

# THE COLLECTION OF LORD & LADY WEINSTOCK

LONDON, 22 November 2022



CHRISTIE'S








# As a leader in the art market,

Christie's is committed to **building a sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:

-  printed on fully recycled paper;
-  printed with vegetable-based ink and biodegradable laminates;
-  printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S







THE COLLECTION OF  
LORD & LADY  
WEINSTOCK

TUESDAY 22 NOVEMBER 2022

**AUCTION**  
Tuesday 22 November 2022 at 10.00 am  
8 King Street, St. James's  
London SW1Y 6QT

VIEWING		
Thursday	17 November	9.00 am - 5.00 pm
Friday	18 November	9.00 am - 5.00 pm
Saturday	19 November	12.00 pm - 5.00 pm
Sunday	20 November	12.00 pm - 5.00 pm
Monday	21 November	9.00 am - 5.00 pm

**AUCTIONEERS**  
Henry Bailey, Clementine Sinclair, Piers Boothman, James Hastie

**AUCTION CODE AND NUMBER**  
In sending absentee bids or making enquiries, this sale should be referred to as  
**WEINSTOCK-21051**

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

**BUYER'S PREMIUM**  
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.

FRONT COVER  
The Drawing Room,  
Bowden Park  
INSIDE FRONT COVER  
Lot 223 (detail)  
OPPOSITE  
A selection of jewellery  
by Van Cleef & Arpels  
BACK COVER  
Lot 100 (detail)

CHRISTIE'S



SPECIALISTS AND SERVICES FOR THIS AUCTION



**AMELIA WALKER**  
Head of Sale  
Specialist Head of  
Private & Iconic Collections  
awalker@christies.com  
+44 (0)20 7389 2085



**CHARLES CATOR**  
Deputy Chairman,  
Christie's International  
ccator@christies.com  
+44 (0)20 7389 2341



**JOHN STAINTON**  
Deputy Chairman,  
Old Master Paintings  
jstainton@christies.com  
+44 (0)20 7389 2945



**OLIVIA GHOSH**  
Junior Specialist,  
Old Master Paintings  
oghosh@christies.com  
+44 (0)20 7389 2314



**HENRY BAILEY**  
Specialist,  
Head of Jewellery  
Department, London  
hbailey@christies.com  
+44 (0)20 7389 2382



**ARABELLA HISCOX**  
Specialist, Jewellery  
ahiscox@christies.com  
+44 (0)20 7752 3208



**ISABELLE CARTIER-STONE**  
Specialist, Silver  
icartier-stone@christies.com  
+44 (0)20 7389 2898



**SARAH REYNOLDS**  
Specialist,  
Victorian Pictures  
sareynolds@christies.com  
+44 (0)20 7752 3284



**PETER HORWOOD**  
Head of English Furniture  
phorwood@christies.com  
+44 (0)20 7389 2359



**CHARLOTTE YOUNG**  
Specialist,  
Private & Iconic Collections  
cyoung@christies.com  
+44 (0)20 7389 2730



**ZITA GIBSON**  
Senior Director, Head  
of Estates, Appraisals &  
Valuations & Private &  
Iconic Collections  
zgibson@christies.com  
+44 (0)20 7389 2488



**VENETIA JOLLY**  
Sale Coordinator,  
Private & Iconic Collections  
vjolly@christies.com  
+44 (0)20 7389 2443



**BENEDICT WINTER**  
Specialist,  
Private & Iconic Collections  
bwinter@christies.com  
+44 (0)20 7389 2203



**ALIX MELVILLE**  
Junior Specialist,  
Decorative Arts  
amelville@christies.com  
+447796815402



**BENJAMIN BERRY**  
Cataloguer,  
Decorative Arts  
bberry@christies.com  
+44 (0)20 7389 2775

EMAIL

First initial followed by last name  
@christies.com (eg. Venetia Jolly =  
vjolly@christies.com)

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

ABSENTEE AND  
TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870

BUYING AT CHRISTIE'S

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

POST-SALE SERVICES

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

CLIENT SERVICES

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

AUCTION RESULTS

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

Interior Photography: Natalie Parrish







Photograph By Mark Beddall, Camera Press London

## THE COLLECTION OF LORD & LADY WEINSTOCK

Arnold Weinstock was rightly regarded as one of the commanding British industrialists of the second half of the 20th century, famed for his consolidation of the electricals sector and remembered still by those who worked for him and with him for his rigorous intellect and devotion to cost control. His interests, however, extended far beyond the industrial world. He was a highly successful owner and breeder of racehorses, initially in conjunction with his father-in-law, Sir Michael Sobell, and subsequently with his son, Simon. His knowledge and love of music and patronage of opera, in particular, were an important part of his life, as were fine food and wine.

Many of these facets of Arnold's life came together at Bowden Park, his house in Wiltshire which, I recall him saying, he first saw as a young man when posted to the Admiralty in Bath in the 1940s. Racing trophies and portraits of successful horses he bred and owned sat alongside pictures, furniture and *objets d'art*, often from the 18th century, that were so in keeping with the house for which they were collected and which provided an elegant backdrop for those of us fortunate enough to be entertained there.

I was privileged to have known Arnold for more than twenty years and shared with him several business opportunities. His hawklike eye and attention to detail in everything he did were remarkable. I visited him on many occasions both in his apartment in Grosvenor Square and at Bowden. Somehow Arnold and Netta had found the time to create two beautiful properties which reflected their immaculate care, taste and awareness of beauty.

**THE LORD ROTHSCHILD OM, GBE, CVO**





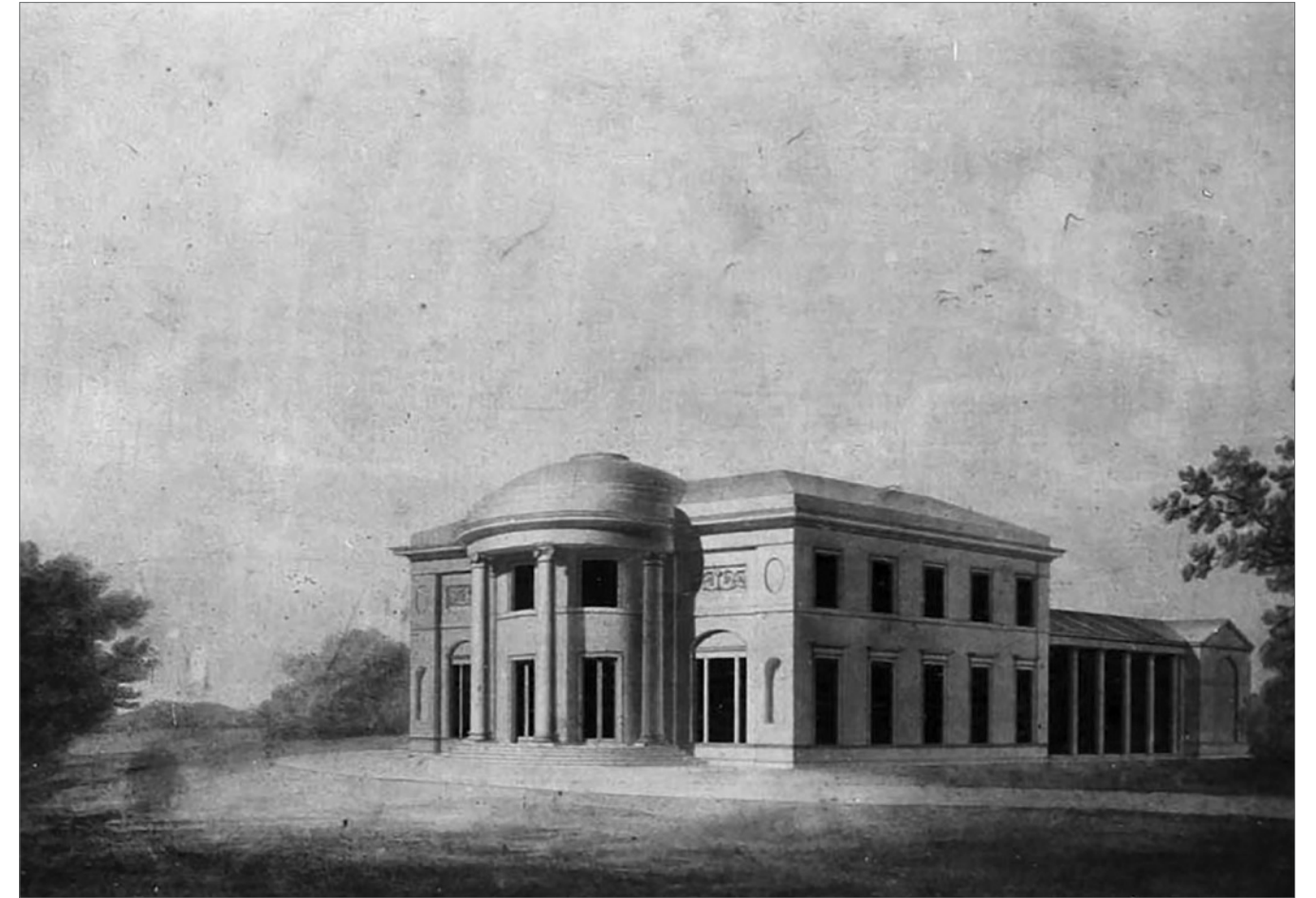
Lord Weinstock in the study at Bowden Park

**Arnold Weinstock was one of the great figures in British business and political life in the second half of the 20th Century. He was a leading industrialist in post-war Britain, and through his vision, energy and brilliant business acumen, he transformed GEC into one of the most successful companies of the post-war era. However, his interests and influence extended far beyond industry and spanned the worlds of business, finance, politics, the arts and racing.**

Born in Stoke Newington, he graduated from the London School of Economics in 1944 and was then called-up for service in the key production department of the Admiralty. In 1949 he married Netta, the younger daughter of Michael, later Sir

Michael, Sobell, owner of what was to become Radio and Allied Industries, who asked him to join this in 1954. Weinstock quickly made his mark and the company went public in 1958. It merged in 1961 with one of its two major competitors, the General Electric Company (GEC), then in relative decline; when this took over Radio and Allied, Arnold and his family received a substantial shareholding. He became Managing Director in 1963, retaining the post until his retirement in 1996, a remarkable thirty-three years.

By the late 1960s profits had risen significantly and Weinstock was widely recognised as one of the most successful industrialists in Britain. The Industrial Reorganisation Corporation was set up



Bowden Park, Wiltshire

in 1967 by Harold Wilson's government precisely to encourage the sort of industrial consolidation Arnold had achieved and supported GEC's takeover of its two main rivals, Associated Electrical Industries in 1967 and English Electric a year later. Knighted in 1970 and created a peer in 1980, Arnold consistently took a long-term view of the company and of his family's commitment to this, understanding the importance of cost control and above all of productivity. He recognised more clearly than most of his contemporaries that the future of the British economy would depend on production as much as service industries.

Lord Weinstock's achievement at GEC earned the respect of politicians and academics alike: an

honorary fellowship of Peterhouse, Cambridge was followed by honorary degrees at many universities, including Salford, Aston, Bath, Reading, Ulster, Leeds and Loughborough. When he retired in 1996 GEC made an annual profit of a billion pounds and had cash reserves of rather more, a position that his successors were to dissipate.

In *Who's Who* Lord Weinstock cited 'racing and music' as his recreations. His commitment to both was exceptional. He took on the racing interests of his father-in-law and together they acquired Ballymacoll Stud in 1960: under their ownership Ballymacoll became so celebrated that it was the envy of the entire racing world, even her late majesty, Queen Elizabeth II. He was one of the





most successful English racehorse owners of his time, as evidenced by the considerable collection of racing trophies at Bowden; winning the Derby with 'Troy' in 1979, was a particularly proud moment among many decades of triumphant wins. He was equally successful racing in France, bringing British victories to Longchamps and Deauville and much shared enjoyment with friends equally passionate about racing, particularly the Rothschild family who were lifelong family friends.

His love of music was equally deep: he was a generous supporter of the Royal Philharmonic Society and through the Salzburg Easter Festival became a close friend of the celebrated maestro, Riccardo Muti. His appointment as a *commendatore* in Italy was no doubt owed to his generosity to the Ravenna Festival. Lord Weinstock became a Trustee of the British Museum in 1985: when public funds were not available he contributed to projects there, as the then chairman later told Kenneth Rose, 'on the understanding that there should be no publicity'.

During their long marriage, Arnold and Netta Weinstock enjoyed collecting. The purchase of their first apartment in Grosvenor Square in the mid-1960s brought the acquisition of Old Master pictures, French and English furniture and English silver from the most interesting collection sales of the day: Baroness Burton, Mrs Derek Fitzgerald, the Earls of Craven, Sir Harry Hague, John D. Rockefeller, as well as the leading dealers, particularly Partridge but also Mallett and S.J. Phillips.

In 1967 the Weinstocks bought Bowden Park in Wiltshire, a superbly sited late 18th Century house in warm honey-coloured stone by James Wyatt with extremely refined details. Typically perfectionist in their approach, the Weinstocks assembled furniture and pictures appropriate for the elegantly restrained rooms with their perfectly executed neo-classical ornament, again always from interesting provenances and celebrated collections. While the late 1960s and early 1970s were understandably particularly active, the interest was maintained all

through Lord Weinstock's lifetime with acquisitions being made in the 1980s and 1990s, in which it was a great honour to have been able to play a part.

Amongst the pictures, those from the 18th Century predominated, with fine examples of Gainsborough and Zoffany. Naturally Lord Weinstock wanted to have pictures of racehorses – the Herring of the Goodwood Start sitting alongside pictures commissioned of his own horses.

Among the English furniture and decorative arts are pieces by all the most celebrated names of the 1760s through to the 1790s – Matthew Boulton, Vulliamy, Chippendale, Langlois. But it is the Broad Street partnership of William Ince and John Mayhew who feature most prominently, with the remarkable pair of marquetry-topped giltwood side tables of the late 1760s, acquired from Lady Stern's collection in 1967, balanced in the Drawing Room by the very finely executed pair of semi-circular commodes very much in Ince and Mayhew's established style of the 1770s. Acquired in 1968, they form a remarkably close comparison to the pair of console tables probably supplied by Ince and Mayhew *circa* 1777 to the 3rd Duke of Dorset that came to Bowden twenty-six years later from Lady Weinstock's father, the great philanthropist Sir Michael Sobell, whose collection was sold by Christie's in June 1994. It is a great tribute to the eye and taste of Lord and Lady Weinstock that recent research to be included in the forthcoming monograph has revealed the importance of these pieces.

Ormolu-mounted celadon, precious snuff boxes, English porcelain and well-chosen English silver complemented the furniture and pictures, making the fifty-five years of Lord and Lady Weinstock's ownership of Bowden a particularly glorious phase in its long history.

**CHARLES CATOR**  
Deputy Chairman,  
Christie's International

**FRANCIS RUSSELL**  
Deputy Chairman,  
Christie's UK





1

**DANIEL TURNER (LONDON ACTIVE 1782-1817)**

*Lambeth Palace from the river*

signed and dated 'DAN<sup>l</sup> TURNER/ 1801' (lower left)

oil on canvas

18 x 28¾ in. (45.7 x 73 cm.)

in a contemporary carved and gilded frame

£5,000-8,000

US\$5,700-9,000

€5,800-9,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 21 November 1986, lot 50.





## ■2

### A LOUIS XVI-STYLE ORMOLU HALL LANTERN LATE 20TH CENTURY

With glass dome shade above four turned supports, the cylindrical frame with beaded moulding and ribbon-tied beaded swags enclosing a three-light candelabrum and terminating in an acorn boss, fitted for electricity  
32 in. (81.5 cm.) high; 12 in. (30 cm.) diameter

£1,000-1,500

US\$1,200-1,700

€1,200-1,700

#### PROVENANCE:

Acquired by Lord and Lady Weinstock from Partridge Fine Arts Ltd, London, 1991.

## ■3

### A PAIR OF DIRECTOIRE ORMOLU, PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE EWERS

LATE 18TH/EARLY 19TH CENTURY

Each with amphora-shaped body and everted lip joining a griffin-head handle terminating in a satyr mask, on an engine-turned socle and square base  
14½ in. (36.5 cm.) high

(2)

£3,000-5,000

US\$3,400-5,600

€3,500-5,700





■4

A GEORGE III MAHOGANY WINDOW SEAT

DESIGNED BY ROBERT ADAM, CIRCA 1780,  
POSSIBLY CARVED BY SEFFERIN ALKEN

The padded scrolled arms and seat covered in olive-green and pink damask-pattern fabric, the frames with overscrolled arms carved with guilloche and leaves, the breakfront seatrail carved with anthemia and foliage interspersed with foliate paterae and hung with foliate scrolled pendants, on leaf-carved and part-fluted baluster legs with beaded collars and gadrooned feet, with printed labels to the underside ‘*Art Treasures / Exhibition 1928 / No. 160*’ and ‘*No. 160 / ADAM WINDOW SEAT / Frank Partridge Esq.*’, and ivorine label for Frank Partridge New York, inscribed in pencil ‘*P 17629*’ 28 in. (71 cm.) high; 41½ in. (105.5 cm.) wide; 18½ in. (47 cm.) deep

£30,000-50,000  
US\$34,000-56,000  
€35,000-57,000

**PROVENANCE:**  
Probably supplied to Frederick Hervey, 4th Earl of Bristol (d. 1803) for Ickworth Park, Suffolk, *circa* 1780.  
Richard de Wolfe Brixey, Esq. (1880-1943), New York.  
Frank Partridge, Inc., New York, *circa* 1928.  
The Collection of Walter P. Chrysler Jr., New York; sold Parke Bernet Galleries, New York, 29-30 April 1960, lot 224 (a pair).  
The Leidesdorf Collection; sold Sotheby’s, New York, 27-28 June 1974, lot 81.  
Anonymous sale; Christie’s, London, 7 July 1988, lot 82.  
Partridge Fine Art Ltd., London, 21 July 1988 (inv. 8208).

**EXHIBITED:**  
London, Grafton Galleries, *Exhibition of Art Treasures*, 1928, no. 160 (exhibited by Frank Partridge).  
New York, *Loan Exhibition of Notable Chippendale Furniture*, 1929.  
New York, *Exhibition of French and English Art Treasures of the 18th Century*, 1942, no. 527.

**LITERATURE:**  
R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, rev. ed., London, 1954, III, p. 181, fig. 62.

The decoration of this unusual and ornately carved window seat relates to designs by Robert Adam for ‘three scrole headed sophia frames for the windows carved & gilt in burnished gold’ (E. Harris, *The Furniture of Robert Adam*, London, 1963, p. 79-80) executed by William France, which formed part of a suite of furniture commissioned for the library at Kenwood House. Between 1764 and 1779 William Murray, 1st Earl of Mansfield employed Robert Adam and his brother James to transform Kenwood House in the fashionable Neo-classical taste. The library at Kenwood is considered one of the earliest and finest examples of Adam’s mature style. The palmette plaster work on the ceiling, reproduced on the frieze of the three window seats, is illustrative of Adam’s distinctive style that could be applied to all elements of interior decoration and is also seen here in the present lot.

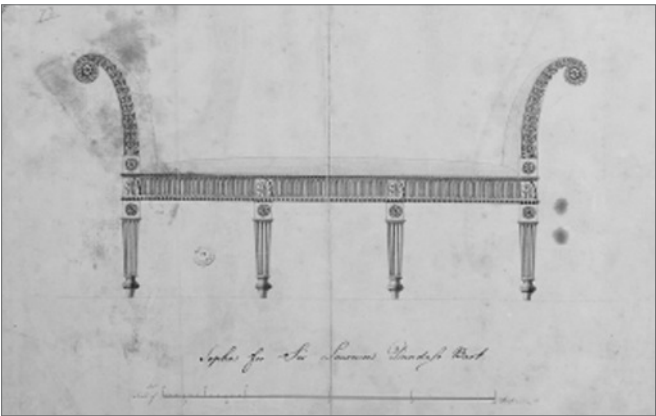
The design is stylistically similar to a further suite of ten ‘scrole’ sofas (window seats) designed by Adam for Sir Lawrence Dundas in late 1764 or 1765. The design was rejected by Dundas and was subsequently offered by Adam to George William, 6th Earl of Coventry for the gallery at Croome Court. The set was supplied by Bradburn and France but Lord Coventry stipulated that the carving be undertaken by the master carver Sefferin Alken, who had worked for him previously.

The Earl took a keen interest in all the work at Croome, and the carver Sefferin Alken, of Golden Square, London, had impressed in his earlier endeavours, working in tandem with Adam and with Vile and Cobb. Alken’s star was certainly in the ascendant, and it was logical therefore that he should be entrusted to carve the stools (A. Coleridge, ‘English Furniture supplied for Croome Court’, *Apollo*, February 2000, pp. 8-19, figs. 14 and 15).

The present lot was probably supplied to Frederick Hervey, 4th Earl of Bristol for Ickworth Park in Suffolk and on the basis of the extremely fine quality of the carving, it is likely that this commission was also undertaken by Alken.

The suite comprised at least a pair of window seats and possibly a single larger window seat and was subsequently sold at Parke Bernet Galleries, New York, from the Collection of Walter P. Chrysler on 29-30 April 1960, lots 224 and 225. Chrysler was one of the great American collectors in the first half of the 20th Century, whose collections formed the base of the formidable Chrysler Museum of Art, and he also helped steer the Museum of Modern Art’s collecting in its early years. The present lot then entered the collection of the eminent collector Arthur Leidesdorf, until sold Sotheby’s, New York, 27 June 1974, lot 81.

A larger window seat of this same design was sold from the collection of Lord Elphinstone at Christie’s, London 14 July 1994, lot 79. A further long seat is in the collection of the National Museum of Ireland, currently on loan to the Georgian House Museum, Dublin.



Robert Adam’s related design for a window seat for Sir Lawrence Dundas (Sir John Soane’s Museum)







## 5

### FOLLOWER OF CLAUDE-JOSEPH VERNET

*A harbour scene at sunset with figures on a harbour wall to the right;  
and A harbour at sunset with elegant ladies in the foreground*

oil on canvas

73¾ x 94 in. (187.3 x 239 cm.)

the first with signature 'J. VERNET / f1778' (lower centre); the second with  
signature 'J. VERNET f1778' (on the rocks, lower centre) a pair (2)

£30,000-50,000

US\$34,000-56,000

€35,000-57,000





6

**A PAIR OF LOUIS XV-STYLE ORMOLU-MOUNTED CHINESE  
CELADON-GLAZED TWO-HANDLED BOWLS**  
CIRCA 1870, THE PORCELAIN QING DYNASTY, 18TH/19TH CENTURY

Each bowl decorated to the exterior with a lotus-leaf pattern and basket-weave foot, with wavy edge, with bifurcated scrolling acanthus and floral handles, on a pierced acanthus and scrolled foot  
7 7/8 in. (20 cm.) high; 15 1/4 in. (38.5 cm.) wide

(2)

£15,000-25,000

US\$17,000-28,000  
€18,000-29,000

7

**A PAIR OF IRISH GILTWOOD MIRRORS**  
PROBABLY MID-18TH CENTURY, RESTORED  
AND RE-GILT IN THE LATE 19TH CENTURY BY H.M. PAGE

Each surmounted by a triangular pediment with Vitruvian scroll inner edge, supported on acanthus trusses and centred by a pierced shell flanked by wheatsheafs and foliage, on a plinth above a lion's pelt, the later bevelled plate within a bead-and-reel, pounced and Greek key eared frame with egg-and-dart carved edge, the upper corners with flowerheads and with foliate scrolls to the lower corners, the sides hung with oak leaf and acorn pendants, the shaped apron centred by a cartouche flanked by foliate and gadrooned scrolls, restorations to the gesso and re-gilt, each inscribed in pencil 'No 2400' and with printed paper label for H.M. PAGE CARVER, / GILDER, / AND / LOOKING-GLASS MANUFACTURER, / 23, COVENTRY STREET, / London / DEALER IN PLATE-GLASS  
59 x 27 3/4 in. (150 x 70.5 cm.)

(2)

£20,000-30,000

US\$23,000-34,000  
€23,000-34,000

**PROVENANCE:**

Photographed at Bowden Park in 1954 by Herbert Felton.  
Mr and Mrs W. Donald Scott, Bowden Park, 1961.  
Acquired from the above by Lord and Lady Weinstock in 1967.

**LITERATURE:**

R. Edwards, 'Bowden Park, Wiltshire, The Home of Mr. and Mrs. W. Donald Scott', *Connoisseur*, April 1961, p. 169, fig. 7.







8

**A PAIR OF LOUIS XV-STYLE ORMOLU-MOUNTED CHINESE MOULDED CELADON-GLAZED VASES**  
THE MOUNTS PROBABLY ENGLISH, CIRCA 1830, THE PORCELAIN 18TH/19TH CENTURY

Each bulbous body decorated with scrolling foliate and flowers, the foliate-cast rim issuing bifurcated foliate and bullrush twin handles, on a *rocaille* and scrolled foliate base  
12½ in. (31.5 cm.) high; 14½ in. (37 cm.) wide, over handles (2)

£20,000-30,000 US\$23,000-34,000  
€23,000-34,000

The fashion for mounting expensive exotic porcelain with gilt-bronze reached its zenith under the *Ancien Régime*, in particular during the reign of Louis XV, with specialist dealers (*marchands-merciers*) such as Lazare Duvaux and Simon-Philippe Poirier commissioning naturalistic and innovative creations from *bronziers* including Duplessis and Jacques Caffiéri to cater for their clients' fascination with the East and desire for the rarest and costliest wares from China and Japan to be mounted in glittering gilt-bronze. This fascination with the East, or rather more specifically with the beautiful objects produced as a result of it, was wholeheartedly embraced by the English aristocracy later in the 18th Century and into the 19th Century, who benefitted from the increase in supply of such objects on the market following the French Revolution, in particular the Prince Regent. For the

furnishing of Carlton House and later the Royal Pavilion, Brighton, he acquired numerous Chinese celadon vases and bowls with French mounts, many of which were overdecorated with white slip (see RCIN 2379 and 2318). In some cases, as with the Weinstock vases, new mounts were commissioned where needed, from English craftsmen including Vulliamy, as well as from the Hanway Street dealer in furniture and porcelain, Edward Holmes Baldock (1777-1845), who was possibly responsible for the mounts of the present vases.

Baldock, '*Purveyor of China, Earthenware and Glass to William IV*' (1832-7) and '*Purveyor of China to Queen Victoria*' (1838-45), was both a retailer of 'antique' French furniture - particularly late 17th-century Boulle and Louis XV floral marquetry - as well as a manufacturer of furniture and *objets de luxe* in the French taste and in the manner of 18th-century *marchands-merciers*. Established in Hanway Street, London, he often employed the brand 'E.H.B.' and was responsible for the formation of many of the greatest early 19th Century collections of French furniture in England, including those of George IV, the Dukes of Buccleuch and Northumberland, William Beckford and George Byng, MP.







■9

**A PAIR OF GEORGE III GILT-BRASS MOUNTED HAREWOOD, SATINWOOD, AMARANTH, FRUITWOOD MARQUETRY, PAINTED AND GILTWOOD DEMI-LUNE CONSOLE TABLES**  
ATTRIBUTED TO WILLIAM INCE AND JOHN MAYHEW, CIRCA 1770

Each top with ribbon-tied reeded edge, the satinwood border inlaid with foliate scrolls and anthemias, the back with a half fan patera within a foliate inlaid band, the harewood ground inlaid with ribbon-tied swags of coloured and finely engraved Summer flowers and pinecones alternating baskets of flowers and pelta shields, the frieze inlaid with a band of anthemion centred by an oval tablet painted with scenes of putti within giltwood fringed drapery, the two incurved legs headed by square flowerhead carved blocks and carved with overhanging leaves joined by later semi-circular plinths with ribbon and reed giltwood mouldings, differences in width  
33½ in. (85 cm.) high; 51¼ in. (131.5 cm.) and 47¾ in. (121.3 cm.) wide;  
23¾ in. (60.5 cm.) deep (2)

£70,000-100,000

US\$79,000-110,000

€81,000-110,000

**PROVENANCE:**

Probably supplied to John Frederick Sackville, 3rd Duke of Dorset as part of the internal remodelling of 33 (now 38) Grosvenor Square by John Johnson, circa 1777.

Purchased with the house in 1792 by Sir Henry Gouch Calthorpe, 2nd Bt (1749-1798), later 1st Baron Calthorpe, and thence by descent at the house until sold after the death of the widow of the 6th Baron Calthorpe.

The late Maud, Lady Calthorpe, 38 Grosvenor Square, Phillips House Sale, 11 May 1925, lots 289-290 (both lots bought by Partridge Fine Art Ltd, London). Mrs I. Hill.

With Partridge, from whom purchased on 27 July 1962 for £4,500 by Sir Michael Sobell for Bakeham House, near Egham, Surrey.

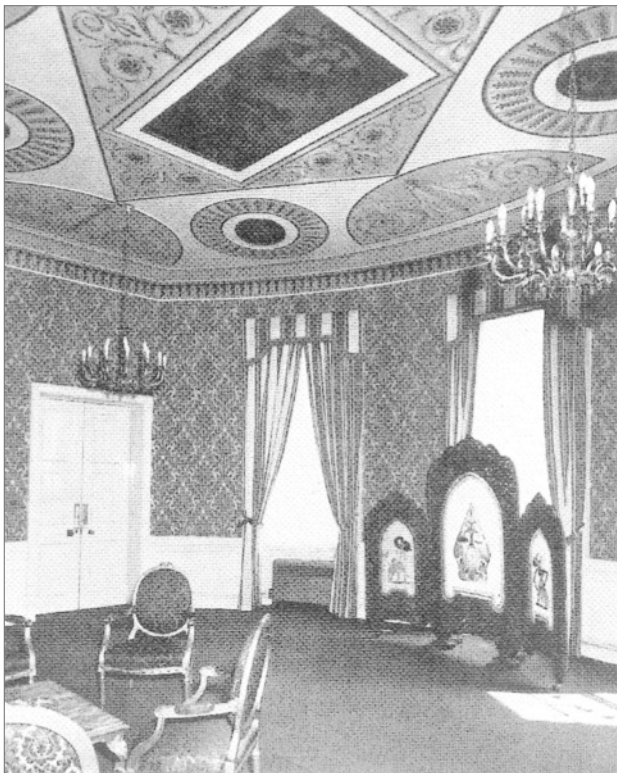
The Sir Michael Sobell Collection; Christie's, London, 23 June 1994, lot 138 (withdrawn from the sale and retained by the family).

**LITERATURE:**

H. Roberts and C. Cator, *Industry and Ingenuity - The Partnership of William Ince and John Mayhew*, London, 2022, pp. 248-9 and 421, fig. 498.







The Back Drawing Room at 38 Grosvenor Square in 1975

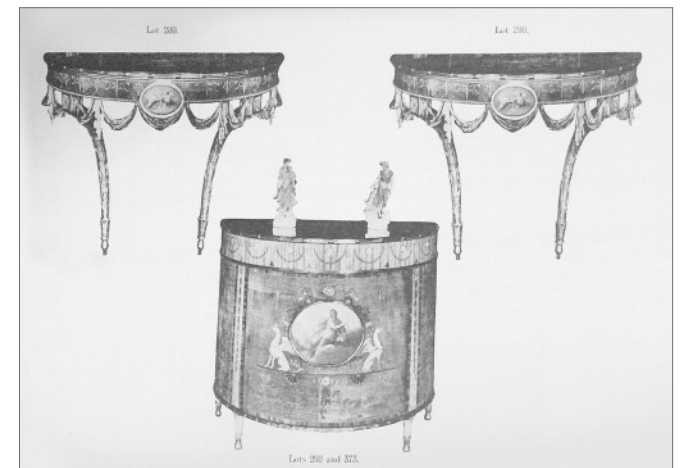
These tables, whose elliptical tops reflect the 'antique' style promoted by the publication of Robert and James Adam's *Works in Architecture*, 1773, are likely to have been commissioned by John Frederick Sackville, 3rd Duke of Dorset (d. 1799), for the drawing room of his Grosvenor Square house, which he acquired and rebuilt in the most fashionable style in 1776-7. Sadly the 1925 sale catalogue gives little indication of the room in which these consoles were placed. The house, which was until recently the Indonesian Embassy, retains its painted plasterwork ceilings and has the very unusual feature of a drawing room wing at the back, which was actually added by the architect John Johnson for the Duke at the time of the decoration. This room appears to have been intended as a principal drawing room; the extensive ceiling decoration depicts Apollo in the company of Muses. It is just possible that the difference in width between these two tables indicates that they were intended to stand on the flat window piers of the curved wall of the rear drawing room. The exterior curve may have caused the difference in width between the two piers.

The two painted oval medallions are in the manner of engravings by Francesco Bartolozzi (d. 1815) and they celebrate the triumph of Love. One is inspired by Apuleius' romance *The Golden Ass* and portrays the union between Cupid and Psyche. The other portrays two putti in equal contention for a palm. The latter medallion must have been inspired by engravings of Annibale Carracci's frescoes in the Palazzo Farnese, Rome. The palm motif is continued by the palm-wrapped ormolu edge and the bowed leaf-carved legs. The tops themselves are intended to be viewed in accompanying



pier-glasses to create the illusion of central paterae of which the sunflower rosettes are, as so often, inspired by the ceiling of Apollo's temple, known from Robert Wood's *Palmyra* of 1753. Pelta shields are embellished with Apollo heads and suspended by bowed ribbons from a laurel-wreathed border. This also supports flower-baskets linked by floral garlands.

This superb marquetry is characteristic of the Golden Square firm of William Ince and John Mayhew who were the authors of the *Universal System of Household Furniture*, 1762, and whose partnership flourished from the late 1750s until 1804. The quality and ambitious use of boldly engraved and stained marquetry has been identified as the firm's single most original contribution to furniture design in the 1770s and 1780s but in the case of these tables it is accompanied by specific details that can be related to known commissions. The central floral element of the swags in the tops corresponds to those of the pier tables which the firm supplied to Chirk Castle, Denbighshire in the early 1780s (L. Wood, *Catalogue of Commodes*, London, 1993, p. 221, figs. 212-213). The very rare use of carved drapery swags corresponds to the mahogany pier table and serving-table that the firm supplied to Lord Kerry in about 1770 (C. Cator, 'The Earl of Kerry and Mayhew and Ince: The Idlest Ostentation', *Furniture History*, 1990, pp. 27-33, figs. 1-2). The links with marquetry attributed to the firm are even stronger; a serpentine commode in the Lady Lever Art Gallery shares the Chirk-type floral garlands but they are also, as here, accompanied on the front of the commode by amaranth (purplewood) patera surmounted by ribbon-ties (Wood, *op. cit.*, p. 222, no. 26, fig. ii).



The tables and commode, illustrated in the 1925 catalogue

- 289 THE FINE ADAM PIER TABLE, IN SIMILAR WOODS, SUPPORTED BY 2 CARVED AND GILT FLORAL BRACKETS, surmounted by carved and gilt draped festoons, intersected by square bosses, the centre with oval medallion, painted with group of Amorini, the top inlaid with baskets of flowers and festoons, and surrounded by marginal scrolls in colours, width 4ft. 3, height 2ft. 9 (See Frontispiece)
- 290 THE COMPANION PIER TABLE (See Frontispiece)









■~10

**A PAIR OF GEORGE III GILT-BRASS MOUNTED  
KINGWOOD-CROSSBANDED WALNUT, TULIPWOOD  
AND FRUITWOOD MARQUETRY AND GILTWOOD  
PIER TABLES**

ATTRIBUTED TO WILLIAM INCE AND JOHN MAYHEW, CIRCA 1770

Each serpentine top inlaid with an urn of Summer flowers within acanthus scrolled borders and with a gadrooned edge, above a fluted frieze between moulded ribbon-tied foliate borders, centred by a ram's head flanked by scrolls and circular paterae suspending husk swags, the scrolls continuing to scroll-headed and foliate-carved cabriole legs and inscrolled toes, one with a paper label inscribed 'Park(?)... / Drawing Room', re-gilt  
34¼ in. (87 cm.) high; 55½ in. (141 cm.) wide; 25½ in. (64 cm.) deep (2)

£100,000-150,000

US\$120,000-170,000  
€120,000-170,000

**PROVENANCE:**

Probably supplied to Francis Thomas Fitzmaurice, 3rd Earl of Kerry (1740–1818) for Prior Park, near Bath, *circa* 1768-71, as 'Two very Rich Inlaid tops to pier Tables with Rich wrought Brass Mouldings Gilt (£32)'. Almost certainly sold, Prior Park house sale, Bennett and Fenton, 20 July 1772, either lots 15-16 or 95-96. Lord Swansea, Caer Beris, Brecon (according to the *Connoisseur* advertisement). Lady Stern, Barham Court, Kent; Sotheby's, London, 17 March 1967, lot 155. R.L. Harrington Ltd. Mallett & Son (Antiques) Ltd.

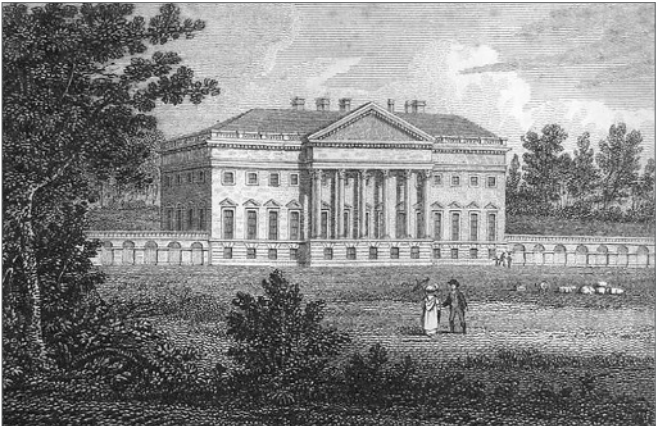
**LITERATURE:**

*Connoisseur*, June 1972 (advertisement). Charles Cator, 'The Earl of Kerry and Mayhew and Ince', *Furniture History*, XXVI (1990), pp. 27-33. H. Roberts and C. Cator, *Industry and Ingenuity - The Partnership of William Ince and John Mayhew*, London, 2022, p. 87, footnote 4.





Portrait Miniature of Francis Thomas, 3rd Earl of Kerry by Johann Baptist von Lampi the Elder, by kind permission of the Trust of the Bowood Collection



Prior Park, Bath, circa 1818

This pair of giltwood tables, attributed to the cabinet-makers Ince and Mayhew, were likely commissioned for one of the partnership's most important and extensive clients, the 3rd Earl of Kerry. Francis, 3rd Earl of Kerry, head of the ancient Irish family of Fitzmaurice and first cousin of the 2nd Earl of Shelburne, succeeded his father at the age of six, embarked on a career of almost unparalleled extravagance, acquiring, furnishing and then selling in rapid succession three houses in England before decamping to France in 1777. In all these activities, Ince and Mayhew were very intimately involved. Employed from 1766 onwards, Ince and Mayhew undertook the furnishing and decoration of two country houses, the organisation of two house sales by Christie's, the provision of detailed architectural designs and the supervision of a wide variety of building and decorating trades during the extensive remodelling and furnishing of a large London house. They acted for Lord Kerry variously as suppliers of new furniture and upholstery, much of it extremely expensive, overseers of builders, decorators and specialist suppliers (for example Matthew Boulton), agents for the sale of contents (forming a close relationship in the process with London's leading auctioneer, James Christie), mortgagees of land in Ireland and collieries in Durham, and eventually speculative co-purchasers of Lord Kerry's house in Portman Square.

These tables almost certainly relate specifically to a bill for Lord Kerry's furniture at Prior Park, a large country house on the outskirts of Bath for which he acquired the lease in 1768. Prior Park, built in a commanding position overlooking the city of Bath by the entrepreneur and philanthropist Ralph Allen to the designs of John Wood the Elder in the 1730s and 1740s, seems to have been acquired by Lord Kerry on his wife's account, given her reportedly poor health and the proximity of the house to the fashionable spa. Whatever the reason, the Kerrys' tenure was very brief. Although only one bill from the partners for the extensive furnishing scheme survives, headed 'Sundries for Bath', this indicates (when taken with the substantial sale catalogue produced when the Kerrys left in mid-1772) that the decorative schemes and the upholstery materials used throughout (green, blue and pink being the most favoured colours) and the furniture supplied were both fashionable and commensurate with the grandeur of the house.

The furniture attributed to this commission also included a commode, secretaire and dressing-table described as 'French' and seem likely actually to have been of French origin rather than simply French in style. These pieces, which were almost certainly supplied via Ince and Mayhew, were repaired for the State Bedchamber in 1769 (*Furniture History*, XLIX (2013), p. 66).

In amongst the extensive surviving bills for Ince and Mayhew, for the Drawing Room of Prior Park, 'Two very Rich Inlaid tops to pier Tables with Rich wrought Brass Mouldings Gilt (£32)' appear to match closely the present pair of giltwood pier tables, with their shaped marquetry tops elaborately inlaid with flowers and bordered with gilt-metal. A further pair described in the Anti-Chamber also appear similar.

Both pairs were subsequently included in the sale on the premises at Prior Park, held by Bennet and Fenton 20–5 July 1772:

Drawing Room

Lot 15: 'A very curious inlaid table on a carv'd and gilt frame and leather cover'

Lot 16: 'A ditto'

Anti-Chamber

Lot 95: 'A curious inlaid shap'd pier table, on a carved and gilt frame with leather cover'

Lot 96: 'A ditto'

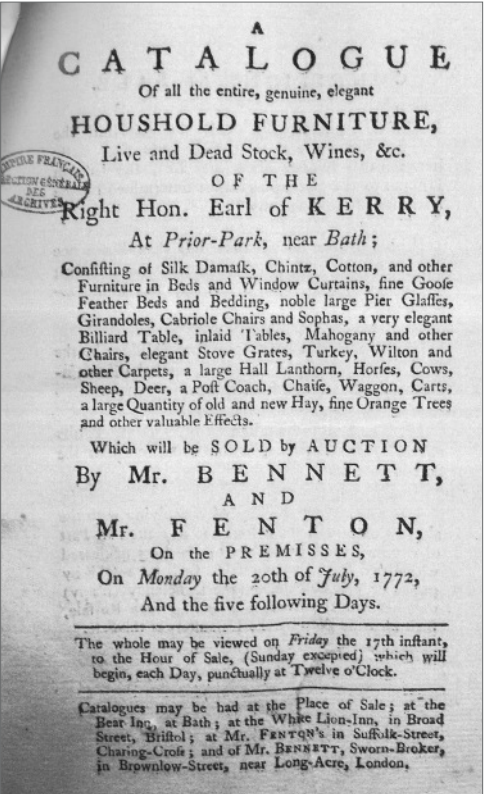
Whilst either description could apply to the present tables, the specific mention of the 'shap'd' nature of lots 95 and 96 perhaps indicates a stronger link. Both pairs were purchased by the auctioneer Fenton, perhaps acting for the partners.

The Prior Park Drawing Room occupied the north-west corner of the principal floor. This room was furnished luxuriously. Seating was provided by a grand suite of twelve white and gold chairs and a sofa upholstered in blue silk matching the curtains. Two 'palm Gerandoles with Riband Tops neatly Carved & Gilt in Best burnish Gold 3 lights each wrot leaf Pans & Nossells Compleat' (£21) hung on two of the piers, while the other two piers were filled with a pair of richly carved and gilded pier glasses above a pair of pier tables (possibly 'Two very Rich Inlaid tops to pier Tables with Rich wrought Brass Mouldings Gilt (£32)'). This elegant ensemble was completed by a pair of cut-glass lustres and a fitted Wilton carpet.

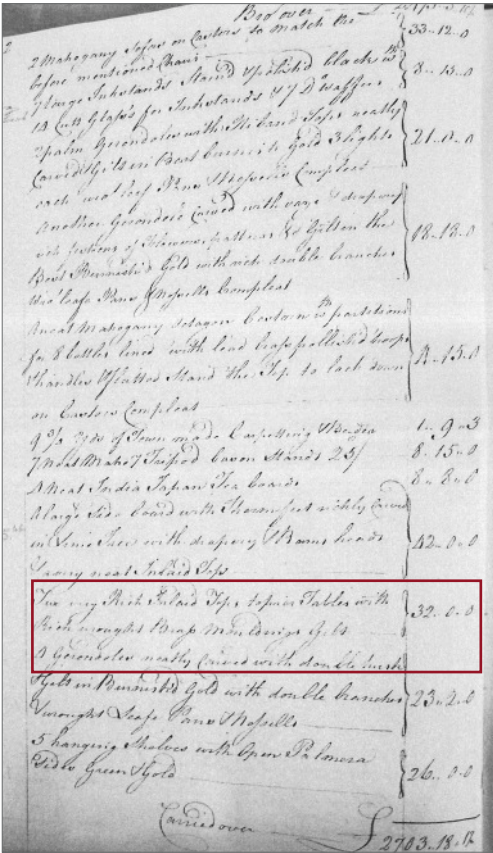
According to an advertisement in *The Connoisseur* in June 1772, these tables passed into the collection of Lord Swansea of Caer Beris, Brecon. An extravagant Tudor revival house built in 1898 on the banks of the river Irfon, on the ruins of a much older Roman fort, Caer Beris was purchased by Odo Vivian, 3rd Baron Swansea in 1923. Caer Beris was later sold in 1967 in the same year as the tables appeared for sale as the property of Lady Stern, from Barham Court, Kent (Sotheby's, London, 17 March 1967, lot 155).

The tables share many hallmarks of Ince and Mayhew's design with their intricately carved neoclassical ornament and swirled marquetry, ram's heads and delicate giltwood - most closely with the ram's heads prevalent on another extensive commission undertaken at the same time for the Earl of Exeter, 1767-70. A commode, one of a pair en suite with a pair of corner cupboards, incorporating re-worked 17th-century marquetry and ormolu mounts, along with a further commode in rosewood, satinwood and burr-yew and with ormolu mounts, display slightly differing comparative uses of the ram's head motif. The corner cupboard in particular makes use of the abundant floral spray in an urn in addition.

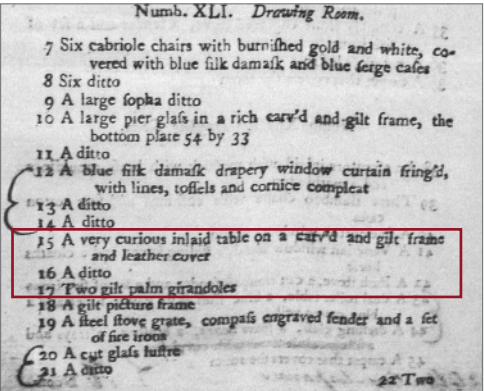
The design of the table tops, although unique in their overall composition, is represented in the firm's documented work elsewhere. The swirled foliate design in combination with the use of an urn is seen most prominently in a commode made for Viscount Weymouth c.1770, and the swirled foliage alone can be seen also on the sides of a commode made for Lord Clive c. 1775, and particularly in idiosyncratic combination with the inlay of yew to the top of a commode made for Viscount Townshend in 1766.



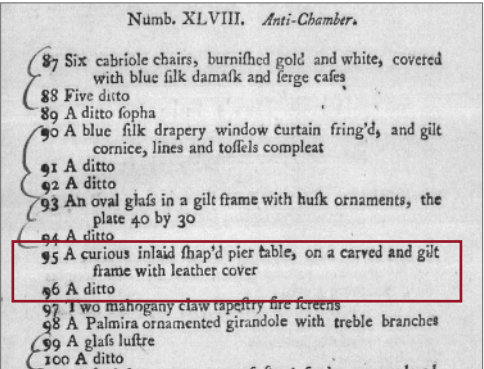
Frontispiece for the 1772 Prior Park sale catalogue



The Earl of Kerry's bill to Ince & Mayhew



Lots 15-16 in the 1772 Prior Park sale



Lots 95 and 96 in the 1772 Prior Park sale





**11**  
**A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE**  
**UNDERGLAZE COPPER-RED AND CELADON-GLAZED VASES**  
 CIRCA 1760-65

Each in the form of a bamboo stem with iron-red glazed *lingzhi* to base and applied with sprigs of bamboo, the ribbon-tied reeded collar with an acanthus cast handle to each side suspending a ring, mounted with additional ormolu *lingzhi* to the base, on a shaped and stepped *rocaille* base, re-gilt 8½ in. (21.5 cm.) high (2)

£40,000-60,000 US\$46,000-68,000  
 €46,000-69,000

These extremely rare ormolu-mounted bamboo-shaped brush-pot vases are related to the vase visible on the left of the chimneypiece in Baron de Besenval's portrait by Pierre-Henri Danloux and can be associated with four known pairs: one in the Royal Collection at Buckingham Palace (RCIN 2312), a pair in the Lascelles family collection on display in the gallery at Harewood House, one in the Victoria and Albert Museum (inv. no. 820-1882) and a pair sold at Christie's, London, 4 December 1975, lot 47.

Combining fine Chinese celadon-glazed and unglaze copper-red porcelain with rich French ormolu mounts, these vases embody the ingenuity and unique creative output of Parisian *marchands-merciers*, such as Lazare Duvaux, who provided *objets de luxe* for collectors of Chinese porcelain.

Such *marchands* took advantage of the huge popularity of Chinese porcelain in mid-18th century society and modified them by adding rich and sinuous rococo mounts to fit with the prevailing interior decorative style of the period. The presence of the related examples in the Royal Collection and Harewood House demonstrates the high regard with which these luxury objects were later held in England and supplied in turn by the art dealers of the Regency period like Robert Fogg, who provided French-mounted Chinese porcelain to both George IV and the Lascelles family. Comparison of the Weinstock vases with the Royal Collection and Harewood examples demonstrates the resourcefulness of the *marchands-merciers* and the *bronziers* they commissioned in adapting porcelain and mounts to fit their needs: the main bamboo trunk of these vases has been reduced in height, possibly due to a break, and a rim mount added to conceal the ground edge - it is at least one section shorter than the Royal Collection pair; and the additional thinner bamboo shoot springing up from the base that exists on the Royal Collection pair (with an additional ormolu flower inserted) may have been broken off, necessitating the creation of a shoot of ormolu *lingzhi*, mirroring those applied in porcelain beside it, to conceal the break (now ground down) that is revealed beneath the mount.





■12

**A LOUIS XV ORMOLU-MOUNTED CHINESE BLACK AND GOLD LACQUER AND VERNIS MARTIN SERPENTINE COMMODE**  
MID-18TH CENTURY, POSSIBLY BY MATHIEU CRIAERD

The moulded *Brèche d'Alep* marble top above two drawers decorated *sans traverse* with foliage, the sides with kylins, between *rocaille* chutes and on conforming sabots

31 $\frac{1}{2}$  in. (81 cm.) high; 32 in. (81.5 cm.) wide; 15 $\frac{3}{4}$  in. (40 cm.) deep

£20,000-30,000

US\$23,000-34,000

€23,000-34,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 12 December 1968, lot 72.  
Acquired from Partridge Fine Arts Ltd., London.

Mathieu Criaerd (1689-1776) *maître* in 1738, specialised in lacquer commodes early in his career and made furniture for the celebrated *marchand-mercier* Thomas Joachim Hébert, who was one of the main suppliers of costly lacquer furniture to the Garde-Meuble Royal in the 1740s. The most celebrated examples of his work are the blue and white Vernis Martin commode and encoignure supplied to the 'chambre bleue' of the Comtesse de Mailly, the King's mistress, at Chateau de Choisy in 1743, now in the Louvre (inv. OA11292 and OA9533).

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.



13

A NEAR PAIR OF RÉGENCE ORMOLU-MOUNTED CHINESE  
CRACKLE-GLAZED VASES AND COVERS

CIRCA 1725, THE PORCELAIN KANGXI (1662-1722)

Each domed cover surmounted by a berried foliate finial above a globular body slip-decorated in blue and white enamel with blossoming prunus, with winged griffin handles terminating in lion's paws, on a gadrooned foot, one vase and cover with restorations, differences between the lids, rims, bases and handles 11½ in. (29 cm.) high; 13½ in. (34 cm.) wide over handles (2)

£70,000-100,000 US\$79,000-110,000  
€81,000-110,000

**PROVENANCE:**  
The Collection of George Field, Esq., and by descent to Barclay Field, Esq., Hill Street, London; sold by his executors, Christie's, London, 12-13 June 1893, lot 62 (£283.10), when they were atop additional later bases.  
Bought by A. Wertheimer.  
Anonymous sale; M<sup>re</sup> Ader, Picard, Tajan, Hotel Drouot, Paris, 22 November 1987, lot 231.  
Acquired from Partridge Fine Arts, London, 30 September 1988 (£38,000).

Combining porcelain featuring the flora and fauna of the Orient with mounts in the form of exotic and fantastical dragons, this pair of vases is an excellent example of the early 18th century fascination with Asian porcelain and its adaptation for the European market by the *marchands-merciers* of Paris.

While the gadrooned cover and rims on these vases are typical of the ornamental grammar of the Régence period, the ormlu handles in the form of dragons are rarer and indicate perhaps a transition in taste to the more whimsical and fanciful forms that would define the Rococo period. The handles derive from designs of the Louis XIV period in the Berainesque style by draughtsmen such as Jacques De Meaux (1646-?). A design preserved in the Tessin-Hårleman Collection in Stockholm depicts a vase mounted with handles terminating in opposing eagle heads in the manner of the dragons on these vases (inv. THC 823). A further drawing in the collection depicts a ewer mounted with a spout in the shape of a dragon-head similar in design to the dragons on the Weinstock vases (inv. THC 824). A Chinese porcelain vase and cover with related dragon handles of a slightly different design was sold Sotheby's, New York, 18<sup>th</sup> November 2010, lot 202 and a ewer dating to circa 1730 mounted with a single handle surmounted by a dragon and formerly in the collection of Louis XVI and the duc d'Aumont is currently preserved in the Louvre (inv. 406), indicating the rare quality of objects using this design. A related pair of vases using similar Chinese underglaze-blue porcelain but with addorsed mermaid handles was formerly in the collection of Florence Gould (sold Sotheby's, Monaco, 25-26 June 1984, lot 726 and were subsequently in the Keck Collection, La Lanterne, Bel Air, sold



Sotheby's, New York, 5 December 1991, lot 10). Further related celadon vases with mermaid instead of dragon handles and small variations to the cover mounts were sold from the Jean Bloch Collection, Paris, 13 June 1961 and Michel Meyer Collection, illustrated *L'Estampille*, November 1992.

The mounting of expensive and precious Chinese and Japanese objects dated to the middle ages but the early 18th century saw an intensification of diplomatic relations between the court of Louis XIV and Imperial China which resulted in renewed interest in and augmented supply of Chinese porcelain. The *marchands-merciers* turned to the *bronziers* and artisans of Paris to enrich the porcelain imported from China with ormlu mounts, thereby fuelling the development of a luxury market. Later in the reign of Louis XV *marchands-merciers* would become famous for providing ormlu-mounted Chinese celadon and lacquer objects to patrons like Madame de Pompadour.

THE PROVENANCE

These vases were in the collection of George Field and subsequently his son Barclay Field (1835-1892), a first-class cricketer for Marylebone Cricket Club and a Justice of the Peace for Kent. They were acquired in 1893 by Asher Wertheimer (1843-1918), a successful and influential London art dealer who commissioned the 'Wertheimer' portraits by John Singer Sargent currently preserved in the Tate Gallery, London. Several backgrounds of the portraits feature French decorative arts, with the portrait of Ena and Betty Wertheimer in particular showing what appears to be an ormlu-mounted celadon vase and cover on a console table, evidence of the Wertheimer family's passion and expertise for 18th-century mounted objects.



The comparable vases sold from the Keck Collection

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.





**14**  
**A PAIR OF RESTAURATION ORMOLU-MOUNTED CHINESE UNDERGLAZE-BLUE AND COPPER-RED PORCELAIN EWERS**

CIRCA 1840, THE PORCELAIN 18TH CENTURY  
Each pale blue baluster vase decorated in underglaze blue, copper-red and white enamel with bamboo and flowering chrysanthemum, surmounted by a fluted everted lip cast with acanthus and trailing vines, the eagle-head spiralling handle cast with acanthus, vines and terminating in a dolphin, on a stepped base similarly cast and with Greek key lower foot 9 in. (23 cm.) high (2)

£5,000-8,000 US\$5,700-9,000  
€5,800-9,200

**PROVENANCE:**  
Acquired by Lord and Lady Weinstock from Partridge Fine Arts, London, 30 September 1988.

**■~15**  
**A LOUIS XV ORMOLU-MOUNTED BOIS SATINE, TULIPWOOD AND KINGWOOD BOIS-DE-BOUT MARQUETRY BIBLIOTHEQUE**  
BY JACQUES DAUTRICHE, CIRCA 1770

The serpentine top with three-quarter gallery, inlaid with a scrolling border and centred by a floral spray, the slightly *bombé* sides and back inlaid with conforming scrolled borders, above a frieze drawer enclosing a green leather-lined writing-surface and compartment, above an open shelf, between cabriole angles terminating in *rocaille* sabots, stamped J. DAUTRICHE and *JME*, stencilled 12463 and with paper label inscribed '12433', remounted 27¼ in. (69.3 cm.) high; 20½ in. (52 cm.) wide; 14¼ in. (36 cm.) deep

£10,000-15,000 US\$12,000-17,000  
€12,000-17,000

Jacques van Oostenrik, *dit* Dautriche, *maître* in 1765.

Born in the Low Countries, Jacques van Oostenrijk settled in Paris sometime before 1743, at which time he gallicised his name to Dautriche. Until he became *maître*, he worked as an independent journeyman, specialising in marquetry. Dautriche was for a long time established in the rue Traversière, moving towards the end of his life to the rue du Faubourg Saint-Antoine. Among his clients was the Comte d'Artois. When he died in 1778, his workshop was taken over by his widow Elizabeth Hannot and his son Thomas-Jacques Dautriche, who was later to take part in the storming of the Bastille.

This combined writing-table and bookcase of small proportions is an unusual form of furniture. It is particularly elegant in the way that the marquetry flowing upwards on the angles follows their sinuous form, the cartouches to the sides frame their very slight bombé shape and in the choice of end-cut kingwood 'bois-de-bout' marquetry for the top, within a cartouche frame, very much in the manner of another celebrated *émigré ébéniste* - Bernard II van Risenburgh (B.V.R.B.).



**16**  
**A PAIR OF LOUIS XVI ORMOLU-MOUNTED CHINESE UNDERGLAZE BLUE AND COPPER-RED PORCELAIN VASES**  
CIRCA 1775, THE PORCELAIN 18TH CENTURY

Each everted rim cast with fluted leaves issuing squared handles hung with berried laurel, the bulbous vase decorated in copper-red, cobalt and white enamel with a bird on bamboo amongst rocks and chrysanthemums, on a spreading square base with inlaid corners and *milleraies* panels, re-gilt 10¼ in. (26 cm.) high (2)

£25,000-40,000 US\$29,000-45,000  
€29,000-46,000

**PROVENANCE:**  
Possibly Baroness Burton, Chesterfield House, Mayfair, possibly the pair photographed in the small dining room on 17 August 1886 and then in the library in 1908.  
Anonymous sale (His Excellency Ilhamy Hussein Pasha, Villa Sylvia/ Baia dei Fiori, Cap Ferrat); Christie's, London, 17 June 1987, lot 30.  
Acquired by Lord and Lady Weinstock from Partridge Fine Arts, London, 30 September 1988.



In the late 19th Century these vases were owned by Baroness Burton, a leading English collector of porcelain and French furniture. She and her husband were the then owners of Chesterfield House, the superb rococo palace built from 1746 by Isaac Ware for the 1st Lord Chesterfield. A series of photographs of its famous interiors taken by Bedford Lemere in the late 19th and early 20th Century show them overflowing with Lady Burton's collection, including these vases, first shown on the chimneypiece of the small dining room, in August 1886, and then later on the large stepped chimneypiece in the library, *circa* 1908.

Chesterfield House was demolished in 1937 and Lady Burton died childless twenty-five years later. Upon her death, the title of Baron Burton was passed down to Michael Baillie, 3rd Baron Burton.

A closely related pair of vases was sold from the collection of Mrs Corinna Kavanagh, Sotheby's, London, 22 November 1963, lot 11. A further pair featuring very closely-related rare underglaze copper-red and cobalt blue glaze and with the same handle profile, was formerly in the Collection Cottreau, sold Paris, 31 May 1870, lot 159 (and more recently sold Piasa, Hotel Drouot, Paris, 26 June 2001, lot 31).





**17**  
**EDWARD PRITCHETT (FL. 1828-1864)**  
*Venice looking towards the Doge's Palace, the Piazzetta and the Biblioteca; and The Dogana looking towards San Giorgio Maggiore, Venice*

both, signed and dated 'E.Pritchett 1851.'  
 (lower right)  
 oil on canvas  
 12 x 18 in. (30.5 x 45.7 cm.) a pair (2)  
 £4,000-6,000 US\$4,600-6,800  
 €4,600-6,900



**18**  
**CIRCLE OF CAPTAIN THOMAS ELLIOTT (BRITISH, ACTIVE 1790-1800)**  
*The burning of H.M.S. Boyne at Spithead, 1st May 1795*

oil on canvas  
 17¾ x 27 in. (45 x 68.6 cm.)  
 £800-1,200 US\$910-1,400  
 €920-1,400



**19**  
**PETER MONAMY (LONDON 1681-1749)**  
*Ships of the red squadron at anchor, with the flagship firing a salute as she prepares to depart*

oil on canvas  
 30½ x 45¼ in. (76.5 x 114.9 cm.)  
 £20,000-30,000 US\$23,000-34,000  
 €23,000-34,000





■20

**A PAIR OF RESTAURATION ORMOLU AND WHITE MARBLE  
VASES**

CIRCA 1820-30

Each with everted lip mounted with stiff leaves, above a beaded shoulder, with female mask handles hung with beaded swags, the tapering body with stiff-leaf base and on a spreading fluted socle and square panelled base  
21 in. (53.5 cm.) high (2)

£15,000-25,000

US\$17,000-28,000  
€18,000-29,000

■~21

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, BOIS SATINE,  
SYCAMORE, PARQUETRY AND MARQUETRY TABLE A ECRIRE  
BY ROGER VAN DER CRUSE, DIT 'LACROIX' (R.V.L.C.), CIRCA 1775**

The sliding rectangular top inlaid with flower-filled trellis within a strapwork border and centred by an oval containing bois-de-bout flowers, above a key-pattern frieze, the frieze drawer with sliding leather-lined writing-surface flanked by a writing compartment with gilt-metal inkwell and sander, on tapering square legs headed by laurel swags and with gilt sabots and castors, stamped R.V.L.C. and *JME* twice  
29 in. (73.5 cm.) high; 30½ in. (77.5 cm.) wide; 17½ in. (43.5 cm.) deep

£12,000-18,000

US\$14,000-20,000  
€14,000-21,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 2 December 1983, lot 87.

Roger van der Cruse, *dit* Lacroix (R.V.L.C.), *maître* in 1755.







**23**  
**A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE CELADON-GLAZED VASES**  
 THE MOUNTS MID-19TH CENTURY, THE PORCELAIN PROBABLY 18TH CENTURY  
 Each of waisted hexagonal baluster form with a reeded collar applied with acanthus, the integral handles mounted with berried laurel swags, on a leaf-cast stepped base, one leaf clasp missing to rim, one with paper label inscribed '(1) 118' 10½ in. (27 cm.) high (2)  
 £6,000-10,000 US\$6,800-11,000  
 €6,900-11,000



**24**  
**A LOUIS XV-STYLE ORMOLU-MOUNTED CHINESE CELADON-GLAZED POT-POURRI VASE AND COVER**  
 MID-19TH CENTURY, THE PORCELAIN PROBABLY 18TH CENTURY  
 Formed from two bowls of different sizes, each carved with naturalistic flowing lines, the cover surmounted by a flattened foliate finial issuing a floral spray, above a pierced rim cast with acanthus leaves and issuing pierced scrolling acanthus handles, on a pierced panelled and foliate-cast foot 10¾ in. (27.5 cm.) high; 10 in. (25.5 cm.) wide, approx., over handles  
 £6,000-10,000 US\$6,800-11,000  
 €6,900-11,000  
**PROVENANCE:**  
 Algernon Heber Percy, Hodnet Hall, Shropshire; sold Christie's, London, 30 November 1967, lot 72.  
 Bought from the above sale by Frank Partridge.  
 Acquired from the above by Lord and Lady Weinstock.  
 A pair of pot-pourri vases of this model, with very closely-related diagonally moulded porcelain bowls forming the two sections of each, are in the Jones Collection at the Victoria & Albert Museum.







25

**A PAIR OF LOUIS XV-STYLE ORMOLU-MOUNTED CHINESE MOULDED CELADON-GLAZED TWIN-FISH EWERS**  
LATE 19TH CENTURY

Each with everted shell mouth, with scrolling bullrush and leafy handle, on a *rocaille* and foliate base, one with old collection label to underside inscribed '99'

16 in. (40.5 cm.) high (2)

£15,000-25,000 US\$17,000-28,000  
€18,000-29,000



The pair of 'Besenval' carp vases sold Christie's, London, July 2021



26

**A PAIR OF LOUIS XV-STYLE ORMOLU-MOUNTED CHINESE MOULDED CELADON-GLAZED TWIN-FISH VASES**  
LATE 19TH CENTURY, THE PORCELAIN QING DYNASTY

Each with a C-scroll and foliate-cast lip issuing scrolling bullrush and foliate handles, on a pierced shell, C-scroll and acanthus-cast foot

13½ in. (34.5 cm.) high; 9¼ in. (23.5 cm.) wide (2)

£15,000-25,000 US\$17,000-28,000  
€18,000-29,000

Indicative of the enduring taste for rococo ormolu-mounted Chinese porcelain, this pair of ewers emulates the exuberant and luxurious objects supplied in the mid-18th century by *marchands-merciers* like Lazare Duvaux, with the mounts and porcelain recalling in particular the celebrated garniture supplied to Pierre Victor, Baron de Besenval de Brünstatt (1722-1795).

The celadon porcelain in the form of paired carp, one of the eight symbols of Buddhism and an important motif in Chinese decorative arts, found particular popularity with the *marchands-merciers* of mid-18th century Paris as well as the art dealers of Regency London and this appeal continued into the Rococo Revival of the later 19th century. The exuberant mounts mimicking bulrushes and shells which adorn these vases derive from a series of mounted carp porcelain ewers. Likely supplied by Lazare Duvaux, whose *livre-journal* contains records of similar pieces, some eight pairs are known to exist, including those supplied to Besenval (probably the pair most recently sold anonymously Christie's, London 8 July 2021, lot 5, £562,500 including premium) and a pair sold from the collection of Consuelo Vanderbilt. As the Weinstock vases feature paired carp rather than the single carp of the Besenval ewers, the design of the mounts has been modified accordingly to fit both fish and has been repeated on both sides so that the end product is a two-handled vase rather than a ewer. Related examples of paired porcelain carp are preserved in the Victoria & Albert Museum (mounts with the 'C' *couronné poinçon*, inv. FE.34-1970) and in the Royal Collection (RCIN 18), likely acquired in the early 19th century through the dealer Robert Fogg.





27

**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE BRÛLE-PARFUMS**  
LATE 18TH CENTURY

Each domed cover surmounted by a berried finial, above a pierced interlaced collar, the egg-shaped bodies with goat's-mask handles hung with chains, on an engine-turned socle and integral concave-cornered square base, on a further white marble base with ribbon-twist border, one cover repaired  
9 1/4 in. (24.5 cm.) high

(2)

£2,500-4,000 US\$2,900-4,500  
€2,900-4,600

**PROVENANCE:**  
Acquired by Lord and Lady Weinstock from Partridge Fine Arts, Ltd, London, 1998.



■~28

**A LOUIS XV TULIPWOOD, KINGWOOD, AMARANTH AND FRUITWOOD MARQUETRY TABLE À ÉCRIRE**  
CIRCA 1760-65, IN THE MANNER OF JEAN-FRANCOIS OEBEN

The sliding shaped rectangular top with three-quarter shallow gallery, inlaid with a strapwork cartouche containing a ribbon-tied trophy of love including Cupid's bow, quiver, a pair of doves and a flaming torch, issuing roses and flanked by bouquets, inlaid with similar trailing bouquets to the frieze, the frieze drawer with slight knee-hole and with ratcheted slope and hinged reading-rest lined to the centre with original blue silk flanked by panels of bouquets, enclosing a blue paper-lined compartment, on cabriole legs with ormolu sabots, remounted  
27 1/4 in. (69 cm.) high; 30 in. (76.5 cm.) wide; 16 in. (40.5 cm.) deep

£12,000-18,000 US\$14,000-20,000  
€14,000-21,000

**PROVENANCE:**  
Anonymous sale; Sotheby's, London, 30 April 1965, lot 104.

Profusely decorated with floral marquetry and containing a sliding top on elegantly cabriole legs, this table is characteristic of *tables à écrire* of the 1750s and 1760s inspired by the great *ébéniste* Jean-Francois Oeben (1721-1763).

With its marquetry depicting ribbon-tied flower sprays and a trophy of love within amaranth borders above a sliding top retaining its original lining of blue silk, this table relates to an influential *corpus* of shaped writing and dressing tables produced by Oeben in the late rococo style. Oeben's production was distinguished in particular by his great skill with marquetry and his ability to incorporate elaborate mechanisms into furniture such as *tables à écrire* fitted with sliding tops. The marquetry table with exquisite floral marquetry panels made for Madame de Pompadour and currently preserved in the Metropolitan Museum of Art (inv. 1982.60.61) is perhaps the apogee of this *corpus*. Oeben's role as *ébéniste du roi* from 1754 as well as his position at the heart of the Parisian cabinet-making industry (he was brother-in-law of Roger Vandercruise (Lacroix), had trained in the workshop of André-Charles Boulle's son Charles-Joseph (1688-1754), and Riesener and Leleu were apprentices in his workshop) and connections to the powerful *marchands-merciers*, meant that his distinctive production was much-emulated by other *ébénistes* of the period, including the maker of this table.



■29

**A PAIR OF GEORGE III MAHOGANY AND SYCAMORE WINDOW SEATS**  
ATTRIBUTED TO THOMAS CHIPPENDALE JUNIOR, CIRCA 1775

Each with padded curved seat and outswept arms covered in green silk damask by Colefax & Fowler, on square tapering panelled legs and spade feet, the rails extensively chalked 'A977-60' and '4245-40', with batten carrying-holes  
27 in. (69 cm.) high; 49 in. (125 cm.) wide; 17 1/2 in. (44 cm.) deep

(2)

£12,000-18,000 US\$14,000-20,000  
€14,000-21,000

These window seats, with their elegantly scrolled arms, serpentine seats and arched panelled term legs terminating in spade feet, can be attributed to the St. Martin's Lane workshops of Thomas Chippendale, based on their idiosyncratic constructional features and similarities to two suites of furniture supplied by Chippendale and his son, Thomas Chippendale Junior, to Ninian Home (1732-95) for the dining room and drawing room at Paxton House, Berwickshire, circa 1774-6 and circa 1789, respectively. The leg pattern of these window seats in particular features on the cellaret, sideboard, three window seats and a set of four bergeres supplied for the

dining room and still at Paxton (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, pp. 79, 99, 193 & 215, pls. 124, 162, 351 & 391). Whilst no bill for the dining room furniture survives, in a letter to Haig and Chippendale (Junior) dated 20 June 1789, Ninian Home wrote: 'I must observe with respect to the window curtains that your estimate is considerably higher than I paid for those in the dining-room...They were furnished in January 1776.' The fact that Home's plantations in the West Indies kept him away from Paxton for extended periods of time as well as his accounts and correspondence suggest that he furnished Paxton one room at a time - and strongly infer a date for the dining room furniture of 1775-6. A different design motif of these window seats - the flower inlaid to the scrolled end of the armrests (holly inlaid into mahogany) - was to feature on a suite supplied by Chippendale over a dozen years later at Paxton, specifically on the sofa, armchairs and side tables in the drawing room (J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, figs. 106, 191 and 223).





■~30

**A PAIR OF GEORGE III GILT-METAL MOUNTED EAST INDIAN SATINWOOD, INDIAN ROSEWOOD, SYCAMORE, HAREWOOD, MARQUETRY AND PAINTED DEMI-LUNE COMMODES**  
ATTRIBUTED TO WILLIAM INCE AND JOHN MAYHEW, CIRCA 1775-80

Each crossbanded top with a trailing foliate border centred by an oval batwing medallion surrounded by husk swags and flanked by scrolling acanthus, the frieze with ribbon-tied beaded swags hung with husks and alternating flowerheads, the main panel centred by a roundel painted with cherubs to one and cherubs and a maiden to the other, hung with floral garlands, surmounted by a palmette and foliate scrolls and flanked by anthemion, the corners inlaid with anthemion, the side doors inlaid with neoclassical urns draped with asymmetric husk swags, on leaf-carved turned baluster feet with beaded collars, the lower sections of the feet replaced below the leaf carving, inscribed in chalk 'NASSAU' and 'ME120', and in pencil '2152'

34½ in. (87.5 cm.) high; 42½ in. (108 cm.) wide; 19¾ in. (49 cm.) deep (2)

£100,000-150,000 US\$120,000-170,000  
€120,000-170,000

**PROVENANCE:**  
The Collection of A.C. Worswick and his wife, Mrs D.E. Paul; sold Sotheby's, London, 6 December 1968, lot 125.

This outstanding pair of marquetry commodes are attributed to the celebrated late 18th-century English cabinet-makers William Ince and John Mayhew, and represent a highpoint of English cabinet-making. These commodes bear many hallmarks of the firm's documented marquetry style and technique and form part of a well-known group of furniture based on the commode made for Derby House in 1775. The drawing of the Derby House commode, which survives in the collection of Sir John Soane's Museum, displays key attributes that have been repeated on the Weinstock commodes and on documented pieces made by the partnership – a refined vocabulary of delicate neoclassical ornamentation, the use of vase motifs, palmettes, anthemia, fanlights and painted roundels – that evolved and reappeared in the decade following the creation of the Derby House commode.

Robert Adam claimed to have been responsible for introducing Etruscan decoration in 1774–5 at Derby House – and with the commode made for the house being the first documented example of the partners' work in this style, the date of its creation is therefore most likely to be the second half of the 1770s.

The Weinstock commodes may be seen as key to the attribution of a significant group of otherwise undocumented marquetry commodes, all sharing a number of similar structural and design features: specifically the doors opening at either side as well as a similar arrangement and style of marquetry, as explored by Hugh Roberts ('The Derby House Commode', *Burlington Magazine*, May 1985, p. 282 and figs 19–21; L. Wood, *Catalogue of Commodes*, London, 1994, pp. 210–16).

Examples of similar commodes by Ince and Mayhew include most strikingly one almost certainly supplied to the 3rd Duke of Dorset (1745–99; see the footnote to lot 9 in this catalogue for details of the commission and an image of the commode) in 1780 which incorporates a painted oval of Apollo with his lyre in the manner of Zucchi to the centre, with similar use of marquetry swags to the frieze, vases to the side doors and a fan light or batwing motif to the top. The painted decoration was often an indication of room placement – in the case of the Dorset commode, the choice of Apollo and his lyre would suggest a music room – and was intended to match or harmonise with the room's ceiling decoration. The front and sides of the Dorset commode display a range of neoclassical ornament including winged griffins flanking the painted central medallion, honeysuckle and flower swags, urns and tripods.

In addition, further commodes in this group include: one probably made for the Earl of Chesterfield, c. 1780, now in the Lady Lever Art Gallery (*ibid.*, p. 244); a commode commissioned for Josiah Dupre; a commode made for Isaac Elton, c. 1775–80 (Lady Lever Art Gallery); a commode formerly at Swallowfield Park, c. 1775–80 (Private Collection); a commode made for Viscount Palmerston, *circa* 1780; and another probably made for Robert Shafto, *circa* 1780–5.







**31**  
**A PAIR OF LOUIS XVI ORMOLU-MOUNTED CHINESE CELADON-GLAZED VASES AND COVERS**  
 CIRCA 1780, THE PORCELAIN 18TH CENTURY  
 Each of bottle form with elongated neck above a moulded panelled shoulder and body, the tapering fluted lid with a foliate finial, above an entrelac cast collar issuing reeded handles hung with drapery to the front, on a leaf-cast waisted foot on a laurel wreath and concave-cornered square base  
 11¼ in. (28.5 cm.) high (2)  
 £12,000-18,000 US\$14,000-20,000  
 €14,000-21,000

**32**  
**A PAIR OF FRENCH ORMOLU AND WHITE MARBLE FIGURAL GROUPS**  
 19TH CENTURY, AFTER ETIENNE-MAURICE FALCONET (1716-1791)  
 Each depicting Venus seated and holding a dove, on an associated fluted oval base and bun feet, signed FALCONET, with French customs stamp and one with paper label for Frank Partridge  
 8¼ in. (21 cm.) high; 6½ in. (16.5 cm.) wide; 4¾ in. (12 cm.) deep (2)  
 £3,000-5,000 US\$3,400-5,600  
 €3,500-5,700

**PROVENANCE:**  
 Harcourt Johnstone, M.P. (1895-1945), London, until 1940 when sold Sotheby's, London, 14 June 1940, lot 55 (£150).  
 Anonymous sale; Sotheby's, London, 24 July 1964, lot 49 (£280).  
 With Frank Partridge, London and New York.



**33**  
**A PAIR OF LATE LOUIS XVI ORMOLU AND WHITE MARBLE CANDLESTICKS**  
 CIRCA 1790  
 Each in the form of an athenienne, with milled collar supported on eagle monopodia hung with beaded swags and with drops in their beaks, on a concave-sided beaded base and bun feet  
 9 in. (23 cm.) high (2)  
 £2,500-4,000 US\$2,900-4,500  
 €2,900-4,600

**PROVENANCE:**  
 Acquired by Lord and Lady Weinstock from Mallett, London, in 1998.







34

#### A PAIR OF FRENCH ORMOLU AND WHITE MARBLE PERFUME BURNERS

CIRCA 1860, AFTER THE MODEL BY MATTHEW BOULTON

Each with pinecone finial above a spreading leaf-cast lid, with pierced neck above the tapering body mounted with lion's masks and a guilloche band, on a waisted socle and stepped beaded square base with incut corners and panelled sides  
9¼ in. (25 cm.) high (2)

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700

The sale of Messrs. Boulton and Fothergill's Manufactory, at Messrs. Christie and Ansell's on April 11-13, 1771, included a dozen vases described as being in '*the antique taste radix amethysti [bluejohn] and or moulu, lined with silver and perforated for essence, supported by four sphinxes upon an ornamented base of ebony*'. A pair of blue john vases of this model was supplied to George III, in 1771, by Boulton and are in the Royal Collection, Windsor Castle (RCIN 6095; N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, p. 163 and pl. 94). The Weinstock perfume-burners follow the design of a group which are related to the sphinx vases in form, but lack the sphinx supports and the lower plinth. They have white marble bodies, with spreading pierced foliate covers, some bear the same lion-mask as the sphinx vases, and some have a maiden mask. This 18th-century group may relate to those in the Boulton and Fothergill sale of 20 May 1778, lots 6, 12, 24, 34 and 35, as '*One pair of statuary marble vases on pedestals, mounted in or moulu and perforated for essences*'. Several variations on this model have been sold at auction in recent years - all of which, as is the case with the present vases, have been 19th century copies of Boulton's model. A pair belonging to Lord Wharton was sold Christie's, London, twice, 19 March, 1970, lot 21 and again anonymously, 6 July 1972, lot 5, when the vases were attributed to Matthew Boulton. Another pair was sold by Mrs. Raymond Gibbs, Christie's, London, 12 March 1981, lot 2. A further almost identical pair was sold anonymously, Christie's, London, 8 July 1999, lot 11 and again from *Le Pavillon Chougny*, Christie's, London, 9-10 December 2004, lot 379.

■~35

#### A NEST OF FOUR VICTORIAN KINGWOOD-CROSSBANDED SATINWOOD QUARTETTO TABLES

LATE 19TH CENTURY

Each on end-standards with line-inlaid turned legs joined by a bowed stretcher

The largest: 28¾ in. (73 cm.) high; 22¾ in. (57 cm.) wide; 14¾ in. (38 cm.) deep (4)

£1,200-1,800

US\$1,400-2,000  
€1,400-2,100

##### PROVENANCE:

Mr and Mrs W. Donald Scott; acquired by Lord Weinstock with Bowden Park in 1967.

##### LITERATURE:

(Possibly) R. Edwards, 'Bowden Park, Wiltshire, The Home of Mr. and Mrs. W. Donald Scott', *Connoisseur*, April 1961, p. 171, fig. 10, in the collection of Mr and Mrs W. Donald Scott.



■36

#### A PAIR OF LOUIS XVI-STYLE ORMOLU, WHITE MARBLE AND OSTRICH EGG BRULE-PARFUMS

19TH CENTURY

Each of athenienne form, the cover with pinecone finial, the body of the egg with laurel and fruiting vine collar, hung with floral garlands and with pinecone boss, supported on ram's mask-headed monopodia joined by a panelled stretcher, on a concave-sided tripartite base and conforming plinth  
17 in. (43 cm.) high (2)

£5,000-8,000

US\$5,700-9,000  
€5,800-9,200





**37**  
**A PAIR OF LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE CASSOLETTES**  
 LATE 18TH CENTURY

Each of athenienne form, the reversible domed cover with fruiting vine finial, above a beaded and panelled collar, the egg-shaped body on espagnolette-headed supports joined by a stretcher and with lion's paw feet and with central shaft, on a marble base with beaded edge, now lacking chains  
 9¾ in. (25 cm.) high (2)

£2,500-4,000 US\$2,900-4,500  
 €2,900-4,600



**■-38**  
**A FRENCH ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD BOIS-DE-BOUT MARQUETRY GUERIDON**  
 IN THE MANNER OF MARTIN CARLIN

The circular top with pierced basket-pattern gallery about a ribbon-tied bouquet, above a panelled frieze with a single drawer, the squared supports mounted with ribbon-tied foliate trails, joined by a galleried undertier and with squared cabriole legs headed by acanthus and with acanthus sabots, possibly incorporating some 18th-century elements  
 29½ in. (75 cm.) high; 15 in. (38 cm.) diameter

£5,000-10,000 US\$5,700-11,000  
 €5,800-11,000

**PROVENANCE:**  
 Acquired by Lord and Lady Weinstock from Partridge Fine Arts Ltd., London, 29 January 2002 (£65,000, as Transitional, circa 1770).



**■-39**  
**A DUTCH ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, INDIAN ROSEWOOD AND FRUITWOOD MARQUETRY COMMODE**

ATTRIBUTED TO MATTHIJS HORRIX, CIRCA 1770

The shaped and moulded brocatelle marble top above two drawers inlaid sans traverse with a central cartouche with ribbon-tied floral branches above a basket of flowers on a table on a marble floor, flanked by two cartouches with ribbon-tied flower sprays, the sides similarly inlaid, the cabriole legs headed by floral and rocaille chutes and terminating in foliate sabots, the back with incised 'R.Lx.A.', inscribed in ink 'M.H.' to top of carcase  
 34½ in. (88 cm.) high; 53 in. (135 cm.) wide; 26 in. (66 cm.) deep

£10,000-15,000 US\$12,000-17,000  
 €12,000-17,000

With its naturalistic floral marquetry and rich ormolu mounts, this commode epitomises the fashion for French Louis XV furniture in Holland in the 1760s and 70s.

The quality of the marquetry (which here interestingly depicts another piece of French furniture, the bureau plat) and distinctive mounts on this commode are associated with the workshop of Matthijs Horrix. The engraving on the ribbons in particular as well as the shape of this commode relates to a commode attributed to Horrix in the collection of the Duke of Buccleuch and Queensberry at Bowhill House, Scotland. The marquetry in the central panel further relates to a commode offered Christie's, London 2 May 2013. The distinctive ornamental gilt-bronze mounts which embellish Dutch furniture in the French style were, however, rarely produced in Holland. Remarkably the mounts employed by Horrix and other Dutch cabinet-makers can be traced to Britain and appear in sales catalogues of a Birmingham metalwork firm,

which was almost certainly manufacturing mounts for export. Indeed the angle mounts on this commode correspond to a design from a catalogue of English mounts currently preserved in the Victoria & Albert Museum in London (illustrated Reinier J. Baarsen, *Aspecten van de Nederlandse meubelkunst in de tweede helft van de achttiende eeuw*, Amsterdam, 1992, p. 94 fig. 23).

Marquetry of this type was most admired in The Hague, where the Stadtholder's court was based and where foreign embassies had introduced the French style some time before. After the cabinet-makers of Amsterdam and The Hague applied pressure on the authorities to ban imported French furniture, Dutch cabinet-makers began to emulate the Parisian style and none more successfully than Horrix, who even named his shop '*In de commode van Parijs tot Den Haag*'.







■40

**A LATE LOUIS XV ORMOLU-MOUNTED  
AMARANTH AND TULIPWOOD PARQUETRY BUREAU PLAT**

BY PHILIPPE-CLAUDE MONTIGNY, CIRCA 1770

The brass-banded maroon leather-inset top above a panelled frieze inlaid with stylised Greek key interspersed by foliate roundels on fielded panels, with a slide to each end, two frieze drawers opposing false drawers and a secret drawer behind the central roundel, the incut square tapering legs headed by laurel leaf garlands and with square sabots, stamped twice MONTIGNY *JME* 31½ in. (80 cm.) high; 51½ in. (130 cm.) wide; 25½ in. (65 cm.) deep

£80,000-120,000

US\$91,000-140,000  
€92,000-140,000

Philippe Claude Montigny, *maître* in 1766.

With its 'Etruscan' decoration and interlaced Greek-key frieze, this bureau plat reflects the earliest development of neo-classicism in the form of the *goût grec* style that swept to popularity in France from the mid-1750s with the celebrated suite of furniture supplied for the collector and financier Ange-Laurent Lalive de Jully.

Veneered in amaranth and tulipwood and decorated with rosette and laurel swag mounts, this bureau relates to a well-documented group of *bureaux à la grecque* executed by both Montigny and René Dubois. Executed in either amaranth and tulipwood or in ebony, often displaying the same distinctive ormolu mounts and of very similar proportions and design, this group reflects the close collaboration that existed between these two *ébénistes*.

The 'bureaux à la Grecque' executed by Montigny tend to be characterized by their slightly larger size and a unified veneer. Montigny was well-known for restoring and producing Boulle furniture and the rosette mounts on these bureaux derive from Boulle's repertoire. Related bureaux include one stamped by Montigny with abbreviated Greek-key decoration across the three frieze-drawers in a private collection (illustrated A. Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 306, fig. 344) and a further related bureau sold Sotheby's, Monaco, 12 December, lot 36. A further bureau plat stamped by Montigny from this *corpus* with identical leg and angle mounts but with additional frieze mounts was sold Coutau-Bégarie, Paris, 3 June 2022, lot 273 (€193,200).

A very closely related bureau plat of slightly larger dimensions and minor variations to the ormolu mounts was supplied to the 6<sup>th</sup> Earl of Coventry on 12 March 1765 by the *marchand-mercier* Simon-Philippe Poirier and invoiced as '*un Bureau à la Grec, de 4 pieds et demi de long par 32 pouces de large, orné de bronzes dorés d'or moulé, du bois rose et amaranthe, le filet ..[?] avec deux tablettes qui se tirent[?] sur les côtes couvre de Mariquine...[?]...que les tablettes...420*', currently preserved at Croome Court, Worcestershire (NT 170981). Given that the posthumous inventory of Jacques Dubois in 1763 recorded '*une table de bois d'amaranthe à la Grecque*' and that Montigny himself was not elected *maître* until 1766, it seems likely that Dubois devised this model which was continued by his son and successor René (who continued to use his father's stamp). Montigny and Dubois, who were first cousins and closely acquainted, collaborated together as evidenced by a number of pieces stamped by both *ébénistes* at Waddesdon Manor and in the Wallace Collection. It is possible that in his capacity of a *marchand-ébéniste*, Dubois initially subcontracted Montigny to supply bureaux of this form, who then further developed the model according to his own designs.



The related bureau plat supplied to the Earl of Coventry, Croome Court



The Montigny bureau sold 3 June 2022







41

**A LOUIS XVI ENAMELLED TWO-COLOUR GOLD SNUFF-BOX**  
BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793), MARKED, PARIS,  
1768/1769, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN  
ALATERRE 1768-1774, THE FLANGE STAMPED WITH WORKSHOP  
NUMBER 630

Oval box, the cover, sides and base enamelled to simulate lapis lazuli within  
shaped reserves interspersed by foliate gold medallion and laurel swags, the  
cover, base and sides set with enamel plaques featuring cherubs and on the  
cover Diana playing with a cherub, all within slightly raised chased vari-colour  
gold husk and foliate borders  
2½ in. (68 mm.) wide  
gross weight 3 oz. 10 dwt. (110 gr.)

£20,000-30,000

US\$23,000-34,000  
€23,000-34,000

Jean-Joseph Barrière became master in 1763, sponsored by Henri Delobel.  
He worked on the pont-Notre-Dame until 1786 when his shop and dwelling  
were pulled down during the reconstruction of the bridge; then moving to the  
rue Coq Saint-Honoré where he is recorded until the Terror in 1793.

Barrière was one of the more productive Parisian goldsmiths whose boxes  
often feature delicate enamel work inspired by the work of the Rococo  
master François Boucher (1703-1770) with playful scenes of cherubs and  
muses. The panels on this box are close to those featured on another snuff-  
box by Barrière dated 1769/70 in the Metropolitan Museum in New York  
gifted by J. Pierpont Morgan in 1917 (Accession Number: 17.190.1211).





42

**A LOUIS XV GOLD-MOUNTED MOTHER-OF-PEARL DOUBLE OPENING SNUFF-BOX**

MARKED PARIS, WITH CHARGE AND DECHARGE OF LOUIS ROBIN 1738-1744, MAKER'S MARK ILLEGIBLE

Barrel-shaped box opening on both ends with hinged lids within reeded gold rims, the mother-of-pearl slats held by two gold reeded ribs  
2½ in. (55 mm.) high

£6,000-8,000

US\$6,800-9,000  
€6,900-9,200

**PROVENANCE:**  
Acquired from S.J. Phillips, Ltd., London, 30 June 1972.



43

**A LOUIS XV GOLD-MOUNTED MOTHER-OF-PEARL DOUBLE OPENING SNUFF-BOX**

MARKED PARIS, 1754/55, MAKER'S MARK ILLEGIBLE, WITH CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756

Barrel shaped, the mother-of-pearl slats forming the body held by two gold ribs engraved with geometric motifs and applied with friezes of gold flowers and leaves over carved motifs, the hinged covers with gold chased mounts and applied with a Bacchic figure of a boy flanked by trees  
2½ in. (64 mm.) long

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700

**PROVENANCE:**  
Acquired from S.J. Phillips, Ltd., London, 30 June 1972.



~44

**A FRENCH GOLD-MOUNTED SNUFF-BOX SET WITH A MINIATURE**

BY PIERRE-ANDRÉ MONTAUBAN (FL. 1800-1822), MARKED, WITH THE THIRD STANDARD MARK FOR PARIS 1798-1809, THE PARIS RESTRICTED WARRANTY MARKS FOR GOLD 1809-1819; ENGRAVED ON FLANGE ON THE FRONT WITH 'GIBERT JOAILLIER QUAI VOLTAIRE NO 17' AND ON THE SIDE 'NO 18'

Rectangular with canted corners, the cover with a glazed miniature on ivory of a lady and a knight visiting a hermit in verdant wooded landscape within gold frame chased with *fleurons* edged with blue enamelled band, the sides and underside with panels of engine-turned trellis pattern framed by a blue enamel band, the rims chased with scrolling acanthus leaf border  
3½ in. (91 mm.) wide

£8,000-12,000

US\$9,100-14,000  
€9,200-14,000

The box is engraved on the flange with the name of the retailer Gibert, for Louis-Armand and his son Henry Gibert, known to have valued jewels for Napoleon and supplied him with presentation snuff boxes produced by such goldsmiths as Montauban, Blerzy and Vachette.



~45

**A LOUIS XVI GOLD-MOUNTED BOÎTE À MINIATURES**

BY JEAN-FRANÇOIS DELANOY (FL. 1785-1793), MARKED, PARIS, 1788/89, WITH THE CHARGE MARK OF JEAN-FRANÇOIS KALENDRIN 1782-1789, WITH LATER FRENCH CONTROL MARKS TWICE; THE MINIATURE ON COVER BY JACQUES-ANTOINE-MARIE LEMOINE (1751-1824)

Circular, the cover with a glazed portrait of a seated lady signed in the left-hand side, the four side panels and base inset with glazed miniatures on ivory depicting children flirting in landscapes, the base with a love altar, the cagework gold mounts chased with a foliate garland on a reeded ground  
2½ in. (61 mm.) diameter

£4,000-6,000

US\$4,600-6,800  
€4,600-6,900

**PROVENANCE:**  
Acquired from S.J. Phillips, Ltd., London, 30 June 1972.

**46 No Lot**





47

**A GOLD-MOUNTED GERMAN PORCELAIN  
RECTANGULAR SNUFF-BOX AND COVER**  
THIRD QUARTER OF THE 18TH CENTURY

The elaborate puce diaper ground enriched with gilt crosses and reserved with vignettes of figures in landscapes within garlanded rococo scroll cartouches, the cover interior painted with a bagpiper playing to a shepherdess and her companion  
3¼ in. (8.1 cm.) wide overall

£1,000-1,500  
US\$1,200-1,700  
€1,200-1,700

A box with figural scenes enclosed by similar rococo scrolls against a related puce diaper ornament ground is illustrated by Michael Röbbig-Reyes in Sarah-Katharina Acevedo *et al.*, *Meissen Snuff Boxes of the Eighteenth Century*, Munich, 2013, pp. 266-267, Cat. No. 63, where the painting is attributed to Gottlob Siegmund. A box with a similar scene on the interior of the cover, which must presumably have been taken from the same print source, and with figural scenes on the exterior similarly reserved against a ground of cubes, is illustrated by Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine, des manufactures européennes au 18e siècle*, Fribourg, 1985, p. 265, no. 213, where it is attributed to Vienna.



48

**A LARGE GEORGE III GILT-METAL MOUNTED ENAMEL  
SNUFF-BOX**  
PROBABLY SOUTH STAFFORDSHIRE, CIRCA 1765

Rectangular, the lid finely painted with an amorous couple in a landscape in a scrolling raised gilt cartouche surrounded by foliate sprays, the interior with a classical scene depicting Jupiter and Venus; the sides and base transfer printed and hand-coloured with pastoral scenes, the base with birds and an overturned basket of fruit both after prints by Robert Hancock published in the *Ladies Amusement or Whole Art of Japanning Made Easy*, 1758-1762  
3½ in. (9 cm.) wide; 1½ in. (3.8 cm high)

£2,000-3,000  
US\$2,300-3,400  
€2,300-3,400



49

**A GOLD-MOUNTED MEISSEN SNUFF-BOX**  
CIRCA 1740-45

Rectangular, of slightly *bombé* form, the *ozier*-moulded ground centred on the base and cover with a shaped rectangular panel, painted with scattered *Holzschnitt Blumen*, the interior richly gilt, the cover interior painted with a figure by a monument in a park landscape, the gold mounts, reeded with foliate thumbpiece  
3½ in. (84 mm.) wide

£3,000-5,000  
US\$3,400-5,600  
€3,500-5,700

The figure of a gentleman holding a cane and with his arms outstretched is taken from an engraving *Le Philosophe Marié* by Charles Dupuis after Nicolas Lancret.

~50

**A LOUIS XV DOUBLE-OPENING GOLD-MOUNTED JAPANESE  
LACQUER BOÎTE-À-MOUCHES**

PARIS, 1763/1764, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, MAKER'S MARK RUBBED

Rectangular with red lacquer sides, cover and base inset with *hiramaki-e* lacquer panels depicting flowers and foliage, within geometrically engraved mounts, the lid opening to reveal two compartments, one with laterally hinged cover, for the gum, lined with tortoiseshell, the other containing an enamelled gold gum-brush, the inside of the base compartment lacquered in speckled gold, the inside of the lids inset with mirrors (one lacking)  
2¼ in. (57 mm.) wide; 1½ in. (42 mm.) deep

£3,000-5,000  
US\$3,400-5,600  
€3,500-5,700

**PROVENANCE:**  
Acquired from S.J. Phillips, Ltd., London, 30 June 1972.



~51

**A GERMAN ENAMELLED GOLD SNUFF-BOX SET WITH A  
MINIATURE**

BY LES FRÈRES TOUSSAINT, HANAU, CIRCA 1780; WITH LATER FRENCH CONTROL MARKS POST-1838

Oval box, the cover, sides and base set with panels of translucent dark blue enamel on a wavy reeded engine-turned ground within white and green enamel foliate garlands, the side panels interspersed with orange enamelled vases, the cover set with a glazed *grisaille* miniature on ivory in the manner of Jacques Joseph de Gault depicting putti on a chariot pulled by goats, one holding a banner that reads JE COURS LE MONDE  
3¼ in. (82 mm.) wide

£3,000-5,000  
US\$3,400-5,600  
€3,500-5,700



52

**A LOUIS XV DOUBLE-OPENING GOLD-MOUNTED LACQUER  
BOÎTE À MOUCHES**

BY JEAN-FRANCOIS GARAND (FL. 1748-1778), PARIS, 1765, WITH CHARGE, DECHARGE AND *CONTREMARQUE* MARKS OF JEAN-JACQUES PRÉVOST 1762-1768, FURTHER DECHARGE MARK OF JULIEN ALATERRE, PARIS, 1768-1774, THE BRUSH WITH DECHARGE AND *RECONNAISSANCE* FOR OLD ITEMS WITH RESTORATION FOR JULIEN ALATERRE, 1768-1774

Rectangular, the green lacquer mounted *en cage* within rope twist, ovolo and wrigglework mounts, the lid and base with Japanese *hiramaki-e* lacquer panels depicting a pavilion in landscape, the lid's interior with two compartments, one, for the gum, with laterally hinged cover, the other for the gold-mounted gum brush engraved with later presentation inscription 'J.C. from W.W. Jan 1941', the inside of the base compartment lacquered black speckled in gold, both lids fitted with a mirror  
2½ in. (54 mm.) wide; 1½ in. (43 mm.) deep

£3,000-5,000  
US\$3,400-5,600  
€3,500-5,700

**PROVENANCE:**  
Acquired from S.J. Phillips, Ltd., London, 30 June 1972.







**~53**  
**JOHN SMART (1742-1811)**  
*Richard Holland, in blue coat*  
On ivory  
Signed with initials and dated 'J.S. / 1801' (lower right)  
Oval, 80 mm. high, gold mount within later giltwood frame, the reverse with a label inscribed 'Richard Holland by John Smart 1801'  
£3,000-5,000



**~54**  
**JOHN SMART (1742-1811)**  
*A gentleman with initials G.W. in blue coat*  
On ivory  
Oval, 80 mm. high, in gilt-metal frame, the reverse set with gold initials GW, with later brooch fitting  
£300-500

US\$340-560  
€350-570



**55**  
**A GEORGE II ENAMELLED GOLD SCENT BOTTLE**  
LONDON, CIRCA 1750  
Flask-shaped bottle, chased with sunburst ground framed by c-scrolls, the reserves enamelled *en plein* with a bouquet in vase featuring roses, peonies, dahlias and forget-me-nots on each central panel and with flower sprays on the sides and oblong shaped spreading foot, the enamelled bird stopper attached to the flask with a chain, the flask further applied around the collar with two gold chain  
2¾ in. (60 mm.) high  
gross weight 16 dwt. (25 gr.)  
£2,000-3,000

US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**  
Acquired from S.J. Phillips, Ltd., London, 30 June 1972.  
The enamel work on this scent-bottle bears strong resemblance to the one fitted with a later seal in the Wallace Collection (C. Truman, *The Wallace Collection, Catalogue of Gold Boxes*, London, 2013, no. 93, p. 317). Although the enamels on this scent bottle must have been inspired by those decorating gold boxes and watches from early 18th century Paris, the absence of a hallmark means it cannot possibly be French, furthermore, this type of decoration is similar to that of English watches and chatelaines of that period.



**56**  
**A GEORGIAN GOLD SNUFF-BOX**  
LONDON, THE LID, CIRCA 1760, THE BASE, CIRCA 1820  
Cartouche shaped, the later body with plain sides and underside with reeded borders, the cover chased with an architectural scene framed by large rococo scrolls on which dogs are resting  
2¾ in. (68 mm.) wide  
gross weight 2 oz. 11 dwt. (80 gr.)  
£3,000-5,000

US\$3,400-5,600  
€3,500-5,700





57

**VAN CLEEF & ARPELS DIAMOND EARRINGS**

Ropetwist hoops, circular-cut diamonds, gold (French marks), 1960s, signed VCA, maker's mark (Janca), numbered

Size/Dimensions: 2.0 cm  
Gross Weight: 10.6 grams

£2,000-3,000

US\$2,300-3,400  
€2,300-3,400

58

**BEN ROSENFELD CULTURED PEARL BRACELET**

Torsade of gold spheres and cultured pearls, gold (London hallmarks), 1960s, maker's mark for Ben Rosenfeld

Size/Dimensions: 19.5 cm  
Gross Weight: 57.6 grams

£1,000-2,000

US\$1,200-2,300  
€1,200-2,300

~59

**VAN CLEEF & ARPELS CULTURED PEARL, CORAL AND DIAMOND EARRINGS**

Carved coral flower, cultured pearls, circular-cut diamonds, gold (French assay and London import hallmarks), 1990s, signed VCA, maker's mark (Pery & Fils), numbered

Size/Dimensions: 4.8 cm  
Gross Weight: 21.6 grams

£4,000-6,000

US\$4,600-6,800  
€4,600-6,900

60

**CARTIER CULTURED PEARL AND DIAMOND NECKLACE**

Cultured pearls of 6.6 to 6.3mm, circular-cut diamonds, gold (London hallmarks), 1990s, signed Cartier, maker's mark (JC), numbered

Size/Dimensions: 38.1 cm  
Gross Weight: 46.4 grams

£5,000-7,000

US\$5,700-7,900  
€5,800-8,000





~61

**BEN ROSENFELD CORAL AND DIAMOND EARRINGS**

Textured gold, pink coral cabochons, circular-cut diamonds, gold (London hallmarks), 1970s, maker's mark for Ben Rosenfeld

Size/Dimensions: 2.2 cm  
Gross Weight: 18.5 grams

£1,000-1,500

US\$1,200-1,700  
€1,200-1,700

~62

**GARRARD & CO NEPHRITE AND CORAL PENDANT**

Nephrite quartrefoil plaque, coral cabochons, gold (French assay and London import hallmarks), 1970s, signed Garrard

Size/Dimensions: 9.0 cm including bail  
Gross Weight: 62.2 grams

£2,000-3,000

US\$2,300-3,400  
€2,300-3,400

~63

**GARRARD & CO CORAL RING**

Coral cabochon, textured mount, gold (London import hallmarks), 1970s, maker's mark for Garrard

Size/Dimensions: UK ring size P  
Gross Weight: 17.8 grams

£800-1,200

US\$910-1,400  
€920-1,400







**-64**

**VAN CLEEF & ARPELS CORAL AND CHRYSOPRASE NECKLACE**

Coral and chrysoprase cabochons, gold (French marks), converts into four bracelets, 1970s, signed Van Cleef & Arpels, maker's mark, numbered

Size/Dimensions: necklace 74.0 cm; bracelets 18.6 cm  
Gross Weight: 129.7 grams

£25,000-35,000

US\$29,000-39,000  
€29,000-40,000



**65**

**VAN CLEEF & ARPELS EMERALD AND DIAMOND EARRINGS**

Circular-cut emeralds and diamonds, gold (French assay and London import hallmarks), 1970s, signed VCA, maker's mark (Verger Frères), numbered

Size/Dimensions: 2.0 cm  
Gross Weight: 15.6 grams

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700



**66**

**DIAMOND BRACELET**

Baguette-cut diamonds

Size/Dimensions: 17.5 cm  
Gross Weight: 35.9 grams

£8,000-10,000

US\$9,100-11,000  
€9,200-11,000



67

DIAMOND NECKLACE

Rectangular step-cut diamonds, the central three weighing 1.67, 2.89 and 1.64 carats, baguette-cut diamonds, platinum and gold (French marks), circa 1965

GIA, 2022, report no. 7448658898: 1.67 carats, G colour VS1 clarity  
GIA, 2022, report no. 6441658924: 2.89 carats, F colour, VVS2 clarity  
GIA, 2022, report no. 6441658841: 1.64 carats, E colour, VS1 clarity

Size/Dimensions: inner circumference 37.5 cm  
Gross Weight: 111.0 grams

£70,000-90,000	US\$79,000-100,000
	€81,000-100,000







68

**CULTURED PEARL AND DIAMOND NECKLACE**  
Cultured pearls of 8.6 mm, circular-cut diamonds

Size/Dimensions: 38.4 cm  
Gross Weight: 191.5 grams

£5,000-7,000

US\$5,700-7,900  
€5,800-8,000

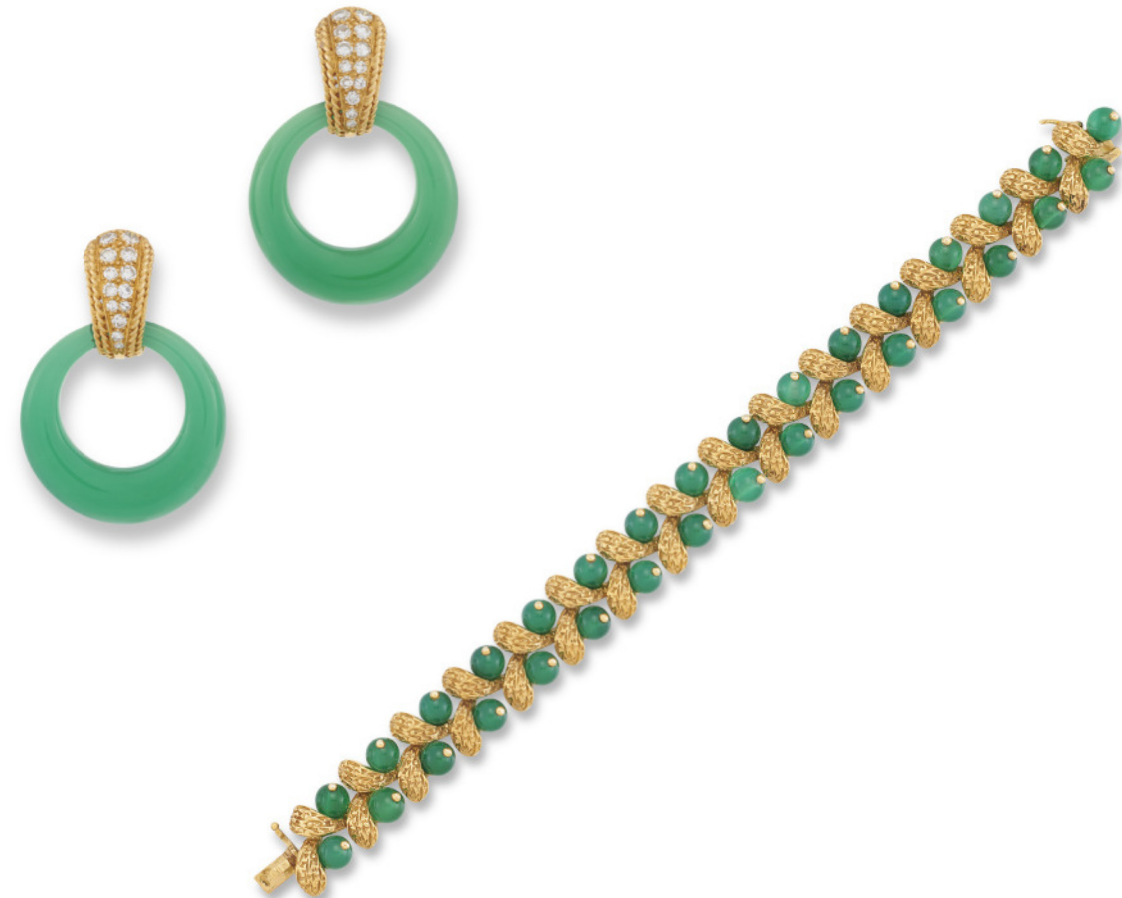
69

**CULTURED PEARL BRACELET**  
Cultured pearls, ropetwist links

Size/Dimensions: 20.5 cm  
Gross Weight: 63.4 grams

£1,200-1,800

US\$1,400-2,000  
€1,400-2,100



70

**VAN CLEEF & ARPELS CHALCEDONY AND DIAMOND EARRINGS**  
Chalcedony hoops (detachable), circular- and single-cut diamonds, ropetwist borders, gold (French assay and London import hallmarks), 1970s, signed VCA, maker's mark (Pery & Fils), numbered

Size/Dimensions: 3.9 cm long  
Gross Weight: 25.0 grams

£5,000-7,000

US\$5,700-7,900  
€5,800-8,000

71

**VAN CLEEF & ARPELS CHRYSOPRASE BRACELET**  
Chrysoprase beads, textured leaf motifs, gold (French marks), 1970s, signed VCA, maker's mark (Roger Mathon), numbered

Size/Dimensions: 18.4 cm  
Gross Weight: 49.0 grams

£8,000-12,000

US\$9,100-14,000  
€9,200-14,000





**72**

**GROUP OF JEWELLERY AND ACCESSORIES**

Comprising: a ring set with a cultured pearl and circular-cut diamonds, UK ring size N; a heart-shaped hand mirror, gold (London hallmarks), 1960s; an Yves Saint Laurent wristwatch, quartz movement, leather strap, numbered 599106; a lorgnette, inscribed 'DIXEY Bond St London', late 19th century

Gross Weight: 106.4 grams

£800-1,200

US\$910-1,400  
€920-1,400

**73 No Lot**



**74**

**CULTURED PEARL AND DIAMOND CHOKER NECKLACE**

Old cushion-shaped diamonds, four strands of cultured pearls, clasp in silver and gold, clasp detachable with collapsible pendant bail, clasp late 19th century

Size/Dimensions: 32.0 cm  
Gross Weight: 113.6 grams

£20,000-30,000

US\$23,000-34,000  
€23,000-34,000





**75**

**A FINE 19TH CENTURY DIAMOND TIARA**

Central rose flowerhead mounted en tremblant, between foliate sprays, old cushion- and pear-shaped diamonds, silver and gold, 1830s-40s, composite

Size/Dimensions: inner circumference 30.0 cm

Gross Weight: 68.0 grams

£60,000-80,000

US\$68,000-90,000

€69,000-92,000





■76  
**A PAIR OF GEORGE III GILTWOOD ARMCHAIRS**  
ATTRIBUTED TO THOMAS CHIPPENDALE JUNIOR, CIRCA 1775  
Each with arched padded back, arms and seat covered in pale blue and ivory striped buttoned silk, with beaded frame, the downscrolled arm supports headed by anthemia and terminating in anthemion panels with key-pattern scrolls to the side, the slightly bowed seat on reeded turned tapering legs and toupie feet, re-gilt  
37¼ in. (94.5 cm.) high; 24 in. (61 cm.) wide; 23½ in. (60 cm.) deep (2)  
£20,000-30,000 US\$23,000-34,000  
€23,000-34,000

**PROVENANCE:**  
Possibly supplied to Sir Richard Worsley, 7th Bt. (1751-1805), for Appuldurcombe, Isle of Wight.  
The Maharajah of Baroda.  
Anonymous sale, Christie's, London, 20 June 1968, lot 110 (as a set of eight).  
Amongst the houses being furnished by Chippendale between 1776 and 1778 was that of Sir Richard Worsley, Bt. (d. 1805) at Appuldurcombe on the Isle of Wight. There is a possibility that this pair of chairs may have formed part of the suite supplied for the Drawing Room, which was hung with '8 pieces of Gobelin Tapestry, representing the Arts & Sciences, copied from Bouchier's [sic] paintings at Versailles'. They were inventoried circa 1779 as: '8 Cabriole elbow chairs carv'd & gilt in burnish'd gold, & cover'd with Gobelin Tapestry. A Sofa to Match, cover'd wt. do.' (L. Boynton, 'Sir Richard Worsley's Furniture at Appuldurcombe Park', *Furniture History*, 1965, pp. 39-58). The presence of fine tapestry used to cover a pair of chairs from this suite, and which probably originally covered the Weinstock chairs, suggests that they may indeed be the Appuldurcombe 'Gobelins' chairs (sold Christie's, London, 4 June 2009, lot 107, £30,000). A stronger link is provided by the composition of Chippendale's accompanying Library chairs: these honoured ancient poets, by the presence of triumphal tripods bearing their laurelled medallions in arched pediments capped by palm-flowered acroteria also found on the present chairs (C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, fig. 152).

Appuldurcombe passed in 1805 to Sir Richard Worsley's niece Henrietta Anna Maria Charlotte Bridgeman Simpson (d. 1813). Following the death of her husband, its furnishings were largely dispersed between 1859 and 1863 by Charles Anderson Worsley Anderson-Pelham, 2nd Earl of Yarborough (d. 1862) and Charles Anderson-Pelham, 3rd Earl of Yarborough (d. 1875).  
**THE DESIGN**  
These French patterned drawing-room chairs reflect the influence of Parisian 'cabriolet' chairs composed '*dans le goût antique*' as promoted by the architect Jean Charles Delafosse's *Nouvelle Iconologie Historique*, 1768 (2nd ed. 1771). Their flowered and triumphal-arched 'tablet' backs would appear to have been intended to frame figurative medallions worked in tapestry or needlework or in painted silk; while the Grecian scrolled arms terminate in Greek key-fretted volutes and sculpted in *bas-relief* with Grecian palm-flowered *acroteria*. Their reed-banded frames are also wreathed in 'Venus' pearl-strings in the late 1760s Pompeian Herculaneum or 'Etruscan' style introduced by the Rome-trained court architect Robert Adam (d. 1792). Pearl strings were also introduced by the St. Martin's Lane cabinet-maker Thomas Chippendale (d. 1779) and his son Thomas Chippendale the Younger (d. 1822) for seat-furniture designed for the Adam-decorated salon at Burton Constable, Yorkshire in the late 1770s; and which likewise featured this pattern of columnar and reed-clustered legs terminating in palm-flowered plinths (Gilbert, *op. cit.*, figs. 192-4). The elegance of the present chairs can also be identified in Chippendale the Younger's contemporary pattern-book entitled *Sketches of Ornament*, 1779 (Gilbert, *op. cit.*, figs. 28-30 and 33).







**77**  
**A PAIR OF CHINESE FAMILLE ROSE HEXAGONAL JARDINIÈRES**  
QING DYNASTY, DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON-RED AND OF THE PERIOD (1821-1850)  
Each panel finely decorated in bright enamels and gilt with a lotus flower head on a scrolling foliate ground, variously interspersed with auspicious characters and bats between borders of pendant *ruyi* heads, upright lappets and geometric bands to the base, the underside of the stands inscribed 'Baroness Burton'  
11¼ in. (28.7 cm.) diameter (2)

£4,000-6,000 US\$4,600-6,800  
€4,600-6,900

**PROVENANCE:**  
Almost certainly Baroness Burton (1873-1962), Chesterfield House, Mayfair.  
For a footnote on Baroness Burton, please see lot 16.

**78**  
**A PAIR OF CHINESE CLOISSONNE ENAMEL MODELS OF BIRDS**  
18TH/19TH CENTURY

Modelled in mirror image, with black bodies and polychrome wing feathers  
7½ in. (18 cm.) long (2)  
£1,500-2,500 US\$1,700-2,800  
€1,800-2,900



**79**  
**A PAIR OF CHINESE CLOISSONNE ENAMEL MODELS OF COCKERELS AND STANDS**  
18TH CENTURY

Each cockerel modelled standing and facing one side, feathers and features finely detailed, a detachable section of brightly enamelled tail feathers joins an aperture on the backs, the birds supported on a waisted oval cloisonné and gilt stand decorated with prunus blossom, cracked ice and lotus flowers  
12¼ in. (31 cm.) high (2)  
£15,000-25,000 US\$17,000-28,000  
€18,000-29,000

**PROVENANCE:**  
Acquired from Partridge Fine Arts, London, 29 January 2002.  
**EXHIBITED:**  
*A Tale of Three Cities: Canton, Shanghai & Hong Kong*, Sotheby's, London, 1997, cat. no. 206.

A pair of *cloisonné* enamel cockerels from the Qianlong period is illustrated in *Colorful, Elegant, and Exquisite, A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou Museum, 2007, p. 42 & 43.



**80**  
**A GEORGE III GILTWOOD TWO-BRANCH WALL-LIGHT**  
CIRCA 1780, IN THE MANNER OF ROBERT ADAM

Surmounted by a classical urn issuing a flower spray and supported by a spirally-fluted stem, above ribbon-tied tasselled drapery swags and foliate trails, the tablet centred by a patera issuing flowering candle branches, above a palm-frond and trailing husk boss  
78 in. (198 cm.) high; 37½ in. (95 cm.) wide

£15,000-25,000 US\$17,000-28,000  
€18,000-29,000

This large-scale wall-light is undoubtedly inspired by the designs of the architect Robert Adam (d. 1791). Adam established his practice in Grosvenor Square in 1759 having spent five years in Rome studying architecture under Giovanni Battista Piranesi, among others. Under George III he was promoted to Architect to the King's Board of Works and by 1763 he was at the height of his powers, recognised as the most fashionable architect of his generation and the leading proponent of the neo-classical style, still in its infancy in

England. He was employed at many of the most prominent houses including Syon House, Middlesex, Harewood House, Yorkshire, and Kedleston Hall, Derbyshire and he invented many of the most iconic and recognisable furniture designs of the 18th century.

A series of designs by Adam for related wall-lights feature relief-carved plaques with classical figures in circular, oval or rectangular form, combined with platforms and urns, arranged in strictly rectilinear fashion and wreathed with delicately scrolling foliage and husks. These were intended for Derby House, 1774, and Apsley House, 1778 (Eileen Harris, *The Furniture of Robert Adam*, London, 1963, p. 88 and ills. 93 - 95). A pair of related but slightly smaller wall-lights, featuring circular plaques, was formerly in the collection of Peter Ascroft, Sherford House, Herefordshire, sold Christie's, London, 19 May 2016, lot 256.





## 81

**A GEORGE III ORMOLU-MOUNTED, DERBY BISCUIT PORCELAIN  
AND WHITE MARBLE 'COLUMN' TIMEPIECE MANTEL CLOCK**

BENJAMIN VULLIAMY, CIRCA 1785

The case modelled as a fluted column on a crepidoma base with a segment of fluted column to the top, flanked on one side by a putto mid-stride holding a mallet and on the other by a Campana vase with removable cover decorated with vines on a scroll, the stepped marble plinth decorated with various surveying tools and a pile of books on a scroll engraved with '*Tempus fugit irreparabile Virg.*' (a quote from Virgil's *Georgics* - 'Time flies, never to be regained'), the base signed 'Vulliamy London No. 184', the white enamel dial with gilt Roman chapters, dot minute markers and pierced gilt hands, the narrow fusee timepiece movement joined by five tapered pillars, with half dead-beat escapement, rise and fall regulation and ebony pendulum rod with weighted brass bob, the backplate engraved 'Vulliamy / London / No. 184' 15 in. (38 cm.) high; 12 in. (30 cm.) wide; 8 in. (20 cm.) deep

£15,000-25,000

US\$17,000-28,000  
€18,000-29,000

**LITERATURE:**

## COMPARATIVE LITERATURE

A. Kelly, 'A Clockmaker's Taste for Ceramics', *Country Life*, 15 June 1967, pp. 1526-1528.

T. Clifford, 'Vulliamy Clocks and British Sculpture', *Apollo*, October 1990, pp. 235-238, fig. 10.

T. Clifford, 'New evidence concerning Vulliamy clocks and Duesbury porcelain', *Derby Porcelain International Society Journal*, II, 1991, pp. 35-52.

The collaboration between the Royal Clockmakers Vulliamy and the Derby porcelain factory has been documented by Sir Timothy Clifford (T. Clifford, 'New evidence concerning Vulliamy clocks and Duesbury porcelain', *Derby Porcelain International Society Journal*, II, 1991, pp. 35-52). The present clock representing the 'Genius of Architecture contemplating the transience of

'Time' is one of only a small number of known clocks of this type. It includes those numbered or just dated, such as the present clock: the earliest dated 1783; another, numbered '175'; number '189' (The Dukes of Devonshire, Chatsworth House); and two dated '1787' (Christie's, New York, 20 January 1996, lot 511 and Sotheby's, London, 17 May 2022, lot 47).

From the surviving Vulliamy workbooks (clock numbers 297-496) it is evident that many of the component parts for these clocks were subcontracted to specialist workmen. Although No. 184 pre-dates the workbooks, most of the outworkers listed regularly supplied Vulliamy, so the following attributions may be made;

J. Day -*The marble*

### Bullock - *The movement*

Long &amp; Drew -The Dial

Culver - *Graving the hands and mounts*

Duesbury - *The biscuit figure*

Crockett - *The gilding*Haas - *The brass ring*

Amedroz - Engraving the plate

Barrow - *The brass work*

Additionally, the Derby figure of the putto walking with arm outstretched is attributed to having been first modelled by the sculptor John Deare (1759-98).







■~82  
**A GEORGE III ORMOLU-MOUNTED LABURNUM, BRAZILIAN ROSEWOOD, FUSTIC, AMARANTH AND MARQUETRY COMMODE**

ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765-70

The serpentine white marble top inlaid with bands of Spanish brocatelle and anthemia and floral roundels of *giallo*, *rouge griotte*, and *vert de mer*, above four crossbanded simulated panelled drawers inlaid with foliate scrolls, mounted with foliate-cast looped handles and centred by an escutcheon above an inlaid foliate husk, the sides panels inlaid with ribbon-tied foliate sprays to each corner and centred by a ribbon-tied husk wreath, above a shaped apron, flanked by keeled angles headed by *rocaille* mounts and chutes terminating in outswep feet with scrolling sabots, inscribed in chalk 'London' and '2662', the mounts re-gilt

36½ in. (93 cm.) high; 62 in. (157 cm.) wide; 24½ in. (63 cm.) deep

£30,000-50,000 US\$34,000-56,000  
€35,000-57,000

**PROVENANCE:**  
With Frank Partridge Ltd, before 1968.

**LITERATURE:**  
A. Coleridge, *Chippendale Furniture*, London, 1968, p. 35, pl. 47.

This impressive George III serpentine marquetry commode reflects the emerging appetite for commodes in the 'French taste' in England in the 1760s; a style which has become synonymous with the work of Pierre Langlois (1717-1767), the master cabinet-maker whose workshop was found 'at the sign of the commode table', 39 Tottenham Court Road, London. That his 'sign' was a commode surely reflects, as Thornton and Rieder summarize, that 'commodes were his speciality'. The complex curvilinear form seen in this commode was new to English cabinet-makers at this date. It was first seen in Paris at the start of the 1750s but the Seven Years War delayed uptake of the new fashion in England and only began to emerge in England

in the very late 1750s. Such an accomplished grasp of this difficult form, as seen here, points to the work of a Paris-trained craftsman. In addition, the idea of a marble, rather than wooden top, as seen on this commode, is an entirely French concept.

Through a series of five articles written for *The Connoisseur* in 1971-1972, Peter Thornton and William Rieder explored Langlois' known commissions, including those for the Duke of Bedford in 1759, the Earl of Coventry at Croome Court and Powys Castle, and were able to discern a set of common features to help identify Langlois' work on a constructional, rather than purely stylistic basis. These include the use of distinctive gilt-bronze mounts, which are thought to have been supplied by his son-in-law Dominique Jean, who shared his premises. The angle mounts on the present commode are identical to those seen on one of a pair of small commodes at West Wycombe which Rieder and Thornton refer to as Group XI and the bifurcated foot mount is also a common Langlois feature. The choice of strongly patterned banding – in this case laburnum alternating with Brazilian rosewood – to frame the lighter marquetry panels is also a typical Langlois feature as is the choice of black wash to the chamfered panelled back, in contrast to the typically English method of applying the back in planks.

Lucy Wood revealed in 'New Light on Pierre Langlois (1718-1767)' (*The Furniture History Society Newsletter*, no. 196, November 2014, pp. 5-6) that Langlois died much earlier than previously thought – in 1767 – and that his son Daniel (d. 1816) and his widow, Tracey (d. 1781), continued to oversee the workshop after Pierre's death until *circa* 1773-74 at which date there were at least two significant sales of stock. It is thus possible that this commode was supplied posthumously from Langlois' workshop.







**83**  
**A PAIR OF GEORGE III ORMOLU AND BLUE JOHN**  
**CANDLE VASES**

BY MATTHEW BOULTON, CIRCA 1771-2

Each of amphora form, with a waisted neck hung with laurel swags and issuing twin handles cast with bellflowers and joining the tapering body with acanthus leaves, the body headed by a guilloche-cast collar and beaded, on a waisted socle and stepped square plinth

8½ in. (20.5 cm.) high (2)

£20,000-30,000 US\$23,000-34,000  
 €23,000-34,000

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 15 April 1982, lot 1.

**LITERATURE:**  
 N. Goodison, *Ormolu: The Work of Matthew Boulton*, 1974, fig. 132, for an identical pair.  
 N. Goodison, *Ormolu: Matthew Boulton*, London, 2002, pl. 267, pp. 300-1, for an identical pair.

Nicholas Goodison attributes candle vases of this form to Boulton and Fothergill, and whilst he notes that there is no drawing in the pattern books which corresponds to this design, their construction and various elements of their design mark them out as definitively the product of the Soho manufactory (Goodison, *op. cit.*, 2002, fig. 267). The stamped guilloche bands seen on the present vases appear frequently on vases from Soho, for example on a vase and burner in the Birmingham Museum and Art Gallery (*ibid.*, fig. 253). This model may have been conceived with a cap or cover, but almost all known examples now lack covers. Identical pairs of blue john vases have appeared on the market including: a pair sold anonymously, Christie's, London, 11 September 2008, lot 94 (£31,250); and a further pair sold anonymously, Christie's, London, 24-14 July 2000, lot 45 (£16,250). This form of vase was executed in white marble as well as blue john, including a pair illustrated in the first edition of Nicholas Goodison's book which uniquely did include small caps/covers (Goodison, *op. cit.* 1974, fig. 133). A further pair of white marble vases was sold anonymously, '50 Years of Collecting: Decorative Arts of Georgian England', Christie's, London, 14 May 2003, lot 101 (£33,460 with premium); and a further pair was sold anonymously, Christie's, London, 24 April 2008, lot 56.



**■84**  
**A GEORGE III MAHOGANY URN STAND**  
 SECOND HALF 18TH CENTURY

The square top above a plain frieze with candle-slide, the square tapering legs headed by pierced brackets and joined by a wavy undertier centred by an urn

29¼ in. (74.5 cm.) high; 10¼ in. (27.5 cm.) square  
 £400-600 US\$460-680  
 €460-690



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.





■85  
**TWO PAIRS OF PORCELAIN VASES MOUNTED AS LAMPS**  
LATE 19TH AND 20TH CENTURY

One pair, probably French porcelain, painted with a harbour scene, the second pair, marked 'Bidasoa Espanga', painted with shells  
14½ in. (36.8 cm.) high, excluding fittings, the pair painted with harbour scenes  
11½ in. (28½ cm.) high, excluding fittings, the pair painted with shells (4)

£1,200-1,800 US\$1,400-2,000  
€1,400-2,100

■~86  
**A REGENCY BRAZILIAN ROSEWOOD SIDE CABINET**  
EARLY 19TH CENTURY

The D-shaped top with guilloche-cast brass-mounted edge, above a cupboard door enclosing an adjustable shelf, the door and rounded sides lined with pleated pink silk and with brass grilles, on turned tapering legs; together with a later example made to match in the second half of the 20th century, fitted for a television set  
35 in. (88.5 cm.) high; 48 in. (122 cm.) wide; 17½ in. (45.5 cm.) deep (2)

£8,000-12,000 US\$9,100-14,000  
€9,200-14,000

■87  
**A NEAR PAIR OF GEORGE III MAHOGANY SERPENTINE CONCERTINA-ACTION TEA-TABLES**  
CIRCA 1770

Each hinged top with moulded edge and ebony and satinwood stringing to the interior, above a shaped frieze on channelled cabriole legs with stylised fan-carved knees, on scroll feet, one hinge stamped 'H. TIBATS', one folding top probably replaced  
29 in. (74 cm.) high; 36 in. (91.5 cm.) wide; 17½ in. (44.5 cm.) deep (2)

£3,000-5,000 US\$3,400-5,600  
€3,500-5,700

Many fine pieces of mid-18th Century case furniture, particularly card-tables have the stamp 'TIBATS' to their concertina-action hinges, which is regarded a sign of quality. Peter Thornton first suggested that Tibats may have been based in Birmingham, perhaps a rival to the rapidly expanding firm of Boulton and Fothergill (P. Thornton, *Furniture History*, 1966, vol. II, pp. 44-45, pl. XXII). The stamp probably refers to Hugh Tibbats or Tibats (the spelling varies), 'Hinge and Sash fastening maker' of Bell Street, Wolverhampton, listed in the Birmingham, Wolverhampton, Walsall, Dudley, Bilston and Willenhall Directory, 1781.



■88  
**A PAIR OF GEORGE II MAHOGANY OPEN ARMCHAIRS**  
ATTRIBUTED TO PAUL SAUNDERS, MID-18TH CENTURY

Each with padded back, arms and seat covered in associated 18th-century *gros* and *petit-point* needlework, each back depicting a mythological scene, with outscrolled arms with foliate-wrapped ball terminals, the serpentine waved seat centred by an acanthus clasp, on cabriole legs, headed by confronting C-scrolls and foliage, on scrolled feet, restorations and replacements  
38 in. (97 cm.) high; 28¼ in. (72 cm.) wide; 27 in. (69 cm.) deep (2)

£30,000-50,000 US\$34,000-56,000  
€35,000-57,000

**PROVENANCE:**  
By repute the Dukes of Marlborough, Blenheim Palace.  
Acquired from Stair and Co., London, 1990.

This pair of mahogany armchairs relates closely in design to a suite of seat furniture supplied to John Spencer, later 1st Earl Spencer, which is attributed to the London upholster, cabinet-maker and tapestry-maker Paul Saunders (1722-1771). A pair of armchairs from the suite were sold in The Spencer House Sale, Christie's, London, 8 July 2010, lot 1040 (£87,650 incl. premium), the other three remain in the Spencer Collections at Althorp, Northamptonshire.

The design demonstrates the influence of 'French' taste on English furniture in the mid-18th century, seen in the distinctive complimentary design of the front and side rails, and the marked curvature of the legs. The use of the cartouche to the knee and to the elbow of the arm supports is particularly distinctive; and features another pair of mahogany armchairs currently in an English Private Collection.

This French influence was first popularised in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754, pl. XVIII – XIX to which interestingly, both Saunders and his partner Bradshaw were subscribers. Saunders' importance to chair-making has been somewhat overlooked in favour of his tapestry-making activities – he was Tapestry Maker to His Majesty the King from 1757 and his Soho workshop was known as 'The Royal Tapestry Workshop'. However, from 1750, he was patronised by one of the greatest collectors and patrons of the arts, Sir Hugh Percy, 1st Earl (later Duke) of Northumberland, supplying seat furniture to Petworth House, West Sussex.



A GEORGE III MAHOGANY SERPENTINE COMMODE

ATTRIBUTED TO JOHN COBB, CIRCA 1765

The crossbanded and quarter-veneered top with a moulded edge above three graduated drawers, the cabriole angles carved with moulded C-scrolls and foliage hung with tapering husks continuing to scrolled feet, the apron carved with rockwork, C-scrolls and foliage centred by a foliate clasp, the apron and legs to each side with pelta-shaped profile, the drawers with original rococo gilt-brass handles, the sides with gilt-metal carrying-handles, inscribed in pencil '1863' 34¼ in. (87 cm.) high; 42¼ in. (107.5 cm.) wide; 25½ in. (64 cm.) deep

£50,000-80,000

US\$57,000-90,000

€58,000-92,000

LITERATURE:

A. Coleridge, 'Sir Lawrence Dundas and Chippendale', *Apollo*, September 1976.

Designed in the French 'pittoresque' style first introduced by Thomas Chippendale (d. 1779), this elegant serpentine commode epitomises the integration of English and French forms in early George III cabinet-making.

John Cobb (d. 1778), 'one of the proudest men in England' who strutted 'through his workshops giving orders to his men in full dress of the most superb and costly kind' is first recorded in the *London Directory* in 1750. Entering into partnership with William Vile in 1751, he became a close neighbour of Chippendale's in St. Martin's Lane, and it is interesting to note that this commode follows Chippendale's 1753 pattern for a 'French Commode table' issued in *The Gentleman and Cabinet-Maker's Director* of 1754, pl. LXVI. Following their appointment as cabinet-makers to George III in 1761, Messrs. Vile and Cobb became the principal suppliers of furniture to Queen Charlotte's Buckingham House, now Palace.

Recent scholarship has shown that this commode, with its Roman-acanthus serpentine 'truss' pilasters, characteristic lacquered-brass metalwork, 'pelta'-form sides and richly carved foliate drawer-apron belongs to a distinctive group dating from the late 1760s that can be confidently attributed to Cobb (L. Wood, *Catalogue of Commodes*, London, 1994, pp. 43-53). This group is anchored by the celebrated, but simpler Alscot Park commode, which was supplied by Cobb to James West in 1766 and invoiced as an 'extra fine wood commode chest of drawers with large handsome wrought furniture, good brass locks, etc. £16' (*ibid.*, p. 51, no. 35; H. Honour, *Cabinet-Makers and Furniture Designers*, London, 1969, p. 112). More elaborate than the Alscot example, which has a plain cockbeaded serpentine apron and uncarved angles, this commode reflects the extraordinary integration of cabinet-making and sculptural carving achieved in Cobb's workshop around the time of Vile's retirement in 1765.

In fact, this is precisely what comprehensively distinguishes the very finest English commodes in the French taste from their Continental prototypes. The elaborate sculptural enrichments on this commode, far more readily translated from published patterns as ormolu mounts applied onto the carcase, are instead here carved from solid mahogany. Just as Cobb was influenced in the design of the commode from Chippendale's *Director*, he too subscribed to Chippendale's assertion that the sculptural elements 'could be carv'd or executed in brass'.

RELATED COMMODES BY JOHN COBB

The Weinstock commode, veneered in beautifully figured mahogany and ormolu-mounted in the French manner with pierced rococo handle backplates, belongs to a distinct group executed in Cobb's workshop.

These comprise:-

1. An identical commode, probably the pair to the Weinstock commode and displaying veneers to some of the drawers almost certainly cut from the same piece of mahogany, with quarter-veneered top and with the same handles to front and sides, was sold anonymously, Sotheby's, New York, 25 April 1981, lot 154.
2. A further commode, probably originally supplied to the 2nd Earl of Coventry for Croome Court, Worcestershire, which displays the same handle pattern (although with the backplates rotated) but has additional carving to the edge of the top and drawer dividers, sold by the Earl of Craven from Coombe Abbey, Warwickshire, Sotheby's London, 8 October 1965, lot 139.
3. An almost identical commode of the same dimensions, although with different metalwork, sold by Mrs. Venetia Gairdner from Hingaston House, Somerset, Lawrence's Crewkerne, 19 February 1981, lot 215.
4. A further almost identical commode with metalwork akin to the above, sold anonymously, Christie's, New York, 19 April 2001, lot 148 (\$446,000 including premium).
5. Another with carved inwardly scrolled feet and carved edge to the top, sold by Earl Howe from Penn House, Buckinghamshire and now in the Untermyer Collection at the Metropolitan Museum of Art, New York (64.101.1142 - Y. Hackenbroch, *English Furniture in the Irwin Untermyer Collection*, London, 1958, fig. 322).
6. Another, displaying the same patterned mounts and carved apron but with ormolu-enriched 'herm' trusses of nymphs and satyr-hoofed feet (akin to those adorning lot 94 in the Weinstock Collection) from the H. Percy Dean Collection is illustrated in P. Macquoid, *A History of English Furniture, The Age of Mahogany*, London, 1908, col. pl. X. This was sold by Sir Archibald Edmonstone, Bt., Christie's London, 27 March 1958, lot 82.
7. A final commode similar to the latter, recorded in the collection of Sir John Ward, which was exhibited at Donnington Priory, Berkshire, in 1982.

Interestingly, the pelta-shaped sides and refined drawer construction with unusual concave quarter-fillets also featured on the pair of lacquer-veneered commodes with satyr-hoofed feet, attributed to Cobb, supplied to St. Giles's House, Dorset and sold by the Earl of Shaftesbury, Christie's London, 11 November 1999, lot 100.

The pervasive influence of Thomas Chippendale can clearly be seen in the distinctive acanthus-carved trusses, which closely relate to those on the pair of commodes supplied by Thomas Chippendale for Goldsborough Hall, Yorkshire circa 1770 (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, fig. 226). It is interesting to note, in addition, that this model of handle – taken from a design featured in a mid-18th century metalworker's pattern book illustrated in *An Eighteenth Century English Brass Hardware Catalogue* – was chosen by Chippendale for the magnificent library table he supplied in 1759 to William Crichton-Dalrymple, 5th Earl of Dumfries (1699-1768) for Dumfries House, Ayrshire. Whilst the handle backplates of the Weinstock commode currently follow the (vertical) direction of the published design, there are signs that at some point they have been rotated and were positioned horizontally, like those on the Dumfries library table.







■90

**A GEORGE II GILTWOOD MIRROR**  
CIRCA 1735

The later rectangular bevelled plate in a gadrooned frame and eared surround with Greek key-pattern border and double flowerhead angles, the panelled frieze with breakfront centre mounted with an oak-leaf swag flanked by acanthus, with leaf-edged broken pediment cresting and scrolled pierced foliate apron centred by a Diana mask, the sides with pendant oak-leaf trails headed by eagle heads, re-gilt, the reverse inscribed in paint *Glass* 59 x 30 in. (150 x 76.5 cm.)

£15,000-20,000

US\$17,000-23,000  
€18,000-23,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 November 1993, lot 178.  
Acquired by Lord and Lady Weinstock from Partridge Fine Arts, Ltd., London.

■91

**A PAIR OF GEORGE II WALNUT SIDE CHAIRS**  
CIRCA 1730, IN THE MANNER OF GILES GRENDY

Each crest rail centred by an inverted shell-carved tablet, the vase-shaped splat joined to the uprights by foliate clasps, the balloon-shaped drop-in seat covered in contemporary floral needlework, on shell-headed cabriole legs with flowerhead-carved ears, on claw-and-ball feet, engraved with numerals V and III, originally part of a larger set 40¾ in. (103.5 cm.) high; 21¼ in. (55 cm.) wide; 21¼ in. (54 cm.) deep (2)

£20,000-30,000

US\$23,000-34,000  
€23,000-34,000

**PROVENANCE:**

The Executors of the late Alfred E. Pearson, Esq.; sold Sotheby's, London, 26 May 1967, lot 164.

For a footnote on this lot please see christies.com



92

**A PAIR OF WORCESTER (BARR, FLIGHT & BARR) PORCELAIN ARMORIAL TWO-HANDLED ICE-PAILS, COVERS AND LINERS**

CIRCA 1804-13, INCISED B MARKS AND IRON RED CROWN AND PRINCE OF WALES FEATHER COVENTRY STREET MARKS AND IMPRESSED CROWNED BFB. MARKS TO COVERS

Decorated with a crest showing a beast's claw clutching a spear, within a gilt roundel, the salmon-ground decorated with a gilt vermiculé pattern, beneath gilt anthemion and foliate bands and a Greek-key pattern border.

14½ in. (36 cm.) high overall (2)

£2,500-4,000

US\$2,900-4,500  
€2,900-4,600



■93

**A GEORGE III MAHOGANY SERPENTINE DRESSING-CHEST**

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770

The serpentine moulded top above four graduated drawers mounted with escutcheons and drop-handles on shell and foliate backplates, the top drawer with three compartments and previously further fitted, with a moulded apron on ogee bracket feet with recessed wooden castors, with printed label from 'GRIFFIN & Co.'s Furniture Depository / COLCHESTER / Name *Mr Alefound* (?) / No. 951'

33 in. (84 cm.) high; 43½ in. (110 cm.) wide; 24½ in. (62 cm.) deep

£6,000-10,000

US\$6,800-11,000  
€6,900-11,000



Certain constructional features of this dressing-chest – a thin red wash to some of the secondary timbers, the use of short-grain drawer kickers, as well as the presence of packing thread and redundant nails to the underside – are features associated with Thomas Chippendale's St. Martin's Lane workshop (see Rufus Bird, the preface to the *Dumfries House: A Chippendale Commission* Christie's sale catalogue, 2007, vol. II, pp. 7-11). The choice of finely-figured mahogany veneers to the cockbeaded drawers combined

with the straight-sided design beneath a serpentine top recall the pair of chests of drawers supplied by Chippendale to Ninian Home in 1774 for Paxton House, Berwickshire (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p. 271; vol. II, fig. 206), whilst the ogee bracket feet recall a clothes-press of 1767 and a tallboy or 'double chest' of c. 1770-75, both made for Nostell Priory (*ibid.*, p. 118, fig. 207 and p. 135, fig. 244).





■94

**A GEORGE III ORMOLU-MOUNTED MAHOGANY  
SERPENTINE COMMODE**

ATTRIBUTED TO JOHN COBB, CIRCA 1760-65

The top with moulded edge above two short and two long graduated drawers between female mask-headed angles and on hairy hoof feet, with wavy apron and mounted with later pierced foliate handles and escutcheons, the drawers with concave quarter-filets, inscribed twice to the inside in pencil 'Wm Valter (?)...September 26, 1791'

34¼ in. (85 cm.) high; 55½ in. (141 cm.) wide; 26¾ in. (68 cm.) deep

£40,000-60,000

US\$46,000-68,000

€46,000-69,000

**PROVENANCE:**

By repute (according to Partridge), the Earls of Craven, Coombe Abbey, Warwickshire.

Anonymous sale; Sotheby's, London, 14 June 1985, lot 90.

With Partridge Fine Arts, London (exhibited summer 1986).

Acquired by Lord & Lady Weinstock from the above.

**LITERATURE:**

Partridge, *Recent Acquisitions*, 1986, no. 20.

L. Wood, *Catalogue of Commodes*, London, 1994, p. 52, fig. 8.

This elegant serpentine and bronze-enriched 'commode' chest-of-drawers was executed for a bedroom apartment and is conceived in the 'Picturesque' French antique manner that became fashionable in the 1760s. This commode is one of a small and distinguished group (see lot 89 in the Weinstock Collection) attributed to the London cabinet-maker John Cobb, and discussed in depth by Lucy Wood in her *Catalogue of Commodes*, London,

1994, pp. 43-53. The commodes are characterised by their serpentine form, high quality timbers and rich ormolu embellishments which copy French Régence patterns produced some thirty years earlier. As discussed in the footnote to lot 89, the group is attributed to Cobb based on the commode supplied by him to James West at Alscot Park in 1766. The sub-group to which this commode is more closely related features Régence-style ormolu female bust angle mounts, with either a waved apron on slightly splayed legs and cloven hoof feet, as in the case of the Weinstock commode, whilst others have straight or lambrequin-carved low aprons on short feet embellished with inscrolling foliate mounts, including the pair in the Lady Lever Gallery (*ibid.*, no. 1). The link between these two sub-groups of female bust-mounted commodes is best demonstrated by the commodes at Blickling: the two commodes in the State Bedroom (and two sold in *circa* 1933), which closely resemble the Lady Lever commodes, and a further commode at Blickling of slightly more bombé outline, with waved apron and hoof feet (*ibid.*, p. 50, fig. 34), which is of a form much more closely relatable to the Alscot commode.

A further link exists between the nymph-mounted commodes and the group of carved commodes that includes lot 89 in this collection, which feature elaborately carved aprons and angles, in the form of a further sub-group: this includes the commode from the H. Percy Dean Collection illustrated in P. Macquoid, *A History of English Furniture, The Age of Mahogany*, London, 1908, col. pl. X; and a further commode of the same form that was sold by Sir Archibald Edmonstone, Bt., Christie's, London, 27 March 1958, lot 82.







■95  
**A GEORGE II GILTWOOD MIRROR**  
CIRCA 1750, POSSIBLY IRISH  
The rectangular bevelled plate and marginal mirrors framed by turned pilasters, the sides hung with swags of flowers and fruit, the cresting centred by a foliate cartouche above mirrored borders decorated with C-scrolls and rockwork, with conformingly decorated apron, re-gilt  
65 x 32 in. (165 x 81.5 cm.)  
£8,000-12,000 US\$9,100-14,000  
€9,200-14,000

■96  
**A GEORGE II MAHOGANY KETTLE STAND**  
CIRCA 1750  
The circular dished top on a baluster stem and cabriole legs, reduced in height  
21 in. (53.5 cm.) high; 12 in. (30 cm.) diameter, the top  
£1,000-1,500 US\$1,200-1,700  
€1,200-1,700



■97  
**A PAIR OF ORMOLU-MOUNTED CHINESE CELADON PORCELAIN VASES**  
20TH CENTURY  
Each vase decorated with a scene of a farmer with horses, with sea-horse handles, on a berried laurel cast foot and breakfront base  
21 in. (53.5 cm.) high (2)  
£4,000-6,000 US\$4,600-6,800  
€4,600-6,900



■98  
**A REGENCY-STYLE ORMOLU HALL LANTERN**  
LATE 20TH CENTURY  
The acanthus corona above a cylindrical frame with three glass panels divided by cluster columns headed by paterae, enclosing a four-light candelabrum, fitted for electricity  
31 in. (79 cm.) high; 15 in. (39 cm.) diameter  
£1,000-1,500 US\$1,200-1,700  
€1,200-1,700



■99  
**A GEORGE II MAHOGANY OPEN ARMCHAIR**  
MID-18TH CENTURY  
The padded back, arms and seat covered in associated foliate *gros-point* needlework, on moulded cabriole legs with scrolled toes and faceted blocks with recessed brass castors  
39¾ in. (101 cm.) high; 29½ in. (75 cm.) wide; 29½ in. (75 cm.) deep  
£6,000-10,000 US\$6,800-11,000  
€6,900-11,000





100

**JOHN FREDERICK HERRING, SR. (BLACKFRIARS 1795-1865  
TUNBRIDGE WELLS)**

*The Start of the Goodwood Gold Cup, 1831, Lord Chesterfield's Priam, His Majesty King William IV's Fleur De Lis, and Mr. Stonehewer's Variation*

signed and dated 'J.F.HERRING 1833' (lower right)  
oil on canvas  
28⅞ x 41⅞ in. (71.4 x 106.3 cm.)

£250,000-350,000	US\$290,000-390,000
	€290,000-400,000

**PROVENANCE:**  
Rogers Collection, Newmarket.  
William, 12th Duke of Hamilton (1845-1895), Hamilton Palace, South Lanarkshire, Scotland, and by descent to his daughter, Lady Mary Douglas-Hamilton, Marchioness of Graham, later Duchess of Montrose (1884-1957), Easton Park; her sale, Christie's, London, 23 May 1919, lot 94 (273 gns. to Fores).  
Algernon Dunn-Gardner (1853-1929), Denston Hall & Chatteris, and by descent to his daughter, Mrs. Miriam Leader (1905-1977), Denston Hall, Newmarket; Sotheby's, London, 18 March 1970, lot 80, (to Dent).







Herring, *Industry and Caroline Elvina*, 1838 © Christie's, 1987

*The Start of the Goodwood Gold Cup, 1831*, Lord Chesterfield's *Priam*, his Majesty King William IV's *Fleur de Lis*, and Mr. Stonehewer's *Variation*, is a wonderful example of John Frederick Herring's early stylistic development of rendering important racehorses in naturalistic settings. The present painting is a version of that which was commissioned by the 6th Earl of Chesterfield (1805-1866), owner of *Priam*, a legendary sportsman and important patron of the turf. The artist painted several works for the 'Magnificent' Earl, so called because of his fabulously flamboyant lifestyle, including *Priam beating Lord Exeter's Augustus at Newmarket* (Sotheby's, London, June 9, 1989, lot 75) and *Industry and Caroline Elvina* (sold Christie's, London, 24 April 1987, lot 24, fig. 1). These were first offered at auction in 1918 by his grandson, the 5th Earl of Carnarvon, possibly to fund his excavations of the tomb of King Tutankhamun. This repetition of composition was very common in Herring's oeuvre; he would often vary his works only by the horses and the colour of the silks. Indeed, the same poses as are found in the present work can be seen again in Herring's *Start of the Derby, 1834* and the *Start of the Derby, 1835* (won by Plenipotentiary and Mundig respectively).

Here the focus of the composition is, understandably, *Priam*, a bay horse with two white feet, got by *Emilius* out of *Cressida*. Bred in Sussex by Sir John Shelley, he was bought as a yearling for 1,000 guineas by William Chifney. He first ran in 1830 as a three-year old, winning seven of his eight starts, most notably The Derby. He was bought by the Earl of Chesterfield in 1831, and went on to win the Goodwood Gold Cup against the two other horses depicted here. After winning the Goodwood Gold Cup again in 1832, *Priam* was retired to stud at Lord Chesterfield's Bretby Park and subsequently sold for the record price of 3,500 guineas to A.T.B. Meritt and exported to the Hicks Ford stud in Virginia.

To the far left of the composition is *Fleur de Lis*. Bred by a Yorkshire clergyman in 1822, she had a comparatively long racing career. As a three-year old she belonged to Sir Matthew Ridley for whom she won numerous races on the Northern circuit, including the Doncaster Cup. An aging George IV bought her in 1827 and she was equally successful in the South, winning

the Goodwood Gold Cup in 1829 and 1830; her loss to *Priam* in 1831 was her final race. At stud *Fleur de Lis* was a disappointment to the King, who subsequently sold her to France, where racing was beginning again after the turmoil of the Revolutionary and Napoleonic Wars.

*Variation*, a bay mare by Bustard out of Johanna Southcote, can be seen from behind at the centre of the painting. She was bred by William Scott Stonehewer who owned her throughout her racing career. She made her debut in the Oaks Stakes in 1830, her three-year old season, which she won despite having started as an outsider at twenty eight to one. In the Goodwood Stakes in 1831 she came last of the three runners behind *Priam*. After her six-year season she was then sold to Thomas Thornhill and retired from racing, becoming a broodmare for Thornhill's stud, where she bred eleven live foals, all but one of them sired by *Priam*'s sire *Emilius*.

Herring is most celebrated for his accurate depictions of the history of the turf in the first half of the 19th Century; during his career he painted no fewer than twenty-one Derby winners, thirty-four of the St. Leger, and eleven winners of the Oaks. His rise to artistic prominence is often romanticised. Born the son of an upholsterer in Blackfriars he, like so many boys down the centuries, became obsessed with the latest, fastest mode of transport: in this instance the crack coaches of the turnpike age which passed his father's shop on Newgate Street. Legend has it that his first drawing lesson came from the driver of one such coach. In 1814, at the age of nineteen, he arrived in Doncaster just in time to witness the Duke of Hamilton's *William* winning the St Leger. Whether that timing was by design or just pure luck is a matter for speculation, and indeed the rumours as to why he moved to Yorkshire abound: he may have eloped; fled disapproving parents after a hasty marriage; or just have boarded the London-Doncaster coach on one of its daily passages past his father's shop. Whatever his reasoning, the move to Doncaster proved to be a fortunate one, and after six years working as a coach driver on both the local Yorkshire and London routes, all the while continuing to paint, Herring secured enough of a reputation to allow him to turn to exclusively to art.



Hamilton Palace, South Lanarkshire

#### A note on the provenance:

*The Start of the Goodwood Gold Cup, 1831* was once in the celebrated collection of sporting art belonging to William, 12th Duke of Hamilton at Hamilton Palace, South Lanarkshire, Scotland (fig. 2). Eldest son of the 11<sup>th</sup> Duke, William inherited the title in 1863 aged just eighteen. His youth and naturally unruly character meant that he took very little interest in the responsibilities of his position, and he did nothing to negotiate the debts amassed by his predecessors. Instead he enjoyed the high life, gaming and gambling with his friends. One of his main interests was racing; his horse *Cortolvin* won the Grand National in 1867, boosting his income with winnings of approximately £16,000. Other wins included the Goodwood Chesterfield Cup in 1878, won by his horse *Midlothian*. Throughout his life the 12<sup>th</sup> Duke threw extravagant parties, at which he and his guests would entertain themselves by weighing each other on the jockey scales and keeping a record of the weight they gained throughout the night.

Large sums of money were spent adding to his collection of paintings, silver and decorative art, which reflected his love of racing and drinking. Much of the notable collection of sporting pictures is still held at one of the former seats of the Duke, Brodick Castle, Isle of Arran (now The National Trust for Scotland). This includes another portrait of *Fleur de Lis*, painted by Abraham Cooper, and several other works by Herring himself, such as his 1839 *Charles XII, Winner of the St Leger*, and *The Flying Dutchman* & 'Voltigeur' *Running at York, 13 May 1851*.

However, to fund his extravagant lifestyle, Hamilton made the decision to sell many of the masterpieces from the Hamilton Palace collections. The sale took place across 17 days at Christie's in June and July 1882, and has been described as 'the most magnificent sale of a single collection that has ever been held anywhere'; it raised £397,562. Further sales took place in 1884 and in 1919, and in 1921 the demolition of the Palace began, marking the final chapter in its illustrious history. Works of art from these

sales are now held in museums around the world, including the Victoria and Albert Museum, the British Museum, the Louvre and the Boston Museum of Fine Arts.

When the present painting appeared at auction from the collection of Mrs. Miriam Leader, it was underbid by the American financier, philanthropist and thoroughbred racehorse owner Thomas Mellon Evans. Being unsuccessful, he sought out and with the assistance of E. J. Rousuck of Wildenstein purchased the other version on the same day.



The Dining Room at Easton Park, Suffolk (demolished 1924), showing the painting hanging above the chimneypiece





101

**SAMUEL HENRY ALKEN (1810-1894)**

*The race for the Derby, 1872: the field rounding Tattenham Corner, a panoramic view of the crowds on Epsom Downs beyond; and The Finish of the Derby, 1872: Mr H. Saville's 'Cremorne' first, Mr J.N. Astley's 'Pel Mel' second, and Lord Falmouth's 'Queens Messenger' third*

the first, signed 'H. Alken' (lower left); the second, signed 'H. Alken' (lower right)

oil on canvas

19¾ x 33 in. (50 x 84 cm.); 20¼ x 33¼ in. (51.5 x 84.4 cm.) a pair (2)

£30,000-50,000

US\$34,000-56,000

€35,000-57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 17 July 1974, lot 163 (to Partridge Fine Art Ltd, London).  
with Partridge Fine Art, London.

For a description of the events of the 1872 Derby please see R. Mortimer, *The History of the Derby Stakes*, London, 1973, pp. 237-40.







**102**  
**RICHARD ANSCOMB (20TH CENTURY)**  
*'Reform' with A. Breasley up*  
signed 'R. ANSCOMB./NEWMARKET.' (lower right) and inscribed  
"'REFORM'/A. BREASLEY' (lower left)  
oil on canvas  
20 x 24 in. (50.8 x 61 cm.)  
and An over-painted reproduction of A. Breasley on 'London Cry' after Richard  
Anscomb (20 x 24 in.); and A copy after R. Anscomb's picture  
of London Cry by H.H. Weinstock, dated 1959. (25 x 30 in.) Three in the lot (3)  
£300-500 US\$340-560  
€350-570

**103**  
**A SET OF SWEDISH PRESENTATION CUT-GLASS GOBLETS AND DECANTERS**  
BY J. WUIDART & CO. LTD. LONDON, 1983  
Comprising a pair of decanters and six goblets, each etched with Highflyer,  
the decanters etched to the underside 'SOMERVILLE TATTERSALL STAKES  
1983/ WON BY ROUND HILL 1983', with the makers label, in a black velvet-  
lined dark green leather presentation case, with silver plaque inscribed  
'Somerville Tattersall Stakes 1983/ won by/ Sir Michael Sobell's/ Round Hill/  
This glass is a reproduction of the original/made in honour of the celebrated  
horse/ Highflyer 1774- 1793/ the property of Richard Tattersall Esq./ founder of  
the firm of Tattersalls'  
5 x 33¼ x 11 in. (12.5 x 84.5 x 28 cm.) the case  
The decanters: 10 in. (25.5 cm.) high  
The glasses: 5¼ in. (14.5 cm.) high  
£300-500 US\$340-560  
€350-570

**PROVENANCE:**  
Presented to Sir Michael Sobell, 1983 and thence by descent.  
The Somerville Tattersall Stakes is run at Newmarket, Suffolk. The event  
is named after Edmund Somerville Tattersall (1863-1942) whose ancestor  
Richard Tattersall (1724-1795) established Tattersall's in 1766, lead  
auctioneer of race horses in the United Kingdom.



**104**  
**A PAIR OF GILT-ELECTROTYPE EQUESTRIAN GROUPS OF JOCKEYS AND RACEHORSES**  
FIRST HALF 20TH CENTURY  
Each on a brown marble base; together with a bronzed-resin model of  
'Troy', the 1979 Derby winner, after Amy Oxenbould, 1980, produced by The  
Chetwynd Collection of Cheltenham, no. 1 from a limited edition of 350,  
signed, and a framed certificate  
The pair: 9¾ in. (25 cm.) high; 9 in. (23 cm.) long  
The model of Troy: 13 in. (33 cm.) high; 19 in. (48 cm.) long (4)  
£800-1,200 US\$910-1,400  
€920-1,400

Sir Michael Sobell and Arnold (later Lord) Weinstock enjoyed an historic  
win at the Derby in 1979 with their celebrated horse 'Troy', ridden by Willie  
Carson.



**105**  
**THREE FRENCH PATINATED-BRONZE ANIMALIER GROUPS**  
CAST FROM MODELS BY PIERRE-JULES MENE (1810-1879), SECOND  
HALF 19TH CENTURY  
Comprising a group of two whippets playing with a ball, known as Jiji and  
Giselle; an Arab stallion 'Ibrahim'; and an Arab mare and foal drinking from a  
trough, each with oval base signed 'P.J. MENE'  
The whippets: 6½ in. (17 cm.) high (3)  
£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

The first is one of Pierre Jules Mène's most popular dog groups and also  
exists as two individual sculptures, the crouching greyhound entitled  
*Gisella*, the taller entitled *Jiji*. The group was first exhibited in plaster at the  
Salon of 1848.  
Mène executed the original model of *Ibrahim* in 1843 and exhibited the  
bronze version at the Salon of that year. It was to be his first major equine  
study and followed by several versions of the Arab horse Ibrahim.







106

**AN ELIZABETH II SILVER SCULPTURE OF A STALLION**  
MARK OF ASSAY OFFICE, LONDON, 1979, AFTER PIERRE-JULES MENE

Entitled 'Cheval Libre', a naturalistically modelled prancing Arab stallion with turned head, *marked on hind leg hoof*  
11¾ in. (30 cm.) long  
99 oz. 12 dwt. (3,099 gr.)

£1,000-1,500

US\$1,200-1,700  
€1,200-1,700

Listed as number 39 in his catalogue, *Cheval libre* is the stallion half of one of Mène's most celebrated works, known as l'Accolade, but exhibited in wax at the 1852 Salon under the title *Tachiani et Nedjébé, chevaux arabes* (no. 1479; J. Horswell, *Les Animaliers*, 1971, p. 164).

THE STANLEYBET LINCOLN CUP 2005

107

**AN ELIZABETH II SILVER JOCKEY AND RACEHORSE TROPHY**  
SIGNED DAVID GEENTY, CIRCA 2005, MARK OF CAMELOT SILVER LIMITED, LONDON, 2005

Forward facing, naturalistically modelled with flared mane, filled, on wooden base with plaque inscribed 'Winner/ The/Stanleybet/ Lincoln/ Doncaster 2nd April 2005', *marked on shoulder and on plaque, signed 'D. GEENTY' on reverse*  
16½ in. (41 cm.) high; 15¼ in. (38.7 cm.) wide  
gross weight 162 oz. 7 dwt. (5,026 gr.)

£800-1,200

US\$910-1,400  
€920-1,400



THE MAGNET CUP 1965 AND THE TOTE GOLD TROPHY 1999

108

**AN ELIZABETH II GOLD CUP AND COVER AND A SILVER-GILT DISH**

THE CUP WITH MARK OF C.J. VANDER LIMITED, LONDON, 1965, 9 CT;  
THE DISH WITH MARK OF COUYNE, SHEFFIELD, 1996

The cup, oviform on spreading foot and with loop handles, the cover with thistle finial, engraved on the cup with THE MAGNET CUP 1965 and on the cover with WON BY MR. MICHAEL SOBELL'S, "DARK COURT", with black painted wood plinth, *marked on body and cover*; the Armada shaped dish engraved on the border with TOTE GOLD TROPHY GOODWOOD 1999, *marked on rim*

The cup: 11½ in. (29.2 cm.) high; the dish: 10½ in. (25.7 cm.) diameter

The gold cup: 20 oz. 1 dwt. (624 gr.); the dish: 22 oz. 10 dwt. (700 gr.)

The Tote Gold Trophy at Goodwood, 1999, was won by Lord Weinstock's *Mary Stuart.*

(2)

£7,000-10,000

US\$7,900-11,000  
€8,100-11,000

109

**AN ELIZABETH II GOLD WINE GOBLET**  
MARK OF C.J. VANDER LIMITED, LONDON, 1967, 9 CT

On circular spreading foot with tapered fluted stem, the hammered bowl engraved with a cypher, with associated stepped wooden plinth with inlaid retailer's plaque 'Carrington & Co Ltd. Silversmiths 130 Regents Street London W.1.', *marked on rim*

6½ in. (16.5 cm) high

14 oz. 8 dwt. (448 gr.)

£5,000-8,000

US\$5,700-9,000  
€5,800-9,200







THE SANDOWN PARK WHITSUN CUP, 1963

110

A GEORGE V SILVER CUP AND COVER

MARK OF ERNEST JOSEPH LOWE, LONDON, 1925

After Paul de Lamerie, on spreading circular base cast and chased with foliage, the bell-shaped body divided by a moulded reeded rib and cast and chased with Bacchic masks interspersed with straps of flowers on a matted ground, with scroll handles, the cover with foliage and ram's head finial, *marked on body and cover*, on wooden detachable base applied with silver plaque with mark of Goldsmith Company limited, London, 1962

12½ in. (31.7 cm.) high

60 oz. 15 dwt. (1,891 gr.)

The inscription on the plaque reads 'Sandown Park Whitsun Cup / 1963 / Won by Mr Michael Sobell's / TIGER'.

£600-800

US\$680-900

€690-920

The model for this cup and cover is one of Paul de Lamerie's best known objects. One dated 1739 is held by the Goldsmiths' Company collection and three identical copies have been recorded.

THE BRADFORD AND BINGLEY HANDICAP 1985, THE NATIONAL HUNT CENTENARY CUP 1966 AND THE INTERCRAFT SOLARIO STAKES, 1975

111

AN ELIZABETH II SILVER TUREEN AND COVER, A CUP AND COVER, A DISH AND A SALVER

THE TUREEN WITH MARK OF RICHARD MARTIN AND EBENEZER HALL, SHEFFIELD, 1897; THE CUP WITH MARK OF EDWARD BARNARD AND SONS, LONDON, 1965; THE DISH WITH MARK OF HARRODS LIMITED, SHEFFIELD, 1973; THE SALVER WITH MARK OF WAKELY AND WHEELER, LONDON, 1973

The tureen, in the George III neoclassical style, on spreading oval foot, the body fluted on the lower part and applied with two reeded loop handles, the cover with urn shaped finial, engraved THE BRADFORD & BINGLEY HANDICAP/ YORK/ 1985, *marked on body and in cover, stamped underneath z. Barraclough & Sons/ Leeds and workshop number 4639*; the cup and cover, plain oviform on stepped foot with bracket handles, the cover with horse finial, engraved 'NATIONAL HUNT/ Centenary Cup 1966/ Won by Mrs M Sobell's/ 'Solbina', on wood plinth, *marked on body and cover*; the salver, piecrust shape on three scroll feet, engraved with four racehorses in a landscape, *marked on underside*; the dish, oblong on spreading foot, the body pierced with a band of scrolling foliate border applied with bunched grapes terminals, engraved with 'THE INTERCRAFT SOLARIO STAKES/ 7 furlongs, Sandown Park, 6th September 1975/ Over to You', *marked on dish*  
The tureen: 13¾ in. (35.4 cm.) wide; the cup 10½ in. (25.7 cm.) high  
The tureen: 13¾ in. (35.4 cm.) wide; the cup 10½ in. (25.7 cm.) high

£800-1,200

(4)

US\$910-1,400

€920-1,400



THE MAISONS-LAFFITTE CUP, 1980

112

A FRENCH SILVER EWER

MARK OF TETARD FRERES, PARIS, 20TH CENTURY;

RETAILED BY MELLERIO

In the early 18th-century French style, helmet shaped on spreading base with scrolling handle and leaf capped thumbpiece, with wooden base applied with brass plaque engraved COUPE DE MAISONS-LAFFITTE 1980, *marked to foot and upper rim, stamped on foot-rim with MELLERIO and workshop number 2252*

10½ in. (25.8 cm.) high

36 oz. 4 dwt. (1,133 gr.)

This race was won by Sir Michael Sobell's *Discretion*.

£250-350

US\$290-390

€290-400

THE BUTLIN STAKES 1963, THE BRIGHTON CHALLENGE CUP 1966 AND THE SEAN GRAHAM FILLIES' STAKES 1980

113

AN EDWARD VII, A GEORGE V AND TWO ELIZABETH II SILVER CUPS AND COVERS

MARKS OF WILLIAM COMYNS AND SONS, LONDON, 1902; BARKER BROTHERS, CHESTER, 1923; HEMING AND COMPANY LIMITED, 1959; AND GARRARD AND COMPANY LIMITED, 1966

The largest cup in the George III style, inverted pear shaped on spreading foot with gadrooned borders and foliate loop handles, the cover with bud finial, the interior gilt, engraved 'Butlin Stakes / 1963 / Won by / Mr. Michael Sobell's "LOHENGRIN"', *marked on body and sleeve of cover*; the George II style two-handled cup, inverted bell-shaped on spreading base, applied in centre with a girdle and on the lower part with straps, with associated wood base, *marked on body*; the George II style one, inverted bell shaped on octagonal base with faceted lower body and loop handles, the corresponding cover with vase finial, on ebonised plinth with plaque engraved '1966 / BRIGHTON CHALLENGE CUP / Won by / Mr. Michael Sobell's "STRAIGHT DIE"', *marked on body and sleeve of cover, stamped underneath Heming & Co/ Conduit Street/ London*; the smallest one, of goblet form in the medieval style, on stepped foot, with applied cut-card borders and gilt interior, the cover with openwork finial, on ebonised plinth with plaque engraved 'THE SEAN GRAHAM / FILLIES' STAKES / KEMPTON PARK / 6TH SEPTEMBER 1980', *marked on body and in cover, stamped underneath 'Garrard and Co. Ltd./ 112 Regent Street W'*

The largest 15 in. (38.2 cm.) high; the smallest 6 in. (15.2 cm.) high

116 oz. 19 dwt. (3,638 gr.)

The Sean Graham Fillies' Stakes, 1980, was won by Sir Michael Sobell's *Dancing Shadow*.

£800-1,200

US\$910-1,400

€920-1,400







**114**  
**VARIOUS ARTISTS**  
**A GROUP OF THIRTEEN HAND-COLOURED AQUATINTS OF BRITISH EQUESTRIAN AND COACHING SCENES**  
Comprising: *Filho da Puta*; *St Patrick*; *Theodore*; and *Barefoot*, *Winners of The Great St. Leger*, at Doncaster, 1815, 1820, 1822, 1823 after John Frederick Herring, Sr. (1795-1865) by Thomas Sutherland; *Racing - Winning*; and *Racing - The Start* after George Henry Laporte (1799-1873) by H. Papprell; *The Blenheim*, *Leaving the Star Hotel, Oxford* after George Havell (active 1826-1832), by F. J. Havell, published by George Havell, Yarmon, 1831; *The Taglioni Windsor Coach* published by J. Watson, London, 1837, by R.G. Reeve; *The Elephant and Castle on the Brighton Road* published by J. Watson, London, 1826; *The Birmingham Tally-Ho! Coaches Passing The Crown at Holloway* by C. Bently, published by J. Brooker, London, 1823; *The Royal Mails Departure from the General Post Office, London* published by W. Soffe, London; *The Edinburgh Express*; all after James Pollard (1792-1867); *A London Mail and Stage Coach* after Robert Havell Sr. (1769-1832) aquatints with hand colouring 13% x 22% in. (345 x 575 mm.); and smaller (13)  
£800-1,200 US\$910-1,400 €920-1,400

(part lot)



**115**  
**AFTER JAMES POLLARD (1793-1867)**  
**A MAIL IN DEEP SNOW; MAIL CHANGING HORSES; AND THE EDINBURGH EXPRESS**  
*Mail Changing Horses* published by T. Helme, London, 1831 three etchings and aquatints in colour, with hand colouring 16 x 21 in. (410 x 535 mm.); and smaller (3)  
£400-600 US\$460-680 €460-690



(part lot)

**116**  
**AFTER CHARLES LEES, R.S.A. (1800-1880)**  
**THE GOLFERS, ST. ANDREWS**  
with the engraved inscription 'Hanfstaengl Gravure Munchen' (upper left) and 'London, published in the year 1913 by Arthur Ackermann & Son, 157a New Bond Street, W.' (upper right) lithograph, with hand colouring, chine collé on a wove paper support, with margin 25½ x 36½ in. (650 x 925 mm.)  
£500-700 US\$570-790 €580-800



**0117**  
**CAVENDISH, WILLIAM, DUKE OF NEWCASTLE (1592-1676)**  
*A New Method, and Extraordinary Invention, to Dress Horses, and Work them according to Nature.* London: Tho. Milbourn, 1667.  
**Large paper copy** of Cavendish's second work on horses, the first printing of his original English text. ESTC R18531; Wing N887

Folio (373 x 238mm). Woodcut initials, head- and tail-pieces, complete with the separately-numbered pages 001-008 inserted between 4S1-2 (variable light staining throughout). Contemporary calf panelled in blind (rebaked, covers rubbed so panelling is almost erased). *Provenance*: ink corrections in an early hand on pp.227, 255, 303 and 316 – 'Inner' (ink inscription on pastedown with price of £1/5/) – evidence of bookplate removed.

[Sold with:] LAWRENCE, John (1753-1839). *The History and Delineation of the Horse, in all its Varieties, ... Character of the Race-Horse, .. Business of the Turf, ... Distinguished Sportsmen.* London: Albion Press, 1809. Quarto (299 x 242mm). Engraved frontispiece, additional title, dedication, and 12 plates (some variable spotting and staining). Modern half morocco (extremities lightly rubbed). *Provenance*: Frederick J.O. Montagu (bookplate). [And:] WACKEROW, Charles. *Tables of Pedigrees of Thorough-Bred Horses from the earliest accounts to the year 1897 inclusive...* [With:] – ... *to the year 1902 inclusive...* [And:] – *to the year 1909/10 inclusive.* Tata: 1900 and Vienna: 1904 and 1911. Vols I-III (only, of 7, without vol. IV and supplements 1-3; but with duplicates of vols I and II), quarto (311 x 243mm). Prefaces in English, Hungarian and German. Contemporary half leather over green cloth-covered boards (extremities rubbed and scraped, some joints with short splits). *Provenance*: Cliveden (lettered in gilt on spines). (7)

£600-900 US\$680-1,000 €690-1,000







■118

**A GEORGE II GILTWOOD MIRROR**  
MID-18TH CENTURY

The later plate within a pierced frame carved with rockwork, C-scrolls and foliage, re-gilt  
51 x 26 in. (129.5 x 66 cm.)

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700

■119

**A GEORGE II MAHOGANY OPEN ARMCHAIR**  
ATTRIBUTED TO PAUL SAUNDERS, CIRCA 1755

The arched padded back and seat covered in close-nailed tan suede, with out-scrrolled arm terminals, on cabriole legs carved with clasped acanthus, headed by acanthus-carved brackets and with cabochon and acanthus-carved feet  
38¾ in. (98.5 cm.) high; 27¾ in. (70.5 cm.) wide; 25½ in. (65 cm.) deep, approx.

£7,000-10,000

US\$7,900-11,000  
€8,100-11,000



This armchair can be attributed to the London cabinet- and tapestry-maker, Paul Saunders (1722-71) based on the similarity of the carving of the cabriole legs to that of seat-furniture by Saunders at one of his most celebrated commissions. Two sets of dining-chairs at Holkham Hall, Norfolk, supplied by Saunders between 1755-58 to Thomas Coke, 1st Earl of Leicester include virtually identical carved acanthus foliage encircled by a crown or band, framed by 'C' scrolls and flanked by small acanthus leaves. The 'encircled acanthus' probably derives from furniture by Saunders' former business partner, William Bradshaw (1728-75); see the cabriole legs on a giltwood side table and cabinet stand, *circa* 1730, supplied to Philip, 2nd Earl Stanhope for Chevening House, Kent. This carving was also used in a more rudimentary manner by Wright & Elwick of Wakefield; Richard Wright (1745-71) probably worked for Saunders as a director of 'The Royal Tapestry Manufactory, Soho Square'. This motif is also seen on a mahogany sofa attributed to Saunders sold Rooms As Portraits: Michael Smith, Eaton Square; Christie's, London, 18 September 2018, lot 46 (£35,000 inc. premium).

■120

**A CHINESE SANG-DE-BOEUF PORCELAIN VASE LAMP**  
19TH CENTURY, LATER FITTED FOR ELECTRICITY

With giltwood base and pleated cream silk shade  
27¼ in. (69 cm.) high, overall

£700-1,000

US\$790-1,100  
€810-1,100



■-121

**A GEORGE III INDIAN ROSEWOOD-BANDED MAHOGANY PARTNER'S DESK**  
LATE 18TH CENTURY

Crossbanded and chequer-banded overall, the gilt-tooled green leather-lined rectangular top above a kneehole and fixed pedestals each with four graduated drawers to each side, the kneehole to one side headed by an arched panel concealing a further drawer, on plinth bases, the sides with simulated doors  
31 in. (79 cm.) high; 48 in. (121 cm.) wide; 30¼ in. (77 cm.) deep

£7,000-10,000

US\$7,900-11,000  
€8,100-11,000







■122  
**A REGENCY ORMOLU AND CUT-GLASS EIGHT-LIGHT CHANDELIER**  
EARLY 19TH CENTURY

The leaf-tip corona issuing ring chains and trails of faceted drops, joined at the centre a Greek key and palmette circlet and graduated tiers of faceted beads and drops, centred by a candle branch above a faceted boss and further drops, the seven foliate scrolled arms headed by ram's masks, supporting faceted glass vase nozzles, the drip-pans festooned with strings of beads and drops, losses and replacements to the glass, later fitted for electricity  
57¼ in. (145.5 cm.) high; 33½ in. (85 cm.) diameter

£8,000-12,000	US\$9,100-14,000
	€9,200-14,000

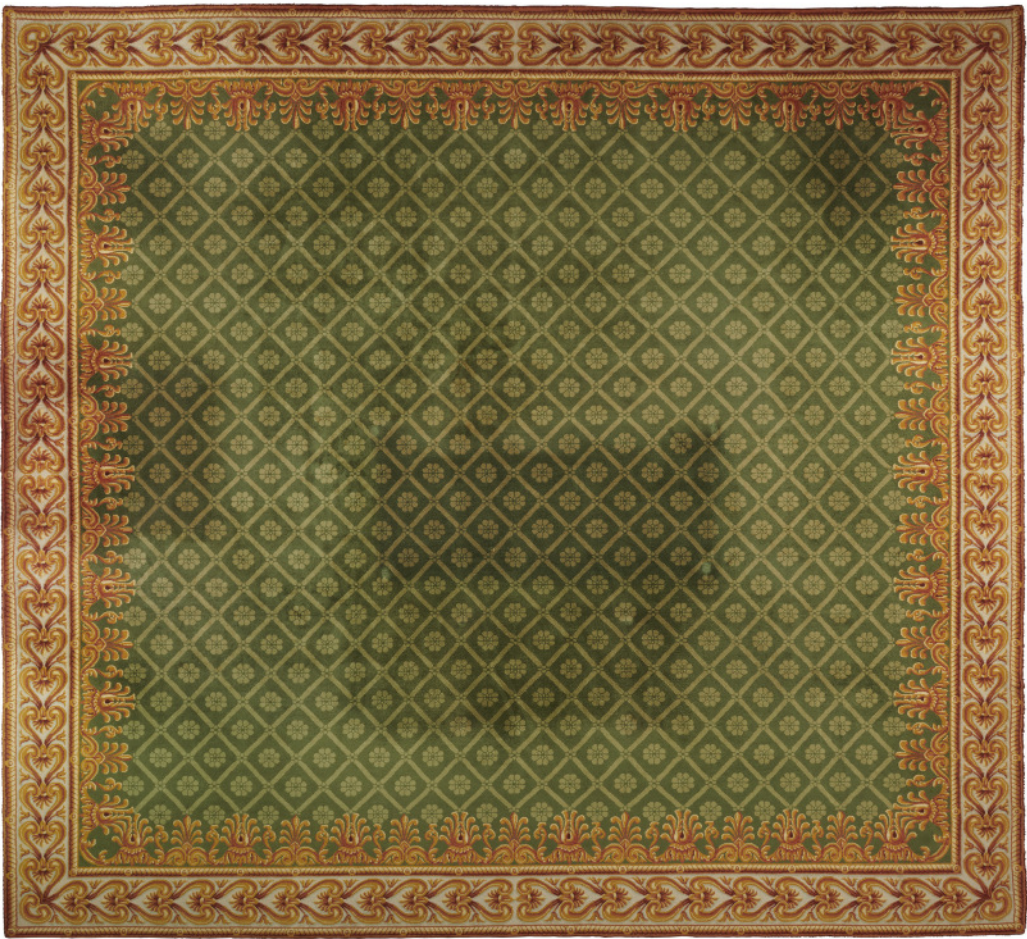
**PROVENANCE:**  
Mr. & Mrs. W. Donald Scott, Bowden Park.  
Acquired with the house by Lord Weinstock in 1967.

**LITERATURE:**  
R. Edwards, 'Bowden Park, Wiltshire, The Home of Mr. and Mrs. W. Donald Scott', *Connoisseur*, April 1961, p. 168, fig. 5 (*in situ* in the oval hall, later the music room).

■123  
**AN AXMINSTER CARPET**  
ENGLAND, 20TH CENTURY

The khaki-green field with an overall lighter green lattice enclosing small flowerheads, in an ivory interlocking leaf border  
15ft.5in. x 17ft.3in. (471cm. x 527cm.)

£2,000-3,000	US\$2,300-3,400
	€2,300-3,400



■124  
**A GEORGE III MAHOGANY WING ARMCHAIR**  
LATE 18TH CENTURY

Upholstered in close-nailed olive green leather and with a squab cushion, on moulded square tapering front legs, with brass caps and castors, with batten carrying-holes  
45½ in. (115.5 cm.) high; 30½ in. (77.5 cm.) wide;  
29½ in. (75 cm.) deep, approx.

£2,000-3,000	US\$2,300-3,400
	€2,300-3,400

■125  
**A REGENCY MAHOGANY DRUM TABLE**  
CIRCA 1800, RESTORED AND RETAILED BY WRIGHT AND MANSFIELD, LONDON

The green tooled-leather top above four drawers and four compartments, on a ring-turned column and splayed legs with brass caps and castors, stencilled 'WRIGHT & MANSFIELD / 104 New Bond St W. / LONDON', with stamped inventory number '3704', with blue-bordered paper label and partial paper label '.M.', the turned block replaced  
29½ in. (75 cm.) high; 39½ in. (100.5 cm.) diameter

£6,000-10,000	US\$6,800-11,000
	€6,900-11,000

**PROVENANCE:**  
By repute, the Earl of Iveagh (d. 1927), Elveden Hall, Norfolk.

Elveden was bought by the 1st Earl of Iveagh in 1894, following the death of its previous owner, the Maharajah Duleep Singh, the deposed sovereign of the Sikh nation. The house was extended and enlarged over the next ten years under the architects Clyde Young and Sir Caspar Purdon Clarke. It is likely that the four figure inventory of this table is the same as that used by the 1st Earl of Iveagh, although this table does not appear in the Elveden house sale conducted on the premises by Christie's.

Wright and Mansfield were one of the leading retailers and interior decorators of the late 19th century. Notable for their Adam revival interiors at Guisachan, near Inverness and the Louis XVI-style suite of rooms at Brook House, London, their work was shown extensively at the Great Exhibition of 1862 and the Paris Exhibition of 1867. Celebrated as leading cabinet-makers in their own right, they also retailed period antiques, such as the present table. The company ceased trading in 1887.







■126

**A GEORGE II GILTWOOD MIRROR**  
CIRCA 1730-40

The bevelled rectangular plate within a gadrooned slip and sanded eared frame with flowerheads to the corners and with egg-and-dart outer edge, the entablature with crossed palm fronds, the sides with oak-leaf trails, the apron hung with drapery and centred by a lion's mask, re-gilt, originally with a cresting  
63½ x 35 in. (161 x 89 cm.)

£5,000-8,000

US\$5,700-9,000  
€5,800-9,200

■127

**A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS**  
CIRCA 1760

Each with a rectangular padded back, armrests and seat upholstered in close-nailed black leather, with moulded downswept supports, on square chamfered legs joined by stretchers, on leather castors  
37¼ in. (94.5 cm.) high; 27¼ in. (69 cm.) wide;  
30 in. (70 cm.) deep

£7,000-10,000

US\$7,900-11,000  
€8,100-11,000

(2)



■128

**A PAIR OF RESTAURATION GILT-METAL AND PATINATED-BRONZE TABLE LAMPS**  
CIRCA 1830 AND ADAPTED FOR ELECTRICITY

Each with pleated cream silk shade, fitted for electricity  
20½ in. (52.5 cm.) high, excluding fitments

£2,000-3,000

US\$2,300-3,400  
€2,300-3,400

(2)

**PROVENANCE:**

Acquired by Lady Weinstock from Mallett, London, 9 April 2013.



■130

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

The rectangular top with three-quarter pierced gallery, above a compartment with hinged front supported on lopers, with side carrying-handles, on square tapering legs headed by pierced brackets, with brass caps and castors  
32½ in. (81.5 cm.) high; 34½ in. (87.5 cm.) wide;  
25½ in. (64.5 cm.) deep, open; 15 in. (38 cm.) deep, closed

£1,500-2,500

US\$1,700-2,800  
€1,800-2,900

**PROVENANCE:**

Acquired by Lord and Lady Weinstock from Mallett, London, December 1986.



■129

**A GEORGE II MAHOGANY TELESCOPIC READING-TABLE**  
MID-18TH CENTURY

The ratchetted top with replaced book-rest, flanked by hinged candle rests, above a drawer with fitted compartments, on columnar support and cabriole legs with pointed pad feet and castors, the underside with label for the 'FAMOUS PLAYERS-LASKEY Company' and dated '26/8/21'  
31 in. (79 cm.) high; 20 in. (51 cm.) wide; 16¼ in. (41 cm.) deep

£2,000-3,000

US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**

Probably the Famous Players-Lasky Production Company.







■131

**A KASHAN 'MOHTASHAM' RUG**  
CENTRAL PERSIA, CIRCA 1890

The red field with turquoise and ivory floral sprays, enclosing an indigo medallion with spandrels and pendants, in an indigo border with alternating flowerhead and plant motifs, between ivory floral meanders, full pile throughout, overall excellent condition  
6ft.10in. x 4ft.2in. (209cm. x 128cm.)

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700



132

**A PAIR OF FRENCH PATINATED AND GILT-BRONZE FIGURAL TWO-LIGHT CANDELABRAS**

AFTER THE MODEL BY EMILE JOSEPH NESTOR CARLIER  
(FRENCH, 1849-1927), LATE 19TH/EARLY 20TH CENTURY

Each in the form of a Greek acrobat balancing on an amphora, holding a pole with two jars and hung with laurel wreaths, on a square slate base with lion's paw feet, signed 'E. Carlier' to the amphora  
9 3/8 in. (24 cm.) high; 9 3/8 in. (24.5 cm.) wide (2)

£1,500-2,500

US\$1,700-2,800  
€1,800-2,900

Emile Joseph Nestor Carlier (1849-1927) was a pupil of Henri Chapu (1833-1891) at the Ecole des Beaux Arts in Paris. He débuted at the Paris Salons in 1875 with a statuette of a historian. Later he concentrated on allegorical and genre groups such as *L'inondation*. He was awarded a gold medal at the Exposition Universelle of 1889 and medals at the Antwerp and Amsterdam exhibitions at the turn of the century.

■133

**A KIRMAN CARPET**  
SOUTH EAST PERSIA, LATE 19TH CENTURY

The ivory field with an overall ascending design of cypress trees and flowering palmettes with small birds, overall very good condition  
15ft.1in. x 9ft.11in. (460cm. x 302cm.)

£6,000-8,000

US\$6,800-9,000  
€6,900-9,200



■134

**A PAIR OF NAPOLEON III ORMOLU TWIN-BRANCH WALL-LIGHTS**

BY VICTOR PAILLARD, THIRD QUARTER 19TH CENTURY

Each backplate formed of a ribbon-tied laurel wreath suspending a quiver of arrows, issuing two foliate-wrapped branches hung with tasselled swags of drapery, supporting an acanthus-cast drip-pan and a fluted leaf-tip cast nozzle, stamped with a crowned V P adjacent to a stamped R  
20 in. (52 cm.) high; 16 in. (40.5 cm.) wide (2)

£6,000-10,000

US\$6,800-11,000  
€6,900-11,000

**PROVENANCE:**

Acquired from Partridge Fine Art Ltd, London, 1988.

Victor Paillard (d. 1886), one of the best-known *bronziers* of the Napoleon III period, apprenticed as a 'bronze chaser' under Jean-François Denière, the celebrated *bronzier* who supplied works to the château de Fontainebleau, the Grand Trianon at Versailles and had been favoured by Carlos IV, King of Spain. His training was generously afforded by the comte de Guzman who recognised Paillard's enterprising spirit. By the 1830s he had established his own foundry for *Bronze d'art et d'ameublement* at 105 boulevard Beaumarchais and 6 rue Saint-Claude, first showing his own work at the *Exposition des produits de l'industrie* in 1839; thereafter he regularly exhibited at the *Expositions universelles* during the third quarter of the 19th century. By 1855 he was employing about a hundred workmen and was able to offer his clients hundreds of models in bronze and zinc imitations. His commissions and accolades were seemingly boundless, including a commission for a dressing table for Empress Eugénie, bronze furniture mounts for the haute-luxe firm of Fourdinois, the Prix Croatzier and a *médaille d'or* at the Paris 1867 *Exposition universelle* (C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, London, 2018, p. 483).



These wall-lights most closely resemble a pair with ribbon-tied quiver backplates of *circa* 1785 now at Fontainebleau and illustrated in J.-P. Samoyault, *Pendules et Bronzes d'Ameublement entrés sous le Premier empire*, Paris, 1989, p. 129, no. 95. The design of the quiver relates closely to the set of six appliques made under the direction of Jean Hauré by Forrestier provided for the Grand Trianon. A closely related pair of wall-lights of the same design and dimensions, called Louis XVI period at the time, was sold anonymously, Sotheby's, Paris, 23 June 2004, lot 73.

■135

**A GEORGE III-STYLE BRASS AND BLACKED-IRON FIREGRATE**

ATTRIBUTED TO THOMAS ELSLEY, LATE 19TH CENTURY

The square tapering standards with urn finials, with pierced apron; together with a set of William IV brass and steel fire-irons comprising a shovel, poker and tongs  
The grate: 29 in. (74 cm.) high; 37 in. (94 cm.) wide;  
16 in. (41 cm.) deep (4)

£2,000-3,000

US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**

Acquired by Lady Weinstock from Partridge Fine Arts, London, 12 March 2002.

This firegrate can be related to an example in Temple Newsam cast with the name 'T. Elsley' (C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. I pp. 151-2, fig. 187). Thomas Elsley produced a pattern book of 94 designs for brass fittings in 1933 (N. Goodison, 'The Victoria and Albert Museum's collection of Metal-work pattern books', *Furniture History*, vol. XI, 1975, p. 25).



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.





■136  
AN ENGLISH FLUORSPAR SOLID BALUSTER VASE  
19TH CENTURY

Mounted as a table lamp, with baluster turned neck above a tapering body with a turned waist and spreading socle on a slate base and later giltwood base, fitted for electricity, with cream lampshade  
14½ in. (37 cm.) high, excluding fitments

£2,000-3,000	US\$2,300-3,400
	€2,300-3,400

PROVENANCE:  
Probably acquired from Mallett.



■137  
A PAIR OF GEORGE III MAHOGANY STOOLS  
SECOND HALF 18TH CENTURY

Each rectangular padded seat covered in close-nailed green leather, on square legs joined by stretchers, one rail stamped '27'  
17¼ in. (44 cm.) high; 22½ in. (57 cm.) wide;  
16½ in. (42 cm.) deep (2)

£2,000-3,000	US\$2,300-3,400
	€2,300-3,400

■138  
A GEORGE III MAHOGANY LIBRARY ARMCHAIR  
CIRCA 1765

The padded back, arms and seat covered in brown suede, on square legs, joined by stretchers, the feet replaced  
38¾ in. (98.5 cm.) high; 28 in. (71 cm.) wide;  
29 in. (73.5 cm.) deep

£1,500-2,500	US\$1,700-2,800
	€1,800-2,900



■139  
A GEORGE III GILTWOOD OVERMANTEL  
MIRROR  
LATE 18TH CENTURY

The arched central plate with stiffleaf-moulded frame and flanked by pilasters decorated with trailing beads, the later rectangular outer plates with additional upper panels, surmounted by urns with gadrooned covers hung with laurel swags  
39 in. (99.5 cm.) high; 56¾ in. (144 cm.) wide

£10,000-15,000	US\$12,000-17,000
	€12,000-17,000

PROVENANCE:  
Mr and Mrs W. Donald Scott, Bowden Park, Wiltshire, by 1961.  
Acquired by Lord Weinstock with Bowden Park in 1967.

LITERATURE:  
R. Edwards, 'Bowden Park, Wiltshire, The Home of Mr. and Mrs. W. Donald Scott', *Connoisseur*, April 1961, p. 170, fig. 8 (*in situ* in the South Drawing Room).

This elegant mirror, perfectly in proportion with Wyatt's delicate plasterwork in the Drawing Room at Bowden, where it was positioned over the chimneypiece for over sixty years under the tenure of Mr. and Mrs. Donald Scott and subsequently Lord and Lady Weinstock, is typical of the restrained neo-Classicism which flourished during the reign of George III, exemplified by the designs of Robert Adam. Its arched top is



flanked by laurel-swagged urns, whilst the plates are divided by tapering pedestals carved with strings of beads. It can be related to a mirror of similar proportions and dimensions illustrated by Geoffrey Wills, differing only in the inclusion of

yet further neo-classical ornament - ram's heads to the top of each 'pedestal' suspending husk garlands between them, and a tablet of drapery to the centre of the arch (G. Wills, *English Looking-glasses*, London, 1965, p. 121, no. 146).



■140  
A PAIR OF REGENCY MAHOGANY,  
BRONZED AND PARCEL-GILT CARD  
TABLES  
EARLY 19TH CENTURY

Each D-shaped top opening to reveal a baize-lined playing surface, on square panelled sabre legs headed by reeded panels, with lion's-paw feet  
28 in. (71 cm.) high; 36¼ in. (92 cm.) wide;  
17¾ in. (45 cm.) deep (2)

£5,000-8,000	US\$5,700-9,000
	€5,800-9,200

These card tables are closely related to a pair of slightly grander tables similarly decorated to simulate bronze, but made of exotic South American rosewood with brass-inlaid folding tops and brass lion's masks heading the slightly bolder panelled legs, which were sold separately at Christie's in London - one most recently on 19

November 2015, lot 623 (£20,000), and the other on 19 November 2009, lot 14 (£30,000). In their general outline they are also related to a pair of Regency rosewood card tables of similar design which were sold anonymously, Bonhams, London, 20 November 2007, lot 158 (£20,400).



■~141

**A GEORGE III TWO-MANUAL MAHOGANY, FEATHERBANDED AND SATINWOOD HARPSICHORD**  
BY JACOB & ABRAHAM KIRCKMAN, LONDON

With an outer case veneered with book-matched mahogany panels within chevron-strung borders and mahogany cross-banding, the lid with replaced shaped brass strap hinges, the facia and interior cheeks re-veneered with satinwood, holly and ebony stringing and kingwood crossbanding, the later keyboards of five octaves, GG to g3, with arcaded ivory naturals and skunktail ebony and ivory accidentals, the original Kirckman soundboard with inset gilt rose pierced and carved with King David playing the harp flanked by the maker's initials 'I.K.', five brass-knobbed hand stops now controlling the front 8ft and 8ft lute stop on the upper manual with later shove coupler, and back 8ft, buff and 4ft stops on the lower manual, a brass knob on the left cheek and the pedal controlling the machine stop, period mahogany music desk, on original trestle stand, the name batten with replaced inscription 'Jacobus et Abraham Kirckman Londini fecerunt 1787', the hinged front flap and top front flap possibly replacements; together with a modern piano stool  
37 in. (94 cm.) high, closed; 39 in. (99 cm.) wide; 94 in. (238.5 cm.) long (2)  
£20,000-40,000 US\$23,000-45,000 €23,000-46,000

Jacob Kirckman (d. 1792) of Broad Street, Harpsichord Maker to Queen Charlotte, was born in 1710 near Strasbourg. He emigrated in the 1730s to England, where he worked for Hermann Tabel, a German harpsichord maker. 'Kirckman worked with the celebrated Tabel as his foreman and finisher till the time of his death. Soon after which... Kirckman married his master's widow [circa 1738], by which prudent measure he became possessed of all of Tabel's seasoned wood, tools and stock in trade...' (D. Boalch, *Makers of the Harpsichord and Clavichord 1440-1940*, New York, 1956, p. 60). Kirckman became the most prolific harpsichord maker in England and arguably the most renowned. He went into partnership with his nephew, Abraham Kirckman (d. 1794) in 1772, and died at Greenwich in 1792. Kirckman's success and prestigious name inevitably led to jealousy and imitation and in 1771 he brought an action against Robert Falkener for trying to sell one of his own instruments as a genuine Kirckman. This same year, Kirckman was commissioned to make a harpsichord for the sculptor John Bacon (d. 1799), which is now in the Ashmolean Museum, Oxford. Another, dated 1772, by both Jacob and his nephew Abraham was acquired by Cecilia, Countess of Strathmore.

We are very grateful to Mimi S. Waitzman, Acting Principal Curator of Musical Collections and Cultures, The Horniman Museum and Gardens, London, for her assistance with the cataloguing of this lot.







**142**  
**NORTH ITALIAN, PROBABLY VENETO, EARLY 18TH CENTURY**  
 Twelve Roman Imperial portraits  
 marble reliefs; each inscribed with the name of the sitter and set in modern  
 polychrome wood surrounds  
 5¼ x 4½ in. (13.5 x 10.5 cm.), the reliefs  
 6¾ x 5½ in. (17 x 14 cm.), the surrounds, approx. (12)  
 £4,000-6,000 US\$4,600-6,800  
 €4,600-6,900



**143**  
**GIOVANNI MIGLIARA (ALESSANDRIA 1785-1837 MILAN)**  
*A country house by a canal, with figures in boats*  
 oil on canvas  
 17½ x 23½ in. (44.3 x 59.6 cm.)  
 £10,000-15,000 US\$12,000-17,000  
 €12,000-17,000  
**PROVENANCE:**  
 Mrs. Vera Dunkels; Sotheby's, London, 6 July 1966, lot 18, as 'Michele  
 Marieschi', (3,400 gns.), to the following,  
 with Leggatt, London.  
 We are grateful to Charles Beddington for first proposing the attribution and  
 confirming it after first-hand inspection.

**144**  
**CIRCLE OF JACOB PHILIPP HACKERT (PRENZLAU 1737-1807  
 SAN PIETRO DI CAAREGGI)**  
*A view of the Forum, Rome*  
 oil on panel  
 20¼ x 31½ in. (51.4 x 80 cm.)  
 £10,000-15,000 US\$12,000-17,000  
 €12,000-17,000  
**PROVENANCE:**  
 Anne Lucy, Lady Arundell, (1842-1934), Wardour Castle, Wiltshire.  
 with Arthur Tooth, London.  
 Anonymous sale; Sotheby's, London, 19 November 1969, lot 46, as 'William  
 Marlow', where acquired by the following,  
 with Partridge Fine Art, London.





145

ALLAN RAMSAY (EDINBURGH 1713-1784 DOVER)

Portrait of Sir Richard Acton, 5th Bt. (1712-1792), half-length, in a silver-embroidered lilac coat, holding a tricorne hat, in a feigned oval

signed and dated 'A. Ramsay / 1747' (lower right)

oil on canvas

30 1/8 x 25 in. (76.3 x 63.5 cm.)

in a contemporary carved and gilded frame

£40,000-60,000

US\$46,000-68,000

€46,000-69,000

PROVENANCE:

By descent in the family at Aldenham Hall, Shropshire, to the following, Anonymous sale; Christie's, London, 26 April 1929, lot 141, 500 gns. to, Horace Buttery (1902-1962). with Daniel H. Farr & Co., New York. Harold Duane Jacobs (1890-1959) and his wife Ethel Epstein Katz Jacobs (b.1889), by whom sold, Anonymous sale; Sotheby's, New York, 25 November 1981, lot 50. Anonymous sale; Sotheby's, London, 14 March 1990, lot 52, where acquired by the present owners.

LITERATURE:

A. Smart, ed. J. Ingamells, *Allan Ramsay, A Complete Catalogue of the Paintings*, New Haven and London, 1999, pp. 69 and 275, no. 2, fig. 228.

Sir Richard was the son of Sir Whitmore Acton, 4th Bt., and his wife, Elizabeth Gibbon, a relation of the famous historian Edward Gibbon. He succeeded the baronetcy in 1732 and in 1744 married Lady Anne Grey, daughter of the 3rd Earl of Stamford. The couple only had one daughter, Elizabeth, so on Sir Richard's death the title and the family home, Aldenham Hall, passed to his distant cousin Sir John Acton.







146

**A PAIR OF QUEEN ANNE IRISH SILVER TAZZE**  
MARK OF JOSEPH WALKER, DUBLIN, 1702  
Each plain circular on spreading foot, the dish with moulded border and engraved in centre with a coat-of-arms, *marked on reverse and foot, with scratchweights 19-10-0 and 18-17-0*  
10 in. (25.4 cm.) diameter  
36 oz. 14 dwt. (1,143 gr.)  
The arms are those of Smyth of Ballyratray, Youghal, co. Waterford, with a mark of cadency for the second son. (2)  
£3,000-5,000 US\$3,400-5,600 €3,500-5,700

**PROVENANCE:**  
With Louis Wine, Grafton Street, Dublin,  
Anonymous sale [Louis Wine]; Christie's, London, 26 January 1927, lot 54 (£238 to Crichton).  
Acquired from E.P. Mallory & Son Ltd, Bath, 31 December 1984.



147

**A QUEEN ANNE TAZZA AND A GEORGE I SILVER TAZZA**  
LONDON, ONE WITH MARK RICHARD GREEN, 1702, THE OTHER WITH MARK OF JOHN SANDERS, 1717  
In two sizes, each plain circular on stepped spreading foot with reeded border, the 1702 tazza engraved in centre with a later cypher in foliate cartouche, the 1717 tazza engraved with a coat-of-arms in scrolling cartouche, *each marked near border and in foot*  
9½ in. (23.2 cm.) and 7¾ in. (18.7 cm.) diameter  
23 oz. 18 dwt. (744 gr.) (2)  
£2,000-3,000 US\$2,300-3,400 €2,300-3,400



148

**A PAIR OF GEORGE I SILVER DOUBLE-LIPPED SAUCEBOATS**  
MARK OF THOMAS TEARLE, LONDON, 1726  
Each on oval foot and with moulded borders and two scroll handles, engraved with a crest, *marked on underside*  
9 in. (22.9 cm.) wide  
38 oz. 10 dwt. (1,199 gr.) (2)  
£8,000-12,000 US\$9,100-14,000 €9,200-14,000

**PROVENANCE:**  
Dr. Claude Francis Druitt (1869-1947), of Parkfield, Alvaston, co. Derby,  
Anonymous sale [C. F. Druitt]; Christie's, London, 5 February 1930, lot 60 (£44 to Crichton),  
with Crichton Brothers, London.  
With S. J. Phillips Ltd, London, 20 January 1986.

149

**A PAIR OF ELIZABETH II SILVER DOUBLE LIPPED SAUCEBOATS**  
MARK OF SOLOMON JOEL PHILLIPS, LONDON, 1984  
Each on oval foot and with moulded borders and two scroll handles, *marked on underside*  
8¼ in. (21 cm.) wide  
40 oz. (1,245 gr.) (2)  
£1,200-1,800 US\$1,400-2,000 €1,400-2,100







150

**A PAIR OF GEORGE II SILVER SAUCEBOATS**  
MARK OF GEORGE HUNTER, LONDON, 1752

Each on shaped oval foot cast with rococo motifs, the shell-shaped body with foliate scroll rim and flying scroll handle with a cast caryatid thumbpiece, engraved below the rim with a coat-of-arms and crest, *marked on underside of lip*

7¼ in. (18.4 cm.) high; 7½ in. (19.1 cm.) wide  
37 oz. 15 dwt. (1,175 gr.)

The arms are those of Cator impaling Collinson, for John Cator (1728-1806) of Ross, Herefordshire and Beckenham Place, Kent, who succeeded his father in 1763 and married Mary, daughter of the botanist Peter Collinson, F.R.S., F.S.A., in 1753. He was later M.P. for Wallingford from 1772 until 1780. He sat as M.P. for Ipswich in 1784 and then Stockbridge from 1790 until 1793. (2)

£6,000-8,000	US\$6,800-9,000
	€6,900-9,200

**PROVENANCE:**  
John Cator M.P. (1728-1806) of Ross, Herefordshire and Beckenham Place, Kent, then by descent to his nephew, John Barwell Cator (1781-1858) of Beckenham Place, Kent and Woodbastwick Hall, Norfolk, then by descent to, Lieutenant-Colonel Henry John Cator M.C. (1897-1965) of Woodbastwick Hall, Norfolk, Colonel H.J. Cator M.C., removed from Woodbastwick Hall, Norwich; Christie's, London, 14 March 1951, lot 63 (£98 to Spink). With Partridge Fine Art Ltd, London.

151

**A GEORGE II SILVER PUNCH BOWL**  
MARK OF MATTHEW LOFTHOUSE, LONDON, 1728

Plain circular and on spreading foot with moulded rim, *marked on underside*

9½ in. (24.1 cm.) diameter  
37 oz. 2 dwt. (1,155 gr.)

£6,000-8,000	US\$6,800-9,000
	€6,900-9,200

**PROVENANCE:**  
Edgar George Payne (1863-1933) of 125-129 Great Portland Street and 15 Fourth Avenue, Hove, Anonymous sale [Edgar G. Payne]; Christie's, London, 15 April 1931, lot 59 (£127 to Davis). The late W. J. Walmsley Esq.; Sotheby's, London, 27 June 1963, lot 100 (£100 to Tessier). Anonymous sale [Tessiers]; Christie's, London, 12 April 1967, lot 144, unsold. With Charles Truman, London.



152

**A SET OF FOUR GEORGE III SILVER SECOND COURSE DISHES**  
MARK OF THOMAS HEMING, LONDON, 1770

Shaped-circular and with gadrooned borders, engraved on border with a coat-of-arms and a crest, *each marked on reverse, engraved with scratch weights*

25:14/26:3/25:13 and 25:4  
10⅞ in. (27.5 cm.) diameter  
97 oz 3 dwt. (3,022 gr.)

The arms are those of Peachey accollé with Scott for Sir James Peachey, 4th Bt., 1st Baron Selsey (1723-1808) of West Dean, Sussex and his wife Lady Georgina Caroline Scott (1727-1809), daughter of Henry Scott, 1st Earl of Deloraine (1676-1730). (4)

£3,000-5,000	US\$3,400-5,600
	€3,500-5,700

**PROVENANCE:**  
Sir James Peachey, 4th Bt., 1st Baron Selsey (1723-1808) of West Dean, Sussex, and thence by descent. William Edward Rootes, 1st Baron Rootes (1894-1964), industrialist and collector. Anonymous sale of A Gentleman [The Executors of the late Lord Rootes' Chattels Trust]; Christie's, London, 10 November 1971, lot 220 (£700 to Kaye). With Partridge Fine Art Ltd, London.

153

**TWO GEORGE II AND TWO GEORGE III SILVER SECOND COURSE DISHES**  
MARK OF WILLIAM CRIPPS, LONDON, TWO 1759 AND TWO 1761

Shaped circular and with gadrooned borders, slightly later engraved with a crest and a coat-of-arms, *each marked on reverse with scratch weights*

27:10/ 24:18 and 24:18  
11 in. (28 cm.) diameter  
102 oz. 13 dwt. (3,194 gr.)

The arms and crest are those of St Quintin, baronets of Harpham and Scampston Hall, co. York, for Sir William St. Quintin, 5th and last Bt. (1729-1795), who succeeded his father in 1770. He died without issue in 1795 when the baronetcy became extinct and the estate passed to his nephew William Thomas Darby (later St. Quintin), the son of Vice-Admiral George Darby, who assumed the surname and arms of St Quintin. (4)

£3,000-5,000	US\$3,400-5,600
	€3,500-5,700

**PROVENANCE:**  
Sir William St. Quintin, 5th and last Bt. (1729-1795), with Partridge Fine Art Ltd, London.







154

**A CHARLES II SILVER CASTER AND A WILLIAM AND MARY SILVER CASTER**

ONE WITH MAKER'S MARK BB OR RB ABOVE A HEART, LONDON, 1675, THE OTHER WITH MARK OF FRANCIS GARTHORNE, LONDON, 1689

Each cylindrical with corded foot, the domed covers with bayonet fittings and pierced with quatrefoils, the baluster finial below a cut card-work calyx, each engraved with a coat-of-arms, one with the initials C/IE underneath, one *marked on body and cover, the other on flange*

5¼ in. (13.3 cm.) high

10 oz. 200 dwt. (322 gr.)

The arms are those of Norton impaling another.

(2)

£2,000-3,000

US\$2,300-3,400

€2,300-3,400

**PROVENANCE:**

A Lady [Mrs M.A. Hussein, 85-88 Eaton Square, SW1]; Christie's, London, 24 November 1971, lot 59 (lot 58 appears to be a larger caster of the same design stated to have belonged to Lord Grantley).

With Partridge Fine Art Ltd, London.



155

**A PAIR OF GEORGE III SILVER MEAT DISHES**

MARK OF ANDREW FOGELBERG, LONDON, 1774

Each shaped oval and with gadrooned borders, engraved with a coat-of-arms within the Garter motto and with earl's coronet above, *marked on reverse, further engraved with number and scratch weight 'No 2 34:9' and 'No 4 33:11'*

14¾ in. (37.5 cm.) wide

65 oz. 3 dwt. (2,027 gr.)

The arms are those of Finch for George Finch, 9th Earl of Winchilsea and 4th Earl of Nottingham, K.G. (1752-1826).

(2)

£2,000-3,000

US\$2,300-3,400

€2,300-3,400

**PROVENANCE:**

George Finch, 9th Earl of Winchilsea and 4th Earl of Nottingham, K.G. (1752-1826) for Burley-on-the-Hill, Rutland, thence by descent to his natural son, George Finch (1794-1870) of Burley-on-the-Hill, Rutland, by descent to his son, Rt. Hon. George Henry Finch M.P. (1835-1907) of Burley-on-the-Hill, Rutland, by descent to his son, Alan George Finch (1863-1914) of Burley-on-the-Hill, Rutland, then to his half-brother, Wilfred Henry Montgomery Finch (1883-1939) of Burley-on-the-Hill, Rutland, then by descent to his cousin, Colonel James Robert Hanbury (1914-1971) of Burley-on-the-Hill, Rutland, Colonel James Hanbury, Burley-on-the-Hill, Rutland; Christie's, London, 26 April 1967, lot 110 (£420 to Partridge). With Partridge Fine Arts Ltd., London.

These meat dishes formed part of the extensive dinner service created by the Swedish born silversmith Andrew Fogelberg for the 9th Earl of Winchilsea neo-classical dining room at his Rutland seat Burley-on-the Hill.

156

**THREE LOUIS XV AND LOUIS XVI SILVER WINE TASTERS**

ONE WITH MARK OF PIERRE-AUGUSTIN-GUILLAUM DEHORS, GISORS, CIRCA 1780; ONE WITH MAKER'S MARK ONLY ID MULLETS ABOVE AND BELOW, CIRCA 1760; THE OTHER WITH MARKS INDISTINCT, POSSIBLY GRENOBLE, CIRCA 1750 WITH LATER PARIS CONTREMARQUES FOR 1774-1780 AND 1780-1782

The first one, the largest with kidney shaped thumbpiece engraved with foliate frieze, *marked below rim with maker's marks three times and indistinct mark*; the other two plain with snake ring handle, one engraved E \* MARANE, the other l\*AGOLYER, the first one *marked underneath, the other marked under rim and on handle*

The largest 4¾ in. (11.6 cm.) wide

9 oz. 6 dwt. (301 gr.)

(3)

£1,200-1,800

US\$1,400-2,000

€1,400-2,100

**PROVENANCE:**

With S.J. Phillips Ltd, London, 2 February 1977.



157

**A LOUIS XV SILVER CRUET FRAME BASE**

MARK OF REMY CHATRIA, PARIS, 1735

Shaped oval on four scroll feet with shell and palmette terminals, the plain *bombé* body applied with twinned dolphin bracket handles, *marked on underside, on the side, on base of body and on reverse of each foot*

10¾ in. (27.3 cm.) wide

26 oz. 16 dwt. (835 gr.)

£600-800

US\$680-900

€690-920

**PROVENANCE:**

Acquired from S.J. Phillips Ltd., London, 10 June 1980.

158

**FOUR FRENCH SILVER WINE TASTERS**

ONE WITH MAKER'S MARK ONLY THREE TIMES POSSIBLY FOR CHRISTOPHE TROY, LYON, CIRCA 1740; ONE WITH MAKER'S MARK AG CROWNED, POSSIBLY FOR ANTOINE GIRAUD, MARSEILLE, CIRCA 1760; ONE WITH MARK OF HENRI NICOLAS DEBRIE, PARIS, 1771; ONE POSSIBLY RIOM WITH ILLEGIBLE MAKER'S MARK, CIRCA 1785

Of different sizes, each plain circular with serpent loop handle, all engraved with names, the first 'F \* DENIAV', the second one 'L\* GARNIE', the third 'J. PIERRE BOISE', the fourth 'G\*MORAND', *marked underneath, the last two with décharge under rim and mark on handle*

The largest 3¾ in. (9.5 cm.) wide

14 oz. 2 dwt. (439 gr.)

(4)

£700-1,000

US\$790-1,100

€810-1,100

**PROVENANCE:**

With S.J. Phillips Ltd., London.







**159**  
**A SET OF FOUR LOUIS XV SILVER CANDLESTICKS**  
MARK OF MICHEL DELAPIERRE, PARIS, 1732

Each on octagonal base with gadrooned border, the baluster stem cast and chased with palmette above a gadrooned knop, the spool shaped socket chased with stiff leaves on the lower part and with soldered nozzle, engraved on the base with a coat-of-arms, *marked on underside, with décharge mark on foot-rim*

9¾ in. (22.8 cm.) high	
90 oz. (2,800 gr.)	(4)
£15,000-25,000	US\$17,000-28,000
	€18,000-29,000

**PROVENANCE:**  
A Lady; Christie's, London, 25 May 1960, lot 89 (£1,350 to Black).  
With S. J. Phillips Ltd., London.



**160**  
**A SET OF FOUR LOUIS XV CANDLESTICKS**  
MARK OF GILLES GOUEL, PARIS, 1719

In the *Régence* style, each on octagonal domed base and with baluster stem with classical portrait medallions at the shoulders, with vase shaped sockets, cast and chased with panels of diaperwork and cornucopia on a matted ground, the bases each engraved with a crest, *marked on underside and on foot-rim of three*

8¾ in. (22.2 cm.) high	
78 oz. (2,427 gr.)	(4)
The crest is that of Tenison.	
£20,000-30,000	US\$23,000-34,000
	€23,000-34,000

**PROVENANCE:**  
The Tenison family, of Kilronan Castle, co. Roscommon, by descent to, Florence Margaret Christina King-Tenison (1845-1907), wife of Lieutenant Colonel Henry Newcomen King-Tenison, 8th Earl of Kingston (1848-1896), by descent to, Barclay King-Tenison, 11th Earl of Kingston (1943-2002), The Earl of Kingston; Christie's, London, 16 June 1967, lot 187 (£250 to Rossi).  
With S. J. Phillips Ltd., London.





**161**  
**A PAIR OF LOUIS XV COVERED SALT-CELLARS**  
**AND A PAIR OF VICTORIAN SILVER SALT-CELLARS EN SUITE**  
THE FRENCH SALT-CELLARS WITH MARK OF MARC BAZILLE,  
MONTPELLIER, 1756-57; THE VICTORIAN SALT-CELLARS WITH  
MARK OF ROBERT GARRARD, LONDON, 1864; THE SPOONS WITH  
MARK OF THOMAS BRADBURY AND SONS, LONDON, 1905

Each shaped oval on four scroll feet with shell-shaped lids, engraved *on bodies*  
*with a crest, marked on interior of the bowls, on undersides and covers of the*  
*Victorian salt-cellars*; together with four spoons with shell shaped bowls,  
*marked on stems*  
3¼ in. (8.3 cm.) wide  
16 oz. 11 dwt. (516 gr.)

(8)

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**  
With S.J. Phillips Ltd. London.

For the model, see L. Deguara, *Orfèvrerie de Montpellier et du Languedoc*,  
Montpellier, 1996, p. 42.

**162**  
**A LOUIS XV SILVER BASIN**  
MARK OF LOUIS MAYSTRE, NIMES, 1742  
Shaped oval, on stepped foot with reeded border, *marked on underside and*  
*foot-rim, with control mark on foot and upper rims*  
10¼ in. (26 cm.) wide  
26 oz. 16 dwt (835 gr.)

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400



**163**  
**A LOUIS XV SILVER HOT MILK JUG**  
**AND A LOUIS XVI SILVER BASIN**  
PARIS, THE JUG WITH MARK OF ANTOINE-JEAN DE  
VILLECLAIR, 1758/59; THE BASIN WITH MARK OF  
JOSEPH-THEODORE VANCOMBERT, 1783

The jug of plain baluster form on flat base, the domed cover  
with ball finial and kidney shaped thumbpiece, with leather  
covered scroll handle, *marked underneath, below the upper rim*  
*and in cover*; the basin shaped oval, on flat base and with reeded  
border, *marked on underside of rim and on upper side of rim*  
The jug 4¼ in. (10.8cm.) high; the basin 13½ in. (32 cm.) wide  
gross weight 25 oz. 3 dwt. (788 gr.)

(2)

£1,000-1,500 US\$1,200-1,700  
€1,200-1,700

**PROVENANCE:**  
With S.J. Phillips Ltd. London.



**164**  
**A LOUIS XVI SILVER SUGAR BOWL AND COVER**  
MARSEILLES, 1782, MAKER'S MARK IC PROBABLY FOR  
IGNACE COLOMBIER

Plain inverted pear-shaped and on four scroll feet, the  
detachable domed cover with cast strawberry finial, *the bowl*  
*marked on underside, the cover with later French control mark*  
*on rim*; together with a pair of sugar tongs with *mark of Cooper*  
*Brothers and Sons Limited, Sheffield, 1965*  
5½ in. (14.2 cm.) high  
11 oz. 1 dwt. (345 gr.)

(2)

£1,500-2,500 US\$1,700-2,800  
€1,800-2,900

**PROVENANCE:**  
The bowl with Partridge Fine Arts Ltd., London.



**165**  
**A LOUIS XV SILVER HOT WATER JUG**  
MARK OF ANTOINE JOSEPH GELLEZ, LILLE, 1766-1767

On spreading shaped circular base, the baluster body later  
engraved with monogram LAD, the domed cover with bud  
finial, with wood handle, *marked underneath, spout and inside*  
*cover, the rim with later French control marks*  
10 in. (25.4 cm.) high  
gross weight 24 oz. 12 dwt. (766 gr.)

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**  
With Partridge Fine Arts Ltd., London.







■166  
**AN ABBEYDALE PORCELAIN IMARI  
PATTERN PART DINNER-SERVICE**  
20TH CENTURY, RED PRINTED FACTORY  
MARKS

Comprising:  
Twelve dinner plates  
Ten dessert plates  
Eleven side plates  
Four soup bowls  
Twelve tea plates

Twelve two-handled soup bowls and stands  
Eight tea cups and eight saucers  
Thirteen coffee cups (two cracked) and ten  
saucers  
Two coffee pots and covers  
A shaped circular tray  
11¾ in. (29 cm.) wide, the tray

£800-1,200

US\$910-1,400  
€920-1,400

■167  
**A SET OF TWELVE LATE LOUIS XV-STYLE  
OAK FAUTEUILS**  
MID-20TH CENTURY

Each with upholstered back, armrests, seat and  
squab cushion covered in claret cut-velvet, with  
reeded and panelled frame, on turned tapering  
fluted legs  
36½ in. (93 cm.) high; 24 in. (61 cm.) wide (12)

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700



■~168  
**A VICTORIAN INDIAN ROSEWOOD AND  
SIMULATED ROSEWOOD BUFFET**  
LATE 19TH/EARLY 20TH CENTURY

Of three tiers, each supported by turned reeded  
columnar supports, on baluster turned feet with  
brass caps and castors  
39 in. (99 cm.) high; 48 in. (122 cm.) wide;  
17¾ in. (45 cm.) deep

£700-1,000

US\$790-1,100  
€810-1,100

**PROVENANCE:**  
Acquired by Lord & Lady Weinstock from Charles  
Saunders, London, February 1996.

■~169  
**AN EDWARDIAN MAHOGANY, PADOUK,  
TULIPWOOD AND MARQUETRY DINING-  
TABLE**  
EARLY 20TH CENTURY, INCORPORATING  
SOME EARLIER ELEMENTS

The crossbanded top with box and ebony stringing  
and with a border inlaid with entwined ribbon and  
foliate trails, the inner border with palmettes and  
stylised foliate sprays, on tapering legs headed  
by paterae above pendant bell husks, with two  
additional leaves, with Waring & Gillow depository  
label  
27¾ in. (70.5 cm.) high; 167 in. (424 cm.) long,  
fully extended; 60¼ in. (153 cm.) wide

£5,000-8,000

US\$5,700-9,000  
€5,800-9,200



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.





■171  
**A GEORGE III MAHOGANY TRIPOD DUMB WAITER**  
SECOND HALF 18TH CENTURY  
With three slightly dished revolving tiers, on spiral knob baluster supports and cabriole legs with pad feet and castors  
42¼ in. (107 cm.) high, approx.; the bottom tier 24½ in. (62 cm.) diameter  
£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

■170  
**A GEORGE III BRASS-BOUND MAHOGANY WINE COOLER**  
CIRCA 1770  
The oval brass-bound lid inset with monogram 'W J', above a coopered body, with carrying-handles and engraved 'Wm Jr' on either side of the escutcheon, the stand with fluted frieze on moulded square legs headed by curved spandrels, on castors  
28½ in. (72.5 cm.) high; 24 in. (61 cm.) wide; 17 in. (43.5 cm.) deep, overall  
£3,000-5,000 US\$3,400-5,600  
€3,500-5,700



■172  
**A GEORGE III BRASS-BOUND MAHOGANY OVAL WINE COOLER ON STAND**  
CIRCA 1760  
With carrying-handles, the stand with pierced brackets, chamfered square legs and leather castors  
22¾ in. (58 cm.) high, overall; 25½ in. (65 cm.) wide, including handles; 17¾ in. (45 cm.) deep  
£3,000-5,000 US\$3,400-5,600  
€3,500-5,700



173  
**A SET OF FOUR GEORGE IV GILT-BRONZE WINE COOLERS**  
CIRCA 1820-30, IN THE MANNER OF RUNDELL, BRIDGE AND RUNDELL  
Each of Campana urn form with everted grapevine-cast rim, fluted body, bacchic-mask handles and grapevine-cast foot, the removable liners each engraved twice with the coat-of-arms of the Marquess of Sligo  
11¼ in. (28.5 cm.) high; 9½ in. (24 cm.) diameter (4)  
£20,000-30,000 US\$23,000-34,000  
€23,000-34,000

**PROVENANCE:**  
Almost certainly commissioned for either John Denis Browne, 1st Marquess of Sligo (1756–1809) or his son Howe Peter Browne, 2nd Marquess of Sligo (1788-1845), for Westport House, County Mayo.  
Westport House, Co. Mayo was designed by the celebrated Irish Palladian architect Richard Castle (or Cassels; 1690-1751) for John Browne, later created 1st Earl of Altamont (1709-1776) in the 1730s. John Denis Browne,

1st Marquess of Sligo (1756–1809) commissioned the most fashionable London architect of the time, James Wyatt (1746-1831), to update the earlier house and modify the interiors in 1781, who added neo-classical plasterwork inspired by the paintings discovered at the archaeological sites of Pompeii and Herculaneum. Wyatt's designs for the dining room survive and he was still involved at Westport as late as 1796, when he designed a conservatory for the house, which was apparently never completed and may have been his last Irish project. Howe Peter Browne, 2nd Marquess of Sligo (1788-1845) later employed James' son Benjamin Dean Wyatt between 1805 and 1821, to build a large new library and update the interiors again. Benjamin Dean's alterations resulted in the removal of much of his father's elegant plasterwork throughout Westport House, however it survives in magnificent detail in the dining room (J. Harris, 'The Wyatts at Westport', *The Connoisseur*, August 1966, p. 224).



■~174  
**A GEORGE III BRAZILIAN ROSEWOOD-CROSSBANDED MAHOGANY SERVING-TABLE**  
LATE 18TH/EARLY 19TH CENTURY  
The D-shaped top above a reeded frieze, on ring-turned and reeded tapering legs with ribbed ball and toupie feet, previously with a plate rail  
35¾ in. (91 cm.) high; 83⅞ in. (213 cm.) wide; 29¾ in. (74.5 cm.) deep  
£4,000-6,000 US\$4,600-6,800  
€4,600-6,900

**PROVENANCE:**  
Acquired by Lady Weinstock from Partridge Fine Arts, London, 29 January 2002.





## 175

### A PAIR OF WILLIAM AND MARY SILVER TOILET BOXES

MARK OF BENJAMIN PYNE, LONDON, 1692

Each square shape and with cut-corners on reeded base, embossed on the lower part of the body and on the cover with a gadrooned border, each later engraved with a coat-of-arms, the undersides of bases and covers later stamped 'Breadalbane', *marked on bases and underside of covers*

4 1/8 in. (10.7 cm.) wide

20 oz. 5 dwt. (630 gr.)

The arms are those of Des Voeux impaling Coventry for Sir Henry William Des Voeux, 3rd Bt. (1806-1868) and his wife Lady Sophia Catherine Gresley (d. 1875), daughter of the 7th Earl of Coventry and widow of Sir Roger Gresley 8th Bt. (1799-1837), whom he married in 1839. (2)

(2)

£2,000-3,000

US\$2,300-3,400

€2,300-3,400

**PROVENANCE:**

Sir Henry William Des Voeux, 3rd Bt. (1806-1868).

Gavin Campbell, 1st Marquess of Breadalbane (1851-1922).

Francis 'Frank' William Green (1861-1954), industrialist and collector, of The Greenway, Dulverton, Somerset, The Frank Green Collection; Christie's, London, 4 May 1949, lot 127 (£1,400 for the eleven piece dressing table service, to Frank Partridge).

with Partridge Fine Art Ltd., London.

## GAVIN, 1ST MARQUESS AND 7TH EARL OF BREADALBANE

Lord Breadalbane was Lord-in-waiting to Queen Victoria from 1873 to 1874 and Treasurer of the Household for five years from 1880. He was later appointed Lord Steward to the Household from 1892 until 1895. In 1907 he was made Keeper of the Privy Seal of Scotland, a post he held until his death in 1922. As a Scottish peer he was unable to sit in the House of Lords until he was created Baron Breadalbane of Kenmore, co. Perth in 1875. He later was made Earl of Ormelie, co. Caithness and Marquess of Breadalbane in 1885 and was invested as a Knight of the Garter in 1894.

He married Lady Aima Imogen Leonora Carlotta Graham (d.1932), youngest daughter of the 4th Duke of Montrose, in 1872. There was no issue from this union and on the Marquess's death his titles became extinct, and his nephew Iain Edward Herbert Campbell (1885-1923) succeeded as 8th Earl of Breadalbane. Lord Breadalbane was a great collector of early silver. Many of the pieces in his collection were stamped with the script ownership mark Breadalbane as on the present lot. His collection was mostly dispersed in two sales, the first at Christie's in 1926 and a second at Dowells in Edinburgh in 1935.

SIR FRANK GREEN

Frank Green inherited a fortune from his father Sir Edward Green, 1st Bt. (1831-1923) a Yorkshire ironmaster and Conservative politician. He followed his father into the business and was a prodigious collector of art and renovator of historic buildings. He saved the Treasurer's House in York, which he presented to the National Trust, together with its contents in 1930.



## 176

## A PAIR OF GEORGE II SILVER TOILET BOXES

MARK OF JOHN PERO, LONDON, 1733

Square and with curved corners, on stepped foot-rim, the sides cast and chased in *Régence* style, with foliate strapwork panels centered by portrait busts on a matted ground, the hinged covers later engraved with a coat-of-arms, *marked on underside*

5¼ in. (13.3 cm.) wide

54 oz. 2 dwt. (1,684 gr.)

The arms are those of Boscawen as borne by the Viscounts Falmouth. (2)

£7,000-10,000

US\$7,900-11,000

€8,100-11,000

**PROVENANCE:**

With S. J. Phillips Ltd, London, 20 January 1986.





**177**  
**THREE GEORGE II SILVER TAPERSTICKS  
AND A GEORGE IV IRISH SILVER  
CHAMBERSTICK**

THE TAPERSTICKS, LONDON, ONE WITH MARK OF JOHN ECKFORD II, 1732, ONE WITH MARK OF WILLIAM GOULD, 1734 AND ONE WITH MARK OF SIMON JOUET, 1748; THE CHAMBERSTICK WITH MARK OF STEPHEN BERGIN, DUBLIN, 1822

Each taperstick of baluster form, two matching with canted square bases, one engraved on base with initials ERB, the third with shaped square base, *each marked underneath, one marked on socket*; the chamberstick with plain circular drip-pan and trumpet-shaped stem and detachable conical extinguisher, engraved on thumbpiece with a crest, *marked on base and extinguisher*  
The tapersticks 4¼ in. (10.8 cm.) high;  
the chamberstick 4¾ in. (12 cm.) high  
26 oz. 4 dwt. (822 gr.) (4)

£1,500-2,500 US\$1,700-2,800  
€1,800-2,900

**PROVENANCE:**  
The chamberstick acquired from P. Mallory & Son, Bath, 3 August 1967.  
The 1732 and 1734 tapersticks acquired from S.J. Phillips, London, 30 June 1972.  
The 1748 taperstick with Alastair Dickinson, London.



**178**  
**A PAIR OF QUEEN ANNE SILVER  
TOILET BOXES**

MARK OF JOHN BODDINGTON, LONDON, 1713

Each plain circular and on moulded spreading foot, the stepped domed covers engraved with a coat-of-arms within foliate baroque cartouche, *each marked to base interior and in cover*  
5½ in. (14 cm.) diameter  
35 oz. 18 dwt. (1,117 gr.)

The arms are argent a saltire sable and could be those of Coryton or Baldwin. (2)

£4,000-6,000 US\$4,600-6,800  
€4,600-6,900

**PROVENANCE:**  
Mrs. Alice Sidonie Milbank (1845-1916), widow of William Harry Vane Milbank of Thorp Perroe of Barningham Park,

Mrs. Milbank deceased, late of 22 Grove End Road, N.W.; Christie's, London, 12 July 1916, lot 7 (£177 to Crichton).  
with Crichton Brothers, London, from 1916.  
George Alexander Lockett (1855-1923), Liverpool merchant and collector, and then to his wife, Mrs. Emma Lockett (1868-1941), daughter of George Lockett's business partner Col. John Thomas North (1842-1896),  
Mrs. George Lockett, late of 58 Princess Gate, SW7; Christie's, London, 22 April 1942, lot 35 (£460 to Lumley). with Thomas Lumley Ltd., London from 1942.  
with S.J. Phillips Ltd., London.

George Lockett (1855-1923) was a prominent figure in the polo and four-in-hand coaching world, whose family fortune had been founded on the South American nitrate trade. His collection was sold at auction following the death of his widow in 1941.

A pair of smaller matching circular toilet boxes also by John Boddington, London, 1713 are in the collection of the Victoria and Albert Museum and were given as part of the bequest of Lt. Col. G.B. Croft-Lyons in 1926.

**179**  
**A GEORGE II SILVER SALVER**

MARK OF EDWARD FELINE, LONDON, 1742

Shaped circular, on three scroll feet, with moulded rim, the centre engraved with a lozenge shaped coat-of-arms within a rococo cartouche, *marked on reverse, with scratchweight 79=3*  
17¾ in. (43.7 cm.) diameter  
75 oz. 16 dwt (2,358 gr.)

The arms are those of Egerton.

£3,000-5,000 US\$3,400-5,600  
€3,500-5,700

**PROVENANCE:**  
With S. J. Phillips Ltd., London.

**180**  
**A PAIR OF GEORGE II SILVER SECOND  
COURSE DISHES**

MARK OF EDWARD ALDRIDGE, LONDON, 1745

Each shaped circular with gadrooned rim and leaf, later engraved on border with a coat-of-arms, *marked underneath and engraved with crossed out number and scratch weight, on one 'No. 13 nv.t 31 oz = 1' and below '30:18' and on the other 'No. 9 nvt. 30 oz. =10' and below '30:16'*  
11¼ in. (28.5 cm.) diameter  
60 oz. 12 dwt. (1,886 gr.)

The arms are those of Clifford with Langdale in pretence, for Hugh Edward Henry Clifford, 5th Baron Clifford of Chudleigh (1756-1793) and his wife the Hon. Apollonia Langdale (d.1815), daughter of Marmaduke Langdale, 5th Baron Langdale of Holme, whom he married in 1780. (2)

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**  
Hugh Edward Henry Clifford, 5th Baron Clifford of Chudleigh (1756-1793), and thence by descent to, Colonel Lewis Hugh Clifford, 13th Baron Clifford of Chudleigh (1916-1988),  
The Lord Clifford of Chudleigh; Christie's, London, 24 March 1965, lot 75, a set of four (£720 to Davidson).

**181**  
**TWO GEORGE II SILVER SALVERS**  
ONE WITH MARK OF JOHN ROBINSON, LONDON, 1740; THE OTHER WITH MARK OF WILLIAM AND ROBERT PEASTON, LONDON, 1756

Each circular with scrolling borders and shell motif, one with leaf-capped scroll feet, the other with hoof feet, engraved with crests in rococo cartouche, *marked underneath, the Peaston salver with scratch weight 14:5*  
11¼ in. (28.6 cm) and 8¾ in. (22 cm.) diameter  
40 oz. 8 dwt. (1,258 gr.) (2)

£1,000-1,500 US\$1,200-1,700  
€1,200-1,700







182

**A GEORGE II SILVER SALVER OR KETTLE-STAND**  
MARK OF PETER ARCHAMBO, LONDON, 1731

Plain circular and on three scroll feet, with fluted rim, the centre engraved with a coat-of-arms with a baroque shell, scroll and brickwork cartouche, flat-chased with a border of shells, scrolls, strapwork and diaperwork, enclosing two crests and two 'SD' cyphers, *marked on reverse and with scratchweight 30=6* 11 in. (27.9 cm.) diameter 29 oz. (903 gr.)

The arms are those of Downes with Tully in pretence for Stephen Downes (d. 1755), Registrar of Middlesex and Clerk of Enrollments in the Court of Chancery, and his wife Charlotte, the daughter and co-heir of James Tully Esq. of Charterhouse Square, London. Her sister and co-heir Sarah married Sir Richard Hoare, the banker and Lord Mayor of London, in 1732.

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**

Stephen Downes (d. 1755), of Hampton Court, co. Middlesex, bequeathed in his will to his elder daughter, Charlotte Downes (1744-1832). A Gentleman; Sotheby's, London, 23 February 1967, lot 127 (£480). With Partridge Fine Art Ltd, London.

**LITERATURE:**

The Will of Stephen Downes of Hampton Court, Public Record Office Mss. PROB 11/817/293, dated 6 November 1752, proved on 20 August 1755, *'I give my daughter Charlotte my silver tea kettle and lamp and my salver commonly used therewith to be delivered to her by my executors'*.

Stephen Downes' will lists a number of specific bequests including his gold watch and his brilliant set ring. The majority of the chattels mentioned are silver. To his son Tully, named after his wife's family, he gave *'a pair of my large round silver candlesticks and a small pair of candlesticks and my two handled cup, two silver cannos [sic.] and a crewit [sic.] frame.'* To his younger daughter Maria he gave *'the tea table given to me by her grandmother Tully and one pair of silver candlesticks for wax lights'*. The remainder of his plate including the present lot, he left to his daughter Charlotte.

183

**A GEORGE III SILVER TRAY**  
MARK OF THOMAS HANNAM AND JOHN CROUCH, LONDON, 1801

Plain oval with gadrooned border and reeded bracket handles, engraved with a coat-of-arms, *marked on underside* 21¼ in. (54 cm.) wide 62 oz. 19 dwt. (1,958 gr.)

The arms are those of Vernon impaling Cocks quartering Somers and Thistlethwaite, for James Gladell Vernon (1744-1819) and his wife Catherine (1774-1844), daughter of Thomas Somers Cocks (1737-1796) of 12 Downing Street, Westminster, whom he married at St. Margaret's Church Westminster in 1802.

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**

With Partridge Fine Art Ltd, London.



184

**FOUR GEORGE II SILVER PEPPERETTES**  
LONDON, MARK OF JOHN DELMESTER, 1758, OF JABEZ DANIELL, 1756 AND TWO WITH MAKER'S MARK SW WITH PELLET IN BETWEEN POSSIBLY FOR SAMUEL WOOD, 1748 AND 1751

Two pear-shaped and two urn-shaped, all on stepped spreading foot, the covers pierced with trelliswork, scrolls and geometric motifs and with baluster finials, the two-urn shaped examples with maker's mark SW engraved with crests, the 1758 caster engraved underneath the foot with initials SIE, the 1748 caster later engraved underneath with initials CMD, *all marked on underside of foot and three on rim of cover*

The largest 7½ in. (13.8 cm.) high 11 oz. 17 dwt (369 gr.)

£700-1,000 US\$790-1,100  
€810-1,100



185

**A GEORGE III SILVER BASIN**  
MARK OF THOMAS HEMING, LONDON, 1763

Shaped oval on spreading foot with slightly everted sides and gadrooned borders, engraved on one side with a coat-of-arms, *marked to foot-rim and engraved on underside with scratch weight 23-10* 10¼ in. (26 cm.) wide 22 oz. 13 dwt. (705 gr.)

The arms are those of Digby for Henry Digby (1731-1793) who was created Baron Digby of Sherborne in 1765 and Viscount Coleshill and Earl Digby in 1790.

£1,200-1,800 US\$1,400-2,000  
€1,400-2,100

**PROVENANCE:**

With S. J. Phillips Ltd, London, 24 April 1999.



186

**A WILLIAM IV IRISH SILVER CAKE-BASKET**  
DUBLIN, 1811, MAKERS MARK IS PROBABLY FOR JAMES SCOTT, WITH RETAILER'S MARK OF WILLIAM HAMY

Oval, on oblong spreading foot pierced with scrolls, the body pierced with panels of geometric motifs framed by beaded borders, the gadrooned rim applied with flowers and foliage, with swing handle, *marked on underside of body and swing handle* 14½ in. (36.8 cm) long 26 oz. 3 dwt. (814 gr.)

£1,500-2,500 US\$1,700-2,800  
€1,800-2,900



187

**A GEORGE III SILVER TRAY**  
MARK OF ROBERT GARRARD, LONDON, 1806

Plain oval with gadrooned border and reeded leaf-capped bracket handles, engraved with a coat-of-arms, *marked on underside* 26½ in. (67.3 cm.) wide 114 oz. 14 dwt. (3,569 gr.)

The arms are those of Jones impaling Gale quartering Richmond, Braddyll and another, for the Reverend Inigo William Jones (1780-1810), of Cobham Place, Surrey and his wife Margaret Elizabeth (d.1859), only daughter of Lieut.-Gen. Henry Richmond Gale, of Bardsey Hall, co. Lancaster, whom he married in 1804.

£3,000-5,000 US\$3,400-5,600  
€3,500-5,700

**PROVENANCE:**

With Partridge Fine Art Ltd, London.





**188**  
**A GEORGE II SILVER COFFEE-POT**  
MARK OF JOHN WHITE, LONDON, 1734  
Tapering cylindrical on moulded reeded foot-rim, the plain body with faceted swan neck spout and wood handle, the domed cover with baluster finial, later engraved with cypher, *marked underneath and on cover*  
9½ in. (24 cm.) high  
gross weight 29 oz. 3 dwt. (908 gr.)  
£600-800 US\$680-900  
€690-920



**189**  
**A GEORGE III SILVER COMPOSITE FIVE PIECE TEA SERVICE**  
LONDON, THE TEAPOT WITH MARK OF JOHN ROBINS, 1798, THE SUGAR BOWL AND MILK JUG WITH MARK OF WILLIAM BENNETT, 1800, THE TEAPOT STAND WITH MARK OF CHARLES CHESTERMAN, 1806, THE SUGAR BASKET WITH MARK OF SOLOMON HOUGHAM, 1797  
In the neoclassical style comprising a teapot and stand with wood handle, finial and base, a sugar vase, a milk jug and a sweetmeat basket, all shaped oblong and with incurved angles, the first four bright-cut engraved with a band of foliage, the basket engraved with initials M\*C on underside, *the teapot and basket marked on underside, the latter also marked on swing handle, the jug and the sugar bowl on the side on body, the stand on foot-rim; together with a pair of silver-plated sugar tongs*  
the sugar basket 6½ in. wide (16.5 cm. wide)  
gross weight 45 oz. 10 dwt (1,416 gr.) (5)  
£1,000-1,500 US\$1,200-1,700  
€1,200-1,700



**190**  
**A GEORGE II SILVER SALVER**  
MARK OF LEWIS PANTIN, LONDON, 1733  
Shaped circular, on three scroll feet and with moulded rim, flat-chased with a band of trelliswork and shells and engraved with a coat-of-arms within rococo cartouche, *marked on reverse, with scratch weight 32\*1*  
11 in. (27.9 cm.) diameter  
29 oz. 9 dwt. (916 gr.)  
The arms are those of Bury impaling Moore for William Bury of Shannon Grove, co. Limerick and his wife, the Hon. Jane Moore daughter of John, Baron Moore of Tullamore (d.1725), whom he married in 1725.  
£1,200-1,800 US\$1,400-2,000  
€1,400-2,100

**PROVENANCE:**  
William Bury of Shannon Grove, co. Limerick, presumably by descent to his son,  
John Bury (1725-1764) of Shannon Grove, co. Limerick and Charleville Forest, co. Offaly, then by descent to his son,  
Charles William Bury, 1st Earl of Charleville (1764-1835), then by descent to,  
Alfred Bury, 5th Earl of Charleville (1829-1875), then by bequest to his niece,  
Lady Emily Alfred Bury (1856-1931), daughter of the 3rd Earl and wife of Capt. Kenneth Howard, later Howard-Bury (1845-1885), by descent to their son,  
Charles Howard-Bury (1883-1963), of Belvedere House, Mullingar, co. West Meath, by bequest to,  
Rex Beaumont (1914-1988), of Belvedere House, Mullingar, co. West Meath,  
Rex Beaumont, removed from Belvedere House, Ireland; Christie's, London, 2 December 1964, lot 13.  
With S. J. Phillips Ltd., London.



**191**  
**A GEORGE III SILVER CREAM JUG**  
MARK OF THOMAS HEMING, LONDON, 1769  
Helmet shaped on fluted circular spreading foot with foliate scroll handle, the body chased with acanthus leaves and engraved below the spout with a crest with Baron's coronet above, the interior gilt, *marked on base*  
6¼ in. (15.9 cm.) high  
8 oz. 17 dwt. (276 gr.)  
The crest is that of Stourton, presumably for William 16th Baron Stourton (1704-1781) of Witham Place, Essex.  
£1,500-2,500 US\$1,700-2,800  
€1,800-2,900  
**PROVENANCE:**  
With Partridge Fine Art Ltd. London.



**192**  
**A GEORGE III SILVER DESSERT SERVICE**  
MARK OF WILLIAM ELEY AND WILLIAM FEARN, LONDON, 1800  
Hanoverian pattern, comprising eighteen forks and eighteen knives, engraved with an anchor crest on handles, in later fitted wooden case with retailer's plaque *Tessiers Ltd. Silversmiths/ 26 New Bond St. London. W., marked to handles and blades*  
The knives 7¾ in. (19.8 cm.) long  
gross weight 51 oz. 18 dwt. (1,615 gr.) (37)  
£700-1,000 US\$790-1,100  
€810-1,100



**193**  
**SIX GEORGIAN SILVER MUSTARD POTS WITH SPOONS AND A GEORGE II SILVER CREAM JUG**  
LONDON, MARKS OF EDWARD ALDRIDGE, 1765, AUGUSTIN LE SAGE, 1767, CHARLES ALDRIDGE AND HENRY GREEN, 1783, WILLIAM STEVENSON, 1800, JOHN EMES, PROBABLY 1805, JOHN ANGEL, 1827; THE JUG WITH MARK OF JOHN WOOD, 1755  
Each plain cylindrical, four with flat hinged covers, two with domed covers, engraved on one cover with a crest, another engraved MUSTARD, one body engraved with initial J, with five blue glass or white glass liners; the plain baluster jug of sparrow beak form, the scroll handle engraved with initials G/E.L., *each marked on inside of cover, four marked on body, two on underside, the jug on underside; together with three mustard spoons and three salt spoons by various makers and dates*  
The mustard pots from 2½ in. (6.5 cm.) to 3½ in. (8 cm.) high;  
the jug: 3¼ in. (11 cm.) high  
gross weight 56 oz. 10 dwt. (1,758 gr.) (13)  
£1,000-1,500 US\$1,200-1,700  
€1,200-1,700



**194**  
**A SET OF TWELVE GEORGE II SILVER-GILT TEASPOONS, A MOTE SKIMMER AND A PAIR OF SUGAR NIPS**  
MAKER'S MARK OF PHILIP ROKER ONLY, LONDON, CIRCA 1745  
The teaspoons of Hanoverian pattern with shell shaped bowls, the handles decorated with rococo foliage, the sugar nips with looping tendril handles, in later black fitted case, *marked on handles*  
spoon 4¾ in. (11 cm.) long  
8 oz. 5 dwt. (286 gr.) (14)  
£1,000-1,500 US\$1,200-1,700  
€1,200-1,700





195

**A GEORGE V SILVER DESSERT STAND**  
MARK OF ELKINGTON AND COMPANY, BIRMINGHAM, 1922

Shaped circular, in the French *Régence* style, on four scroll and pad feet, the bowl chased with panel of diaperwork in foliate cartouche with shell motif, the centre chased with flutes, *marked on interior and stamped ELKINGTON & CO and 30588 on underside of rim*  
11 in. (27.9 cm.) diameter  
31 oz. 18 dwt. (993 gr.)

£400-600

US\$460-680  
€460-690



197

**AN ELIZABETH II SILVER SEAL BOX**  
MARK OF ASPREY AND COMPANY, LONDON, 1962

Plain circular, the detachable slightly domed cover chased with the Royal Arms, with wood lining, *marked inside of cover and on body*  
6½ in. (16.5 cm.) diameter  
gross weight 25 oz. 18 dwt. (807 gr.)

£400-600

US\$460-680  
€460-690



199

**A DUTCH SILVER TEAPOT AND STAND**  
MARK OF GERRIT BRESSER, UTRECHT, 1776

The fluted gourd shaped body on openwork foliate branch foot, the spout decorated with leaves, the hinged leaf-shaped cover with flower finial, the scroll handle with simulated ivory insulators, the circular stand on three foliate branches, the rim cast and chased with foliate frieze, later engraved on body and stand with a crest, *marked on undersides, with later Dutch control mark*  
The teapot 5½ in. (13.6 cm) high; the stand 5 in. (12.7 cm.) diameter  
gross weight 16 oz. 9 dwt. (513 gr.)  
The crest is probably that of Aldersey of Aldersey Hall and Spurstow, Chester.

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700

**PROVENANCE:**  
With Partridge Fine Art Ltd, London.



201

**A PAIR OF GERMAN SILVER CASTERS AND A TUMBLER CUP**  
THE CASTERS WITH MAKER'S MARK CG/S IN HEART-SHAPED PUNCH, AURICH, EARLY 18TH CENTURY; THE TUMBLER; APPARENTLY UNMARKED, POSSIBLY AUGSBURG, CIRCA 1700

The casters, each cylindrical with reeded base, the covers with bayonet fitting pierced with scrolling foliage and flowerheads below star engraved baluster finial, engraved underneath with a later cypher, *marked underneath and with later Dutch control marks*; the everted tumbler cup engraved with three vignettes of buildings in landscapes with figures hunting and fishing flanked by flower trophy  
The casters 6 in. (15.2 cm.) high; the tumbler cup 2 in. (5.1 cm.) high  
15 oz. 17 dwt. (494 gr.)

£2,000-3,000

US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**  
The casters with S.J. Phillips Ltd. London.



202

**A SET OF THREE CONTINENTAL SILVER-GILT TAZZE**  
APPARENTLY UNMARKED, ONE WITH PARTIALLY LEGIBLE MARK F?, POSSIBLY GERMAN, CIRCA 1880

In the Renaissance style, each on detachable spreading foot embossed with fruits and foliage, the stem formed of two hunched hooded figures, the circular dish embossed and chased with bearded male masks alternating with putto within foliage, the centre chased with three coats-of-arms below a knight's helmet and above the date 1567, *marked on foot-rim of one*  
6½ in. (16.7 cm.) diameter; 4¾ in. (12.3 cm.) high (the tallest)  
30 oz. 3 dwt. (938 gr.)

£700-1,000

US\$790-1,100  
€810-1,100



196

**A VICTORIAN SILVER TRAY**  
LONDON, 1891, MAKER'S MARK INDISTINCT

Shaped oval and with shell and foliate scroll border and similar bracket handles, the centre engraved with a crest and motto, *marked on reverse of rim*  
27½ in. (69 cm.) wide  
93 oz. 16 dwt. (2,918 gr.)  
The crest and motto is that of O'Hara, Ireland.

£1,200-1,800

US\$1,400-2,000  
€1,400-2,100



198

**A SET OF SIX ELIZABETH II SILVER BEER MUGS**  
MARK OF GARRARD AND COMPANY LIMITED, LONDON, 1965 AND 1966

Plain tapering cylindrical, with scroll handle and on stepped foot, *marked on body and stamped GARRARD & CO LTD/ 112 REGENT STREET W*  
5½ in. (13 cm.) high  
68 oz. 19 dwt. (2,146 gr.)

£600-1,000

US\$680-1,100  
€690-1,100



200

**A PAIR OF FRENCH SILVER AND GOLD SMALL CANDLESTICKS**  
MARK OF CARTIER, PARIS, 20TH CENTURY

Trinity model, on spreading foot, applied below the everted rims with intertwined three-colour gold bands, *marked to underside of foot and bands, stamped CARTIER/ PARIS/ MADE IN FRANCE/ ARGENT and workshop numbers*  
2 in. (5 cm.) high  
3 oz. 4 dwt. (106 gr.)

£200-300

US\$230-340  
€230-340





**203**  
**A LOUIS XV-STYLE ORMOLU-MOUNTED CHINESE CELADON-GLAZED POT-POURRI VASE AND COVER**  
SECOND HALF 19TH CENTURY  
Formed of two bowls incised with roundels connected by scrolling foliage, the cover surmounted by a pierced domed foliate finial and flower spray, above a pierced acanthus-cast neck, on a pierced *rocaille* and acanthus-cast foot  
8½ in. (21.5 cm.) high; 6½ in. (16.5 cm.) diameter  
£4,000-6,000 US\$4,600-6,800 €4,600-6,900



**204**  
**A PAIR OF EMPIRE PALAIS ROYAL ORMOLU AND CUT-GLASS TAZZE**  
EARLY 19TH CENTURY  
Each associated lobed dish with a star-cut foot, on a leaf-cast support with lotus-leaf socle and square base  
4¾ in. (11 cm.) high; 8½ in. (21.5 cm.) diameter (2)  
£1,500-2,500 US\$1,700-2,800 €1,800-2,900



**205**  
**A REGENCE-STYLE ORMOLU-MOUNTED CHINESE MOULDED CELADON-GLAZED CACHE-POT**  
LATE 19TH CENTURY  
The bulbous vase decorated with scrolling prunus blossom above a wavy foot and beneath a rim of clouds, mounted with a ribbed rim, the sides with pierced shell, foliate and female mask hinged mounts each with swing handle, on a spreading ribbed foot  
8 in. (20.5 cm.) high; 10¼ in. (26 cm.) wide, over handles, approx.  
£3,000-5,000 US\$3,400-5,600 €3,500-5,700



**~206**  
**A GEORGE III ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, LABURNUM AND MARQUETRY SERPENTINE COMMODO**  
ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765-70  
The moulded top with a broad band inlaid with trailing flowers and with a central ribbon-tied spray of flowers within a scrolling cartouche enriched with husks, above three graduated drawers conformingly inlaid above a shaped apron with foliate *rocaille* mounts, flanked by keeled angles with foliate *rocaille* scrolling chutes, the crossbanded sides conformingly inlaid, on outswept feet with scrolling sabots, on brass castors  
32 in. (81.5 cm.) high; 47 in. (120 cm.) wide; 22 in. (56 cm.) deep  
£15,000-25,000 US\$17,000-28,000 €18,000-29,000

**PROVENANCE:**  
Anonymous sale; Christie's, London, 10 April 1975, lot 50, where acquired by Partridge Fine Arts.  
Acquired by Lord and Lady Weinstock from Partridge circa 1986.

This curvaceous serpentine marquetry commode can be attributed to Pierre Langlois (1718-1767) on account of its form, the quality of the marquetry and the use of lavish ormolu mounts, which were probably supplied by Dominique Jean. Although of smaller scale, and with a more traditional marquetry top, it is closely related to lot 82 in this collection, also thought to be by Pierre Langlois.

Both commodes share the same scrolling foliate angle mount which is seen on several commodes, including one at West Wycombe, attributed by Thornton and Rieder to Pierre Langlois and the same bifurcated foot mount. Another typical Langlois feature is the use of striped laburnum banding which provides contrast to the more whimsical scrolling marquetry panels. Constructional features such as the chamfered panelled back with a black wash also indicate Langlois's workshop.

For further information on Langlois please see lot 82.





■207

**A PAIR OF TERRACOTTA FIGURES,  
NOW FORMING LAMPS**  
20TH CENTURY

Depicting an Asian man holding a teapot and an Asian lady holding a basket of food, later mounted on square brass bases and fitted for electricity, with oval pleated silk shades  
25½ in. (64.5 cm.) high, overall

£1,000-1,500 US\$1,200-1,700  
€1,200-1,700

■208

**A GEORGE III MAHOGANY, PADOUK AND GONCALO  
ALVES BUREAU-CABINET**  
CIRCA 1780, POSSIBLY NORTH COUNTRY

The broken swan-neck pediment with inlaid flowerhead scroll terminals above a similarly inlaid central bracket flanked by crossbanded figured panels inlaid with urns, centred by a rosette, the frieze with blind fluting above a corbelled band, the two doors with arched crossbanded astragals enclosing a silk-lined interior with glass shelves, the projecting lower part with four figured and crossbanded graduated drawers, the upper drawer inlaid with oval fan medallions and foliate corners enclosing a writing-surface and an arrangement of satinwood and marquetry pigeonholes and drawers, on crossbanded bracket feet, the sides of the lower section veneered  
101 in. (256.5 cm.) high; 43¼ in. (110 cm.) wide;  
23 in. (58.5 cm.) deep

£4,000-6,000 US\$4,600-6,800  
€4,600-6,900

209

**A PAIR OF DIRECTOIRE ORMOLU-MOUNTED WHITE  
AND GREY MARBLE POT-POURRI VASES AND COVERS**  
LATE 18TH CENTURY

Each domed cover with fruiting vine finial, above a pierced collar with meandering vines, with cockerel-head handles, the grey marble socle with stiff-leaf foot and concave-cornered panelled base, on a later further stepped and beaded square plinth  
11¼ in. (28.5 cm.) high

£3,000-5,000 US\$3,400-5,600  
€3,500-5,700

■~210

**A REGENCY BRAZILIAN ROSEWOOD, INDIAN ROSEWOOD,  
SATINWOOD, BURR-YEW-CROSSBANDED, PARCEL-GILT  
AND GILT-COMPOSITION BREAKFRONT CABINET**  
EARLY 19TH CENTURY

The frieze carved with trailing strawberries and lion's masks, above a pair of doors flanked by a door to either side, all enclosing a shelf, with stop-fluted pedestal uprights and on Ionic capital-headed lion's paw feet, inscribed to the reverse in chalk 'EDWARD N...D / EX M...H...N / NEW ...K'  
35¾ in. (91 cm.) high; 55½ in. (140 cm.) wide; 17¾ in. (45.5 cm.) deep

£20,000-30,000 US\$23,000-34,000  
€23,000-34,000

**PROVENANCE:**

Gerald Coke, Esq. (1907-1990), Jenkyn Place, Hampshire.  
The Coke Collection from Jenkyn Place; sold Christie's, London, 17 October 1996, lot 67 (£54,300).  
Acquired by Lord and Lady Weinstock from Partridge Fine Arts, London, 25 November 1998.

**LITERATURE:**

*Partridge - Recent Acquisitions*, 1997, no. 23, p. 56.

This sophisticated side cabinet reflects the Regency interest in ancient Grecian design and the influence of George Smith's *Collection of Designs for Household Furniture and Interior Decoration*, 1808. The lion's masks to the frieze and the large lion's paw feet relate to a design for a sideboard by Smith (pl. 92) published in 1808, a copy of which is held by the V&A [29388:16]. The enlarged scale of the feet, in combination with the lion's masks, also relates to the work of John Bellerby of York (1782-1827) who it is thought



was the cabinet-maker responsible for a sideboard-table at Bramham Park, Yorkshire with similar features (illustrated in situ, A. Oswald, 'Bramham Park-II', *Country Life*, 27 April 1958, p. 402, fig. 6 and sold anonymously, Christie's, New York, 23 April 1988, lot 158). A writing-table, possibly by Bellerby was sold Christie's, London, 18 November 1993, lot 187 (£58,700).

Gerald Coke (1907-1990) was a businessman who described himself as 'a willing victim of the collecting bug', with a passion for Handel and opera. He was a founder and Chairman of Glyndebourne Arts Trust for twenty-one years, a Director of the Royal Opera House and the Royal Academy of Music. Following his death The Gerald Coke Handel Collection was left to the nation in the care of the Foundling Museum and is considered to be 'the most important private accumulation of Handelmania'. He and his wife's collection of Royal Worcester porcelain was bequeathed to the Royal Worcester Museum. The contents of his Queen Anne home Jenkyn Place, Hampshire, including an impressive collection of Regency furniture were sold at Christie's in 1996.







■211

**A GEORGE III SYCAMORE, HOLLY, AMARANTH, MARQUETRY  
AND PAINTED FOUR-POSTER BED**  
ATTRIBUTED TO JOHN LINNELL, CIRCA 1770

The pierced cornice carved with palmette-filled cusps and with acroteria to the corners and centering each side, the canted square tapering footposts inlaid with trailing flowers and with husks on the angled sides above anthemions highlighted with engraving and staining, on recessed castors, hung with coral and gold fringed pale green slubbed silk lined with pale apricot slubbed silk, with matching coverlet and valance, with mattress and box spring 118½ in. (301 cm.) high; 71 in. (180 cm.) wide; 81 in. (206 cm.) long

£30,000-50,000

US\$34,000-56,000  
€35,000-57,000

**PROVENANCE:**

Acquired by Lord and Lady Weinstock from Mallett, London, probably circa 1971.

**LITERATURE:**

*Apollo*, December 1970 (Mallett advertisement - illustrated with the same hangings)  
L. Synge, *Mallett's Great English Furniture*, London, 1991, pp. 140-1, fig. 158.  
This beautiful bed, the footposts inlaid with foliage and anthemion and the pierced cornice carved with flowering acroteria, is extremely rare and may be associated with the Berkeley Square workshop of John Linnell (1729-96). As one of the most prominent firms of cabinet-makers of the second half of the 18th century, the Linnells - John, together with his father William Linnell (d. 1763) - supplied furniture and decoration for important country houses including Badminton House, Osterley Park, Syon Park, Alnwick Castle, Shardeloes, Bowood House, Lansdowne House and Inveraray Castle. The present bed can be most closely related to a bed made by John Linnell for Castle Howard, Yorkshire, Yorkshire and a bed that he made for Robert Child at Osterley Park, Middlesex to a 1779 design by the architect Robert Adam (d. 1792; H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II, pp. 6-7, figs. 10 and 11). Each of these beds was made with window cornices *en suite* which all feature flowered acroteria, as in the cornice of the present bed - although gilded rather than painted. Most significantly, both the Osterley and Castle Howard beds are decorated with marquetry to their cornices and bedrails, whilst their footposts are painted. The use of marquetry decoration for the footposts, so beautifully executed and retaining some of the original staining on the present bed, is extremely rare and thus far no other beds with inlaid posts are known.







■212  
**A REGENCY GILT-BRONZE AND CREAM-PAINTED TWO-HANDLED OVIFORM TEA URN**  
FIRST QUARTER 19TH CENTURY, LATER CONVERTED TO A LAMP  
On reeded supports headed by Prince-of-Wales feathers, inscribed 'Hink's & Sons, Patent', later fitted for gas and then electricity, re-decorated, with pleated cream shade; together with a baroque-style moulded glass and brass table lamp, 20th century, the baluster sections above a triangular foot, fitted for electricity  
The first: 19 in. (48 cm.) high, excluding fitments  
The second: 18¼ in. (46.5 cm.) high, excluding fitments (2)  
£1,000-1,500 US\$1,200-1,700  
€1,200-1,700

213  
**A PAIR OF WEDGWOOD BLACK JASPERWARE SPILL-VASES AND TWO PAIRS OF PARIS PORCELAIN SPILL-VASES**  
19TH CENTURY, THE WEDGWOOD PAIR WITH IMPRESSED UPPERCASE FACTORY MARKS  
The Wedgwood vases decorated with classical figures and trees, the Paris porcelain vases decorated with gothic motifs  
4¾ in. (12.5 cm.) high, the Wedgwood vases (6)  
£700-1,000 US\$790-1,100  
€810-1,100



■~214  
**A PAIR OF GEORGE III TULIPWOOD-CROSSBANDED SATINWOOD AND PAINTED DEMI-LUNE TABLES**  
CIRCA 1780  
Each top with amaranth back edge, the front edge painted with ribbon-tied trailing roses, the frieze painted with simulated panels of flower-filled trellis interspersed with painted ribbon-tied oval profile portraits, on square tapering legs with flowerhead painted collars, with batten carrying-holes, the decoration refreshed  
One: 33 in. (84 cm.) high; 40¾ in. (102 cm.) wide; 20¼ in. (51.5 cm.) deep  
One: 33 in. (84 cm.) high; 39¾ in. (99.5 cm.) wide; 20 in. (51 cm.) deep (2)  
£8,000-12,000 US\$9,100-14,000  
€9,200-14,000



■215  
**A VICTORIAN JAPANNED PAPIER MACHE BALUSTER VASE LAMP AND A PAIR OF PERSIAN PAINTED BALUSTER VASE LAMPS**  
LATE 19TH CENTURY, LATER FITTED FOR ELECTRICITY  
The large vase decorated with flowers, the pair decorated with birds amongst trees and dense gilt foliage, all later mounted with giltwood bases and tops and fitted for electricity, with two cream silk shades  
The Victorian vase: 15¾ in. (40 cm.) high, excluding fitments  
The pair: 12¼ in. (31 cm.) high, excluding fitments (3)  
£1,200-1,800 US\$1,400-2,000  
€1,400-2,100

216  
**A GROUP OF WEDGWOOD BLACK BASALT WARES**  
19TH CENTURY, IMPRESSED UPPERCASE WEDGWOOD MARKS  
Comprising: A teapot and cover, a three-handled cylindrical mug, a teacup and saucer, a teabowl and saucer, a small spill-vase decorated with classical figures, another spill-vase, a small coffee-pot and cover, a ribbed vase with flared neck, an ink-well and liner, a milk-jug, four small vases (of two forms), a small cache-pot, a small jug and a coffee-can  
5¼ in. (13.2 cm.) high, the teapot (19)  
£1,000-1,500 US\$1,200-1,700  
€1,200-1,700



■~217  
**A GEORGE III INDIAN ROSEWOOD-CROSSBANDED SATINWOOD, HAREWOOD, BURR-YEW AND MARQUETRY PEMBROKE TABLE**  
CIRCA 1770, IN THE MANNER OF INCE & MAYHEW  
The oval twin-flap top centred by a fan patera and with half-paterae to the flaps, the frieze drawer and opposing false drawer fronted with amboyna panels, on square tapering legs with brass caps and castors  
28¾ in. (73 cm.) high; 37¾ in. (95.5 cm.) wide, open;  
19¾ in. (50 cm.) wide, closed; 27¾ in. (70.5 cm.) deep  
£2,000-3,000 US\$2,300-3,400  
€2,300-3,400







**218**  
**CIRCLE OF JEAN-BAPTISTE HUET (PARIS 1745-1811)**  
*A trompe l'oeil overdoor of Flora with turtle doves and flowers*  
25½ x 32 in. (64.7 x 81.2 cm.)  
oil on canvas  
£3,000-5,000  
US\$3,400-5,600  
€3,500-5,700

**219**  
**HENRY ANDREWS (ENGLISH, ACTIVE 1797-1828)**  
*A hawking party*  
oil on canvas  
25 x 36¼ in. (63.5 x 92.1 cm.)  
£3,000-5,000  
US\$3,400-5,600  
€3,500-5,700

**PROVENANCE:**  
E.J. Blaiberg, London; Christie's, London, 27 October 1950, lot 158, bought as a pair with lot 159, 110 gns. to the following, with W. Sabin, London.



**220**  
**MARIE ÉLISABETH LEMOINE (PARIS C.1761-1811)**  
*Portrait of a young girl, half-length, in a white frilled dress and blue sash, holding a cherry branch*  
oil on canvas, oval  
23⅝ x 19⅞ in. (60.1 x 50.4 cm.)  
with signature and date 'M. Eli.<sup>th</sup> Lebrun 1787' (centre right)  
£15,000-20,000  
US\$17,000-23,000  
€18,000-23,000

**PROVENANCE:**  
Albert Lehmann (1840-1922), Paris; his sale (†), Galerie Georges Petit, Paris, 8 June 1925, lot 221, 'Vigée Le Brun, *La Fillette aux Cerises*', where acquired by, Edouard Jonas, Paris.  
Heine Collection; Parke-Bernet, New York, 24 November 1944, lot 249, illustrated, as Vigée Le Brun.  
Jessie Woolworth Donahue (1886-1971); her sale (†), Parke-Bernet, New York, 29 April 1972, lot 464, as Vigée Le Brun.  
with Hallsborough Gallery, London.

**LITERATURE:**  
J. Baillio, 'Vie et œuvre de Marie Victoire Lemoine (1754-1820)', *Gazette des Beaux-Arts*, CXXVII, April 1996, p. 163, no. M.E.L.8, fig. 58.

Marie Élisabeth Lemoine belonged to an unusual and impressive network of female painters in Paris at the end of the Eighteenth Century. She was the sister of Marie-Denise Villers and Marie-Victoire Lemoine, and cousin of Jeanne-Élisabeth Chaudet (whose brother, Jean-Frédéric Gabiou, Marie Élisabeth married in 1789). It is not known with whom she studied; her life seems to have been eclipsed somewhat by her better known sisters, who were students of Anne-Louis Girodet and François-Guillaume Ménageot respectively. The sisters were also connected variously with studios of Élisabeth Vigée Le Brun, baron Gérard and Jacques-Louis David; the influence of all can be seen woven into their work. Another obfuscating element in the reconstruction of Marie Élisabeth's life is the confusion of her name and signature with that of the pastellist Élisabeth Lemoine, née Bouchet. It is likely that in the case of the present portrait, the signature was altered from 'Elith Lemoine' to the incorrect 'Elith Lebrun', which will have also lent weight to the earlier suggestion that the sitter was the young Mlle La Live de La Briche, whose portrait by Vigée Le Brun was shown at the Salon of 1787.

We would like to thank Joseph Baillio for his help in cataloguing the present lot.





**221**  
**COMPANY SCHOOL, C. 1800**  
*Ricinus*

inscribed 'Ricinus/ oil nut' and with inscription 'Ricinius armatus' (lower right)  
pencil and watercolour heightened with bodycolour on paper  
14¾ x 20¾ in. (37.5 x 52.5 cm.)

£2,000-3,000  
US\$2,300-3,400  
€2,300-3,400



**223**  
**COMPANY SCHOOL, C. 1800**  
*Nephelium*

with inscription 'Nephelium?' (lower right)  
pencil and watercolour heightened with bodycolour on paper  
15¾ x 19½ in. (39 x 49.5 cm.)

£2,000-3,000  
US\$2,300-3,400  
€2,300-3,400



**222**  
**COMPANY SCHOOL, C. 1800**  
*Eugenia*

inscribed 'Eugenia previs[?]' (lower right)  
pencil and watercolour heightened with bodycolour on paper  
15¾ x 19½ in. (38.5 x 49 cm.)

£2,000-3,000  
US\$2,300-3,400  
€2,300-3,400



**224**  
**COMPANY SCHOOL, C. 1800**  
*Nephelium*

with inscription 'Nephelium?' (lower right)  
pencil and watercolour heightened with bodycolour on paper  
15¾ x 19½ in. (39 x 49.5 cm.)

£2,000-3,000  
US\$2,300-3,400  
€2,300-3,400





**225**  
**A COPELAND SPODE 'CHINA' PART DESSERT-SERVICE**  
 CIRCA 1910, GREEN AND BROWN FACTORY MARKS AND  
 NUMERALS, GREEN PRINTED RETAILER'S MARKS FOR  
 T. GOODE & CO LONDON

Each painted with a flower-spray to the centre, within brown-ground borders  
 decorated with bands of flowers and gilt-line rims, comprising: Two shaped  
 square dishes and twelve dessert-plates  
 8½ in. (21.5 cm.) wide, the shaped square dishes  
 9 in. (23 cm.) wide, the dessert-plates

£600-800 (14)  
 US\$680-900  
 €690-920

**■~226**  
**A GEORGE III POLYCHROME-PAINTED, PARCEL-GILT**  
**SATINWOOD, KINGWOOD AND TULIPWOOD-CROSSBANDED**  
**COMMODE**  
 CIRCA 1790

The bow-breakfront top with a green-painted border with bell husks and  
 bulbs, enclosing a semi-circular panel painted with a bird above a nest of  
 chicks flanked by trailing flowers, above a bracket with scrolling foliate motifs  
 issuing flowers and vines, each side similarly painted, with three graduated  
 mahogany-lined drawers centred by an escutcheon flanked by painted floral  
 swags and silver-plated loop handles, flanked by cross-banded pilasters with  
 gilt stiff-leaf capitals and bases, the top drawer enclosing a kingwood-banded  
 baize-lined hinged-top slide flanked on each side by a pen recess and a well,  
 the concave doors centred by oval medallions painted with stylised urns and  
 a classical figure bearing a flowering cornucopia, on tapering square feet with  
 leaf-tip-painted collars, later painted

34 in. (86 cm.) high; 56¼ in. (144 cm.) wide; 26 in. (66 cm.) deep  
 £12,000-18,000 US\$14,000-20,000  
 €14,000-21,000



**■227**  
**A LOUIS XV BLUE AND CREAM PAINTED BERGERE**  
 CIRCA 1750

The curved padded back, arms and loose cushion covered in  
 floral chintz patterned cotton, with a moulded frame, the seat-  
 rail centred by flowers, on cabriole legs, redecorated

38 in. (96.5 cm.) high; 29½ in. (75 cm.) wide; 26 in. (66 cm.) deep  
 £3,000-5,000 US\$3,400-5,600  
 €3,500-5,700

**■228**  
**AN AUBUSSON CARPET**  
 FRANCE, MID-19TH CENTURY

The camel ground with a six columns of eight roundels centred  
 with radiating floral centres, a small lozenge with a polychrome  
 flowerhead between each, in a plain dark chocolate-brown  
 stripe, overall very good condition

10ft. 8in. x 15ft. 7in. (331 x 479 cm.)  
 £5,000-8,000 US\$5,700-9,000  
 €5,800-9,200

**PROVENANCE:**  
 C. John Gallery, London



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.





■229

**A PAIR OF CHINESE CLAIR-DE-LUNE  
PORCELAIN LAMPS AND A WEDGWOOD  
JASPERWARE LAMP**  
20TH CENTURY

The pair of square baluster form with giltwood bases and cream silk shades, the jasperware lamp decorated with Classical medallions, garlands and trailing vines  
The pair: 13¾ in. (35 cm.) high, excluding fitments  
The jasperware lamp: 11¼ in. (28.5 cm.) high, excluding fitments (3)

£1,200-1,800 US\$1,400-2,000  
€1,400-2,100

■230

**A GEORGE III SATINWOOD, PADOUK-  
CROSSBANDED AND MAHOGANY  
DRESSING-CHEST**  
CIRCA 1770

The serpentine top with fruitwood stringing enclosing a central oval panel, above four graduated drawers mounted above a shaped apron, the top drawer lined with velvet and with a velvet-lined brushing slide, flanked by keeled angles on splayed feet  
33 in. (84 cm.) high; 47½ in. (120.5 cm.) wide;  
32½ in. (82 cm.) deep

£7,000-10,000 US\$7,900-11,000  
€8,100-11,000



■231

**A GEORGE III MAHOGANY, EBONISED AND  
SATINWOOD CROSSBANDED BEDSIDE COMMODE**  
CIRCA 1770, IN THE MANNER OF INCE & MAYHEW

The serpentine-fronted top above a fluted frieze and simulated panelled sides with chequer-strung borders, centred by a tambour shutter, above a drawer, on square tapering legs and ebonised baluster feet  
29¾ in. (74.5 cm.) high; 24¾ in. (62.5 cm.) wide;  
19¾ in. (50.5 cm.) deep

£4,000-6,000 US\$4,600-6,800  
€4,600-6,900

This neatly made bedside table, with fine mahogany veneers highlighted with satinwood crossbanding and ebonised details to the tambour shutter, top and feet, can be related to the documented *oeuvre* of the Golden Square cabinet-making partnership of William Ince and John Mayhew. A pair of related serpentine bedside tables with tambour fronts were supplied to the 3rd Earl of Coventry for Croome Court, in *circa* 1776 and a pair of night tables with striped tambour fronts and ebonised edge to the tops were supplied to the Duke of Devonshire in *circa* 1786-90 and are at Chatsworth (H. Roberts and C. Cator, *Industry and Ingenuity - The Partnership of William Ince and John Mayhew*, London, 2022, pp. 405-6, figs. 453 and 456).

■232

**A GEORGE III SATINWOOD-CROSSBANDED  
MAHOGANY CHEST**

BY WILLIAM INCE & JOHN MAYHEW, 1792

The canted top above six cedar-lined formerly fitted drawers, the lower two drawers each faced with two simulated drawer fronts, on tapering square feet, stamped twice and stencilled '1861'  
48¼ in. (122.5 cm.) high; 42 in. (107 cm.) wide;  
20¼ in. (51.5 cm.) deep

£5,000-8,000 US\$5,700-9,000  
€5,800-9,200

**PROVENANCE:**

Supplied to Francis Russell, 5th Duke of Bedford (1765-1802), for Woburn Abbey, Bedfordshire in 1792, either for the Cabinet or for the Duke's bedroom and dressing room - 'a *high Mahogany Chest containing six drawers with Canted Corners the two at bottom made to shew as four each drawer divided in four with Cedar insides the whole neatly cross banded with satinwood strong black & white beads finishd extra good full warded locks made on purpose to Your Graces own key & wrought brass furniture*' (£19 16s).

**LITERATURE:**

H. Roberts and C. Cator, *Industry and Ingenuity - The Partnership of William Ince and John Mayhew*, London, 2022, p. 113.

This beautifully made dressing-chest was supplied to the 5th Duke of Bedford by the cabinet-making partnership of William Ince and John Mayhew as part of the extensive works undertaken at Woburn (as well as the Duke of Bedford's London properties) over a period of thirty years, between 1767 and 1797. It was very precisely described in a bill of 1792, including the provision of the locks '*made on purpose to Your Graces own key*'. It shares many features - the use of mahogany with satinwood crossbanding, cedar linings to the drawers, and the same design of drop handle - with a side table also attributed to Ince and Mayhew and sold by the Duke of Bedford, 'Property from two Ducal Collections, Woburn Abbey, Bedfordshire', Christie's, London, 20-21 September 2004, lot 75 (£16,730).





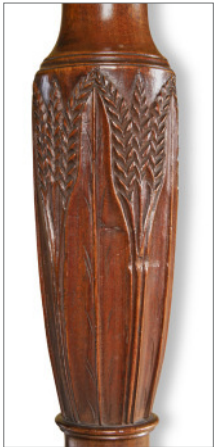


■233  
A PAIR OF GEORGE III MAHOGANY ARMCHAIRS  
ATTRIBUTED TO GILLOWS, CIRCA 1780

Each oval padded back, arms and seat covered in close-nailed blue sprigged-silk, the cresting centred by a spray of wheat-ears with trailing husks, with beaded frames, on square tapering legs and spade feet  
38 in. (97 cm.) high; 23½ in. (60 cm.) wide; 21 in. (53.5 cm.) deep (2)

£4,000-6,000 US\$4,600-6,800  
€4,600-6,900

These elegant chairs, with their channelled and beaded frames, the cresting rails centred by carved wheat ears, and the sinuous curve of their armrests and supports, can be related to the production of the London and Lancaster firm of Gillows and the influence of the designs of James Wyatt. A set of eight George III mahogany dining-chairs formerly in the Moller Collection are very closely related in terms of both their outline and decoration, with beaded and channelled frames and tapering square legs terminating in block feet, although their oval backs are filled with three vertical splats centred by oval paterae (sold by Michael Hughes and Peter Lipitch Ltd., Christie's, London, 15 November 2017, lot 43). The design of the Moller dining-chairs is taken directly from a 1778 design by James Wyatt with annotations by the Marquis de Marigny (d. 1781), the brother of Madame de Pompadour, who upon his retirement from Louis XV's service furnished his Parisian *hôtel particulier* in the English manner. Wyatt had a close working relationship with Gillows, who were reproducing and reinterpreting his designs alongside those of Hepplewhite. A caned chair of the same form as the Weinstock chairs, with channelled beaded frame and including the wheat ears to the crestrail, though with caned back and seat and with solid arm supports, was formerly in the collection of Colonel H.H. Aykroyd, Whixley Hall, Yorkshire, circa 1950 (until before 1974, when his widow left Whixley following his death). Interestingly the Aykroyd chairs display the same outscrolled arms terminating in roundels as the Moller suite, forming a conclusive link between the latter and the present chairs.



■~234  
A GEORGE III MAHOGANY AND PAINTED FOUR-POSTER BED  
CIRCA 1780

The arched cornice redecorated with trailing flowers on an ochre ground, the baluster footposts carved with wheatsheafs to the base, on Brazilian rosewood block feet with recessed anti-friction castors, hung with swagged cream and coral fringed cream slubbed silk lined with yellow slubbed silk, with conforming embroidered coverlet and valance, with later padded headboard, box spring and mattress  
107½ in. (273 cm.) high; 67¼ in. (171 cm.) wide; 79½ in. (202 cm.) long

£8,000-12,000 US\$9,100-14,000  
€9,200-14,000

PROVENANCE:  
Almost certainly acquired from Mallett, London.







■235  
TWO PAIRS OF CHINESE-STYLE PORCELAIN VASES  
MOUNTED AS LAMPS  
20TH CENTURY

Each of baluster form, comprising a pair of adjustable lamps glazed in olive green, with giltwood base, and a pair with white ground decorated with birds on flowering branches with a pierced wooden base, fitted for electricity, each with ivory silk shade  
The olive green lamps: 16¾ in. (42.5 cm.) high, excluding fitments  
The white ground lamps: 15½ in. (39.5 cm.) high; excluding fitments

(4)

£1,200-1,800 US\$1,400-2,000  
€1,400-2,100

236  
A FRENCH ORMOLU PENDULE D'OFFICIER,  
A VICTORIAN JAPANNED BOOK CARRIER AND A PAIR  
OF BILSTON ENAMEL CANDLESTICKS  
19TH CENTURY

The clock with carrying-handle, the dial with Arabic numerals, the striking movement numbered 1388; the book-carrier decorated with chinoiserie scenes and with red interior, the candlesticks decorative with flowers  
The clock: 8 in. (20.5 cm.) high  
The book carrier: 8½ in. (21.5 cm.) high; 13 in. (33 cm.) wide; 10¾ in. (27 cm.) deep  
The candlesticks: 9 in. (23 cm.) high

(4)

£600-1,000 US\$680-1,100  
€690-1,100

■237  
A GEORGE III MAHOGANY BEDSIDE TABLE  
CIRCA 1765

The top with waved gallery above four open recesses flanked by leather book spines including Livii's *Historiarum* volumes I and III, above an apron drawer, on square legs with flat X-stretchers  
31¼ in. (79.5 cm.) high; 14½ in. (37 cm.) square

£800-1,200 US\$910-1,400  
€920-1,400



■238  
A REGENCY GILTWOOD AND EBONISED  
CONVEX MIRROR  
CIRCA 1820

The circular plate within an ebonised and leaf-tip carved slip, the cavetto frame mounted with spheres, surmounted by an eagle cresting on an acanthus-leaf spray  
41½ in. (105.5 cm.) high; 27 in. (69 cm.) wide

£1,500-2,000 US\$1,700-2,300  
€1,800-2,300

■239  
A REGENCY GRAINED AND PARCEL-GILT  
WINDOW SEAT  
EARLY 19TH CENTURY, POSSIBLY BY  
WILLIAM TROTTER OF EDINBURGH

The padded seat and outswept arms covered in gold silk, on splayed scrolled legs centred by a roundel and flanked by foliage, the underside with label inscribed 'No. 833'  
28¾ in. (73 cm.) high; 46 in. (117 cm.) wide;  
18¼ in (46 cm.) deep

£3,000-5,000 US\$3,400-5,600  
€3,500-5,700







**240**  
**A PAIR OF TURQUOISE-GROUND  
 TWO-HANDLED CAMPANA VASES**  
 CIRCA 1820, PROBABLY ENGLISH

Decorated with gilt bands  
 9½ in. (25 cm.) high (2)  
 £700-1,000 US\$790-1,100  
 €810-1,100

■~241  
**A GEORGE III ORMOLU-MOUNTED  
 INDIAN ROSEWOOD, HAREWOOD AND  
 MARQUETRY COMMODE**  
 CIRCA 1765

The crossbanded top centred by an inlaid basket  
 of flowers and with a brass edge, above three  
 drawers crossbanded and inlaid with scrolling  
 foliage, on scrolled foliate sabots, the sides  
 decorated with an urn of flowers  
 32 in. (81.5 cm.) high; 48½ in. (123 cm.) wide;  
 19¾ in. (50 cm.) deep

£10,000-15,000 US\$12,000-17,000  
 €12,000-17,000

Please see [christies.com](https://www.christies.com) for more information  
 on this lot.



**242**  
**A GARNITURE OF THREE SPODE PORCELAIN GOLD-GROUND  
 VASES**  
 CIRCA 1820, IRON RED NUMERALS

Each with twin handles modelled as swans, decorated with large flower  
 blooms and foliage, comprising: a large two-handled vase, two smaller two-  
 handled vases  
 10¾ in. (27.3 cm.) high, the largest (3)

£800-1,200 US\$910-1,400  
 €920-1,400

■~243  
**A REGENCY BRAZILIAN ROSEWOOD SOFA TABLE**  
 EARLY 19TH CENTURY

The banded rounded rectangular twin-flap top above two drawers opposing  
 false drawers, on end standards joined by an arched stretcher and with splayed  
 legs and lion's paw feet and castors  
 28½ in. (72 cm.) high; 52½ in. (133.5 cm.) wide, open; 28½ in. (71.5 cm.) deep

£3,000-5,000 US\$3,400-5,600  
 €3,500-5,700







**244**  
**A PAIR OF CHINESE EXPORT FAMILLE ROSE ARMORIAL JARDINIERES**  
 18TH CENTURY

With twin handles, decorated in bright enamels and gilt to each side with a coat-of-arms on a ground of scattered floral sprays  
 7¾ in. (20 cm.) high (2)

£3,000-5,000 US\$3,400-5,600  
 €3,500-5,700

**PROVENANCE:**  
 Almost certainly Baroness Burton (1873-1962), Chesterfield House, Mayfair.

For a footnote on Baroness Burton, please see lot 16.

**245**  
**A GEORGE III MAHOGANY CLOTHES PRESS**  
 CIRCA 1765

Surmounted by a scrolling swan-neck pediment with an ebony dentilled cornice and two panelled doors, the lower section with three graduated drawers, on ogee bracket feet, converted for hanging, inscribed in chalk 'D. CLARK'  
 98 in. (249 cm.) high; 54 in. (137 cm.) wide; 23½ in. (60 cm.) deep

£3,000-5,000 US\$3,400-5,600  
 €3,500-5,700



**246**  
**A GEORGE III MAHOGANY WINDOW SEAT**  
 CIRCA 1775

The padded seat and scrolled ends covered in close-nailed red slubbed silk, on channeled cabriole legs headed by carved fans  
 27¾ in. (70.5 cm.) high; 42 in. (107 cm.) wide; 15½ in. (39.5 cm.) deep

£2,000-3,000 US\$2,300-3,400  
 €2,300-3,400

**247**  
**A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS**  
 CIRCA 1775

Each cartouche-shaped padded back, arms and seat covered in close-nailed cream suede, with channelled downscrolled arm supports, on cabriole legs with scrolled feet  
 36¼ in. (92 cm.) high; 29 in. (74 cm.) wide; 20 in. (51 cm.) deep (2)

£4,000-6,000 US\$4,600-6,800  
 €4,600-6,900



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.





248

ATTRIBUTED TO THOMAS BARDWELL  
(EAST ANGLIA 1704-1767 NORWICH)

*Portrait of Catherine Affleck (d.1760), half-length, in vandyckian dress, in a feigned oval*

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

inscribed 'Catherine Affleck wife of w<sup>m</sup> Metcalfe Ef<sup>y</sup> / 1746' (lower left);  
in a Lely panel frame

£1,000-1,500

US\$1,200-1,700  
€1,200-1,700

Catherine Affleck was the daughter of Gilbert Affleck of Dalham Hall, Suffolk, and his wife Anne. In 1733 she married William Metcalfe of Fordham Abbey, Cambridgeshire.



249

ARTHUR POND (LONDON 1701-1758)

*Portrait of a lady, traditionally identified as Eva Maria Garrick (1724-1822), bust-length, in an orange dress, a fine lace cap and fichu and orange blossom, in a feigned oval*

oil on canvas

22 x 17<sup>3</sup>/<sub>8</sub> in. (55.8 x 44.1 cm.)

£4,000-6,000

US\$4,600-6,800  
€4,600-6,900

**PROVENANCE:**

(Possibly) David Garrick (1717-1779), Hampton; his sale (\*), Messrs. Burrell & Sons, on the premises, 21 July 1823, lot 12 (sold with lot 11), as 'A painting. Portrait of Mrs. Garrick'.

with Henry Graves & Co, London, no. 2779, (according to a label on the reverse).

with Ernest Brown & Phillips, The Leicester Galleries, London,  
(according to a label on the reverse).

Anonymous sale; Sotheby's, London, 14 March 1990, lot 51.

This portrait purportedly depicts the Viennese dancer Eva-Maria Veigel (1725-1822), known as Violetti, who married the actor David Garrick (1717-1779) on 22 June 1749, having emigrated to London in 1746. Her patron was Dorothy Boyle, wife of the 3rd Earl of Burlington, who initially discouraged the match as she believed Garrick to be beneath Eva-Maria.

250 No Lot





(part lot)

251

VARIOUS ARTISTS

A GROUP OF EIGHT HAND-COLOURED ENGRAVINGS AND AQUATINTS OF ENGLISH COUNTRY HOUSES AND VIEWS OF OXFORD

Comprising: *Another view of Wanstead House in the County of Essex, the seat of the Right Hon.ble The Earl of Tylney* after George Robertson (1748-1788) by Wilson Lowry, published by John Boydell, London, 1781; *A View of a Foots-Cray Place in Kent the Seat of Bourchier Cleeve Esq.;* *A View of the House and part of the Garden of His Grace the Duke of Argyll at Whitton;* and *A View of Coombank near Sevenoaks in Kent, the Seat of the Hon. Lieut. General Campbell* by William Woollett (1735-1785); *Magdalen College from the Grove* after Michael Angelo Rooker ARA (1743-1801) by Joseph Skelton, published by J. Skelton, Oxford, 1818; *View in Broad-Street in Oxford;* and *View in High-Street in Oxford* after Joseph Farington, R.A. (1747-1821) by J.C. Stadler, published by J&J Boydell, 1793; *University College from the High Street* after Thomas Malton (1748-1804), published by T. Malton, 1802  
aquatints and engravings with hand colouring  
15½ x 20 in. (385 x 510 mm.); and smaller

(8)

£400-600

US\$460-680  
€460-690



252

JOHANN ELIAS HAID (1739-1809)

A SET OF TEN MEZZOTINTS OF BONNET FASHIONS

Comprising: *Chapeau Tigré;* *Toque lisse avec trois boucles;* *Bonnet à l'Herisson;* *Bonnet rond avec un mouchoir noué en marotte et un ruban noué en cocarde;* *Bonnet à la paysanne d'un nouveau gout;* *Bonnet au mystere ou Chien Couchant;* *Bonnet aux Bouillons;* *Chapeau d'un nouveau gout;* *Bonnet rond avec un serre-tete noué negligement;* and *Bonnet au Fichu*

mezzotints

Each 12¾ x 8¼ in. (325 x 210 mm.)

(10)

£2,000-3,000

US\$2,300-3,400  
€2,300-3,400





■253  
A PAIR OF LOUIS XV BEECH FAUTEUILS  
BY JACQUES CHENEVAT, CIRCA 1765

Each with a flowerhead and foliate-carved toprail, with padded back, arms and seat upholstered in close-studded pink velvet, on channelled foliate-carved cabriole legs, each stamped 'J CHENEVAT', previously decorated  
35½ in. (90 cm.) high; 27¼ in. (69 cm.) wide;  
22½ in. (57 cm.) deep (2)

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

**PROVENANCE:**  
Acquired from Maurice Ségoura, Paris, 1988.  
Jacques Chenevat, *maître* in 1763.

Established 'A la Croix d'or' on rue de Clery for about ten years, Jacques Chenevat worked principally in the Louis XV style. Amongst his most famous pieces was a large Louis XV fauteuil for the *réserves du Garde-Meuble* and a bergère from the collection of Paul Dustata (Salverte, *Les Ebenistes du XVIIIe Siècle*, Paris, 1953, p. 55).



■~254  
A GEORGE III-STYLE SATINBIRCH, MAHOGANY AND KINGWOOD-BANDED WATERFALL BOOKCASE  
19TH/20TH CENTURY

The top with pierced three-quarter brass gallery, above three bowfront open shelves, on turned toupie feet  
38½ in. (98 cm.) high; 26 in. (66 cm.) wide;  
12¾ in. (32.5 cm.) deep, the bottom shelf

£1,000-1,500 US\$1,200-1,700  
€1,200-1,700

■255  
TWO GEORGIAN MAHOGANY SIDE TABLES  
ONE MID-18TH CENTURY,  
ONE EARLY 19TH CENTURY

The first with rectangular moulded top above a frieze drawer, on chamfered square legs, the second with bowfront top above a frieze drawer on square tapering legs, formerly with a gallery  
The first: 28¼ in. (72 cm.) high; 36½ in. (92 cm.) wide; 18½ in. (48 cm.) deep  
The second: 28½ in. (71.5 cm.) high;  
33½ in. (84 cm.) wide; 20½ in. (52 cm.) deep (2)

£1,000-1,500 US\$1,200-1,700  
€1,200-1,700

**PROVENANCE:**  
The George II table: Acquired by Lady Weinstock from Anno Domini Antiques, London, 21 January 2002.  
The Regency bowfront table: Acquired by Lady Weinstock from Greenock Westenholz Gibbs, London, 28 January 2002.



■256  
A PAIR OF GILT-METAL MOUNTED PURPLE BRECCIA MARBLE TABLE LAMPS  
20TH CENTURY

Each of baluster form and mounted with ribbon-tied floral garlands, fitted for electricity  
17 in. (43 cm.) high, excluding fitments (2)

£800-1,200 US\$910-1,400  
€920-1,400

■257  
AN ENGLISH SATINWOOD, YEW, HOLLY AND MARQUETRY PEMBROKE TABLE  
LATE 18TH CENTURY AND REVENEERED

The oval drop-leaf hinged top decorated with a border of scrolling foliate motifs enriched with flowerheads, centred by an oval medallion flanked by ribbon-tied laurel branches, above a bowed frieze with boxwood stringing and one frieze drawer, flanked by oval paterae above ribbon-tied husk trails on square tapering legs, stamped 'P.Y.I.'  
28 in. (71 cm.) high; 30¾ in. (78 cm.) wide;  
37 in. (94 cm.) deep, open

£2,000-3,000 US\$2,300-3,400  
€2,300-3,400

■258  
A PAIR OF LOUIS XV WALNUT AND BEECH FAUTEUILS  
MID-18TH CENTURY

Each with cartouche-shaped back, padded arms and seat upholstered in red cut-chenille, the channelled frame carved overall with foliage, on cabriole legs and leaf-wrapped feet, probably previously decorated  
40 in. (101.5 cm.) high; 27¼ in. (69 cm.) wide;  
23¼ in. (59 cm.) deep (2)

£4,000-6,000 US\$4,600-6,800  
€4,600-6,900







■259  
A PAIR OF CONTINENTAL PORCELAIN  
TWO-HANDLED VASES AND A FRENCH  
OPALINE GLASS VASE MOUNTED AS  
LAMPS

19TH CENTURY  
Painted with flowers, later fitted for electricity,  
with pleated cream shades  
14¾ in. (36.4 cm.) high, excluding fittings,  
the continental porcelain vases  
17½ in. (44.5 cm.) high, excluding fittings,  
the French glass vase (3)  
£800-1,200 US\$910-1,400  
€920-1,400

■260  
A PAIR OF LOUIS XV-STYLE WALNUT  
LOW CHAIRS  
FIRST HALF 20TH CENTURY

Each with channelled frame and on cabriole legs  
joined by stretchers, one upholstered in green  
checked cotton, the other in brown and cream  
flower-filled trellis-pattern cut-velvet  
34 in. (86 cm.) high (2)  
£800-1,200 US\$910-1,400  
€920-1,400



■261  
A LATE VICTORIAN MAHOGANY AND  
UPHOLSTERED CHAISE LONGUE  
LATE 19TH CENTURY, IN THE MANNER OF  
HOWARD AND SONS

Covered in gold cotton and with fringed olive  
green velvet loose cover, on turned legs and brass  
castors  
34½ in. (88 cm.) high; 70 in. (178 cm.) long, approx.;  
25½ in. (65 cm.) wide  
£800-1,200 US\$910-1,400  
€920-1,400



■262  
A LOUIS XV-STYLE ORMOLU HALL  
LANTERN  
LATE 20TH CENTURY

The corona above a pentagonal frame cast overall  
with *rocaille* motifs and enriched with applied  
scrolling foliate clasps, with five glass panels, one  
panel opening to a central stem supporting five  
lights on S-branches, fitted for electricity  
35 in. (89 cm.) high; 20 in. (51 cm.) diameter  
£3,000-5,000 US\$3,400-5,600  
€3,500-5,700

PROVENANCE:  
Acquired by Lady Weinstock from Denton  
Antiques, London, 10 December 2001.



■263  
A CONTINENTAL ORMOLU-MOUNTED  
MAHOGANY VIDE-POCHE  
EARLY 19TH CENTURY, PROBABLY  
AUSTRIAN

The rectangular top above a frieze drawer  
mounted with griffins and trailing foliage, on end  
standards mounted with scrolls and joined by  
stretchers, on splayed feet  
28½ in. (71.5 cm.) high; 26½ in. (66.5 cm.) wide;  
16½ in. (41 cm.) deep  
£1,500-2,500 US\$1,700-2,800  
€1,800-2,900



■264  
A LOUIS XV BEECH FAUTEUIL AND A  
TABOURET  
THE FAUTEUIL MID-18TH CENTURY, THE  
TABOURET MID-20TH CENTURY

Upholstered *en suite* with pale blue corded repp,  
the fauteuil with caned back, the top rail and  
seat rails carved with scrolling foliage, cabochons  
and centred by a pomegranate, on cabriole legs  
and inscrolled toes, the tabouret conformingly  
carved and with outscrolled toes, the fauteuil  
previously with caned seat and decorated  
The fauteuil: 36¾ in. (93 cm.) high;  
26½ in. (67 cm.) wide  
The tabouret: 22 in. (56 cm.) high;  
32 in. (81 cm.) wide; 24½ in. (62 cm.) deep (2)  
£500-800 US\$570-900  
€580-920







265

**VAN CLEEF & ARPELS CHALCEDONY AND DIAMOND BUTTERFLY BROOCH**

Chalcedony cabochon, circular-cut diamonds, gold (French assay and London import hallmarks), 1970s, signed Van Cleef & Arpels, maker's mark, numbered

Size/Dimensions: 3.3 cm  
Gross Weight: 8.6 grams

£2,000-3,000                      US\$2,300-3,400  
   €2,300-3,400

266

**GOLD AND ENAMEL NECKLACE, RETAILED BY MAPPIN & WEBB**

Oval links, black enamel, gold (London import hallmarks), 1970s, Italian maker's mark, Mappin & Webb sponsor's mark

Size/Dimensions: 94.3 cm  
Gross Weight: 99.2 grams

£2,500-3,500                      US\$2,900-3,900  
   €2,900-4,000

267

**MOTHER-OF-PEARL, EMERALD AND DIAMOND EARRINGS**

Emerald cabochons, circular-cut diamonds, mother-of-pearl and haematite plaques

Size/Dimensions: 2.2 cm  
Gross Weight: 18.4 grams

£500-700                              US\$570-790  
   €580-800

268

**ANTIQUE MUFF CHAIN**

Fancy link

Size/Dimensions: 146.0 cm  
Gross Weight: 116.7 grams

£2,500-3,500

US\$2,900-3,900  
€2,900-4,000

269

**VAN CLEEF & ARPELS CHALCEDONY AND DIAMOND BRACELET**

Polished chalcedony, circular-cut diamonds, gold (French assay and London import hallmarks), 1970s, signed VCA, numbered

Size/Dimensions: 19.3 cm  
Gross Weight: 33.2 grams

£6,000-8,000                      US\$6,800-9,000  
   €6,900-9,200







270

LADY'S GOLD AND DIAMOND EVENING BAG, RETAILED BY GARRARD & CO

Basketweave, circular- and single-cut diamonds, gold (French export and London import hallmarks), 1960s, maker's mark (Pierre Brun and Garrard & Co)

Size/Dimensions: 16.8 x 8.2 cm  
Gross Weight: 283.5 grams

£7,000-9,000

US\$7,900-10,000  
€8,100-10,000

271

DIAMOND FLOWER EARRINGS

Circular-cut diamonds

Size/Dimensions: 2.4 cm  
Gross Weight: 21.6 grams

£1,200-1,800

US\$1,400-2,000  
€1,400-2,100



272

TIGER'S EYE NECKLACE

Tiger's eye beads and cylinders, gold (London import hallmarks), 1970s, maker's mark BLD

Size/Dimensions: 94.0 cm  
Gross Weight: 64.0 grams

£1,000-2,000

US\$1,200-2,300  
€1,200-2,300

273

TWO PAIRS OF EARRINGS

One pair set with a cultured pearl with a ropework border; one pair of knot design set with circular-cut diamonds

Size/Dimensions: each 2.2 cm  
Gross Weight: 34.4 grams

£800-1,200

US\$910-1,400  
€920-1,400







**274**  
**SAPPHIRE AND DIAMOND NECKLACE**  
Cabochon sapphire (closed setting), circular-cut diamonds, curb linking

Size/Dimensions: 38.0 cm  
Gross Weight: 65.1 grams

£2,500-3,500

US\$2,900-3,900  
€2,900-4,000

**275**  
**TWO PAIRS OF EARRINGS AND A BROOCH**  
The starfish brooch set with a cultured pearl, cabochon sapphires and rubies and circular-cut diamonds; one pair of half hoop earrings set with cabochon sapphires and rubies; the other pair set with sections of amethyst and circular-cut diamonds, *one diamond deficient*

Size/Dimensions: brooch 5.4 cm; cabochon earrings 3.0 cm; amethyst earrings 2.5 cm  
Gross Weight: 71.4 grams

£1,500-2,000

US\$1,700-2,300  
€1,800-2,300



**276**  
**PAIR OF CULTURED PEARL AND GEM SET BANGLES**  
Cultured pearls, ruby and sapphire cabochons, circular-cut diamonds

Size/Dimensions: inner circumference 16.0 cm  
Gross Weight: 110.0 grams

£3,000-5,000

US\$3,400-5,600  
€3,500-5,700

**277**  
**RUBY AND SAPPHIRE BRACELET**  
Curb linking, ruby and sapphire beads

Size/Dimensions: 19.0 cm  
Gross Weight: 102.0 grams

£3,000-4,000

US\$3,400-4,500  
€3,500-4,600





**278**

**THREE CULTURED PEARL NECKLACES AND A HAEMATITE NECKLACE**

One of torsade design, baroque seed pearls, clasp with cabochon sapphire and circular-cut diamonds, length 40.0 cm; one designed as a row of cultured pearls of approximately 10.5 to 10.1mm, length 36.0 cm; one designed as a row of cultured pearls of approximately 9.8 to 8.2mm, circular-cut diamond clasp, length 90.0 cm; haematite necklace, gold (French assay and London import hallmarks), retailed by Garrard & Co, sponsor's mark (G&Co), length 39.0 cm

Gross weight: 336.0 grams

£600-800

US\$680-900

€690-920



**279**

**A COLLECTION OF COSTUME JEWELLERY**

Comprising six torque bangles; five necklaces, including one torque and one single strand imitation pearl; three coloured stone brooches; three rings; ten coloured stone pendants; two additional imitation pearl pendants; an imitation pearl bracelet; thirteen pairs of clip earrings, one pair signed Dior; a single coloured stone clip; a figural keyring; a kangaroo pin; a small quantity of loose imitation pearls; and a button, in a leather Asprey London jewellery case measuring 19.0 x 27.0 x 9.0cm, with key

£300-400

US\$340-450

€350-460





**280**  
**GEM SET, DIAMOND AND CULTURED PEARL NECKLACE**  
Circular-cut diamonds, cabochon rubies, sapphires and emeralds, cultured pearls, *one emerald deficient*

Size/Dimensions: 36.0 cm  
Gross Weight: 105.2 grams

£2,500-3,500	US\$2,900-3,900
	€2,900-4,000

**281**  
**GOLD BRACELET, RETAILED BY GARRARD & CO**  
Tri-coloured braided gold (London import hallmarks), 1960s, Italian maker's mark, sponsor's mark (Gld&Co)

Size/Dimensions: 19.5 cm  
Gross Weight: 88.3 grams

£2,000-3,000	US\$2,300-3,400
	€2,300-3,400



**282**  
**TWO PAIRS OF EARRINGS, ONE PAIR TIFFANY & CO, 'SIGNATURE X'**  
One designed as an 'X', gold (London import hallmarks), 1990s, signed T&Co; one pair of hoop design, gold (Sheffield import hallmarks), 1980s

Size/Dimensions: 2.1 cm; 2.5 cm  
Gross Weight: 36.6 grams

£1,000-1,500	US\$1,200-1,700
	€1,200-1,700



**283**  
**CULTURED PEARL BRACELET**  
Cultured pearls, polished and textured gold spheres, gold (London import hallmarks), 1970s

Size/Dimensions: 18.7 cm  
Gross Weight: 57.9 grams

£800-1,200	US\$910-1,400
	€920-1,400





**284**  
**PIAGET LADY'S WRISTWATCH**

Quartz movement, gold (Swiss marks), one additional link, dial signed Piaget, numbered 861 C 701 394406

Size/Dimensions: bezel 2.2 cm; bracelet 18.0 cm  
Gross Weight: 85 grams

£2,000-3,000  
US\$2,300-3,400  
€2,300-3,400



**285**  
**VAN CLEEF & ARPELS SAPPHIRE AND DIAMOND 'COSMOS' EARRINGS**

Circular-cut sapphire and diamonds, gold (French marks), signed Van Cleef Arpels, maker's mark, numbered

Size/Dimensions: 2.0 cm  
Gross Weight: 9.6 grams

£8,000-12,000  
US\$9,100-14,000  
€9,200-14,000



**286**  
**SAPPHIRE, DIAMOND AND HAEMATITE NECKLACE AND EARRINGS**

Blue and yellow pear-, heart- and oval-cut sapphires, circular-cut diamonds, haematite beads

Size/Dimensions: necklace 43.0 cm; earrings 2.4 cm  
Gross Weight: 124.1 grams

£3,000-5,000  
US\$3,400-5,600  
€3,500-5,700





**287**  
**TWO BRACELETS**  
One of bi-coloured design, signed Milano Piero; one of woven design set with a cabochon ruby and sapphire

Size/Dimensions: 15.0 cm; 15.5 cm (both slightly expandable)  
Gross Weight: 148.0 grams

£3,000-4,000	US\$3,400-4,500
	€3,500-4,600

**288**  
**GARRARD & CO SAPPHIRE AND DIAMOND EARRINGS**  
Cabochon sapphires, circular-cut diamonds, gold (London hallmarks), 1980s, maker's mark for Garrard & Co

Size/Dimensions: 2.0 cm  
Gross Weight: 19.5 grams

£4,000-6,000	US\$4,600-6,800
	€4,600-6,900

**289**  
**DIAMOND EARRINGS**  
Circular-cut diamonds

Size/Dimensions: 2.2 cm  
Gross Weight: 22.6

£2,000-3,000	US\$2,300-3,400
	€2,300-3,400

**290**  
**GARRARD & CO GOLD BRACELET**  
Bi-coloured braided design, gold (London import hallmarks), 1970s, signed Garrard

Size/Dimensions: 19.0 cm  
Gross Weight: 127.0 grams

£3,000-4,000	US\$3,400-4,500
	€3,500-4,600





291

#### GROUP OF JEWELLERY

Mikimoto cultured pearl and silver spray brooch, maker's mark for Mikimoto; cultured pearl and silver floral brooch; baroque pearl and diamond brooch; cultured pearl earrings; enamel, diamond and amethyst butterfly brooch; snake ring with red paste eye, Italian maker's mark, UK ring size H; platinum ring, UK ring size Q; ring set with pear-shaped emeralds, UK ring size O

£700-900

US\$790-1,000  
€810-1,000

292

#### CULTURED PEARL AND DIAMOND NECKLACE

Pear- and single-cut diamonds, graduated cultured pearls of 9.1 to 6.4mm

Size/Dimensions: 34.0 cm  
Gross Weight: 47.6 grams

£600-800

US\$680-900  
€690-920

END OF SALE





## INDEX

### A

Alken, S.H. 101  
Andrews 219  
Anscomb, R. 102

### B

Bardwell 248

### C

Company School 221, 222, 223, 224

### E

Elliott 19

### H

Hackert 144  
Herring 100  
Holland, Richard 53  
Huet 218

### L

Lemoine 220

### M

Migliara 143  
Monamy 20

### P

Pond 249  
Pritchett, E. 18

### R

Ramsay 145

### S

Smart, John 53

### T

Turner 1

### V

Vernet 5

## CONDITIONS OF SALE • BUYING AT CHRISTIE’S

### CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie’s acts as agent for the seller.

#### A BEFORE THE SALE

##### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed ‘Important Notices and Explanation of Cataloguing Practice’ which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called ‘Symbols Used in this Catalogue’.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

##### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

##### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold ‘as is’, in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie’s or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

##### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

##### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

##### 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

##### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement, or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

##### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

#### B REGISTERING TO BID

##### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

##### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

##### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks, we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

##### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person 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.aspx>.

##### (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 a **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol Δ•.

##### 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 Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

##### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

##### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

#### D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

##### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and  
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a)) below paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you 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 returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 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: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law.

We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](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



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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable	
Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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 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 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 a UK address or non-UK address: <ul style="list-style-type: none"><li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>• If you register to bid with an address outside of the UK 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 <b>buyer's premium</b> and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <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 UK using an Excise authorised shipper. 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.
	★ 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-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the
- required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for \* and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may
- become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments 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](mailto: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.

△  
Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.
- ◻  
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**.

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(c) 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(h) 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 in which Christie's has an ownership or financial interest**
- From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. 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.
- 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 advanced money to consignors or prospective purchasers 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.
- 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.
- 210
- 04/04/22
- 27/09/22
- 211



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.

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.

CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY  
**Vehicle access via Central Way only, off Acton Lane.**

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.







From The Collection of Lord and Lady Weinstock  
JEAN-FRANÇOIS DE TROY (PARIS 1679-1752 ROME)  
*The Reading Party*  
signed and dated 'DE TROY / 1735' (lower left)  
oil on canvas  
32¼ x 25½ in. (81.8 x 64.7 cm.)  
£2,000,000 – 3,000,000

**OLD MASTERS EVENING SALE**

*London, 8 December 2022*

**VIEWING**

2-8 December  
8 King Street  
London SW1Y 6QT

**CONTACT**

Clementine Sinclair  
csinclair@christies.com  
+44 207 389 2306

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

**MAGNIFICENT JEWELS**

*Geneva, 8 November 2022*

**VIEWING**

3-8 November 2022  
Four Seasons Hotel des Bergues  
Quai des Bergues 33  
1201 Geneva

**CONTACT**

Max Fawcett  
mfawcett@christies.com  
+41 (0) 22 319 1766



From The Collection of Lord and Lady Weinstock  
IMPORTANT DIAMOND RIVIERE NECKLACE  
CHF 550,000-750,000

CHRISTIE'S





A ROYAL LATE LOUIS XV ORMOLU-MOUNTED LACQUERED TOLE COMMODE  
DELIVERED TO THE DAUPHINE MARIE-ANTOINETTE, CIRCA 1770  
BY PIERRE MACRET  
Estimate on request

#### THE EXCEPTIONAL SALE

*Paris, 22 November 2022*

#### VIEWING

16 – 21 November (closed on the 20th)  
Christie's Paris  
9 Avenue Matignon  
75008 Paris

#### CONTACT

Simon de Monicault  
sdemonicault@christies.com  
+33 (0)1 40 76 84 24

CHRISTIE'S

# ART. WORK.

Kick-start your career in the art world  
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S  
EDUCATION

CONTINUING EDUCATION • ONLINE COURSES

LONDON | NEW YORK | HONG KONG





## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### Private individuals:

- 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.*

### Organisations:

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

CHRISTIE’S

## WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

### AMERICAS

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Consultant)

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**CHICAGO**  
+1 312 787 2765  
Catherine Busch

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
+1 561 777 4275  
David G. Ober (Consultant)

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

**ASIA PACIFIC**  
**BANGKOK**  
+66 (0) 2 252 3685  
Prapavadee Sophonpanich

**BEIJING**  
+86 (0)10 8583 1766  
Rebecca Yang

**HONG KONG**  
+852 2760 1766

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**KUALA LUMPUR**  
+62 (0)21 7278 6268  
Charmie Hamami

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**SEOUL**  
+82 2 720 5266  
Jun Lee

**SHANGHAI**  
+86 (0)21 6355 1766  
Rebecca Yang

**SINGAPORE**  
+65 6715 9358  
Kim Chuan Mok

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**TOKYO**  
+81 (0)3 6267 1766  
Katsura Yamaguchi

### EUROPE, THE MIDDLE EAST AND AFRICA

**AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

**BRITTANY, THE LOIRE VALLEY & NORMANDY**  
+33 (0)6 09 44 90 78  
Virginie Greggory

**BRUSSELS**  
+32 (0)2 512 88 30  
Astrid Centner

**CENTRE AUVERGNE LIMOUSIN & BURGUNDY**  
+33 (0)6 10 34 44 35  
Marine Desproges-Gotteron

**CENTRAL & SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria  
(Consultant)

**COPENHAGEN**  
+ 45 2612 0092  
Rikke Juel Brandt (Consultant)

**DUBAI**  
+971 (0)4 425 5647

**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 170 840 7950  
Natalie Radziwill`

**FLORENCE**  
+39 335 704 8823  
Alessandra Niccolini di  
Camugliano (Consultant)

**GENEVA**  
+41 (0)22 319 1766  
Françoise Adam

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)  
+974 7731 3615  
Farah Rahim Ismail  
(Consultant)

**LONDON**  
+44 (0)20 7839 9060

**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

**MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**MOSCOW**  
+7 495 937 6364  
Daria Parfenenko

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi (Consultant)

**NORTHWEST AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

**PARIS**  
+33 (0)1 40 76 85 85

**POITOU CHARENTES AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE - ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**ROME**  
+39 06 686 3333  
Marina Cicogna (Consultant)

**SAUDI ARABIA**  
+44 (0)7904 250666  
Zaid Belbagi (Consultant)

**SCOTLAND**  
+44 (0)131 225 4756  
Robert Lagneau  
David Bowes-Lyon (Consultant)

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**UK - CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**UK - ISLE OF MAN**  
+44 (0)20 7389 2032

**UK - NORTH AND NORTHEAST**  
+44 (0)20 7104 5702  
Thomas Scott

**UK - SOUTH**  
+44 (0)20 7839 9060

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**ZURICH**  
+41 (0)44 268 1010  
Jutta Nixdorf

### AUCTION SERVICES

**CHRISTIE'S AUCTION ESTIMATES**  
Tel: +1 212 492 5485  
[www.christies.com](http://www.christies.com)

**CORPORATE COLLECTIONS**  
Tel: +1 212 636 2464  
Fax: +1 212 636 4929  
Email: [gsudlow@christies.com](mailto:gsudlow@christies.com)

**ESTATES AND APPRAISALS**  
Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: [info@christies.com](mailto:info@christies.com)

**MUSEUM SERVICES**  
Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: [awhiting@christies.com](mailto:awhiting@christies.com)

### OTHER SERVICES

**CHRISTIE'S EDUCATION**  
New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: [newyork@christies.edu](mailto:newyork@christies.edu)

Hong Kong  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: [hongkong@christies.edu](mailto:hongkong@christies.edu)

London  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: [london@christies.edu](mailto:london@christies.edu)

**CHRISTIE'S INTERNATIONAL REAL ESTATE**  
New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

London  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

Hong Kong  
Tel: +852 2978 6788  
Fax: +852 2760 1767  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**CHRISTIE'S FINE ART STORAGE SERVICES**

New York  
Tel: +1 212 974 4579  
Email: [newyork@cfass.com](mailto:newyork@cfass.com)

**CHRISTIE'S REDSTONE**  
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES? — Call the Saleroom or Office EMAIL — [info@christies.com](mailto:info@christies.com)  
For a complete salerooms & offices listing go to [christies.com](http://christies.com)





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT