrait of a boy, half-length, in a red coat, seated at a table with a drawing of a horse*

signed and dated 'J.Downman/Pinxt /1778' (lower right)

oil on copper, oval

9 x 7½ in. (29.9 x 19.5 cm.)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900







**216**

**CAREL DE MOOR II (LEIDEN 1656-1738 WARMOND)**

*The student*

signed and dated 'C D Moor 1712' (upper right)

oil on panel, arched top

7¼ x 6⅞ in. (18.5 x 15.5 cm.)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**PROVENANCE:**

Mrs. N. McIntosh.

with P. & D. Colnaghi & Co. Ltd, London.

The Property of William Burns Esq. (†), Christie's, 27 June 1881, lot 27 (£4.4s to Lepen[?]).

with Thos Agnew & Sons Ltd. (according to a label on the reverse).



**~217**

**CONTINENTAL SCHOOL, 17TH CENTURY**

A gentleman in black robes

Oil on copper

Rectangular, 73 x 60 mm., wood frame with tortoiseshell veneer

£400-600

US\$520-780

€480-710



**~218**

**ATTRIBUTED TO THEODORE ROUSSEL (LONDON 1614 - 1689),  
AFTER SIR ANTHONY VAN DYCK**

*Portrait of Henrietta Maria, bust-length, in a black dress with pearls*

oil on panel

15½ x 12¼ in. (39.4 x 31 cm.)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**219**

**FOLLOWER OF SIR ANTHONY VAN DYCK**

*Portrait of Frans Duquesnoy (1597-1643), half-length, with a classical maquette*

oil on panel  
6 $\frac{7}{8}$  x 5 in. (17.5 x 12.7 cm.)

£1,500-2,500	US\$2,000-3,200
	€1,800-2,900

**EXHIBITED:**

London, Agnew's Galleries, *Sir Anthony van Dyck*, 1968, no. 20.

**LITERATURE:**

M. Jaffé, 'Van Dyck's Sketches for his Portraits of Duquesnoy and Van Uttel', *Bulletin des Musées Royaux*, 1967, pp. 136-8, figs. 2 and 3.

S.J. Barnes, *Van Dyck in Italy*, PhD dissertation, New York University, 1986, p. 380, as 'not by Van Dyck'.

H. Vey, in S.J. Barnes et al, *Van Dyck: A Complete Catalogue of His Paintings*, New Haven and London, 2004, p. 385, under no. III.187, as 'not by Van Dyck'.



**220**

**BOLOGNESE SCHOOL, 17TH CENTURY**

*Saint Alexius in a brown wrap, holding a staff*

oil on canvas  
20 $\frac{1}{4}$  x 16 in. (51.5 x 40.7 cm.)  
Inscribed 'S...ALEXIVS' (upper centre right)

£5,000-8,000	US\$6,500-10,000
	€5,900-9,400







(Part lot)



## ■ 221

### SEVEN ITALIAN EBONISED AND PARCEL-GILT GIRANDOLE MIRRORS THE PLATES 19TH CENTURY, THE FRAMES LATER

Comprising three pairs and a single example  
centred by a sunburst, each cartouche-shaped  
frame enclosing an etched mirror plate, above a  
brass candle branch

One 22 x 13 in. (56 x 33 cm.) overall; and similar (7)

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700

## ■ 222

### A FRENCH ORMOLU AND POLISHED-STEEL FENDER THIRD QUARTER 19TH CENTURY

The angles headed with *rocaille espagnolettes* and  
beaded C-scrolls, the frieze of pierced and etched  
scrolling acanthus centred by paterae, above a  
guilloche-cast border  
10½ in. (27 cm.) high; 57½ in. (146 cm.) wide;  
14 in. (35.5 cm.) deep

£1,000-2,000

US\$1,300-2,600  
€1,200-2,400



**223**

**TWENTY-SIX ENGLISH  
TWIST-STEM GLASSES**  
SECOND HALF OF THE  
18TH CENTURY

Comprising: a large example with a bell bowl, another smaller, five glasses with conical bowls, another similar with an air-twist stem, four glasses with drawn-trumpet bowls, two glasses with ogee bowls, a glass with a flared bowl, three glasses with flute moulded bowls, a glass with a faceted bowl, five small variously formed glasses and two glasses with engraved bowls, the engraving probably later  
The largest glass - 8½ in. (20.4 cm.) high (26)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900



**224**

**A PAIR OF EARLY VICTORIAN ORMOLU  
AND PATINATED-BRONZE EWERS**  
CIRCA 1840

The handles surmounted by mythical beasts  
13 in. (33 cm.) high; 5 in. (12.5 cm.) wide;  
5 in. (12.5 cm.) deep

(2)

£700-1,000

US\$910-1,300

€830-1,200

**225**

**A PAIR OF BLACK SCAGLIOLA TWO-THIRDS  
COLUMNS**  
19TH CENTURY

51½ in. (131 cm.) high; 14¾ in. (37.5 cm.) wide;  
10 in. (25.5 cm.) deep

(2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100



■226

**A GEORGE IV EBONY, EBONISED, SATINWOOD  
AND AMBOYNA WINE TABLE**

CIRCA 1825

The moulded circular top above a carved turned support on a tripod base and scrolled feet

29¼ in. (74.5 cm.) high; 18½ in. (47 cm.) diameter

£800-1,200

US\$1,100-1,600

€950-1,400



■227

**A PAIR OF ORMOLU-MOUNTED MAHOGANY  
DINING ROOM URNS AND PEDESTALS**

THE URNS ATTRIBUTED TO GILLOWS,  
CIRCA 1775, THE ASSOCIATED PEDESTALS  
LATE 19TH CENTURY AND INCORPORATING  
EARLIER ELEMENTS

Each urn of inverted campa shape with lion mask handles, the lids with flame finials, the pedestals each with hinged panelled front forming doors and a plinth base, labelled to the reverse 'MAPLE'S DEPOSITORY. / SIR BENJAMIN DRAGE / BENJAMIN', the labels numbered '44', the urns possibly originally with brass banding in place of the fluting and with lead-liners, the square bases altered when later united with the pedestals  
67 in. (170 cm.) high; 19 in. (48 cm.) wide;  
17¼ in. (45 cm.) deep (2)

£5,000-8,000

US\$6,500-10,000

€5,900-9,400

**PROVENANCE:**

Sir Benjamin Drage, probably at Lingfield House, Sussex.

The urns correspond to a pattern probably supplied by Gillows in the late 1770s to the Bell family for Thirsk Hall, Yorkshire, illustrated in Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, p. 309, pl. 343. These display the same lion mask handles as featured on a fully provenanced oval cistern, part of a large consignment of dining room furniture ordered, probably from Gillows in London, by William Hassell of Penrith in 1774 (ibid, p.307, pl.338). The urns, or *vauses* as they were described in Gillows correspondence, were lined either with lead to hold water or with tin to hold a lamp intended as a plate-warmer.





■228

**A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS**

CIRCA 1750, PROBABLY IRISH

Each pierced back above an orange-velvet covered seat and a shaped seat rail, on foliate-clasped cabriole legs and pad feet  
36 in. (93 cm.) high; 21 in. (53 cm.) wide; 22 in. (56 cm.) deep (2)

£1,000-1,500

US\$1,300-2,000  
€1,200-1,800

■229

**AN ENGLISH WALNUT AND MARQUETRY TWO-SEAT SOFA**

THE LEGS CIRCA 1720 AND REUSED

The padded back and seat covered in burnt-orange silk with gold braiding, on cabriole legs inlaid with cartouches of ribbon-tied leaves, on square pad feet  
40½ in. (103 cm.) high; 48 in. (122 cm.) wide; 28½ in. (72.5 cm.) deep

£800-1,200

US\$1,100-1,600  
€950-1,400







230

**230**

**A PAIR OF ITALIAN GILTWOOD AND LACCA BRACKETS**  
19TH CENTURY

Each with mottled grey marble top  
11½ in. (29 cm.) high; 13 in. (33 cm.) wide;  
7¼ in. (19.5 cm.) deep

(2)

£600-800

US\$780-1,000  
€710-940



**231**

**FIVE GILTWOOD WALL BRACKETS**  
19TH CENTURY, PROBABLY ITALIAN

Comprising a pair of shell-form brackets, a pair of  
fluted brackets and another similar  
The fluted pair: 13½ in. (34 cm.) high;  
10½ in. (27 cm.) deep

(5)

£800-1,200

US\$1,100-1,600  
€950-1,400



231





## ■-232

### A NEW ZEALAND SPECIMEN NATIVE WOOD PARQUETRY OCCASIONAL TABLE

BY ANTON SEUFFERT, CIRCA 1870

The moulded circular top inlaid with a central geometric pattern, on a foliage carved shaft and turned base, the sloping circular plinth on scrolled feet, with maker's label inscribed 'A. SEUFFERT, / CABINET MAKER, / AUCKLAND, / NEW ZEALAND'; the timbers probably including *Burr totara*, *kauri*, *kohekohe*, *puriri*, *rim* and *tawa*

29¼ in. (74.5 cm.) high; 22½ in. (57 cm.) diameter

£5,000-10,000

US\$6,500-13,000

€5,900-12,000

#### PROVENANCE:

With Patrick Macintosh Antiques, Sherborne, Dorset.



Detail of label

This parquetry table top is typical of the work of Anton Seuffert (1815-87), a Bohemian-born cabinet-maker who settled in Auckland in 1859. Seuffert was famed for his use of New Zealand timbers, and his best-known piece, now in The Royal Collection, is a marquetry secretaire consisting of 30,000 pieces of New Zealand timbers, exhibited at the South Kensington International Exhibition of 1862 (J. Marsden and R. Thompson, 'A New Zealand Masterpiece: A marquetry secretaire by Anton Seuffert', *Furniture History*, Vol. XLII, 2006, p.183). An almost identical parquetry tripod table, with label was sold Sotheby's, London, 6 December 2011, lot 145 (£17,500, including premium).

Marquetry 'card tables' such as this are among the most frequently encountered items from the Seuffert workshop, seemingly intended for the depositing of business or postal cards. They represent the one genre of Seuffert's work in which exact replicas of the marquetry-work appear in a number of examples, and a table with the same central strapwork marquetry pattern is illustrated in Brian Peet, *The Seuffert Legacy*, Auckland, 2008, p.114.







**233**

**STYLE OF ANNIBALE FONTANA,  
19TH CENTURY**

*HERCULES*

Bronze figure; depicted striding forward, wielding his club; on a modern yellow marble rectangular base  
11 7/8 in. (30 cm.) high; 14 3/8 in. (36.5 cm.) high, overall

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



**234**

**FLEMISH, 18TH OR 19TH CENTURY**

*RAGING BULL*

Bronze model; on a stepped rectangular green marble plinth  
7 7/8 in. (19.6 cm.) high; 10 in. (25.2 cm.) high, overall

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**235**

**A BRONZE MODEL OF A BACCHIC SATYR**  
ITALIAN, FIRST HALF 17TH CENTURY

On a modern serpentine marble circular base;  
together with a late 17th/early 18th century  
Franco-Flemish bronze figure of Euterpe mounted  
on an associated serpentine marble pedestal  
Satyr: 11¼ in. (30 cm.) high overall  
Euterpe: 12½ in. (30.7 cm.) high overall (2)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900



**236**

**VENETIAN, LATE 16TH CENTURY STYLE**  
*DOOR KNOCKER*

Bronze; in the form of Venus flanked by putti  
astride dolphins; mounted on a modern green  
marble rectangular base  
13 ¼ in. (33.5 cm.) high;  
17 ½ in. (44.5 cm.) high, overall

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



**237**

**A BRONZE FIGURE OF CLEOPATRA**

GERMAN, PROBABLY FIRST HALF  
17TH CENTURY

Modelled holding an apple in her left hand and a  
serpent in her right, on a modern green marble  
pedestal

19¾ in. (49 cm.) high overall

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**238**

**A PAIR OF ENAMEL OVAL RELIEFS OF  
THE EMPERORS GALBA AND FLAVIUS  
VESPASIANUS**

LIMOGES, PROBABLY 17TH CENTURY

Each in a later ebonised wooden rectangular frame;  
together with two framed groups of plaster intaglios

The Limoges plaques: 6¼ in. (16 cm.) high;

5¾ in. (14.7 cm.) wide

(4)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





**239**

**FRENCH, 17TH CENTURY STYLE**

*FIGURE OF VERCINGETORIX*

Bronze figure; standing on a military trophy and with an urn full of coins at his feet; on an integral rectangular plinth  
13 in. (33 cm.) high

£1,500-2,000

US\$2,000-2,600  
€1,800-2,400



**240**

**NORTH ITALIAN, FIRST HALF 17TH CENTURY**

*A MAGUS WITH A CAMEL*

Bronze figure; on a modern rectangular slate base  
6¾ in. (17.2 cm.) high; 8¾ in. (20.5 cm.) high, overall

£1,000-1,500

US\$1,300-2,000  
€1,200-1,800



**241**

**A GROUP OF TABLETOP SCULPTURES**

*EUROPEAN, 16TH-19TH CENTURIES*

The group comprising of a bronze inkwell in the form a Triton Astride a Dolphin, on a serpentine marble plinth, attributed to the Master of the Duplicating Dolphins, Italian, 18th or 19th Century; and a pair of bronze putti, each on a marble pedestal, Circle of Francois Duquesnoy, mid-17th Century; and a gilt-bronze figure of Venus, on a square marble plinth, North Italian, late 16th or early 17th Century; and a gilt-bronze figure of a Seated Woman, on a rectangular serpentine marble pedestal, after Barthélemy Prieur, 18th or 19th Century; and a terracotta group of a Putto with a Mask, circle of John Flaxman, early 19th Century  
Bronze Inkwell: 4½ in. high; 5¾ in. high, overall; Pair of Putti: 4½ in. high; 6¾ in. high, overall; Gilt-bronze Venus: 7 in. high; 9¾ in. high, overall; Gilt-bronze Seated Woman: 5¾ in. high; 9¾ in. high, overall; Terracotta Putto: 3½ in. high (6)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900





■242

**A REGENCY MAHOGANY BOOKCASE**

CIRCA 1820

The upper frieze with conjoined circles above two glazed doors with moulded Gothic-arched astragals, enclosing eight adjustable shelves, above a pair of panelled cupboard doors inlaid with ebonised spearheads and stringing, enclosing further shelves, on ring-turned toupie feet and brass castors, the sides with brass carrying handles

94½ in. (240 cm.) high; 57 in. (145 cm.) wide; 19½ in. (49.5 cm.) deep

£2,000-4,000

US\$2,600-5,200

€2,400-4,700

■243

**A WILLIAM IV MAHOGANY AND RE-UPHOLSTERED BERGERE**

BY J. ASHTON, NORTHAMPTON, CIRCA 1830

With a reeded frame, turned legs and brass castors, stamped to one front leg  
J. ASHTON NORTHAMPTON

41 in. (104 cm.) high; 30½ in. (78 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

The stamp for *J. Ashton* probably relates to either Jeremiah or John Ashton who operated as furniture makers in Bridge Street, Northampton (see G. Beard and C. Gilbert ed., *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986).



■244

**A JAPANESE GILT-METAL MOUNTED RED AND GILT-LACQUER COFFER**

MID-18TH CENTURY, THE STAND LATER

The hinged domed top enclosing a *nashiji* lacquer interior, decorated overall with buildings in wooded landscapes, birds and animals, with side carrying handles, the later ebonised and parcel-gilt stand with carved cabriole legs

£2,000-3,000

US\$2,600-3,900

€2,400-3,500







■245

**A REGENCY SIMULATED-ROSEWOOD CANED BERGERE**  
EARLY 19TH CENTURY

The tub-shaped back with reeded and turned legs on brass castors;  
together with a Regency mahogany caned chair, early 19th century  
35 in. (89 cm.) high; 21½ in. (54.5 cm.) wide; 26½ in. (67.5 cm.) deep  
34 in. (86.5 cm.) high; 20 in. (51 cm.) wide; 23¼ in. (59 cm.) deep

(2)

£800-1,200

US\$1,100-1,600  
€950-1,400

■246

**A NEAR PAIR OF GEORGE IV MAHOGANY  
BOW-FRONTED CHESTS**  
CIRCA 1830

Each with four graduated drawers between reeded columns and turned feet  
34¾ in. (88.5 cm.) high; 49½ in. (126 cm.) wide; 23¼ in. (59 cm.) deep,  
slight variations

(2)

£2,000-4,000

US\$2,600-5,200  
€2,400-4,700



■247

**A REGENCE WALNUT FIRESCREEN**  
EARLY 18TH CENTURY

The petit-point needlework depicting flowers and foliage, restoration to one support  
43¾ in. (111 cm.) high; 32 in. (81.5 cm.) wide;  
15¾ in. (40 cm.) deep

£1,000-2,000

US\$1,300-2,600

€1,200-2,400

■248

**A NEAR PAIR OF REGENCY  
GILT-METAL-MOUNTED MAHOGANY  
AND EBONY CHIFFONIERS**  
CIRCA 1810

Each with a two-tiered superstructure, the lower section above two frieze drawers and a pair of cupboard doors, on tapering square feet headed by parcel-gilt Egyptian masks, variations in size and later embellished

56¼ in. (143 cm.) high; 36¾ in. (93.5 cm.) wide;  
18 in. (45.5 cm.) deep (2)

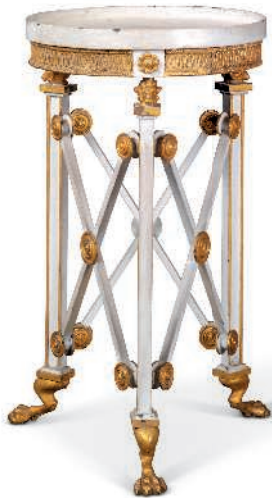
£3,000-5,000

US\$3,900-6,500

€3,600-5,900







■249

**A NORTH EUROPEAN WHITE-PAINTED  
AND PARCEL-GILT TRIPOD STAND**  
EARLY 19TH CENTURY, POSSIBLY SWEDISH

The circular top on rectangular supports headed by ram's masks and joined by X-frames on parcel-gilt iron paw feet, re-gilt  
27¼ in. (69.5 cm.) high; 15¼ in. (38.5 cm.) diameter

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100



■250

**TWO REGENCY MAHOGANY AND  
CANED BERGERES**  
EARLY 19TH CENTURY

The curved backs with foliate-scroll terminals, with red-trimmed blue leather squab cushion, on brass castors

The larger: 35 in. (89 cm.) high;  
22 in. (56 cm.) wide; 23 in. (58.5 cm.) deep  
The smaller: 33 in. (84 cm.) high;  
21½ in. (54.5 cm.) wide; 21¼ in. (51.5 cm.) deep (2)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



■251

**A PAIR OF LOUIS XVI-STYLE MAHOGANY  
DWARF BOOKCASES**  
LATE 19TH/EARLY 20TH CENTURY

Each with pierced gilt-metal mounted gallery and variegated grey marble top above two adjustable shelves to either side, between fluted columns on turned feet and castors  
43 in. (109 cm.) high; 37½ in. (95.5 cm.) wide;  
18¼ in. (46.5 cm.) deep (2)

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100





## ■252

### A WILLIAM IV MAHOGANY FOLIO STAND CIRCA 1835

Of typical form, the slatted divisions with ratcheted folio rests to each side on end standards with moulded C-scroll brackets and turned feet with inset anti-friction castors, with batten-carrying holes  
41 in. (104 cm.) high; 27¼ in. (69 cm.) wide;  
28 in. (71 cm.) deep

£2,000-4,000

US\$2,600-5,200  
€2,400-4,700

## ■253

### A GEORGE IV MAHOGANY AND CANED BERGERE

CIRCA 1820, IN THE MANNER OF GILLOWS

The eared top rail above padded arms, with later red-leather squab cushion, on reeded tapering legs, with brass castors  
39½ in. (100.5 cm.) high; 27 in. (68.5 cm.) wide;  
25 in. (63.5 cm.) deep

£2,000-4,000

US\$2,600-5,200  
€2,400-4,700

## ■254

### A REGENCY MAHOGANY WHATNOT EARLY 19TH CENTURY

The superstructure with graduated shelves, on ring-turned columns, above a long drawer and panelled cupboard door, enclosing an open shelf, on brass castors  
79½ in. (202 cm.) high; 20 in. (50.5 cm.) wide;  
16 in. (40.5 cm.) deep

£1,500-2,000

US\$2,000-2,600  
€1,800-2,400







■255

**A GEORGE IV GILTWOOD CONVEX MIRROR**

CIRCA 1830

The circular plate within a moulded ebonised slip and rounded frame, surmounted by a displayed eagle above entwined dolphins, the apron centred by a lion's mask issuing acanthus, with two scrolled branches  
42 x 25 in. (107 x 63.5 cm.)

£1,000-2,000

US\$1,300-2,600

€1,200-2,400



■256

**A REGENCY GILTWOOD THREE-BRANCH WALL-LIGHT**

CIRCA 1820 AND ADAPTED

Probably adapted from a convex mirror  
25 x 25 in. (63.5 x 63.5 cm.) overall

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



## ■257

### A PAIR OF ENGLISH CARVED AND SILVERED MIRRORS

ONE LATE 17TH CENTURY AND ORIGINALLY A PICTURE FRAME, THE SIZE ADJUSTED, THE OTHER LATER

Each with divided mirror plate surrounded by moulded frame carved with foliage motifs and rope twist border, pressed metal label 'KG2885', paper label inscribed in ink '28987'  
62½ X 33¾ in. (159 X 87 cm.)

(2)

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700

## ■258

### A PAIR OF INDIAN GILT-DAMASCENED ONE-LIGHT WALL SCONCES

LATE 19TH/EARLY 20TH CENTURY

Modelled as cobras, formerly fitted for electricity  
Each 29 in. (73.5 cm.) high, overall

(2)

£800-1,200

US\$1,100-1,600  
€950-1,400







**259**

**ROMAN SCHOOL, CIRCA 1660**

*A river landscape with figures, a hillside town and mountains beyond*

oil on canvas  
11½ x 19½ in. (29.3 x 50 cm.)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



**260**

**JOHAN VAN HAENSBERGEN (UTRECHT 1642-1705 THE HAGUE)**

*An Italianate landscape with figures near ruins*

signed with initials 'I V H' (lower left)  
oil on panel  
10 x 12½ in. (25.4 x 32 cm.)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**PROVENANCE:**

The Property of Lady Chesham; Christie's, London, 13 July 1951, lot 62 (£30 to [?] as C. van Polenburgh).  
Christie's, London, 19 June 1953, lot 170 (£21 to Agnew, as C. van Poelenburgh).  
with Thos Agnew & Sons Ltd, London (according to a label on the reverse).



**261**

**CIRCLE OF SALOMON VAN RUYSDAEL  
(NAARDEN 1600/03-1670 HAARLEM)**

*A river landscape with figures disembarking from a boat, vessels beyond*

oil on panel  
10¾ x 13¾ in. (27.3 x 34.6 cm.)

£3,000-4,000

US\$3,900-5,200  
€3,600-4,700

**PROVENANCE:**

with Thos. Agnew and Sons Ltd., London (according to a label on the reverse).



**262**

**NEAPOLITAN SCHOOL, 18TH CENTURY**

*The Triumph of Neptune*

oil on panel, overdoor  
12¼ x 45¾ in. (31 x 116.3 cm.)

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700

**263**

**FILIPPO LAURI (ROME 1623-1694)**

*Tobias and the Angel*

oil on copper, oval  
6½ x 5 in. (16 x 12.7 cm.)

£2,500-4,000

US\$3,300-5,200  
€3,000-4,700







**264**

**CIRCLE OF SALVATOR ROSA  
(ARENELLA 1615-1673 ROME)**

*An extensive mountainous landscape with hunters*

oil on canvas  
19¾ x 26½ in. (49.3 x 67.3 cm.)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

John Nicholas Coulthurst (1791-1862), Gargrave House, West Riding of Yorkshire, before 1900, as 'Rosa' (according to a label on the reverse).  
Mrs. J. Coulthurst, Skipton, Yorkshire.  
with Thos. Agnew & Sons, London and Manchester, before 1932.

**EXHIBITED:**

London, The Hayward Gallery, *Salvator Rosa*, 17 October-23 December 1973, no. 41, as 'Salvator Rosa'.

**265**

**NORTH ITALIAN SCHOOL, 18TH CENTURY**

*Virgin and child adored by Saint Norbert*

oil on canvas, arched top  
15¾ x 12 in. (40 x 30.4 cm.)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900





**266**

**CIRCLE OF PIER FRANCESCO MOLA (COLDRETERIO, NEAR LUGANO 1612-1666 ROME)**

*The Rest on the Flight into Egypt*

oil on canvas

19¾ x 26½ in. (50.2 x 67.3 cm.)

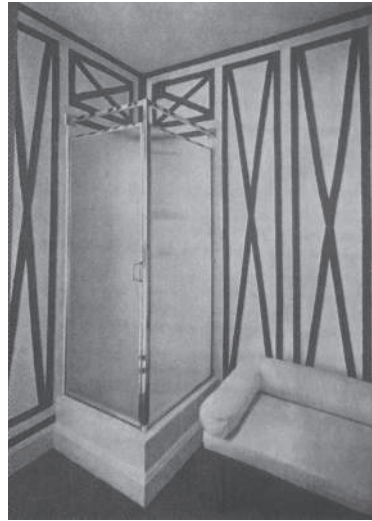
£5,000-8,000

US\$6,500-10,000

€5,900-9,400



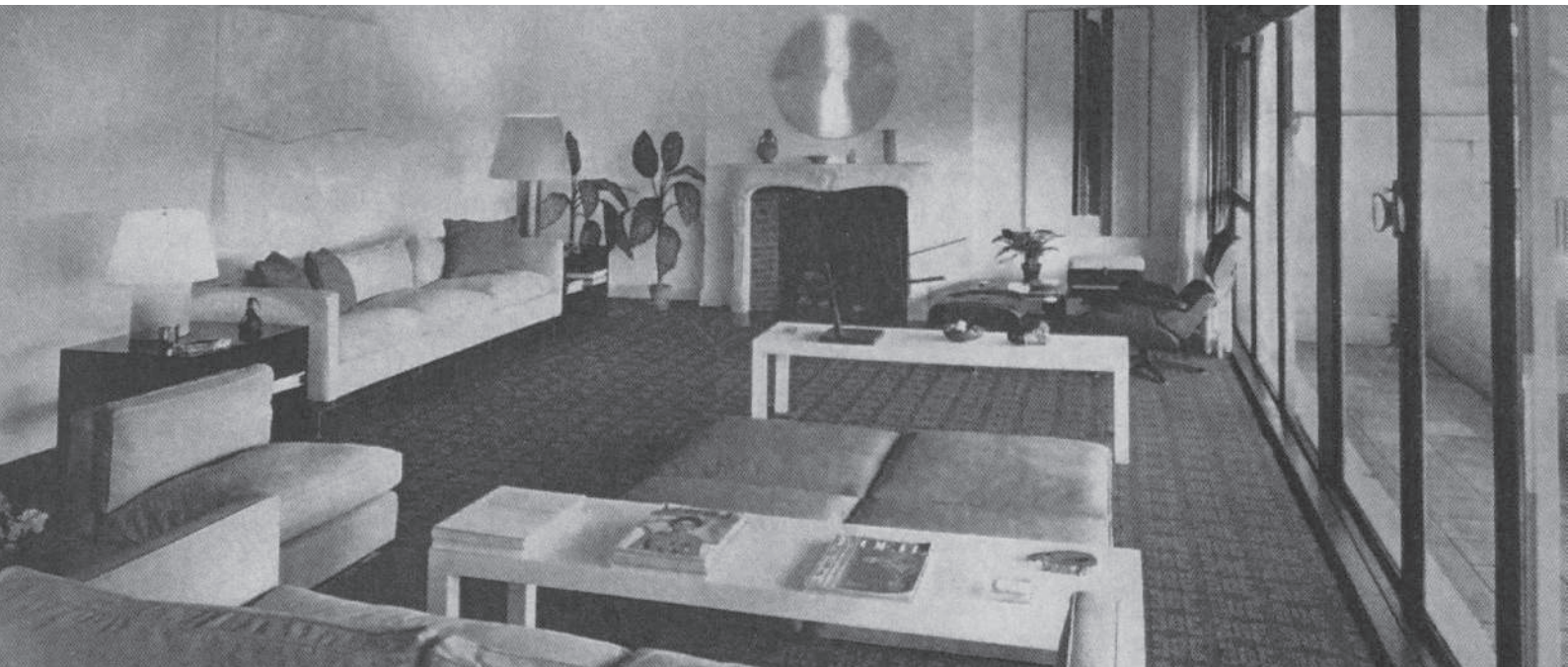
THE COLLECTION OF THE LATE LORD AND LADY JOHN CHOLMONDELEY: A DAVID HICKS INTERIOR  
LOTS 267 - 301



*'...still ineffably chic after 54 years'*

Twenty years ago the late, lovely Melissa Wyndham said to me *'You do know Cristina Cholmondeley lives in a sort of David Hicks museum, don't you?'* so I went to have a look and sure enough, absolutely nothing had changed since 1965 when my father created this wonderfully stylish duplex apartment overlooking Hyde Park. It was a little faded here and there, but the rooms were exactly as photographed for French style bible *L'Oeil* 35 years before. Cristina had sold a big Hockney to pay for a new Hicks carpet, the old one having worn out, but kept everything else. I went back there last year and took some final photographs of the place, picturesquely faded, but still ineffably chic after 54 years.

Ashley Hicks - 2020



The apartment by David Hicks, circa 1965. © Private collection.



λ267

**PETER STRUYCKEN (B. 1939)**

*Wetmatig veranderende begerzing*

lacquer on acrylic

39.3/5 x 39.3/5 in. (100 x 100 cm.)

Executed circa 1966.

£1,000-1,500

US\$1,300-2,000

€1,200-1,800

**PROVENANCE:**

with McRoberts & Tunnard, London, 22nd September 1967, where acquired.

**LITERATURE:**

A. Hicks, 'Forever Hicks', *World of Interiors*, March, 2003, illustrated *in situ* in the study.

■λ268

**PETER STRUYCKEN (B. 1939)**

*Structure*

lacquer on acrylic

60 in. (152.5 cm.) high, including plinth

£1,000-1,500

US\$1,300-2,000

€1,200-1,800













**THE COLLECTION OF THE LATE LORD AND LADY JOHN HOLMONDELEY: A DAVID HICKS INTERIOR**  
**LOTS 267 - 301**



λ269

**PAUL HUXLEY (B. 1938)**

*Untitled, no. 61*

signed, titled and dated 'Untitled No 61/August 1966/Paul Huxley', and with studio stamp (on the reverse)

acrylic on paper

27¼ x 22½ in. (69.3 x 57.1 cm.)

Painted in 1966.

Together with:

Pierre Tal-Coat (1905-1985), *Untitled*

signed and numbered 'Tal coat 31/150' (lower left and right) (i)

signed and numbered 'Tal-coat 28/150' (lower left and right) (ii)

lithograph

394 x 578 mm. (i) (ii)

£1,000-2,000

(3)

US\$1,300-2,600

€1,200-2,400

**LITERATURE:**

The Tal-Coats: A. Hicks, 'Forever Hicks', *World of Interiors*, March, 2003, illustrated *in situ* in the study.



λ270

**BERNARD COHEN (B. 1933)**

*Untitled 1963*

signed and dated 'Bernard Cohen 63.' (lower left)

charcoal, pastel and coloured crayon on paper

20½ x 25 in. (52.1 x 63.5 cm.)

£800-1,200

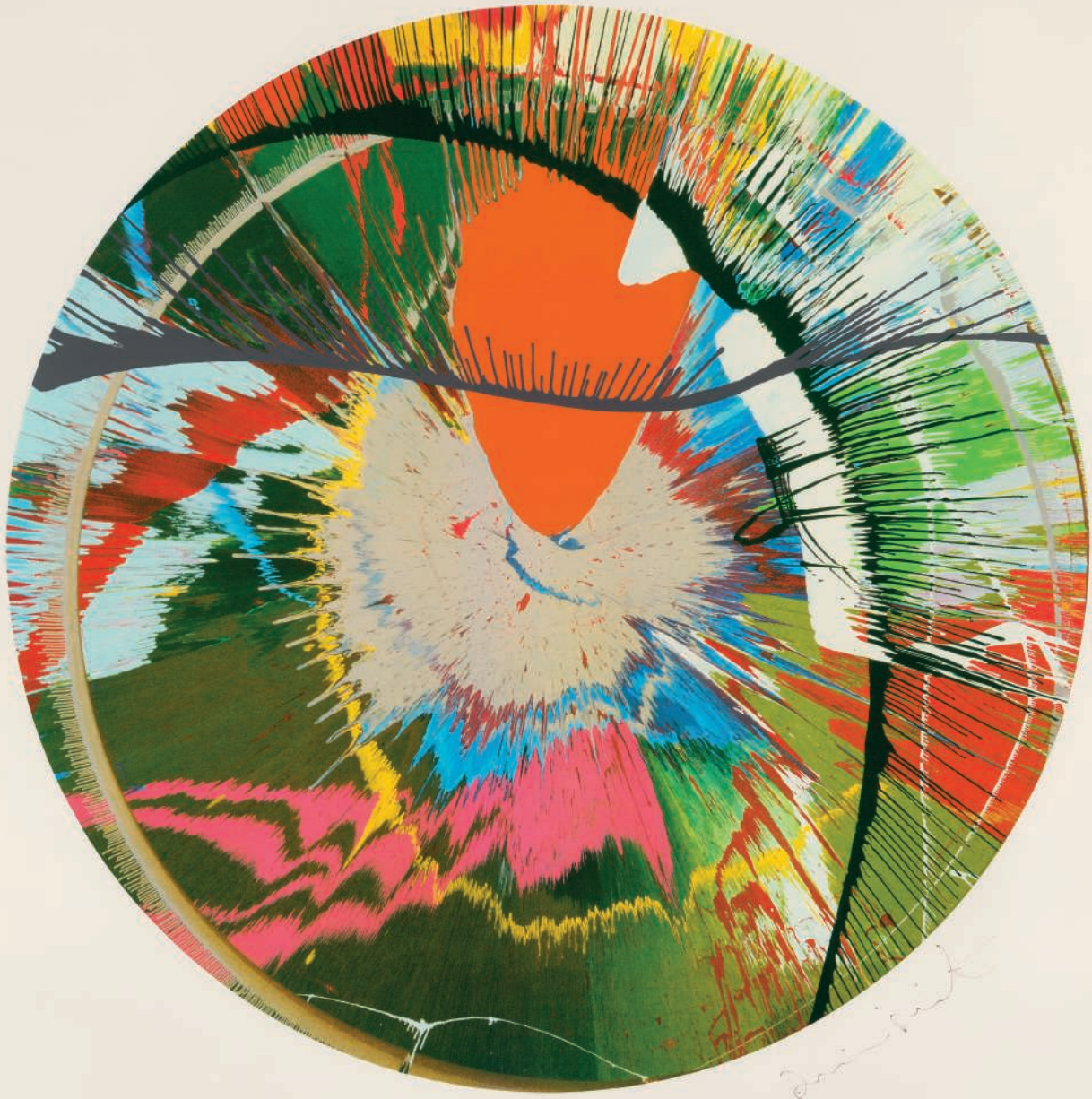
US\$1,100-1,600

€950-1,400

**PROVENANCE:**

with Kasmin, London, where acquired by the present owner.





λ271

**DAMIEN HIRST (B. 1965)**

*Beautiful, Galactic, Exploding Screenprint (Spin)*

screenprint in colours, 2001, on wove paper, signed in black ink (slightly faded), numbered 107/500 on the reverse (there were an unknown number of artist's proofs), published by Eyestorm, London, with full margins, generally in very good condition, framed

Image: 912 x 912 mm. (diameter)

Sheet: 1040 x 1005 mm.

£4,000-6,000

US\$5,200-7,800

€4,800-7,100



THE COLLECTION OF THE LATE LORD AND LADY JOHN HOLMONDELEY: A DAVID HICKS INTERIOR  
LOTS 267 - 301

■272

**A SET OF EIGHT ACRYLIC AND STEEL  
'PLIA' CHAIRS**

MODERN, DESIGNED BY PRIVETTI  
FOR CASTELLI

Together with a circular chrome table

The chairs: 29¾ in. (75.5 cm.) high;  
18¾ in. (46.5 cm.) wide; 17¾ in. (45 cm.) deep

The table: 27½ in. (70 cm.) high;

39½ in. (100.5 cm.) diameter (9)

£800-1,200

US\$1,100-1,600

€950-1,400

■273

**AN UPHOLSTERED HALL-SEAT**

BY DAVID HICKS, CIRCA 1965, RE-  
UPHOLSTERED TO THE ORIGINAL SCHEME

Together with a square low table

The hall-seat: 22¾ in. (58 cm.) high;

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

The table: 14 in. (35.5 cm.) high;

31½ in. (79 cm.) wide; 31½ in. (79 cm.) deep (2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

M. Garland, 'A Flat above Hyde Park', *Country Life*,  
17 June 1965, p. 1554, fig. 4, illustrated *in situ* in the  
shower room at 22 Hyde Park Gardens.

R. Bernier ed. *L'Oeil Numero Special, Le Decor  
de la Vie*, no. 118, October 1965, illustrated on the  
front cover.

D. Hicks, *Living with Taste*, New York, 1969, p. 45,  
illustrated *in situ* in the lobby.



(Part lot)









## ■274

### A PAIR OF FAUX PORPHYRY LAMPS

20TH CENTURY

Together with four other lamps

The faux porphyry lamps: 16 in. (41 cm.) high, excluding fitments

(6)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

## ■275

### A LARGE UPHOLSTERED SOFA

BY DAVID HICKS, CIRCA 1965, RE-UPHOLSTERED TO THE ORIGINAL SCHEME

27½ in. (70 cm.) high; 96½ in. (245 cm.) wide; 35½ in. (90 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

#### LITERATURE:

M. Garland, 'A Flat above Hyde Park', *Country Life*, 17 June 1965, p. 1554, fig. 1 & 2, illustrated *in situ* in the living room at 22 Hyde Park Gardens.

A. Hicks, 'Forever Hicks', *World of Interiors*, March, 2003, illustrated *in situ* in the living room.





## ■276

### AN ACRYLIC SQUARE COFFEE-TABLE

BY DAVID HICKS, CIRCA 1965

The coffee table: 15½ in. (39 cm.) high; 36¼ in. (92 cm.) square

£1,000-1,500

US\$1,300-2,000

€1,200-1,800

## ■277

### AN UPHOLSTERED TWO-SEAT SOFA AND A SIDE-CHAIR

BY DAVID HICKS, CIRCA 1965, RE-UPHOLSTERED TO THE ORIGINAL SCHEME

The sofa: 27¼ in. (70.5 cm.) high; 72½ in. (184 cm.) wide; 35¼ in. (89.5 cm.) deep

The side-chair: 27½ in. (70 cm.) high; 24 in. (61 cm.) wide; 27¼ in. (69 cm.) deep (2)

£2,500-4,000

US\$3,300-5,200

€3,000-4,700

#### LITERATURE:

M. Garland, 'A Flat above Hyde Park', *Country Life*, 17 June 1965, p. 1554, fig. 1 & 2, illustrated *in situ* in the living room at 22 Hyde Park Gardens.

D. Hicks, *On Decoration*, London, 1966, p.15, illustrated *in situ* in the living room.

A. Hicks, 'Forever Hicks', *World of Interiors*, March, 2003, illustrated *in situ* in the living room.







## ■278

### A PARCEL-GILT AND PAINTED METAL SQUARE LANTERN IN THE BRIGHTON PAVILION CHINESE STYLE

20TH CENTURY

Modelled as a pagoda and mounted with faux bamboo and bells, fitted for electricity  
31 in. (53.2 cm.) high

£1,200-1,800

US\$1,600-2,300  
€1,500-2,100

A similar pair of lanterns were sold in Mario Buatta: Prince of Interiors; Sotheby's, New York, 23-24 January 2020, lot 127 (\$6,875, including premium).

## ■279

### TWO BLACK ASHFORD MARBLE AND SPECIMEN MARBLE TABLE TOPS

19TH CENTURY

Each inset with various specimen marbles, on Nottingham Alabaster plinths; together with a brass occasional table by Mallet with inset specimen marble panels

The octagonal table: 16¼ in. (41.3 cm.) high;

17½ in. (44.5 cm.) wide; 17¾ in. (45 cm.) deep

The circular table: 16 in. (40.5 cm.) high;

18½ in. (47 cm.) diameter

The Mallet table: 23 in. (58.5 cm.) high;

14¾ in. (36.5 cm.) wide; 12 in. (30.5 cm.) deep

(3)

£1,000-2,000

US\$1,300-2,600  
€1,200-2,400

#### PROVENANCE:

The circular table: Acquired from Mary John, London, 29 January 1957 by Lady John Cholmondeley, and by descent.

The brass etagere: Assembled by Mallett and acquired 11 October 1961 by Lady John Cholmondeley, and by descent.



(Part lot)



**280**

**A COLLECTION OF DECORATIVE OBJECTS**  
19TH-20TH CENTURY

Comprising a patinated and gilt-bronze inkwell in the form of an Antique bath, a painted tole clock, a Blue John urn, a small patinated and gilt-bronze urn, a bronze greyhound, in the manner of Thomas Weeks, and an ormolu triton on a granite column

The clock: 11¼ in. (28.5 cm.) high

£1,000-2,000

(6)

US\$1,300-2,600  
€1,200-2,400

**281**

**A VICTORIAN BLACK MARBLE AND MALACHITE SQUARE TAZZA**  
CIRCA 1860

Together with a collection of specimen eggs, spheres and natural specimen rock fragments, the tazza with paper label for W. PRATTS, TORQUAY

The tazza 8¼ in. (21 cm.) high; 12 in. (30.5 cm.) wide; 12 in. (30.5 cm.) deep

£2,000-4,000

US\$2,600-5,200  
€2,400-4,700

**PROVENANCE:**

Acquired from Peter Harrison, London by Lady John Cholmondeley, and by descent.





**THE COLLECTION OF THE LATE LORD AND LADY JOHN HOLMONDELEY: A DAVID HICKS INTERIOR**  
 LOTS 267 - 301



Sir Philip Sassoon, by Glyn Warren Philpot  
 © Christie's Images.

■282

**A FLORAL UPHOLSTERED DAYBED**

FIRST HALF 20TH CENTURY, IN THE MANNER OF  
 HOWARD AND SONS, UPHOLSTERED IN 'ROSES AND  
 PANSIES' BY COLEFAX AND FOWLER

Mounted on castors

29½ in. (75 cm.) high; 29½ in. (75 cm.) wide; 65 in. (165 cm.) deep

£1,000-2,000

US\$1,300-2,600

€1,200-2,400

**PROVENANCE:**

Sir Philip Sassoon Bt., Trent Park and by descent.



Trent Park © Private Collection.







Detail

### ■283

#### AN ENGLISH JAPANNED STUMPWORK AND EMBROIDERY TRIPLE PLATE OVERMANTEL MIRROR

THE STUMPWORK MID-17TH CENTURY,  
JAPANNING 18TH CENTURY,  
TWO MIRROR PLATES 18TH CENTURY

The rectangular japanned frame with a frieze of stumpwork birds and animals on an embroidered ground above three divided, part-bevelled plates, the outer two plates 18th century 33 x 69½ in. (83 x 176.5 cm.)

£10,000-15,000

US\$13,000-19,000  
€12,000-18,000

#### PROVENANCE:

Sir Philip Sassoon Bt (d. 1939), Trent Park, by descent to his sister, Sybil, Marchioness Cholmondeley (d. 1989), Houghton Hall, Norfolk, Lord John Cholmondeley (d. 1986), and thence by descent.



Detail



THE COLLECTION OF THE LATE LORD AND LADY JOHN HOLMONDELEY: A DAVID HICKS INTERIOR  
LOTS 267 - 301



284

A PAIR OF WATERCOLOURS AND A PAIR OF COLOURED PRINTS OF BIRDS

18TH CENTURY, THE COLOURED PRINTS ITALIAN

The watercolours depicting exotic birds and flowers, mounted on blue silk; the coloured prints depicting parrots perched on a branch, with plate numbers 'CIII.' and 'CXXII.' and printed descriptions, one numbered '(1227)', each with paper labels to the reverse printed 'H. Alden & Co., / Picture Frame and Mount Makers, / 29, James Street, Oxford Street, / London, W1 / Established 1893 Near Selfridge's'

The watercolours: 10 x 13 in. (25.5 x 33 cm.)

The prints: 17 x 13½ in. (43 x 34.5 cm.)

£400-800

(4)

US\$520-1,000

€480-940

PROVENANCE:

Acquired by Sir Phillip Sassoon Bt. (d. 1939), Trent Park and by descent.

LITERATURE:

The prints illustrated in an unpublished photograph, *Country Life*, at Trent Park, 1931.

285

SPANISH SCHOOL

*Figs, mushrooms and peaches in baskets on a table*

oil on canvas

28 x 38 in. (71 x 96.5 cm.)

£1,000-2,000

US\$1,300-2,600

€1,200-2,400





**286**

**MANNER OF JAKOB BOGDANI**

*Two parrots with peaches and melons on a ledge*

oil on canvas  
31½ x 48½ in. (79.7 x 123.2 cm.)

£800-1,200

US\$1,100-1,600

€950-1,400

**PROVENANCE:**

with Matthiesen Gallery, London, as 'Dutch School, circa 1700'.

**287**

**CIRCLE OF FRANCIS BARLOW (?LINGS 1626-1704 LONDON)**

*An owl perched on a tree stump with a dead jay and other birds*

oil on canvas  
42 x 58¼ in. (106.7 x 148 cm.)  
in an 18th century giltwood frame

£7,000-10,000

US\$9,100-13,000

€8,300-12,000

**PROVENANCE:**

(Possibly) Lady Algernon Gordon-Lennox (according to label on the reverse).  
with Geoffrey Bennison, London, 1st December 1966, where acquired.





**THE COLLECTION OF THE LATE LORD AND LADY JOHN CHOLMONDELEY: A DAVID HICKS INTERIOR**  
*LOTS 267 - 301*



■ **288**

**A CHINESE ORANGE-GROUND PORCELAIN VASE AND COVER**  
 20TH CENTURY

17½ in. (44.5 cm.) high

£800-1,200

US\$1,100-1,600  
 €950-1,400

■ **289**

**AN ENGLISH BLACK AND GILT JAPANNED SIDE TABLE**  
 20TH CENTURY

With a Siena marble top, decorated overall with flowers and foliage, with  
 pierced Chinese angle brackets

33¾ in. (85.5 cm.) high; 46¼ in. (117.5 cm.) wide; 23½ in. (60 cm.) deep

£1,500-2,500

US\$2,000-3,300  
 €1,800-2,900

**PROVENANCE:**

With Mallett, London, 29 May 1968, where acquired by Lady John  
 Cholmondeley, and by descent.





Detail



## ■290

### AN ITALIAN RECTANGULAR SCAGLIOLA TABLE TOP

LATE 18TH CENTURY

With a central cartouche depicting a classical scene, flanked by two laurel wreaths within a border showing the signs of the zodiac, mounted as a low table by Mallett, restorations  
17 in. (43 cm.) high; 46¾ in. (118.5 cm.) wide; 25¼ in. (65.5 cm.) deep

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

#### PROVENANCE:

With Mallett, London, 5 September 1961, where acquired by Lady John Cholmondeley, and by descent.

#### LITERATURE:

A. Hicks, 'Forever Hicks', *World of Interiors*, March, 2003, illustrated *in situ* in the drawing room.



■291

**TWO JAPANESE PARCEL-GILT LACQUERED OVOID JARS AND COVERS**  
MEIJI PERIOD (LATE 19TH CENTURY)

The covers to both inlaid with mother-of-pearl *mon*, one example decorated with portraits in cartouches, the other with fans

17¾ in. (45 cm.) high

(2)

£7,000-10,000

US\$9,100-13,000

€8,300-12,000

**PROVENANCE:**

With Mallet, London, 17 July 1968, where acquired by Lady John Cholmondeley, and by descent.

The new imperial government formed during the Meiji Restoration in 1868 was spearheaded by a group of counsellors keen to secure Japanese power internationally as they entered the globalised market after three centuries of national isolation. Advocates of Western learning and industry, these statesmen established themselves at the centre of the Meiji government, rapidly modernising Japan through political reform and foreign policy. As part of this a succession of missions were dispatched from Japan including the Japanese Embassy to the United States (1860), the First Japanese Embassy to Europe (1862), and the Second Japanese Embassy to Europe (1863).



The Iwakura Mission © Alamy

The Iwakura Mission to the United States and Europe from 1871 to 1873 is generally considered the most significant mission in terms of its impact on Japan's modernisation during this period. Head of the mission was the politician Iwakura Tomomi (1825-1883), who was accompanied by numerous ministers and scholars totalling a mission staff of forty-eight. A key figure who joined the mission was Okubo Toshimichi (1830-1878), widely regarded as one of the founders of modern Japan.

Another significant modernising figure of this period, Machida Hisanari (1838-1897), travelled to Europe for a two year period in 1875, where he visited the British Museum, the Louvre, and participated in the International Exposition of 1867 in Paris, prior to becoming the first director of the Tokyo National Museum once he returned to Japan.

This impressive pair of vases commemorate many of these statesmen and scholars, along with others who did not travel abroad but are notable due to their contribution to the industrialisation of Japan. One vase features thirty individual portraits accompanied by their names rendered in both Japanese and Roman script. Included are Iwakura Tomomi, Okubo Toshimichi, Machida Hisanari, Itagaki Taisuke (1837-1919), Katsu Kaishu (1823-1899), Maejima Hisoka (1835-1919), Yamaguchi Hisayoshi (1839-1894), Sasaki Takayuki (1830-1910), Kagenori Ueno (1845-1888), Inoue Kaoru (1836-1915), Yamao Yozo (1837-1917), Tanaka Fujimaro (1845-1909), Oshima Takato (1826-1901), and Kido Takayoshi (1833-1877). The other vase features a more traditional decoration of domestic scenes on scattered open fans.





**THE COLLECTION OF THE LATE LORD AND LADY JOHN CHOLMONDELEY: A DAVID HICKS INTERIOR**  
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■292

**A PAIR OF GILTWOOD MUSICAL TROPHIES**  
 19TH CENTURY, PROBABLY SOUTH EUROPEAN

Each carved with an open book of music, and various instruments tied with ribbons

24 in. (61 cm.) high; 33 in. (84 cm.) wide

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

With Mann and Flemings, London, 6 October 1958, where acquired by Lady John Cholmondeley, and by descent.



■293

**A PAIR OF GEORGE III BLACK AND GILT-JAPPANED WINDOW-SEATS**  
 LATE 18TH CENTURY

The scrolling sides decorated with a central medallion depicting a classical figure, the seats covered in red velvet, redecorated, losses to decoration

27¼ in. (69 cm.) high; 38 in. (96.5 cm.) wide; 14 in. (35.5 cm.) deep

(2)

£1,200-1,800

US\$1,600-2,300

€1,500-2,100

**PROVENANCE:**

With Mann and Flemings, London, 13 June 1958, where acquired by Lady John Cholmondeley, and by descent.











## ■294

### A PAIR OF CHINESE SANG-DE-BOEUF VASES MOUNTED AS LAMPS

LATE 19TH/EARLY 20TH CENTURY

Together with a Dutch blue and white Delft vase mounted as a lamp

The sang-de-boeuf vases: 15¼ in. (38.5 cm.) high, excluding fitments (3)

£800-1,200

US\$1,100-1,600

€950-1,400



## ■295

### A PAIR OF CHINESE BLUE AND WHITE PORCELAIN VASES 19TH CENTURY

Each painted with birds amongst flowering branches, now mounted as lamps

16¾ in. (42.5 cm.) high, excluding fitments (2)

£800-1,200

US\$1,100-1,600

€950-1,400

## ■296

### A LALIQUE GLASS PART TABLE SERVICE 20TH CENTURY, EACH PIECE MARKED R. LALIQUE

Comprising, three red wine-glasses, five white wine-glasses, eight smaller wine-glasses and four rinsers, together with an opalescent glass dish moulded with fish

The glass dish - 12 in. (30.5 cm.) diameter

£1,000-2,000

US\$1,300-2,600

€1,200-2,400



(Part lot)



■297

**A CHAMBERLAINS WORCESTER PORCELAIN BOTANICAL  
PART DESSERT-SERVICE**

EARLY 19TH CENTURY, PUCE SCRIPT MARKS TO SOME PIECES

Painted with flower specimens within gilt line rims, comprising; seventeen dessert-plates, eleven dishes in various sizes, a comport and a sauce-tureen, cover, spoon and stand, together with fourteen modern painted wall brackets. The comport 11 in. (28 cm.) wide (47)

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

(Part lot)  
Not to scale



THE COLLECTION OF THE LATE LORD AND LADY JOHN CHOLMONDELEY: A DAVID HICKS INTERIOR  
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■298

**AN ITALIAN GILTWOOD MARTIAL  
TROPHY**

LATE 18TH/EARLY 19TH CENTURY

Carved with military emblems; together with a pair  
of Regency giltwood twin-branch wall-lights

The trophy: 26 in. (66 cm.) high;

39½ in. (100.5 cm.) wide (3)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

With Mann and Flemings, London, 13 November  
1958, where acquired by Lady John Cholmondeley,  
and by descent.

**LITERATURE:**

The wall-lights: A. Hicks, 'Forever Hicks', *World  
of Interiors*, March, 2003, illustrated *in situ* in the  
drawing room.

■299

**A PAIR OF ITALIAN CARVED GILT AND  
PAINTED BLACKAMOOR FIGURES**

PROBABLY LATE 17TH/EARLY 18TH  
CENTURY

On later red velvet stands mounted as lamps,  
lacking elements, redecorated

55 in. (139.7 cm.) high; 14 in. (35.5 cm.) wide;

23.1.2 in. (59.5 cm.) deep (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



■300

**A PAIR OF REGENCY SIMULATED BAMBOO  
SIDE CHAIRS**

EARLY 19TH CENTURY

Together with a Regency simulated bamboo dressing-mirror; and a Red Modello 115 Chair by Vico Magistretti, retailed by Habitat

The chairs: 32½ in. (82.5 cm.) high; 17 in. (43 cm.) wide; 15½ in. (38.3 cm.) deep

The mirror: 23½ in. (60 cm.) high; 23 in. (58.5 cm.) wide  
(4)

£800-1,200

US\$1,100-1,600

€950-1,400

■301

**A PAIR OF MAHOGANY CONSOLES**

19TH CENTURY

Each frieze centred by a low-relief brass plaque of a classical figure, on an acanthus-headed scrolled leg 32 in. (81 cm.) high; 25½ in. (64.5 cm.) wide; 14 in. (35.5 cm.) deep  
(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



(Part lot)



END OF SALE



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(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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 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](http://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 <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](http://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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 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 Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If you purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.



For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you 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)(ii) above and the **lot** must be found to be in accordance with E2(h)(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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## 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 10YD 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](http://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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **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.

(d) **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**.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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.

(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](http://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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**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](http://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

**IMPORTANT NOTICE:**

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† ø	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"><li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li></ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:**

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
(b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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.

△

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.

□

Bidding by interested parties.

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

#### △ 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 △ next to its **lot** number. 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.

#### ○ 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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

#### □ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### 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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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 Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto: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 9.00am to 5.00pm.

## 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.

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Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

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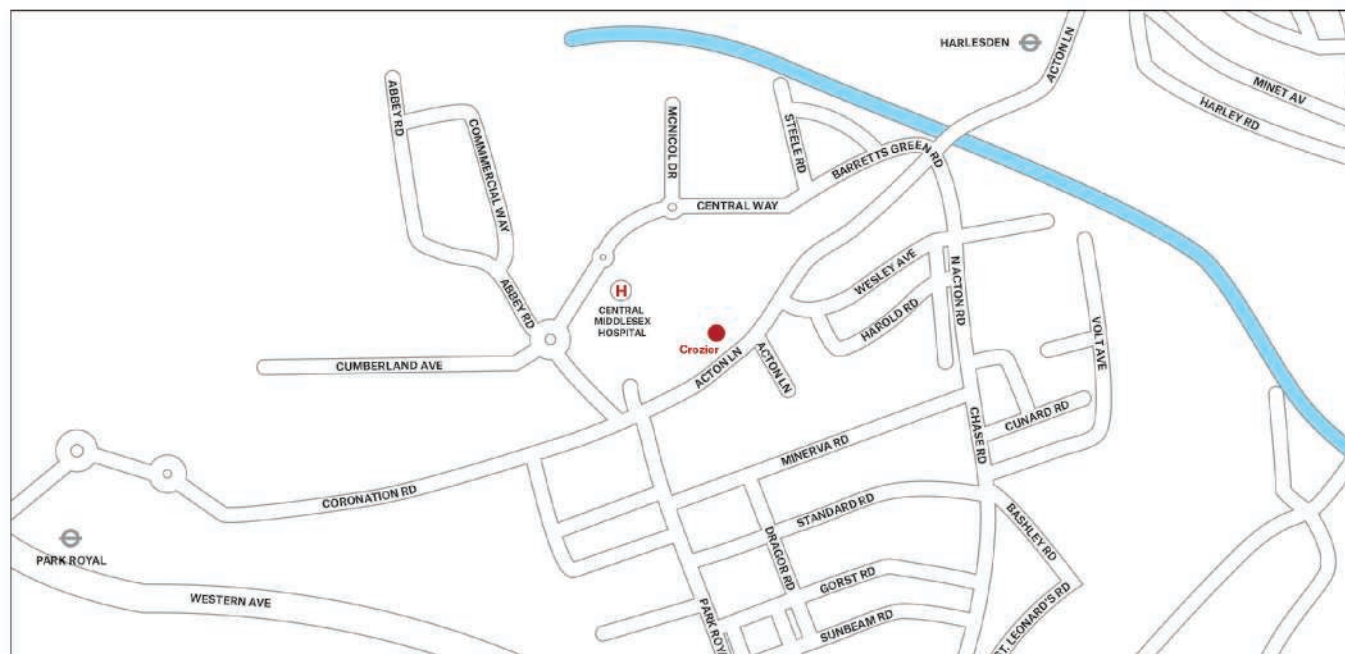
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Unit 7, Central Park  
Central Way  
London NW10 7FY

**Vehicle access via Central Way only, off Acton Lane.**

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# PRIVATE SALES

CHRISTIE'S



**A PAIR OF SOUTH ITALIAN GILTWOOD MIRRORS**  
SICILY, 3RD QUARTER 18TH CENTURY  
SOLD BY PRIVATE SALE





A FINELY-CARVED SPINACH-GREEN JADE RETICULATED BRUSH POT

Qianlong period (1736-1795)

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

Provenance: Spink & Son Ltd, London, according to label

£300,000-500,000

**CHINESE JADE CARVINGS FROM A  
DISTINGUISHED EUROPEAN COLLECTION**

*London, 12 May 2020*

**VIEWING**

8-11 May 2020

8 King Street

London SW1Y 6QT

**CONTACT**

Kate Hunt

khunt@christies.com

+44 (0)20 7752 3389

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 Property of Mr. and Mrs. Nicholas Stanley, from Chieveley House, Berkshire  
A BLUE AND WHITE 'BOYS' JAR  
Jiajing six-character mark in underglaze blue and of the period (1522-1566)

## IMPORTANT CHINESE ART

*London, 12 May 2020*

### VIEWING

8-11 May 2020  
8 King Street  
London SW1Y 6QT

### CONTACT

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khunt@christies.com  
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CHRISTIE'S



*The Private  
Collection of* **JAYNE  
WRIGHTSMAN**



© Cecil Beaton/Condé Nast/Gettyimages

**AUCTIONS**

New York, 24 April 2020

Online: 17-27 April 2020

**VIEWING**

17-23 April 2020

20 Rockefeller Plaza

New York, NY 10020

**CONTACT**

Elizabeth Seigel

[eseigel@christies.com](mailto:eseigel@christies.com)

+1 212 636 2229

**CHRISTIE'S**

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### CHIEVELEY HOUSE, BERKSHIRE AND FIVE PRIVATE COLLECTIONS

THURSDAY 19 MARCH 2020 AT 10.00 AM

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

CODE NAME: STANLEY

SALE NUMBER: 18844

(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 <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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.
- 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**

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:  
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**18844**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

☐ 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)

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### 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:





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- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

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- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
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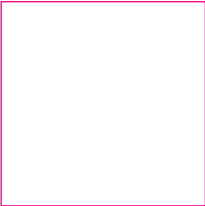
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