





COLLECTION

WHEATLAND

AUCTION

Session I: Lots 1-128 Wednesday 18 October 2023 at 10.00 am

Session II: Lots 130-271 Thursday 19 October 2023 at 10.00 am

20 Rockefeller Plaza, New York, NY 10020

VIEWING

Saturday 14 October 10.00 am-5.00 pm Sunday 15 October 1.00 pm-5.00 pm Monday 16 October 10.00 am-5.00 pm Tuesday 17 October 10.00 am-5.00 pm

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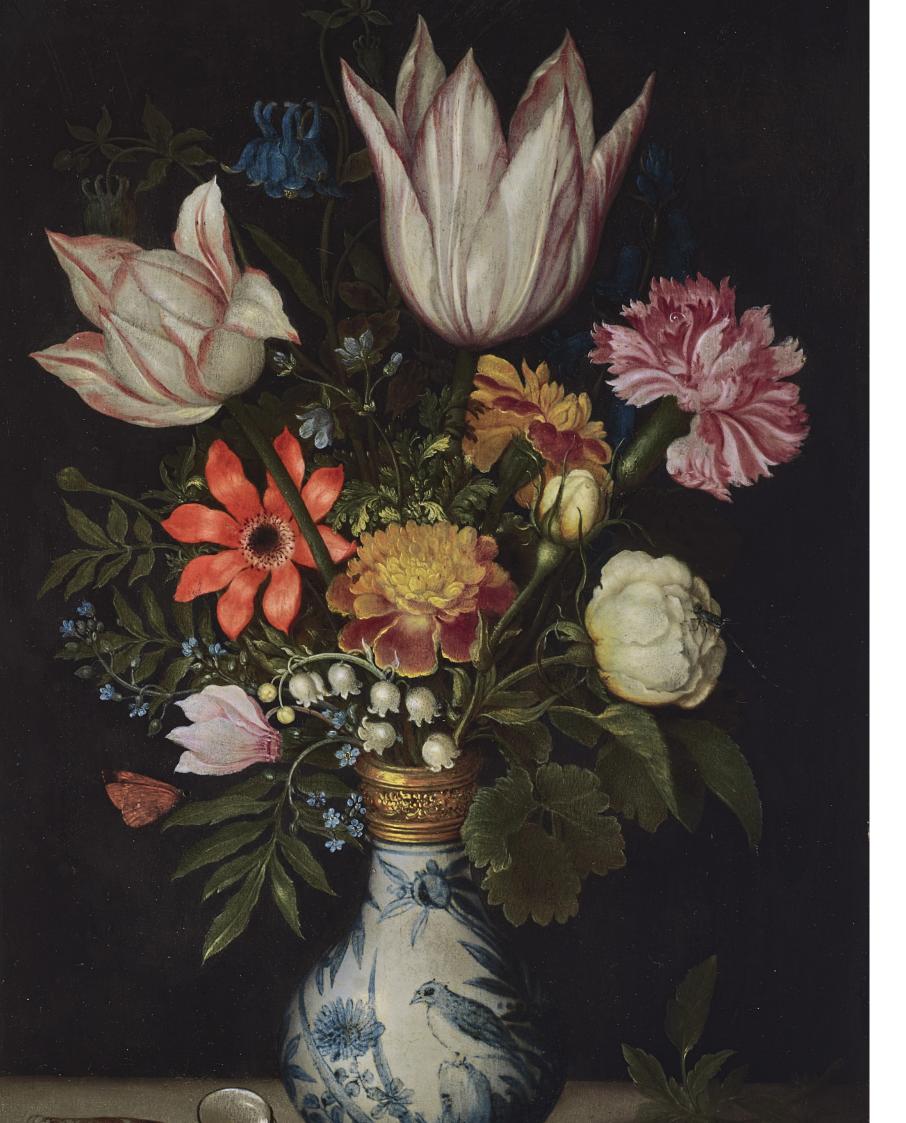
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29/08/2023





THE -

ANN&GORDON GETTY

COLLECTION

WHEATLAND

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ANN GETTY'S WHEATLAND BY CHARLES CATOR



Wheatland was Ann Getty's much loved family home in the Sacramento Valley in Northern California. Here in the fertile Yuba County plain with its network of creeks and streams under the distant view of the Sierra mountains she grew up in an idyllic, rura childhood among her father's walnut and peach orchards.

Those happy memories remained with her, and she always said she was a farmer at heart. When she came to create a special retreat there for her family, she waved her customary magic wand of imagination, fantasy and charm over the Gilbert family home continually improving and embellishing it over the years.

So the exterior of Tom Potts's original building was enhanced by airy colonnaded twotier loggias, inspired by Spanish cloisters. Filled with comfortable seat furniture, pots d'Anduze and even an outside fireplace, these shady bowers looked over the magical courtyard garden with its rose-entwined arbours, wisteria-clad gateways and flowering cherry trees across to the pool and guesthouse and other outbuildings.

And what wonders lay inside - her magic wand had indeed worked its enchantment, creating beautifully composed rooms, elegant and serene, charming, comfortable and above all interesting. While perhaps not exactly reflecting what one might expect to find in a Sacramento Valley farmhouse unless of course it belonged to Ann Getty, the rooms nonetheless had an extraordinary and special charm. The sumptuous and immensely impressive rooms at Broadway were designed for entertaining on a grand and extremely generous scale, so often for philanthropic causes and of course especially for musical events. Wheatland was on the other hand a private place and the rooms have a special intimacy. 'Chinoiserie is one of my favourite styles' Mrs Getty said and at Wheatland it was the dominant theme, especially in the splendid double-height living room, and so often in conjunction with a keen interest in Dutch paintings and ceramics in deference to her mother's Dutch family

As at Broadway there was a galaxy of the most illustrious provenances, both 18th and 20th century, with that very special Ann Getty leitmotif of the great American tastemakers who led the revival of interest in the English country house, the Astors, the Trees, Nancy Lancaster; so many of them celebrated women collectors.

clock, and Chinese export fruit setting the chinoiserie tone, past Dirck van Rijswijcks's shimmering flower still life brilliantly realised not in paint but in mother-of-pearl, lapis lazuli and coral on a slate ground, from the Rothschild's London palace at 148 Piccadilly, heralding the Dutch Golden Age, the enchanted path led into the large living room, its walls lined with lacquer panels from Wonersh Park, filled with wondrous objects and furniture, colourful Chinese export porcelain, mirror paintings and works of art, but all so skilfully articulated that everything was in harmony. The three small winter scenes of ice skaters by Hendrick Barentsz Avercamp on the chimneypiece introduced a Dutch element into this celebration of chinoiserie and either side, on the lacquer panels, were wonderfully fanciful giltwood trees supporting a myriad of colourful Chinese export figures and animals. Lacquer predominated, Regency tables from Warwick Castle, pairs of George III commodes, including from the HRH the Duke of Kent and George II chairs from Colonial Williamsburg. The sculptural forms of superb English seat furniture articulated the room, robust mid-Georgian armchairs with distinctive circular seats and boldly neoclassical examples from Bramshill which had also belonged to the Astors at Cliveden, all offset by the splendidly rich red-ground Agra carpet.

Dutch forbears and a celebration of the Golden Age of Dutch painting, with meticulously observed works by Balthasar van der Ast, Jakob van Hulsdonck, Floris van Schooten, Pieter de Ring and Ambrosius Bosschaert charmingly juxtaposed with Delft plates and plaques and an extraordinary array of Delft fruits, apples, grapes, pears, plums, pomegranates echoing in ceramic the fruits in the surrounding orchards, and those perfectly depicted in the paintings on the walls.

And here among the Delft shoes, cows and cow creamers, horses and equestrian groups, melon boxes and covers and a remarkable series of plates, including herring and calendar plates, was the Golden Age of British cabinet-making with Thomas Chippendale's commode supplied to Edwin Lascelles at Harewood House using Lascelles' own export lacquer, and Mrs Getty's favourite piece of furniture from all her dazzling collection, the superb ebony breakfront bookcase, the upper doors glazed not with glass but with sixty Chinese mirror paintings. 'It is not the most important piece, but I think it is the most beautiful. I love the way the way the glass mirror paintings shimmer and catch the light' And in its combination of the architectural and exotic, restrained in its form and use of ebony, but fantastical in its rare incorporation of the mirror pictures, all so brilliantly arranged in their geometric framework, it encapsulates so much of Mrs Getty's eye and taste and of course that it has that magic mix of an early English – Welsh provenance at Singleton Abbey, Swansea before being acquired by the celebrated American woman collector Josephine Hartford Bryce for Moyns Park in Essex in the early 1950s.

The faceted glass drops of the impressive Regency glass candelabra on the diningtable attributed to John Blades reflected the mirror paintings in Mrs Getty's favourit piece while above the Dutch-tiled fireplace appropriately hung a painting by Sir Lawrence Alma-Tadema's wife, Laura Theresa, who specialised in depicting Dutch seventeenth century interiors.

And being Mrs Getty, there was no slacking of pace, quality or interest on the firs floor, and in the series of superbly inviting bedrooms, each one an oasis of comfor and each one entirely idiosyncratic.

Past the Chinese lacquer coffer on an exuberantly carved George II giltwood stand from the Duke of Manchester's Kimbolton Castle the main bedroom was dominated by a fourpost bed also from Kimbolton and acquired by Ronald and Nancy Tree for





their fabled reawakening of Ditchley in the mid 1930s, while the pair of North Italian lacquer commodes came from Nancy Lancaster's last great creation at Haseley Court. The Prince Regent's tempietto clock supplied by Vulliamy in 1811 presided over the Mason's ironstone chimneypiece above a wine-cooler attributed to Ince and Mayhew from David Style's Wateringbury Place while the elaborately decorated black lacquer bombé cabinet introduced the Dutch aspect.

In the north wing above the music room with its Pontremoli needlework carpet and giltwood seat furniture, Louis XVI from Ven House and George III from Hartwell House with its Lee links continuing the British American leitmotif, was the blue bedroom and in the corridor leading to it, the superb pair of George III satinwood cabinets set with Italian reverse glass painted panels from Northwick Park, like one of the Balthasar van der Ast still lives in the dining room.

Matthew Boulton, George Brookshaw, Studley Royal, Northumberland House, the conte di Robilant then Caramoor, Sister Parish's parents, Marietta Tree, Chinese export lacquer and enamel, all the threads and themes were entwined and interlinked and all standing on Aileen Plunket's extraordinary Russian tapestry carpet from the Imperial manufactory dated 1835, which had been the focal point of the neo-classical ballroom Felix Harbord so brilliantly created for her at Luttrellstown Castle outside Dublin. And above the Northumberland Brookshaw commode hung Jacques-Emile Blanche's elegiac *Petite Fille aux Hortensias* painted in Varengeville in 1887.

Indian and Chinese bamboo, Victorian paper mâché for Mrs John Hay Whitney's collection, Russian ballet designs by Alexandre Benois, early 20th Century works b Maurice Prendergast and Henri Lebasque continued the eclectic and exotic theme for the family bedrooms

charming rooms she was able to explore and expand on the themes and leitmotifs that were close to her heart. To see the beauty that she conjured up there with her brilliant imagination, her sense of fantasy, her deep knowledge and her instinctive and courageous understanding of how to use furniture and works of art was both an inspiration and a joy.

above: Ann Getty on the Wheatland staircas © Lisa Romerein/OTTO

opposite above:
Ann Getty at Wheatland

©Karen Radkai for Voque August 1987

The Drawing Room at Wheatland





A SET OF THREE LARGE CHINESE ENAMELED COPPER MODELS OF PEACHES

LATE 19TH/EARLY 20TH CENTURY

Each hollow fruit enameled in tones of pink, white and green, with enameled branches and leaves, further embellished with small peaches, flowers and a colorful bat 10 in. (25.4 cm.) long (3)

\$4,000-6,000

PROVENANCE:

Acquired from Mallett, London, by Ann Getty in 2000.



FIFTY-FIVE CHINESE STONEWARE MODELS OF FRUIT

LATE 19TH/EARLY 20TH CENTURY, SOME WITH PARTIAL WAX IMPORT SEALS, ONE WITH PRINTED 'CHINA' STAMP

Some for use as offerings on an ancestral altar, the group including peaches, pomegranates, Buddha's hand lemons and others, all with colorful glazes and applied leaves and stems

6 in. (15.2 cm.) long, the largest

\$8,000-12,000

PROVENANCE:

The Wanda Toscanini Collection; Sotheby's, New York, 10 April 1999, lot 569 (nine examples).

New Orleans Auction Galleries, 22 March 2002, lots 401 and 402 (eleven examples).

Acquired by Ann and Gordon Getty from the above.







A LARGE CHINESE EXPORT PORCELAIN FAMILLE ROSE JARDINIERE

LATE 19TH/20TH CENTURY

Finely enameled with large peony blossoms against a ground of trellis centering flowerheads, all between key-fret, *ruyi*-head and stylized geometric bands

201/2 in. (52 cm.) diameter

\$800-1,200





A CHINESE EXPORT REVERSE-PAINTED MIRROR

QING DYNASTY, QIANLONG PERIOD, THIRD QUARTER 18TH CENTURY

Depicting a reclining courtesan under a tree with birds and an approaching huntsman with attendants by a river with buildings beyond, with the original Chinese giltwood frame, the reverse with printed and inscribed Ann and Gordon Getty Collection inventory label

24 in. (61 cm.) high, 30 in. (76.2 cm.) wide, 1½ in. (3.8 cm.) deep

\$30,000-50,000

PROVENANCE

Acquired from Mallett, London, by Ann and Gordon Getty in 1986.

The frame of this reverse-painted mirror is almost certainly original, and an example of a type produced in a Chinese workshop and kept after delivery to the West. Constructed in giltwood and carved with naturalistic motifs, in *Chinese Reverse Glass Painting, 1720-1820,* Thierry Audric points out that frames like this sometimes also had, 'lucky charm motifs, such as the characters for *happiness* or *longevity,* the attributes of Taoist Immortals, Buddhist symbols, and so on' (Peter Lang, 2020, p. 113). The backboards of this frame are probably also original, and maintain remnants of applied Chinese paper. A related mirror with a nearly identical original giltwood frame and painting was sold Christie's, New York, 8 April 2004, lot 215, and is certainly from the same workshop.

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A PAIR OF IRISH GEORGE III MAHOGANY HALL BENCHES

AFTER A DESIGN BY JAMES WYATT, CIRCA 1800

The waisted backs with a double-arched carved crest rail centered by an anthemion between scrolled acanthus leaves with flowerhead terminals and finials, above a band of flowerhead-filled entrelac and a panel centered by a painted oval cartouche with the ferocious horse crest of the Bowes Daly family, flanked by drapery swags with baluster and ring-turned arms above a paneled seat and on channeled sabre legs

33 in. (84 cm.) high, 33 in. (84 cm.) wide, 19% in. (49.5 cm.) deep

\$40,000-60,000

PROVENANCE:

The Collection of the Bowes Daly Family, Dunsandle House, Co. Galway, Ireland (originally a set of four).

Almost certainly brought with the family to Russborough House, Blessington, Co. Wicklow, Ireland *circa* 1931.

Possibly with Norman Adams, London (one pair).

The Property of a Lady; Christie's, London, 19 November 1992, lot 64. Acquired by Ann and Gordon Getty from the above.

LITERATURE

C. Claxton-Stevens and S. Whittington, 18th Century English Furniture: The Norman Adams Collection, Woodbridge, 1983, p. 91 (one illustrated, possibly from this pair).
H. Mallalieu, 'Around the Salerooms', Country Life, 20 January 1993, fig. 4.

S. O'Reilly, *Irish Houses and Gardens*, London, 1998, pp. 88-89 (two photographed in the entrance hall at Russborough).

WYATT'S DESIGN

The design of these hall benches, each with scrolled Grecian-couch supports, ribbon-guilloche frieze and palmette-centered scrolled pediment to their paneled backs, and a tablet centered by a painted medallion depicting the crest of the Bowes Daly family within a festoon drapery veil, directly derives from hall chairs designed by James Wyatt (1746-1814) for his 'great neoclassical masterpiece', Castle Coole, Co. Fermanagh, Ireland for Armar Lowry-Corry, 1st Earl of Belmore (1740-1802) in the late 18th century (The Knight of Glin and J. Peill, *Irish Furniture*, London and New Haven, 2007, pp. 185-187). The inventive design embraced fashionable classical forms, while adhering to the great centuries-old tradition of wooden-seated hall furniture.

FROM DUNSANDLE TO RUSSBOROUGH

The Hon. Denis Daly PC (1748-1791) married Lady Henrietta Maxwell (d. 1852), the heiress and only daughter of Robert Maxwell (1723-1800), 1st Earl of Farnham, in 1781 and thus increased his wealth and estates. Shortly after, he built Dunsandle House in County Galway. Details about the house's design and construction are sparse, but it was regarded as one of the finest neoclassical houses in the county. The ceiling in the Drawing Room was described as 'Adamesque' while the Entrance Hall contained later plasterwork decoration, which was almost certainly designed by James Wyatt. Daly's father-in-law the 1st Earl of Farnham had commissioned Wyatt to work on his own house, and it was likely he that connected Daly and Wyatt. These hall benches were almost certainly supplied by Wyatt for Dunsandle when the Entrance Hall plasterwork was added.

Dunsandle House descended in the Daly family to Major Denis Bowes Daly MC. The benches, along with the majority of the contents from Dunsandle, were evidently brought to Russborough House, County Wicklow, with the Bowes Daly family when they acquired it and moved there *circa* 1931. Two chairs from the original set of four are almost certainly those shown in a photograph of the entrance hall at Russborough taken in 1936 (see: S. O'Reilly, *Irish Houses and Gardens*, London, 1998, p. 88-89). Sir Alfred Beit bought Russborough in 1952 from Major Daly, at which time the hall benches were removed.



A SET OF TWENTY-THREE TÔLE-PEINTE DUMMY PANELS OF BIRDS

19TH CENTURY

Depicting various European species of birds, approximately life-size, each with a later weight affixed to the rear base enabling them to stand, some with printed and inscribed Ann and Gordon Getty Collection inventory labels 3½ in. (8.9 cm.) high (smallest); 16 in. (40.6 cm.) high (largest) (23

\$3,000-5,000

PROVENANCE:

With Mallett, London (part).
Anonymous sale; Christie's, South Kensington, 24 November 1993, lots 44-47.
Acquired by Ann and Gordon Getty from the above.

LITERATURE

L. Synge, Mallett Millennium, London, 1999, p. 275, fig. 356 (part).











8

MANNER OF ALEXANDRE-FRANÇOIS DESPORTES

Studies of birds: A swan, a pigeon, and a dove; parrots; a scarlet ibis; birds of paradise; three blue birds

oil on paper mounted on canvas swan, pigeon and dove: 12% x 17¼ in. parrots: 12% x 18½ in scarlet ibis: 17¾ x 12½ in. birds of paradise: 13 x 18 in. three blue birds: 12¾ x 17¼ in.

a set of five (5)

\$7,000-10,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 28 January 1999, lot 530. Acquired by Ann and Gordon Getty from the above.





■9

A SOUTH EUROPEAN GILT-METAL AND GLASS EIGHT-LIGHT CHANDELIER

SPANISH OR ITALIAN, 19TH/20TH CENTURY, PARTS POSSIBLY EARLIER

With fluted spherical and baluster standard within a shaped encrusted cage above eight scrolled candle-arms, drilled for electricity, the nozzles and drip pans replaced 49 in. (124.5 cm.) high, 41 in. (104.1 cm.) diameter

\$12,000-18,000

PROVENANCI

Anonymous sale; Sotheby's, London, 10 June 1999, lot 100. Acquired by Ann and Gordon Getty from the above.



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A CHINESE EXPORT REVERSE-PAINTED MIRROR

QING DYNASTY, QIANLONG PERIOD, LATE 18TH CENTURY

Depicting two kingfishers among a naturalistic backdrop of flowering peonies, within the original Chinese giltwood and gilt-composition rectangular 'pearl' frame, the reverse with printed and inscribed Ann and Gordon Getty Collection inventory label 23¼ in. (59.1 cm.) high, 17¼ in. (43.8 cm.) wide

\$7,000-10,000

The frame on this reverse-painted mirror is probably original and an example of how, in the late 18th and early 19th centuries, Chinese workshops copied frames of the style then popular in the West. Simpler than the frames of the preceding rococo period, the frames most often copied at this time were oval or rectangular, gilt, and included a row of carved 'pearls' along the glass, with a plant motif on the outer border, as seen here (T. Audric, *Chinese Reverse Glass Painting*, 1720-1820, Peter Lang, 2020, pp. 110-113).

Interestingly, this 'pearl' style frame later become popular in China during the mid-19th century when reverse glass painting became a fashionable Chinese art, rather than strictly for the export market. The Chinese frames were typically un-gilded, and became known as the 'abacus frame'. They were the first permanent 'rigid' frames used in Chinese homes. Prior to the Western presentation of such frames at the Chinese aristocratic courts, they were unfamiliar with 'rigid' frames, as the traditional Chinese forms of display included paintings fastened onto rollers, with flexible frames, or papers printed with popular imagery and fixed directly to the wall (ibid., p. 109). Thus, the introduction of reverse-glass painting to China had a lasting influence not only on the history of Western interiors, but on that of Chinese interiors as well (ibid., p. 113).

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A CHINESE EXPORT REVERSE-PAINTED MIRROR

QING DYNASTY, QIANLONG PERIOD, THIRD QUARTER 18TH CENTURY

The rectangular landscape scene depicting an amorous couple in front of a lake, with a child and a brace of pheasants, the later giltwood frame with a gadrooned molding and waved pierced foliate and serpentine border, with printed and inscribed Ann and Gordon Getty Collection inventory label 20 in. (50.8 cm.) high, 30 in. (76.2 cm.) wide

\$15,000-25,000

PROVENANCE:

The Collection of Michael Lipitch II; Christie's, London, 4 October 2001, lot 50.

 $\label{eq:Acquired} \mbox{Acquired by Ann and Gordon Getty from the above.}$





A SMALL PAIR OF CHINESE EXPORT PORCELAIN CRANES

LATE 18TH/19TH CENTURY

Each modeled standing on a green and pink base, the plumage lightly molded and enameled in black at the tail and along the back of the neck, the crest stippled in iron-red, the beak green 9½ in. (24.1 cm.) high

\$7,000-10,000

PROVENANCE:

Collection de Monsieur Mr. X; Sotheby's, Monaco, 27 June 1984, lot 3572. Acquired by Ann and Gordon Getty from the above.





■13

A PAIR OF GEORGE II GILTWOOD BRACKETS

CIRCA 1755

Each carved with a wyvern supporting a rocailles shelf on spread wings, one with sticker applied to the reverse inscribed *Partridge / 57* 13 in. (33 cm.) high, 9¾ in. (24.8 cm.) wide, 8 in. (20.3 cm.) deep

\$5,000-8,000

PROVENANCE:With Partridge, London.



=15 A PAIR OF RÉGENCE STYLE **GILTWOOD BRACKETS**

20TH CENTURY

Each with gadrooned top and scrolled lambrequin body 13½ in. (34.3 cm.) high, 8½ in. (21.6 cm.) wide

(2)





A PAIR OF GEORGE II STYLE GILTWOOD WALL BRACKETS

19TH/20TH CENTURY

Each with a shaped projecting shelf with a pierced ruffled and foliate edge, the support with C-scrolls and enclosing a projecting pierced cartouche with foliate ruffled edges, with slight variations to size, the tops associated 10½ in. (26.7 cm.) high, 9 in. (22.8 cm.) wide, 6¼ in. (15.9 cm.) deep

\$2,000-3,000

PROVENANCE:

Acquired from Partridge, London, by Ann and Gordon Getty in 1979.

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A LARGE PAIR OF CHINESE EXPORT PORCELAIN CRANES

LATE 18TH CENTURY

Each tall bird with a red crest, its white plumage throughout incised and delineated in gilt, the feathers below their necks and at their tails left in biscuit with black enamel to their incised barbs, modeled standing on a dark brown rocky base 17 in. (43.2 cm.) high

\$10,000-15,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 November 1986, lot 178. Acquired by Ann and Gordon Getty from the above.



A PAIR OF CHINESE **EXPORT PORCELAIN** CRANES

QIANLONG PERIOD (1736-1795)

Modeled in mirror image, on tree-stump bases, each white bird with incised plumage, its wings edged in black and its beak and legs green 13¼ in. (33.7 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired from Partridge, London, by Ann and Gordon Getty in





18

A PAIR OF IRISH GEORGE IV MAHOGANY CONSOLE TABLES

BY WILLIAMS AND GIBTON, CIRCA 1830

Each rectangular top with lotus carved edge and supported by fluted engaged Ionic columns, each stamped 25303 / Williams / & Gibton on opposite outer rear supports, with printed and inscribed Ann and Gordon Getty label 36¾ in. (93.3 cm.) high, 64 in. (162.5 cm.) wide, 24¼ in. (61.6 cm.) deep

\$15,000-25,000

Anonymous sale; Sotheby's, London, 23 November 2005, lot 119. Acquired by Ann and Gordon Getty from the above.

The partnership of John Mack, Zachariah Williams, and William Gibton traded together from 1810 in Stafford Street, Dublin until John Mack's death in 1829, when Williams and Gibton continued to work together until the death of Gibton in 1842.

A pair of related fluted columnar pier tables, bearing the trade label of Mack, Williams and Gibton and stamped 'D2583', are illustrated in A. Alexander, 'A Firm of Dublin Cabinet-Makers Mack, Williams & Gibton', Irish Arts Review Yearbook, vol. II, 1995, pp. 146-147, figs. 10 and 11. They also share the beed-and-reel enriched frieze and rectangular pilasters to the reverse, a favoured motif of the firm between 1829 and 1842, also seen on the great dining-room serving-table and hall table at Dublin Castle which date from earlier in the partnership (ibid., figs. 12 and 13).

■~19

AN ENGRAVED MOTHER-OF-PEARL, LAPIS LAZULI AND RED CORAL INLAID SLATE, SIENA AND BRECCIA MARBLE PANEL

BY DIRCK VAN RIJSWIJCK (1596-1679), AMSTERDAM, CIRCA 1660, SIGNED 'D', THE BRECCIA AND SIENA MARBLE POSSIBLY REPLACEMENTS AND SOME VANITAS ATTRIBUTES LATER REPLACEMENTS

Depicting a central bouquet in a vase with a parakeet or parrot signed 'D', on a shelf with multiple vanitas attributes

24 by 35½ in. (61 by 90.2 cm.)

\$100,000-200,000

PROVENANCE:

The panel probably previously incorporated into a cabinet supplied by A. Beurdeley, 22 September 1863, and delivered to Baron Lionel de Rothschild;

Formerly recorded in the Red Room, 148 Piccadilly, London and divided up after his death by Baroness Lionel de Rothschild and by the art dealers Frederick and Charles Davis, 47 Pall Mall, and given to their son, Sir Nathaniel Mayer de Rothschild, 1st Lord Rothschild, in 1882;

Recorded in the 21 June 1899 inventory of the contents of the collection of the late Baron Lionel Nathan de Rothschild;

Recorded in the inventories of May 1904, 7 May 1908 and corrected 20 July 1928 in the sitting room of Lady Rothschild at 148 Piccadilly.

Sotheby's, London, 19-20 April 1937, lot 254 (stated as being from Lord Rothschild's sitting room to Mr. Hart).

Acquired from Mr. Hart in 1937.

Sotheby's, London, 11 December 2002, lot 36. Acquired by Ann and Gordon Getty from the above.

"From now on, one does not have to travel to China, to cross so many seas, to speak with the Chinese in Bejing's impressive palaces; one does not have to search for the court of the sun, built by Vulcan, as it shines from Ovid's mind and books with glow and heavenly gold; the art never understood by the Chinese, never invented by Vulcan, can be found in full splendor

at Van Rijswijck's house nearby."

JOOST VAN DEN VONDEL

In 1660 the celebrated Dutch poet Joost van den Vondel (1587-1679) began a poem with these lines - having been inspired by a slate tabletop inlaid with mother-of-pearl that was made by his neighbor Dirck van Rijswijck (D. Kisluk-Grosheide, Dirck van Rijswijck (1596-1679), a Master of Mother-of-Pearl, in: Oud Holland, III - 1997, cat. no. XXXIII, pp. 141-142).

Obviously famous in his own day and collected by the merchant princes of the Netherlands, van Rijswijck's panels only became more so in the late 17th and early 18th century as his work ended up in many of the great *Kunstkammers* of Central Europe, such as Augustus the Strong's Green Vaults in Dresden and Frederick the Great's Neues Palais in Potsdam.

Dazzling even today, this panel must have made an extraordinary impression on van Rijswijck's contemporaries. From a distance, this panel might seem to be a well-executed and detailed, if rather monochromatic, 17th century Dutch still life. A closer look reveals a shimmering floral cascade made almost entirely of iridescent mother-of-pearl inlay. Lit by 17th century candles, the effect would have been mesmerizing. Van Rijswijck was known for his meticulously executed panels – Kisluk-Grosheide mentions he had been traditionally noted to have trained as a goldsmith, although little evidence of this can be found – and his attention to detail sets his work apart from any competitors.

And while the magnificent tulips and other flowers and the vanitas attributes along the base are straight out of Golden Age paintings, the materials here in the Getty panel also brings to mind the Dutch overseas empire by using exotic seashell inlay which in turn echoes the Japanese and Chinese lacquer being brought back to Amsterdam by Dutch traders.

While all of van Rijswijck's panels are marvelous – the Getty panel is exceptional due to its enormous size. Most of van Rijswijck's panels are far smaller. Yet the artist has not sacrificed his meticulous attention to detail but, due to its large size, the complex design and rich materials are even more amplified. One of the only panels that is larger than the Getty panel is the table top referenced above by van den Vondel and now in the collections of the Rijksmuseum (BK-NM-1916).

While the Breccia marble shelf or surface the vase rests on may be a later replacement, there is another van Rijswijck panel in the Metropolitan Museum of Art (1986.21) that also depicts a vase of flowers resting on an identical Breccia marble surface. So, while unusual for van Rijswijck, this marble element may be original after all







A PAIR OF GEORGE III STYLE BLACK AND GILT-JAPANNED **CUTLERY URNS**

SECOND HALF 19TH CENTURY

Each of ovoid form, the top with a torch-form finial and raising to reveal slots for knives 23 in. (58.4 cm.) high

\$3,000-5,000

(2)

PROVENANCE:

The Collection of Silvana Mangano; Christie's, London, 26 April 1990, lot 97.

Acquired by Ann and Gordon Getty from the above.

21

A PAIR OF FRENCH TÔLE-PEINTE TABLE ORNAMENTS

19TH CENTURY

Of obelisk form, each on square bases 19 in. (485 cm.) high, 9 in. (23 cm.) square

(2)

\$4,000-6,000

PROVENANCE:

The Estate of Kenneth S. Harris; Sotheby's, Chicago, 20 June

Acquired by Ann and Gordon Getty from the above.





22

A CHINESE RED AND POLYCHROME-DECORATED CENTER TABLE

19TH CENTURY

The rotating circular top centered by a *yin yang* further decorated with figure groups among scrolls and flowers, raised on vasiform pedestal on hexagonal plinth, with printed and inscribed Ann and Gordon Getty Collection inventory label

32% in. (83.2 cm.) high; 39 in. (99 cm.) diameter

\$3,000-5,000

Property of Lyn Revson; Sotheby's, New York, 20 January 1990, lot 184.

Acquired by Ann and Gordon Getty from the above.





A GEORGE II CREAM AND POLYCHROME-JAPANNED LONGCASE CLOCK

BY ROBERT MAWLEY, LONDON, MID-18TH CENTURY

The domed hood flanked by a pair of vase-form finials above a molded arch supported on a pair of Doric columns flanking the clock face with four pillar twintrain escapement

94% in. (239.7 cm.) high, 21½ in. (54.6 cm.) wide, 10% in. (26.4 cm.) deep

\$10,000-15,000

While many English japanned longcase clocks from the early 18th century have survived, those with cream and yellow ground are particularly rare. A related example, with cartouche panels depicting chinoiserie scenes similar to this clock, is illustrated in H. Huth, *Lacquer of the West*, Chicago, 1971, fig. 74. There is also a mahogany longcase clock of related form by Robert Mawley in the collection at Polesden Lacey, Surrey (NT 1246209).

Mrs. Ronald (Marietta Peabody) Tree (1917-1991) was descended from the New England Peabodys, an old and pious family. Mrs. Tree's grandfather founded Groton school, the American answer to Eton, and her brother Endicott Howard Peabody served for a time as the governor of Massachusetts. Herself a dedicated public servant, Mrs. Tree represented the U.S. in the United Nations Commission on Human Rights, appointed under the John F. Kennedy administration and continued to work with the UN on human rights issues for many years.

After the end of her first marriage to lawyer and politician Desmond FitzGerald (1910-1967) in 1947, Marietta married Anglo-American MP Ronald Tree (1897-1976). For a brief time the couple lived in Tree's Oxfordshire home, Ditchley Park. However, they soon constructed their own Palladian estate in Barbados called Heron Bay, filling it with many items from Ditchley, which they soon-thereafter sold. The Trees also maintained a townhouse in Manhattan, further outfitted with furniture and art from Ditchley Park, and which was known by close friends as 'Little Ditchley'.



Marietta Peabody FitzGerald Tree

24

A GEORGE III ORMOLU-MOUNTED, NASHIJI, BLACK-PAINTED, AND JAPANNED COMMODE

ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1770

The shaped rectangular top with landscape cartouches within a gadrooned edge above a bombe case decorated with conforming cartouches and opening to shelves, the angles with chutes and sabots, restorations to the decoration including the nashiji ground and ebonized border, dating from the Regency period and later, with printed and inscribed Ann and Gordon Getty Collection inventory label 33½ in. (85.1 cm.) high, 60 in. (152.4 cm.) wide, 24 in. (61 cm.) deep

\$20,000-40,000

PROVENANCE

Mrs. Marietta Peabody Tree and the late Mr. Ronald Tree; Sotheby Parke Bernet, New York, 9 October 1976, lot 314.

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1976.



THE ANN & GORDON GETTY COLLECTION

25

MAURICE BRAZIL PRENDERGAST (1859-1924)

Snowy Day, Boston

signed 'Prendergast' (lower left) oil on canvas 20½ x 26¼ in. (51.4 x 66.7 cm.) Painted *circa* 1907-10. \$70,000-100,000

PROVENANCE:

The artist.

Charles Prendergast, brother of the above, 1924.
Mrs. Charles Prendergast, wife of the above, 1948.
Kraushaar Galleries, New York.
Victoria Thorne Matthews, 1956.
A. Bruce Matthews.
Sotheby's, New York, 2 December 1993, lot 115, sold by the above.
Acquired by Ann and Gordon Getty from the above.

EXHIBITED:

New York, Macbeth Galleries, *An Exhibition of Paintings by a Group of Boston Artists*, April 1909, no. 27 (as *Brimstone Corner*).

Boston, Massachusetts, Boston Copley Gallery, *Exhibition of Paintings by Charles Hopkinson, Charles Harvey Pepper, Maurice Prendergast*, March 1911, no. 14 (as *Brimstone Corner*).

Dayton, Ohio, Dayton Art Institute, *America and Impressionism*, October-November 1951.

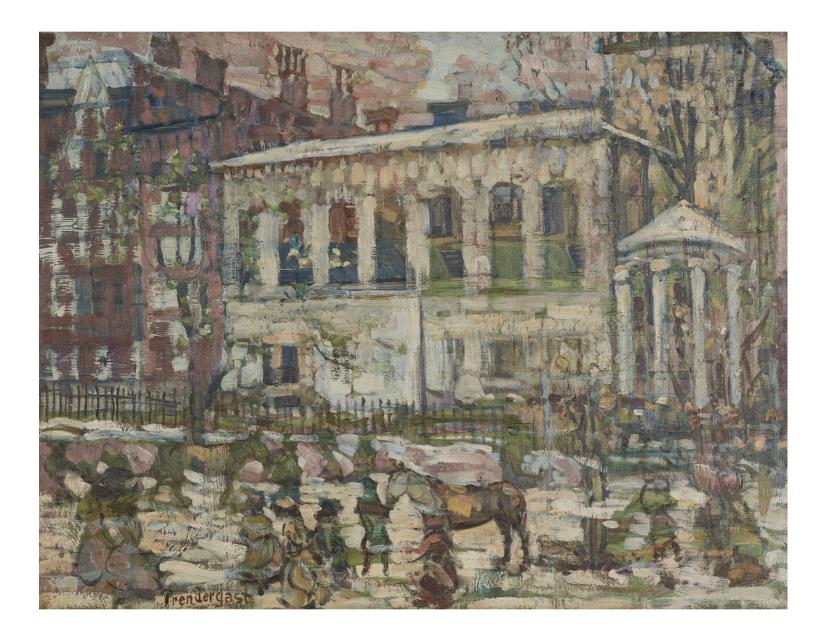
LITERATURE:

'Around the Galleries,' *Brooklyn Daily Eagle*, April 25, 1909, p. 17 (as *Brimstone Corner*).

'Hopkinson, Pepper and Prendergast Joint Exhibition,' *Boston Evening Transcript*, March 15, 1911, p. 23 (as *Brimstone Corner*).

H.H. Rhys, Maurice Prendergast: The Sources and Development of His Style, Ph.D. Dissertation, Harvard University, 1952, p. 152 (as Park Street Church, Roston)

Christian Science Monitor, Boston, Massachusetts, 1953, p. 4, illustrated. C. Clark, N.M. Mathews and G. Owens, Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné, Williamstown, Massachusetts, 1990, p. 258, no. 229, illustrated.







THREE CHINESE EXPORT PORCELAIN FIGURES OF KNEELING BOYS

LATE 18TH/EARLY 19TH CENTURY

The boys wearing pink trousers, each holding a variantly colored ingot-shaped offering bowl

7 in. (17.8 cm.) high

\$2,000-3,000

Acquired from Stair & Company, New York, by Ann and Gordon Getty in 1983 (the boy in a yellow jacket).

27

A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE ROSE HORSES

18TH/19TH CENTURY

Each painted with a pink coat and black mane, modeled in mirror-image, standing on a turquoise oval base 5½ in. (14 cm.) long

\$10,000-15,000





CENTURY

Each of naturalistic tree form with thirteen alternating branches supporting platforms, surmounted by a bow with trailing ribbons 72 in. (182.9 cm.) high, 32 in. (81.3 cm.) wide, 5 in. (12.7 cm.) deep \$40,000-60,000



A CHINESE EXPORT PORCELAIN FAMILLE VERTE STAG EWER

KANGXI PERIOD (1662-1722)

Modeled seated on its haunches and glazed with an ochre coat and cream spots, applied on its arched back with pine branches and a loop handle, the head turned sharply to its left, a sacred *lingzhi* fungus in its mouth, its neck issuing a spout, together with a plaster replacement cover issuing antlers and ears 9½ in. (24.1 cm.) high

(2)

\$8,000-12,000

PROVENANCE:

With Polly Latham Asian Art, Boston (according to label).

Anonymous sale; Christie's, London, 1 December 1997, lot 373.

Acquired by Ann and Gordon Getty from the above.

For a similar pair of spotted-deer ewers, circa 1680, see A. Du Boulay, Christie's Pictorial History of Chinese Ceramics, Englewood Cliffs, 1984, p. 291, fig. 3. Du Boulay notes that the illustrated examples are "probably the same as the 'two browne painted staggs' mentioned in the Burghley House inventory of 1688".

Several examples of the present model are recorded with decoration in 'splashed' sancai colors. A pair in the Royal Collection is preserved in the King's Little Bedchamber at Hampton Court Palace and is illustrated in J. Ayers, Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, London, 2016 vol. I, pp. 150-151, nos. 292 and 293. Another sancai example is in the collection of the Metropolitan Museum, New York (accession no. 24.80.257 a, b).

30

A CHINESE EXPORT PORCELAIN SPOTTED DEER

LAST QUARTER 18TH CENTURY

Modeled standing on rockwork, its yellow coat painted with black to evoke fur, its neck and belly in white 8 in. (20.3 cm.) high

\$5,000-7,000

PROVENANCE:

Acquired from Parish-Hadley, New York, by Ann and Gordon Getty in 1980.







A CHINESE EXPORT PORCELAIN FIGURE OF GUANYIN

LATE 18TH CENTURY

Modeled seated, an acolyte in one arm, her veil painted with clouds, her robes with butterflies and flowers

71/4 in. (18.4 cm.) high

\$1,500-2,000

PROVENANCE:

Acquired from Earle D. Vandekar by Ann and Gordon Getty.

32

A GROUP OF TEN CHINESE EXPORT PORCELAIN FAMILLE ROSE FIGURES OF IMMORTALS

LATE 18TH/19TH CENTURY

Each standing atop an enameled turquoise base, wearing variant colorful robes and holding his or her attribute, *together with* a slightly smaller bearded figure wearing a cape and hood

9¼ in. (23.5 cm.) high, the tallest

\$5,000-7,000



33

TWO CHINESE EXPORT PORCELAIN FAMILLE ROSE LOVER GROUPS

QIANLONG PERIOD (1736-1795)

Each modeled as a lady standing beside a kneeling gentleman, the ladies each wearing a checkered tunic over a striped skirt, one gentleman's robe turquoise and the other gentleman's green with pink and blue rosettes, on variantly-shaped turquoise and green shaped oval bases

9 in. (22.9 cm.) high (2)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, London, 2 November 1992, lot 152. Acquired by Ann and Gordon Getty from the above.

34

FOUR CHINESE STONEWARE MODELS OF POMEGRANATES

LATE 19TH/20TH CENTURY, ONE WITH PRINTED 'CHINA' STAMP

For use as offerings on an ancestral altar, two modeled closed and the other two open with their seeds exposed, all glazed in dappled green and applied with stems and leaves 4¼ in. (10.8 cm.) long, the largest

\$600-800

PROVENANCE:

New Orleans Auction Galleries, 22 March 2002, lot 403 (three of the four models).

 $\label{eq:Acquired} \mbox{Acquired by Ann Getty from the above.}$







THE WONERSH PARK PANELED ROOM

35

A SUITE OF TWENTY-SEVEN ENGLISH JAPANNED PANELS AND A CHIMNEY-PIECE

By repute, Wonersh Park, West Guildford, Surrey.
Possibly sold Hampton & Sons, Wonersh Park, Surrey, 27-29 June 1927.
Sotheby Parke Bernet, London, 19 June 1981, lot 53.
Acquired by Ann and Gordon Getty from the above.



WONERSH PARK

The house at Wonersh Park, Surrey, was originally built in the 17th century. In the 18th century it became home to Fletcher Norton,1st Baron Grantley, PC (1716-1789), through his marriage to Grace Chapple, the daughter of Sir William Chapple, Kt, Justice of the King's Bench. Norton had an long and illustrious career as a lawyer and politician. Upon taking up residence at Wonersh, he set about enlarging and improving the house. He hired Robert Adam in 1767 to create the designs for the interior decoration of the house, as well as for a stable and farm court, but for unknown reasons these designs were never fulfilled. Three drawings for Adam's unexecuted design for a stable and farm court remain in the Cumbria Record Office.









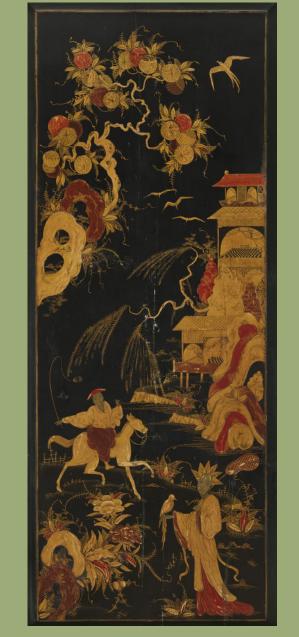


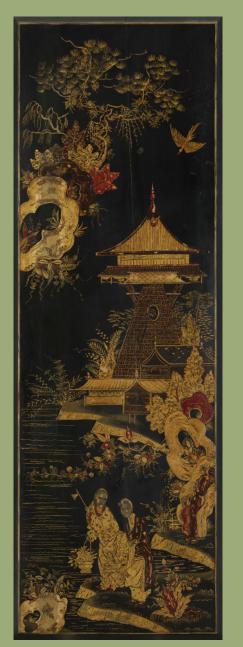


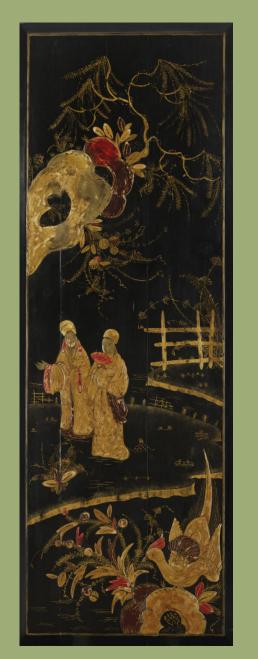
















partial lot)



A CHARLES X ORMOLU-MOUNTED OPALINE GLASS CACHE-POT

CIRCA 1825, POSSIBLY NORTH EUROPEAN, TOGETHER WITH A MATCHING EXAMPLE OF LATER DATE WITH CERAMIC BODY

Each painted with scenes of ice skaters, raised on four ormolu paw feet, with printed and inscribed Ann and Gordon Getty Collection inventory label
10 in. (25.4 cm.) high (2)

\$5,000-7,000

PROVENANCE:

Acquired from Didier Aaron Inc., New York, by Ann and Gordon Getty in 1991.





36

A PAIR OF ASSEMBLED GILT-METAL AND CHINESE EXPORT AND JAPANESE PORCELAIN CANDLESTICKS

19TH/20TH CENTURY

The columns modeled as Chinese Export figures wearing long robes, one painted in *famille verte* enamels and holding a vase, the other painted in *famille rose* enamels, wearing a flowered robe tied with a blue sash and with a blue ribbon in his hair, holding a persimmon flower, each standing on two inverted Arita porcelain saucer dishes painted with iron-red and blue flowers, the heads mounted with large chased gilt-metal flower-form nozzles with curling petals, the mounted bases applied with masks 12½ in. (31.8 cm.) high

\$6,000-8,000

PROVENANCE:

The Property of the Lord Barnard, T.D., Raby Castle, Co. Durham; Christie's House Sale, 10-11 October 1994, lot 664.
Acquired by Ann and Gordon Getty from the above.





=38

A PAIR OF REGENCY TÔLE-PEINTE LAMP HOLDERS

CIRCA 1810

The standards with gilt trefoil handles, the banners with serpentine tops and gilt aprons painted with chinoiserie scenes, the stands decorated with gilt scrolls and containing drawers

14¼ in. (36.2 cm.) high (2)

\$2,000-3,000

PROVENANCE:

With Mallett, London.

Acquired from Pelham Galleries, London, by Ann and Gordon Getty in 1992.

LITERATURE:

L. Synge, Mallett's Great English Furniture, London, 1991, p. 237, fig. 273.

39

AN EARLY GEORGE III GILTWOOD PIER MIRROR

CIRCA 1760

The pierced frame with C-scrolls, foliage and icicles with fully sculpted ho-ho birds surrounding a later divided mirror plate, with printed and inscribed Ann and Gordon Getty Collection inventory label 96 in. (243.8 cm.) high, 43 in. (109.2 cm.) wide, 7½ in. (19.5 cm.) deep \$25,000-40,000

PROVENANCE:

With Mallett, London, circa 1975.

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1976.

This mirror exemplifies the English 'picturesque' style popularized by designers such as Thomas Chippendale in his *The Gentleman and Cabinet-maker's Director* (1754-1762), Thomas Johnson, and Matthias Lock, who likely supplied designs for Chippendale's publication. The wonderfully sculptural and exotic 'ho-ho' birds recall those in the extraordinary rococo interiors at Claydon House, Buckinghamshire by the carver Luke Lightfoot (1722-1789).

=40

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE CHENETS

BY HENRI VIAN, PARIS, LATE 19TH/EARLY 20TH CENTURY

Each with a Classical figure seated atop a shaped plinth, each signed *h. Vian* and variously numbered to the reverse of each upright 14¼ in. (36 cm.) high, 10¼ in. (26 cm.) wide, 7 in. (18 cm.) deep (the male figure)

\$3,000-5,000



ANTHONIE VERSTRAELEN (GORINCHEM 1594-1641 AMSTERDAM)

Figures skating and riding in carriages, on a frozen lake with a tent and a town in the distance

signed and dated 'ant Verstraelen . 1632' (lower right) oil on panel

7¾ x 14¾ in. (19.7 x 37.5 cm.)

\$150,000-200,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 January 1988, lot 85. Acquired by Ann and Gordon Getty from the above.

Anthonie Verstraelen was born in Gorinchem, the son of Gillis van Stralen, a fabric merchant from Weert. Gillis had settled there sometime between 1584 and 1590, possibly seeking a more Lutheran-friendly environment following the arrival in the Netherlands of Alessandro Farnese (1545-1582), Duke of Parma. Anthonie became a specialist of winter landscape scenes, and today is remembered as one of the best known followers of Hendrick Avercamp (1585-1634). At age 34, he was in Amsterdam, the city in which he would make his career as an artist. There, in 1628, he married Magdalena Bosijn (b. 1605). Following her death, in 1634 he wed Catalijnje Carstens van Oosten (1608-1664), who outlived Anthonie and would later remarry in 1644, this time to the painter Emanuel van Hoogenheyden.

Signed and dated 1632, the present panel is typical of Verstraelen's oeuvre, presenting a multitude of figures skating, playing *kolf* – an early forerunner of the modern game of golf – and enjoying themselves on a frozen river. Since the late Middle Ages, skating had become a popular pastime in the Netherlands, but around the middle of the 16th century, a period of extremely cold winters and relatively cool summers, known today as the Little Ice Age, led such winter activities to play a much more prominent role in daily life. Verstraelen here delights in representing groups of friends propelling themselves forward on the ice in all manner of fashions, while others traverse the frozen waterway on foot or in horse-drawn sleighs. At left stands a tent, from which wares were sold to passersby.



SALOMON VAN RUYSDAEL (AMSTERDAM 1600/03-1670 HAARLEM)

Skaters on a canal near the Plomptoren in Utrecht

oil on panel

15% x 231/4 in. (39.6 x 59.1 cm.)

\$200,000-300,000

PROVENANCE:

Private collection, London. with Kunsthandel P. de Boer, Amsterdam. Pieter van den Berg, New York, by 1958. Anonymous sale; Sotheby's, New York, 14 January 1994, lot 31. Acquired by Ann and Gordon Getty from the above.

LITERATURE:

W. Stechow, *Salomon van Ruysdael; eine einfuhrung in seine Kunst,* Berlin, 1975, p. 72, no. 17 A.

Winter landscapes are particularly rare in Salomon van Ruysdael's otherwise expansive *oeuvre*, accounting for only about twenty of his known works (see P. Sutton, *Masters of 17th-Century Dutch Landscape Painting*, Boston, 1987, p. 475). He embraced the subject at two distinctive points in his career. First, as a young painter Ruysdael set about painting the snow covered Dutch countryside, exhibiting the influence of Hendrick Avercamp and Esais van de Velde. In the middle of his career he took a twenty-year hiatus from the subject and in the intervening decades focused his attentions on river landscapes, experimenting with a limited palette in accordance with the prevailing tonal style in Haarlem. In the 1650s Ruysdael once again returned to the winter landscape, now with an entirely new approach to landscape painting that favored a classicizing idiom, utilizing plays of atmospheric light and the fleeting effects of weather to imbue the Dutch landscape with a new sense of grandeur.

When this work first appeared at auction in 1994, the catalogue note cites a letter by Wolfgang Stechow, in which the scholar dates this skating scene to Ruysdael's mature period of production, *circa* 1655-1660. Here, below billowing clouds a frozen canal unfurls, dotted with figures skating and riding horse-drawn sleighs. Along the bank at the right, a tent offers refreshments to skaters and horses alike. The sky and frozen water meet becoming almost indiscernible from each other in the far distance, exemplifying Ruysdael's mastery of the depiction of reflected light along the ice.

At left, the large tower can be identified as the Plompetoren, accompanied by the smaller towers De Vos and De Beer along the ramparts. The Plompetoren was built in the 12th century as part of Utrecht's defensive fortifications representing one of four water-gates along the old city walls. Although Ruysdael worked exclusively in Haarlem, he travelled extensively in the Netherlands, often including recognizable landmarks in his idealized Dutch landscapes, but did not strictly adhere to geography. He painted the Plompetoren on at least one other occasion (fig. 1, Bayerische Staatsgemäldesammlungen, Munich), in which the tower is removed from its urban context and planted alongside an idyllic country road. In both the Munich painting and the present work the Plompetoren is separated from the city's ring wall and used to anchor one side of the composition. The church visible in the distance of the present work resembles the Jacobkerck, the starting point for Dutch pilgrims on the *Camino de Santiago*. In reality, however, the church would not have been visible from the viewer's vantage point along the canals outside the city walls.



Fig. 1 Salomon van Ruysdael, Landscape with the Utrecht Plompetoren, Bayerische Staatsgemäldesammlungen - Alte Pinakothek, Munich



CIRCLE OF HENDRICK AVERCAMP (AMSTERDAM 1585-1634)

Three winter landscapes with skaters

with signature 'HA' ('HA' intertwined on a pole at left on the first) oil on copper the first: $8\% \times 6\%$ in. (21.3 x 15.6 cm.) the second: $8\% \times 7$ in. (21.5 x 17.7 cm.) the third: $8\% \times 6$ in. (21.3 x 15.2 cm.)

a set of three (3)

\$80,000-120,000

PROVENANCE:
R. Cousins, England.
Acquired from Johnny van Haeften, London,
by Ann and Gordon Getty in 1997.

Paintings on copper are exceedingly rare within the *oeuvre* of Hendrick Avercamp and his circle. Clara J. Welcker, in her 1979 catalogue on Hendrick and his nephew, Barend, included twenty-three works on copper by or attributed to Hendrick, fifteen of which she knew only from sale records and a further one that she believed was incorrectly attributed to the artist. When an exhibition of Avercamp's work was held in Amsterdam and Washington thirty years later, the situation remained much the same, leaving only the six identifiable pictures cited by Welcker. In their entry on technical aspects of Avercamp's work, Arie Wallert and Ige Verslype noted how 'the number of known paintings on copper still accounts for only a tiny fraction of his total oeuvre' and cited six of the seven pictures previously described by Welcker, excluding only the example stolen from Leipzig in 1919 (A. Wallert and I. Verslype, 'Ice and Sky, Sky and Ice: Technical Aspects', Hendrick Avercamp: Master of the Ice Scene, exhibition catalogue, Amsterdam and Washington, 2009, pp. 129 and 170, note 1). In recent years, at least three of the six known examples on copper – including a picture at the Musée Baron-Martin, Gray (inv. no. MNR 550), and the pair depicting Summer and Winter at the Nasjonalmuseet, Oslo (inv. nos. NG.M.01373 and NG.M.01374) - have come to be regarded as works by a follower of Avercamp, though the attributions of each had already been questioned by Welcker (see nos. S 49.1 and S 68a and S 68b,

The present pictures are unknown in the Avercamp literature, but the cast of characters can be found in a number of other works by Avercamp and his circle. The female figure in the central foreground reappears in a painting variously attributed to Avercamp himself and his follower Arent Arentsz., called Cabel, though without her male companion and with changes to the color of her dress (sold Christie's, London, 12 December 2001, lot 30). Given the striking similarities in execution and treatment of the figures, the works may plausibly be by the same hand. The couple reappear together in several further works, including at left in a painting by the artist sold Christie's, London, 11 April 2002, lot 528; at center in a painting dated 1620 in the Stedelijk Museum Zwolle and in the central middle ground of a winter landscape sold as lot 48 in these Rooms on 25 January 2002 that has variously been attributed to Hendrick, Barend and an artist in Hendrick's circle. Immediately to the left in that last painting can be seen the same standing figure clad in red and viewed from the side who features in the leftmost panel here.

Various further figures can likewise be identified in paintings and preparatory drawings. A drawing, partly colored, for the horse-drawn sled in the left panel was sold at Dorotheum, Vienna, 4 April 2017, lot 113. The same sled with figures dressed in different colored clothing appears prominently at left in a painting today in the Kröller-Möller Museum, Otterloo (inv. no. 53-08). Similarly, a watercolor depicting three boys on skates and one with a *kolf* stick at the Stiftung Weimarer Klassik und Kunstsammlungen, Weimar (inv. no. KK 4725), probably served as the reference for both the young skater seen from behind in the central panel and the crouching skater tying his laces in the right panel here. The former reappears in the central foreground of the afore-mentioned painting sold in these Rooms in 2002 and that sold in London in the same year. The latter is shown in similar fashion – though tying his female companion's skate rather than his own – in the painting sold in London in 2001.

These three copper panels once formed part of a larger work that was cut down at some point in its history. In terms of figural scale and general *mise en scène*, in its original format the painting must have presented much like the largest of Avercamp's known coppers, the magnificent *Winter landscape with a frozen river and figures* in the Harold Samuel Collection at Mansion House, London, of *circa* 1620. Much like that painting, a tall pole of a leading mark, which would have originally been surmounted by a barrel or basket, is included as a beacon to guide vessels into small or shallow harbors. The inclusion of gallows in the background of both paintings serves as a striking counterpoint to the light-hearted pastimes that dominate the painting's foreground. The relatively low horizon line and large figural scale can likewise be compared with the aforementioned painting dated 1620 in Zwolle, though the use of lateral framing figures may suggest the present composition dates slightly earlier.







A PAIR OF GEORGE II SCOTTISH GILTWOOD ARMCHAIRS

POSSIBLY BY ALEXANDER PETER, CIRCA 1745

Each with a beaded frame centered with a foliate cartouche, the hoop-shaped back and slip seat covered in blue silk bourette and woven linen, 18th century, and flanked by out-scrolled arms with foliate terminals, on foliate-carved legs, claw-and-ball feet, each with printed and inscribed Ann and Gordon Getty Collection inventory label 43 in. (109.2 cm.) high, 32 in. (81.3 cm.) wide, 25 in. (63.5 cm.) deep (2)

\$50,000-80,000

PROVENANCE:

Acquired from Norton Rosenbaum & Co., New York, by Ann and Gordon Getty *circa* 1978.

THE DESIGN

Magnificent and spaciously proportioned, the appearance and scale of these armchairs was influenced by the extraordinary width of 'fashionable costume' of their time. Beginning in the 1730s and continuing into the following decade, the 'whalebone hoop' adopted by ladies continued to widen, until it was almost impossible to pass through doorways without rotating sideways. Chairs of this form with wide seats and splayed arms were necessary to enable them to sit. The form was useful for men too, whose fashionable coats stretched out wide with flaring skirts, typically stiffened with whalebone (Anon., 'A George II Chair,' *Connoisseur*, 1966, p. 109).

ALEXANDER PETER

This pair belongs to a set of at least seven other chairs, some of which were originally covered with embroidered scenes from Ovid's *Metamorphoses*. The set is part of a much larger group of chairs which share a number of constructional idiosyncrasies identified by Lucy Wood in *The Upholstered Furniture in the Lady Lever Art Gallery* (volume I, Liverpool, 2008, pp. 407-428). Many of the chairs from the larger group have Scottish provenances and also retain their original coverings, thus Lucy Wood explores the possibility that they were made in close liaison with their original needlework panels. One set from the larger group can be attributed to Edinburgh cabinetmaker Alexander Peter (1713-1772), who supplied furniture to the Earl of Dumfries at Dumfries House, while the upholstery was carried out by John Schaw & Co. Thus, based on the shared constructional and situational similarities, the set to which this pair belongs can be provisionally attributed to Alexander Peter (ibid., pp. 427-428).











AN AGRA CARPET

NORTH INDIA, CIRCA 1860

The wine red field with a delicate celadon central medallion surrounded by cloud bands and palmette vinery within a dark brown palmette and saz leaf border 24 ft. 7 in. (7.49 m.) long, 14 ft. 11 in. (4.55 m.) wide

\$50,000-80,000

PROVENANCE:

Acquired from C. John, London, by Ann and Gordon Getty in 1993.

46

A PAIR OF GEORGE III STYLE MAHOGANY OVAL CASKETS

POSSIBLY NORTH EUROPEAN, LATE 19TH CENTURY

Each with gadrooned cover opening to reveal three removable velvet-lined trays, the body carved with a floral entrelac frieze, ram's heads hung with berried laurels over lion's paw feet, with printed and inscribed Ann and Gordon Getty Collection inventory labels 12 in. (30.5 cm.) high, 16¼ in. (41.3 cm.) wide, 13 in. (33 cm.) deep

\$3,000-5,000

PROVENANCE:

The Ralph Lauren Collection; Sotheby's, New York, 11 October 1995, lot 109.

Acquired by Ann and Gordon Getty from the above.

47

A CONTEMPORARY UPHOLSTERED POUF

20TH CENTURY

Of trefoil form, upholstered in red and black cut and voided velvet, with Ann and Gordon Getty Collection

17½ in. (44.5 cm.) high, 49 in. (124.5 cm.) diameter

PROVENANCE:

Acquired from Colefax & Fowler, by Ann and Gordon Getty in 1984.



A PAIR OF FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS

AFTER THE MODEL BY CHARLES CRESSENT, 19TH CENTURY

Each modeled with a parrot with wings outstretched, perched amongst three variant scrolling candle branches

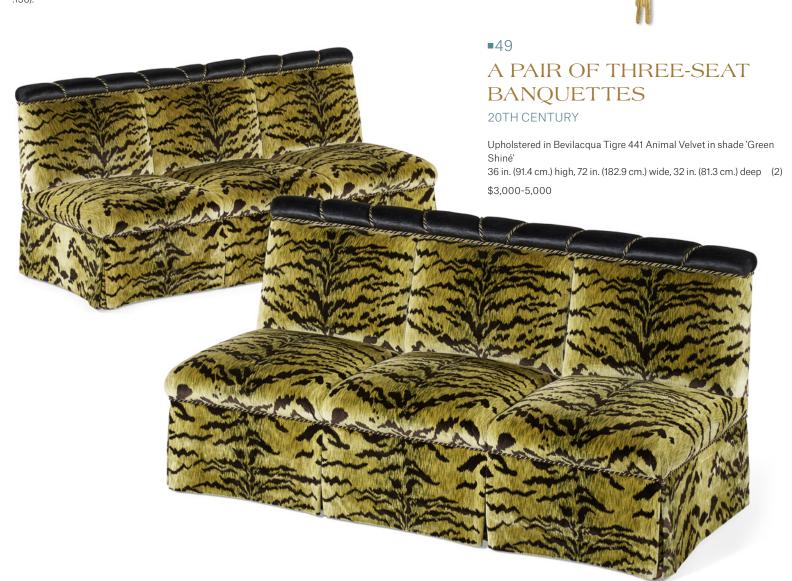
22¼ in. (56.5 cm.) high, 15 in. (38.1 cm.) wide

\$5,000-8,000

Designed in the Louis XV 'pittoresque' style popularized by Juste-Auréle Meissonier and Nicolas Pineau, these wall-lights are inspired by models initially designed by Charles Cressent (1685-1768). Cressent was both a leading *ébéniste* and sculptor of his time, and his furniture pieces were marked by their highly sculptural and elaborate ormolu mounts. However, the skilled polymath constantly had difficulties with the Parisian guild of *fondeurs* and *doreurs* because, in contravention of the guild rules, he chased and gilded bronzes in his own workshop.

Wall-lights similar to the present lot were subsequently known to have been supplied by the *sculpteur, fondeur et ciseleur du roi* Jacques Caffiéri (1678-1755). In the inventory drawn up following his death in 1755, no. 43 was described as *un autre model double de bras de chemine ancien perroquets à deux branches*, and this model was already listed in an earlier inventory of his stock in 1747.

Two related pairs of parrot wall-lights were supplied to Madame Infante, Louise-Elizabeth of France, duchesse de Parma for the Palazzo di Colorno (A. Gonzalez-Palacios, *Gli Arredi Francesi*, Milan, 1995, no. 52, p.243). And a set of four Cressent originals can be found at the Metropolitan Museum of Art in New York (1974.356.133–136).





A PAIR OF FRENCH ORMOLU-MOUNTED AND PORCELAIN TWIN-LIGHT CANDELABRA

LATE 19TH CENTURY

Formed as large seated figures of *Shou Lao* with bare abdomen, holding peach sprays and wearing ormolu cabbage leaf hats and with ormolu foliage branches behind, mounted with white porcelain flowers and each with branches for two lights, with printed and inscribed Ann and Gordon Getty Collection inventory label

12½ in. (31.75 cm.) high, 12 in. (30.5 cm.) wide, 8½ in. (21.5 cm.) deep

\$5,000-8,000

PROVENANCE:

Nellie Baillie, 2nd Baroness Burton (1873-1962); By descent to Michael Baillie, 3rd Baron Burton (1924-2013), according to Partridge invoice. Acquired from Partridge, London, by Ann and Gordon Getty on in 1983.

EXHIBITED:

Birmingham Museum and Art Gallery, according to Partridge invoice.



=51





A PAIR OF FRENCH ORMOLUMOUNTED CHINESE BLANC-DE-CHINE PORCELAIN CANDLESTICKS

THE PORCELAIN 18TH/19TH CENTURY, THE MOUNTS 19TH CENTURY

Each formed as a seated figure of Buddha with bare abdomen, holding a peach, with lips bearing traces of color, with a floral branch for one light with detachable nozzle, chased with wave ornament, on Rococo scroll bases

7% in. (19 cm.) high, 7% in. (18.5 cm.) wide, 4% in. (11 cm.) deep (

\$4,000-6,000

PROVENANCE:

Nellie Baillie, 2nd Baroness Burton (1873-1962); By descent to Michael Baillie, 3rd Baron Burton (1924-2013), according to Partridge invoice. Acquired from Partridge, London, by Ann and Gordon Getty in 1983.

EXHIBITED:

Birmingham Museum and Art Gallery, according to Partridge invoice.

\$100,000-150,000

A MATCHED PAIR OF GEORGE III ORMOLU-MOUNTED CHINESE LACQUER AND JAPANNED COMMODES

ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765

Each serpentine top centered by a flowerhead within a foliate wreath and flanked by foliate sprays to each corner, the bombé cases fitted with a pair of doors decorated with Chinese landscapes opening to red *nashiji* interiors fitted with shelves, with printed and inscribed Ann and Gordon Getty inventory labels 32½ in. (83.6 cm.) high, 32½ in. (83.6 cm.) wide, 18½ in. (47 cm.) deep (2)

PROVENANCE

One acquired from Mallett, London, by Ann and Gordon Getty in 1982. The other by repute from the Collection of H.R.H. The Duke of Kent (1902-1942) (one of a pair).

The Collection of John Tillotson (1913-1984), The Old Rectory at Pertenhall *circa* 1966

With Mallett, London.

The Collection of Edward and Kiyi Pflueger; Christie's, New York, 27 October 2006, lot 158.

Acquired by Ann and Gordon Getty from the above.

ITERATURE:

J. K. Browne, 'Living in a Late Palladian Rectory: Pertenhall, Bedfordshire' *The Connoisseur*, London, January 1966, pp. 155-156 (one).

A. Coleridge, Chippendale Furniture, London, 1968, fig. 334.

L. Synge, Mallett's Great English Furniture, London, 1991, p. 71, fig. 70.



The fashion for 'French' style furniture veneered with Asian lacquer re-used from imported screens was introduced in the 1750s by cabinet-makers such as Thomas Chippendale and Pierre Langlois. These elegant ormolu-enriched commodes reflect the exotic style of bedroom apartment furnishings of the mid-1760s. While the garden-pavilioned landscapes corresponded with contemporary Chinese-papered rooms, the glossy black surfaces also harmonized with 'Etruscan' apartments adorned with Wedgwood Etruria-ware, also in fashion that time.

Stylistically, the commodes relate most closely to the documented *oeuvre* of Pierre Langlois (d.1765) of Tottenham Court Road. The use of lacquer panels within a japanned carcass of serpentine outline is characteristic of Langlois' work and Lucy Wood identifies a recognizable group of similar design, including a pair formerly at Uppark Park, Sussex which feature the same chrysanthemum-flowered chinoiserie borders and similarly scalloped skirt (see L. Wood, *Catalogue of Commodes*, 1994, p. 77, figs. 62-63). Further commodes from this group include a pair in Coromandel lacquer almost certainly supplied to Francis Seymour, 1st Marquess of Hertford for Ragley Hall, Warwickshire and sold at Christie's, London, 4 July 1996, lot 300 (£308,000) and another formerly in the collections of the Dukes of Newcastle,

Clumber, Nottinghamshire, and Sir Philip Sassoon, Bt. at Trent Park, which was sold by the Marquess of Cholmondeley, Christie's, London, 29 March 1984, lot 105. The commodes further relate to the marble-topped pier table commodes supplied by Langlois in 1763 for the Gallery in Horace Walpole's Thames-side villa, Strawberry Hill. One of the commodes and a matching 'coin' (corner cabinet) is visible in a drawing of the Gallery by Thomas and Paul Sandby (reproduced in C. Wainwright, *The Romantic Interior*, New Haven and London, 1989, p. 105, fig. 85).

The commodes' pilasters terminate in Roman acanthus issuing from whorled volutes in the French fashion much favored by Langlois. The trifurcated feet mounts appear on other documented pieces such as the commode he supplied to the fourth Duke of Bedford for Woburn Abbey in 1760 (see: P. Thornton and W Rieder, 'Pierre Langlois, Ebeniste. Part 1', *Connoisseur*, February 1972, pp. 283-284) and the commode he supplied to the sixth Earl of Coventry George William, for Croome Court in 1764, now in the collection at the Metropolitan Museum of Art, New York (W.8:1 to 4-1967). These mounts, which are attributed to the *émigré* specialist bronze-caster and gilder Peter Dominique Jean, strengthen an attribution to Langlois.





TWO CHINESE GILT-LAQUERED BRONZE FIGURES OF DEER

QING DYNASTY (1644-1911)

The doe is shown looking backwards with the proper right foreleg raised, and the stag is shown standing foursquare with the head slightly

8¾ in. (22.2 cm.) high (the doe), 11 in. (28 cm.) high (the stag)

\$6,000-8,000

Anonymous sale; Sotheby's, London, 2 December 1997, lot 19. Acquired by Ann and Gordon Getty from the above.



A PAIR OF CHINESE EXPORT RED, BLACK, AND GILT-LACQUER LOW TABLES

LATE 19TH/ EARLY 20TH CENTURY

Each with a rectangular top decorated with horses and riders within a mountainous landscape framed by a geometric border 11¾ in. (29.8 cm.) high, 32 in. (81.3 cm.) wide, 20½ in. (52.1 cm.) deep (2) \$4.000-6.000

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1987.





A PAIR OF ORMOLU-MOUNTED CHINESE DEHUA FIGURES OF **ELEPHANTS**

THE ELEPHANTS 17TH/18TH CENTURY, THE MOUNTS 19TH CENTURY

Each elephant is shown standing foursquare with the trunk curled under the chin, and is mounted on later ormolu stands

(2)

\$8,000-12,000

8 in. (20.32 cm.) long

PROVENANCE:

Acquired from A & J Speelman, London, by Ann and Gordon Getty in 1981.







181/2 in. (46 cm.) high, the obelisks; 81/4 in. (21 cm.) high, the box \$7,000-10,000

PROVENANCE:

Anonymous sale; Butterfield & Butterfield, San Francisco, California, 29 October 1996, lots 2883 and 2884.

A PAIR OF AMERICAN GOLD

AND RUBY-MOUNTED ROCK

CRYSTAL OBELISKS AND A

AND PEARL-MOUNTED RED

JASPER DRAGON-FORM BOX

rubies, the box modeled as a coiled dragon standing on clawed silver feet

and mounted throughout with emeralds and pearls, the obelisks apparently

The obelisks each on a spherical base and with gold mounts set with cabochon

SILVER, GOLD, EMERALD,

BY GEORGE STANGL, NEW YORK, CIRCA 1975

unmarked, the box with maker's mark and 18K on underside

Acquired by Ann and Gordon Getty from the above.

=57

A CHINESE BLACK AND GOLD LACQUER 'SIXTEEN LUOHAN' LOW TABLE

18TH/19TH CENTURY

The top is finely decorated with sixteen Luohans enclosed by a border of five-claw dragons on a diaper ground, and the base is inscribed with a gilt six-character Qianlong mark in seal script 13 in. (33 cm.) high, 42¾ in. (108.6 cm.) wide, 16

in. (40.7 cm.) deep

\$15,000-25,000

Acquired from Dalva Brothers, New York, by Ann and Gordon Getty in 1986.









■58

A PAIR OF EARLY GEORGE III BLACK AND GILT-JAPANNED ARMCHAIRS

CIRCA 1760

Each with pagoda cresting above a fretwork back and blind fretwork uprights, the slip seat covered in blue silk damask and flanked by out-scrolled arms with eagles head terminals, on bamboo cluster column legs and block feet with casters, with sticker applied to one chair's seat rail possibly inscribed in 19th century ink, *Chinese / Armchair / (blue / seat)*, variations to carving and to size, notably to the eagles, each with printed and inscribed Ann and Gordon Getty Collection inventory label 39 in. (99 cm.) high, 27 in. (68.6 cm.) wide, 25% in. (65.4 cm.) deep (2)

\$40,000-60,000

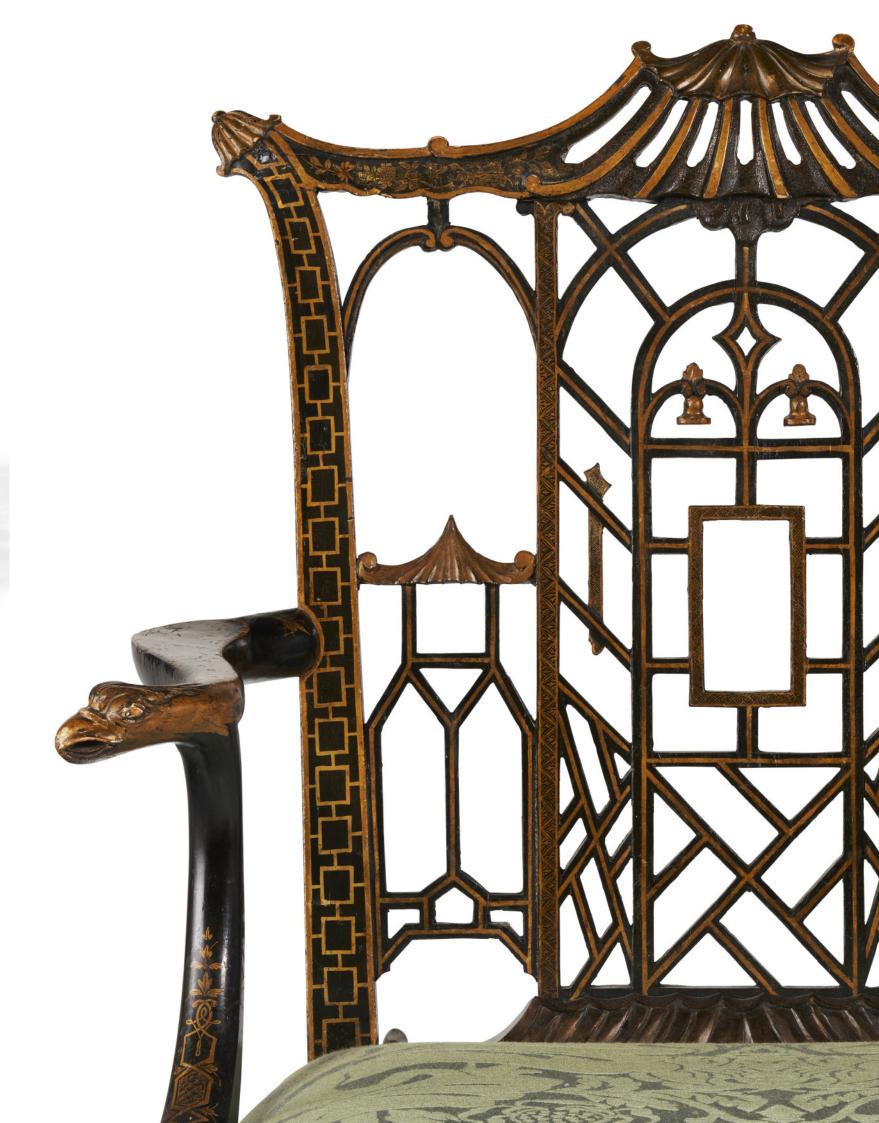
PROVENANCE

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1975.

EXHIBITED

San Francisco, San Francisco Fall Antiques Show at Fort Mason, 24-31 October 2010.

With their elaborately fretted backs and pagoda-form crest-rails these charming chairs illustrate the full flowering of 'Chinese' design as popularized by Thomas Chippendale in his *The Gentleman and Cabinet-Maker's Director* (1754-1762), whose far-reaching influence has led to the term 'Chinese Chippendale'. They are based on designs for 'Chinese Chairs' in plates 26-28 of the *Director* and relate closely to a chair in mahogany in the Metropolitan Museum of Art, New York (Kennedy Fund, 1918), illustrated in A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 192. Indeed, the taste for all things 'Chinese' led to many cabinet-making firms fulfilling orders for clients based on Chippendale's designs. A twin chair-back settee at Upton House, Warwickshire (NT 446444) also in mahogany shares a nearly identical pagoda-form crest-rail and very similar fretwork back, 'bamboo' legs, and corner spandrels. The additional japanned decoration on this pair of chairs is intended to imitate Asian lacquer, and takes the full-fledged chinoiserie theme a step further. They would have been perfectly suited for a fashionable 'Chinese Room' in the 18th century.





THE BRAMSHILL PARK ARMCHAIRS

=59

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1775

Each with shaped oval backrest centered by a lion's mask, the drapery-form armrests with lion's-head terminals on foliate-carved supports flanking a damask upholstered seat, the front seat rail centered by satyr's masks, raised on square tapering legs with trailing husks, spade feet, with variations to the carving particularly to the lion's-head armrest terminals, each inscribed in black ink 8366 / Winchester to interior of seat rails, and with printed and inscribed Ann and Gordon Getty Collection inventory label 40 in. (101.6 cm.) high, 26½ in. (67.3 cm.) wide, 24 in. (60.9 cm.) deep (2)

\$40,000-60,000

PROVENANCE

Probably part of a suite commissioned by Sir John Mordaunt Cope, 8th Bart. (d.1779) or his cousin and heir the Rev. Sir Richard Cope (1719-1806) for Bramshill Park,

Possibly two from a set of six sold by Sir Anthony M.L. Cope, Bt., formerly of Bramshill; Sotheby's, London, 27 April 1956, lot 99.

The Collection of Lord Astor, Cliveden, Berkshire.

Acquired from Partridge, London, by Ann and Gordon Getty in 1981.

LITERATURE

'Bramshill Park, Hampshire: The Seat of Sir Anthony Cope, Bt.', Country Life, 11 July 1903, p. 56, 'The State Drawing Room'; and 23 June 1923, p. 886, figs. 1, 2. H. Avray Tipping, English Homes: Period III Vol. II Late Tudor and Early Stuart 1558-1649, Country Life, London, 1927, p. 303, 'The Drawing Room' fig. 383. L. Wood, The Upholstered Furniture in the Lady Lever Art Gallery, Liverpool, 2008, vol. II, pp. 617-629 (a similar example).

This pair of giltwood armchairs is part of a large suite of seat-furniture, comprising at least twelve chairs, formerly at Bramshill Park, Hampshire, seat of the Cope family (illustrated, 'Bramshill Park, Hampshire: The Seat of Sir Anthony Cope, Bart.', *Country Life*, 11 July 1903, p. 56, 'The State Drawing Room'; and 23 June 1923, p. 886, figs. 1, 2). The set was probably commissioned by Sir John Mordaunt Cope, 8th Bt. (1731-79) for his London residence, or for Bramshill.

From this set, three of the chairs were acquired by the great collector Sir William Lever, 1st Viscount Leverhulme (1851-1925) from the dealer, D.L. Isaacs, before 14 September 1905, for about £100, and are now in the Lady Lever Art Gallery, Port Sunlight (L. Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, New Haven and London, 2008, vol. II, pp. 617-626). A single chair but with replaced cabriole legs was with the dealer Jacques Seligmann, then gifted by Archer M. Huntington to the Metropolitan Museum of Art, New York, in 1936 (36.19). These four chairs may have been part of a group of six as indicated by the pencil numbers on the frames of the Lever chairs, and disposed of following the death of the Rev. Sir William Henry Cope, 12th Bt., in 1892. Six further chairs were sold by Sir Anthony M.L. Cope, Bt. from Bramshill, Sotheby's, London, 27 April 1956, lot 99.

The latter six chairs were later in the Astor collection at Cliveden; two chairs remain in the possession of Lord Astor (photographed by *Country Life*, 6 October 2005, p. 94) and were previously photographed on loan in the Boudoir at Berrington Hall, Leominster (NTPL 50470). A further two are the present pair of chairs, and the final two from this group were probably those recently sold from the collection of Charlie Mackinnon; Christie's, 10 November 2021, lot 25. At least one of the Mackinnon chairs bears the same inscription to the back seat rail as the present lot, *Winchester*, and also has cramp cuts to the back rail, as does one chair from this pair.

There are at least seven sofas of this design but with slight variations suggesting they are from the same workshop but not the same suite. These include: one sold Christie's, London, 27 November 2003, lot 59; another at



A chair from the suite in the State Drawing Room at Bramshill, 1923 (© Future Publishing Ltd.)

Mapledurham House, Oxfordshire; a pair of sofas with Mallett at Bourdon House in 1993 (advertised *Country Life*, 24 June 1993, p. 45); a sofa with Needham's in 1965, and two in a private collection in 1974 (Wood, 2008, ibid., figs. 390-392). A sofa of the Mallett/Needham model is depicted in a painting, *The Sofa*, by R.T. Lonsdale (fl. 1826-46), exhibited at the Royal Academy in 1846 (catalogue no. 72; Wood, ibid., fig. 393). Another sofa reduced in length was sold Christie's, London, 12 April 2018, lot 262.

SIR WILLIAM CHAMBERS AND INCE AND MAYHEW

The lion-pelt motif has led to speculation that these chairs may have been designed by Sir William Chambers (1723-96), based on the decoration of a Chambers chimneypiece (Avery Library, Columbia, reproduced in J. Harris, *Sir William Chambers, Knight of the Polar Star,* London, 1970, fig. 185). The chairs are attributed to the Golden Square firm of John Ince and William Mayhew, one of the leading cabinet-making firms of the period and perhaps the most accomplished rivals to Chippendale. There is a connection between Chambers and Ince and Mayhew; Chambers subcontracted work to craftsmen, and acted as paymaster on projects he was involved in (see: H. Roberts and C. Cator, *Industry and Ingenuity: The Partnership of William Ince and John Mayhew,* London, 2022, p. 149). The bank customer ledgers for Chambers at Drummonds Bank show he was regularly employing the same craftsmen including Ince and Mayhew: in 1766, to 'Ince & Co.'; in 1771, 'Receipt Mayhew on Croft & Co 300' (Wood, ibid., pp. 175-176). Certainly, Mayhew was engaged in the period during Chambers's extensive commission for the 4th Duke of Marlborough at Blenheim Palace beginning in late 1769 (ibid., p. 199).

The distinctive arched back, with hollowed base-rail, corresponds to a form adopted by Ince and Mayhew; see the suite supplied in the 1780s for Chirk Castle, Wrexham (C. Hussey, 'Chirk Castle, Denbighshire, IV', Country Life, 12 October 1951, p. 1149, fig. 4 and G. Beard & C. Gilbert (eds.), The Dictionary of English Furniture Makers, Leeds, 1986, p. 596). In addition these chairs exhibit the characteristic Ince and Mayhew paneled leg that relates very closely to those found on chairs supplied to the Earl of Darnley at Cobham Hall, Kent, one of the firm's most enduring clients (C. Cator, 'The Earl of Kerry and Mayhew and Ince: The Idlest Ostentation', Furniture History, 1990, pp. 27-29; H. Roberts and C Cator, ibid., p. 362, fig. 319). In addition, Ince and Mayhew notably incorporated idiosyncratic zoomorphic motifs to enhance their furniture – see the ram's head masks on a pair of urns supplied by the partnership for Lord Kerry's Dining Room at Portman Square, now in the Lady Lever Art Gallery, Port Sunlight (ibid., figs. 3, 4); the carved giltwood dolphins, originally part of the

cresting of one of the pier glasses in the Oval Drawing Room, part of the partnership's 1785 commission for James Alexander, 1st Earl of Caledon (H. Roberts, 'Unequall'd Elegance...', Furniture History, 2009, fig. 8); and on a pair of marquetry tripod stands, with ivory ram's head capitals, attributed to Ince and Mayhew, sold Christie's, London, 5 July 2012, lot 32.



A PAIR OF REGENCY BRASS-MOUNTED CHINESE LACQUER, POLYCHROME-JAPANNED, AND PARCEL-GILT CENTER TABLES

CIRCA 1810

Each with a rectangular top with re-entrant corners and brass edge, with lacquer panels depicting birds and flowering branches, above a conforming frieze decorated with exotic landscapes, on a lyreform trestle support on splayed legs terminating in scrolled feet on brass box casters, with printed and inscribed Ann and Gordon Getty Collection inventory label

28¾ in. (73.3 cm.) high, 36½ in. (92.7 cm.) wide, 21¾ in. (55.2 cm.) deep

\$60,000-100,000

PROVENANCE:

The Earls of Warwick, Warwick Castle, Warwickshire.
Property of a Gentleman; Christie's, London, 19 April 1990, lot 175.
Anonymous sale; Sotheby's, New York, 11 October 1996, lot 400.
Acquired by Ann and Gordon Getty from the above.

Warwick Castle, a medieval fortress situated in Warwickshire, England, is one of the country's most beloved historic properties. It was a ruin when Fulke Greville, Lord Brooke (d.1628) obtained the grant of the Castle from James I in 1604. Greville, one of the most extraordinary men of his age, had been a favorite of Queen Elizabeth I and was consulted by her on the establishment of the East India Company in 1600. He subsequently invested in the company and assisted it in his role as Treasurer of the Navy. Thus, while there are long established ties between the East India company and the Greville family, no such concrete link has been established between his descendant Sir Francis Greville (1719-73), 8th Baron Brooke (1727), later 1st Earl of Warwick (1759). Although he does not appear to have ordered armorial porcelain, Greville presumably must have maintained some trading ties with the East India Company - and certainly displayed a penchant for Export furniture evidenced by these writing tables, as well as by a suite of eight Export lacquer chairs supplied to him (one chair from this suite is now in the Victoria & Albert Museum, London (FE.116&A-1978), and two others were formerly in the Simon Sainsbury collection and sold Christie's, London, 18 June 2008, lot 185). A similar writing table to this pair, also from Warwick Castle, was sold by the Trustees of the Warwick Castle Resettlement, Christie's, London, 21 March 1968, lot 127.



Exterior of Warwick Castle











A CHINESE EXPORT REVERSE-PAINTED MIRROR

QING DYNASTY, LATE 18TH CENTURY, IN A LATER GILTWOOD FRAME

smaller birds, in later giltwood frame, with printed and inscribed Ann and Gordon Getty Collection inventory label

43 in. (109.2 cm.) high, 21½ in. (54.6 cm.) wide, 1½ in. (3.8 cm.) deep

\$8,000-12,000

PROVENANCE:

Acquired from Jeremy, London, by Ann and Gordon Getty in 1982.

=62

A CUT-VELVET UPHOLSTERED THREE-SEAT SOFA

MODERN

Covered in Bevilacqua pomegranate and cream cut and voided velvet 31 in. (78.7 cm.) high, 89 in. (226.1 cm.) wide, 41 in. (104.1 cm.) deep

\$2,000-3,000

PROVENANCE:

The fabric acquired from Bevilacqua 2004.

Depicting two pheasants perched on rocks amidst flowering branches with two

PROVENANCE:

Baron Maximilian von Goldschmidt-Rothschild, Frankfurt am

Forced sale to the city of Frankfurt in 1938 (inv. no. G.R.602) and transferred to the Museum für Kunsthandwerk, Frankfurt. Restituted to the heirs of Baron Maximilian von Goldschmidt-Rothschild, 21 April 1949.

Estate of the late Baron Maximilian von Goldschmidt-Rothschild; Sotheby's, New York, 11 March 1950, lot 253 (as with period decoration).

Baltimore; Sotheby's, New York, 26 September 1989, lot 52. Anonymous sale; Sotheby's, New York, 21 October 1993, lot 12. Acquired by Ann and Gordon Getty from the above.

■63

A PAIR OF MEISSEN PORCELAIN GREEN-GROUND BEAKER VASES MOUNTED AS LAMPS

THE PORCELAIN CIRCA 1730, ONE WITH BLUE AR MARK, THE DECORATION OF LATER DATE

Each painted in the Kakiemon style with birds, large insects and flowering branches, the necks and knopped waists each with three quatrefoil reserves, together with a pair of pleated fabric shades, lacking finials

18% in. (47.6 cm.) high, the porcelain

\$10,000-15,000



Collection of Frederick J. and Antoinette H. Van Slyke,







=64

A CHINESE EXPORT GILT AND **POLYCHROME** LACQUER TRAY ON A NORTH EUROPEAN GILTWOOD STAND

MID-18TH CENTURY, THE STAND POSSIBLY GERMAN

The shaped top decorated with chinoiserie figures and architecture in a landscape, the conforming base with foliate and *rocaille* carved apron on cabriole legs ending in claw and ball feet

28 in. (71 cm.) high, 34½ in. (88 cm.) wide, 26¼ in. (67 cm.) deep

\$8,000-12,000

PROVENANCE:

The Hochschild Collection; Sotheby's, London, 1 December 1978, lot 159.



A PAIR OF NORTH EUROPEAN ORMOLU CASSOLETTES

LATE 18TH CENTURY

Each finial cover turning to reveal a candle socket, the body and stem with swirled gadrooning on a raised base with toupie feet, with printed and inscribed Ann and Gordon Getty Collection inventory label (2)

10 in. (25.4 cm.) high, 3¾ in. (9.5 cm.) diameter

\$3,000-5,000

PROVENANCE:

Acquired from Mallett, London, by Ann and Gordon Getty in 1986.

=66

A REGENCY BLACK, GILT AND POLYCHROME-JAPANNED TILT-TOP TABLE

CIRCA 1800

The circular tilt-top decorated, with figures in a landscape on a columnar support and downswept legs ending in brass paw caps and casters, with printed and inscribed Ann and Gordon Getty Collection inventory label 28 in. (71.1 cm.) high, 42 in. (106.7 cm.) diameter

\$8,000-12,000

PROVENANCE:

Acquired from Partridge, London, by Ann and Gordon Getty in 1979.



AN ENAMEL, ROCK CRYSTAL AND GILT-METAL MOUNTED FOUR LIGHT CANDELABRUM

PARTS CHINESE, 18TH CENTURY AND LATER

The central stem decorated with brightly enameled bats and twin fish emblems, issuing four arms terminating above a rock crystal base raised on a tiered enameled square base decorated with flowers and waves picked out in gilt, with printed and inscribed Ann and Gordon Getty Collection inventory label

24¾ in. (62.9 cm.) high, 11 in. (27.9 cm.) wide, 11 in. (27.9 cm.) deep

\$7,000-10,000





=68

A PAIR OF CHINESE OCTAGONAL SOAPSTONE PAGODAS

20TH CENTURY

Each pagoda carved into graduated tiers, one with bells hanging from the

1914 in. (50 cm.) high

\$4,000-6,000

PROVENANCE:

Property from the Collection of the Late Sister Parish; Sotheby's, New York, 29 September 1995, lot 15.

Acquired by Ann and Gordon Getty from the above.

=69

A CHINESE THREE-TIERED **GREEN-GLAZED POTTERY** WATCH TOWER

HAN DYNASTY (206 BC-AD 220)

Rising from a circular basin containing applied fish and frogs, the tiered sections have sloping roofs decorated with archers holding crossbows at the corners, and the uppermost roof surmounted by a bird 36½ in. (90.3 cm.) high

\$10,000-15,000

PROVENANCE:

Anonymous sale; Christie's, New York, 27 November 1991, lot 263. Acquired by Ann and Gordon Getty from the above.

Compare a similarly constructed tower of this size with archers at the corners and a bird atop the uppermost roof in the Freer Gallery of Art, illustrated in Oriental Ceramics, Kodansha series, vol. 9, fig. 7.





A GEORGE III HAREWOOD AND MARQUETRY PEMBROKE TABLE

BY GEORGE SIMSON, CIRCA 1790

With a continuous band of berry strung laurel leaves surrounding a rosette, the drawer inlaid with crossed palmettes, the interior of drawer bearing the label *George Simson/ Upholder.../ No. 19/ South Side of St. Paul's Churchyard./ London*, and with remnants of the same label to underside of drawer, supported on tapered legs with scrolled acanthus pendant husks, also with with printed and inscribed Ann and Gordon Getty Collection inventory label

29¼ in. (74.3 cm.) high, 30 in. (76.2 cm.) deep, 40 in. (101.6 cm.) wide \$7,000-10,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 November 1991, lot 92. Acquired by Ann and Gordon Getty from the above.

LITERATUR

C. Gilbert, *Pictorial Dictionary of Market London Furniture 1700-1840*, Leeds, 1996, p. 425, figs. 849-850.

George Simson (or Simpson as his name was also spelled) was recorded at 19 St. Paul's Churchyard in London from 1787 until 1840. He made furniture in the elegant neoclassical style of the 1780s and 1790s and subscribed to Thomas Sheraton's *Drawing Book*. Perhaps the most famous pieces associated with his workshop are the remarkable group of secretaire cabinets incorporating clocks and organs, made for Thomas Weeks's Museum of mechanical curiosities in the Haymarket.







=70

A PAIR OF GEORGE II GREEN, GILT AND POLYCHROME-JAPANNED SIDE CHAIRS

ATTRIBUTED TO GILES GRENDEY, CIRCA 1735

Each with caned backrest with a double arched crest rail centered by a carved stylized shell flanked by S-scrolls above a baluster splat and caned seats, on shell-carved cabriole legs and claw-and-ball feet joined by stretchers, one chair incised $\it II$ to front inside seat rail, the seat cushions covered on both sides in 18th century silk brocade with metallic ground, $\it circa$ 1730-1740

41 in. (104.1 cm.) high, 21 in. (53.3 cm.) wide, 23¼ in. (59 cm.) deep

\$5,000-8,000

PROVENANCE:

By repute, R.A. Lee, Ormeley Lodge, Ham Common, Surrey (the chairs). The Property of the Colonial Williamsburg Foundation, Williamsburg, Virginia; Christie's, New York, 23 October 1982, lot 186 (the chairs). Acquired from Norton Rosenbaum & Co., New York, by Ann and Gordon Getty

in 1982 (the chairs).
The Bernheimer Family Collection of Textiles; Christie's, London, 2 October

1996, lot 396 (the textile). Acquired through Spink, London, by Ann and Gordon Getty in 1996 (the textile).

LITERATUR

H. Huth, Lacquer of the West, Chicago, 1971, fig. 88

These chairs were formerly in the Governor's Palace at Colonial Williamsburg, in the upper middle room (acc. no. 1936-285-1-6).



A NORTH EUROPEAN GILT METAL-MOUNTED TÔLE-PEINTE JARDINIÉRE

FIRST HALF 19TH CENTURY

With gilt-metal laurel leaf border, cornucopiae and foliate garland mounts and palmette feet, with printed and inscribed Ann and Gordon Getty Collection inventory label, decoration refreshed

16% in. (42.5 cm.) high, 25¼ in. (64.1 cm.) wide, 15 in. (38.1 cm.) deep

\$5,000-8,000

PROVENANCE:

Acquired from Jeremy, London, by Ann and Gordon Getty in 1986.







A PAIR OF FRENCH ORMOLU-MOUNTED GREEN-GLAZED PORCELAIN TABLE LAMPS

BY GAGNEAU, PARIS, LATE 19TH CENTURY

Each of bottle form, mounted on either side with square handles and swags, on pierced circular foot, drilled and wired for electricity, the underside of the bases impressed *GAGNEAU*, with printed and inscribed Ann and Gordon Getty inventory label 30½ in. (77.5 cm.) high, 11 in. (28 cm.) wide, over handles

\$2,000-3,000 PROVENANCE:

Anonymous sale; Sotheby's, London, 14 May 1999, lot 1. Acquired by Ann and Gordon Getty from the above.

=74

A PAIR OF GEORGE III BLACK-PAINTED AND PARCEL-GILT TORCHÈRES

CIRCA 1765

Each with a galleried hexagonal top raised on scrolled supports inset with latticework and centered by a pagoda finial, the tops re-positioned, previously gilt and redecorated

44½ in. (113 cm.) high, 16½ in. (41.9 cm.) wide, 16½ in. (41.9 cm.) deep (2)

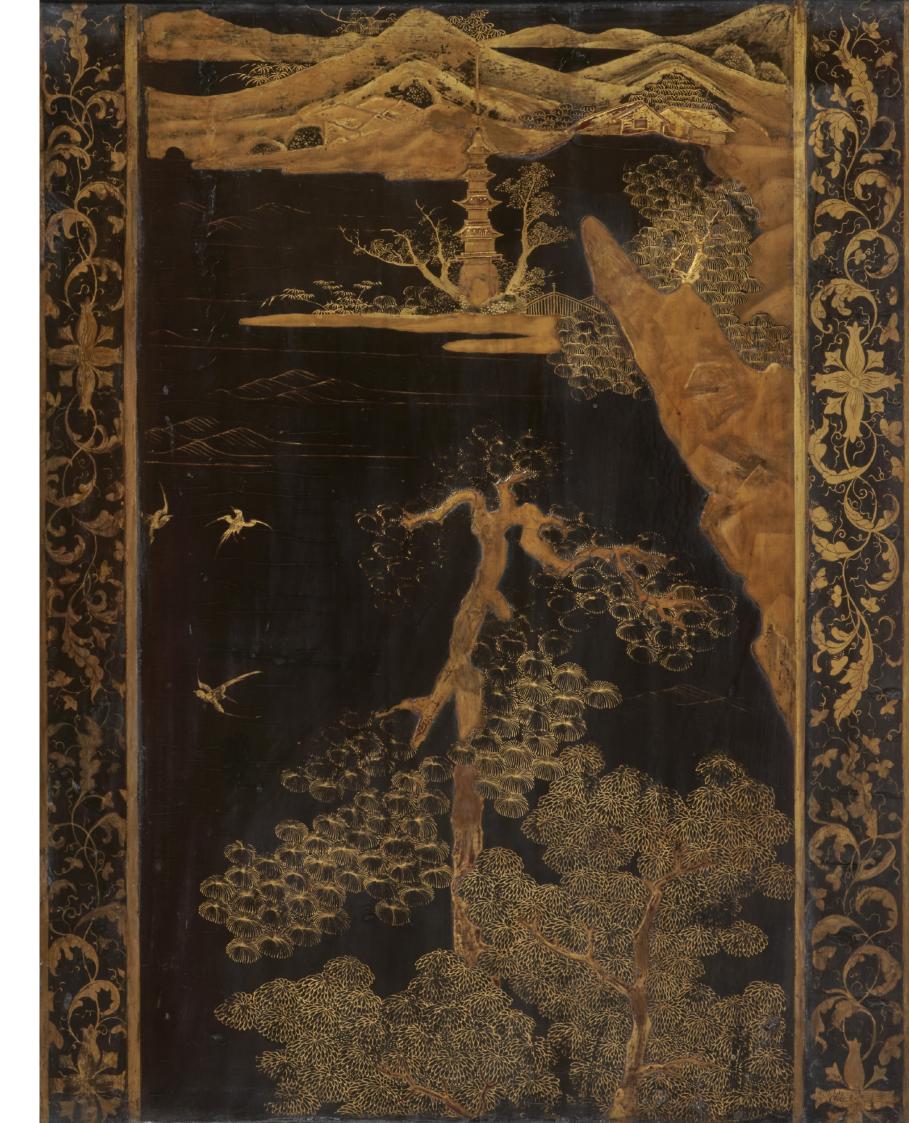
\$15,000-25,000

PROVENANCE:

Probably acquired by Mr. and Mrs. Robert Tritton for Godmersham Park, Kent, *circa* 1936.

Until sold; The Collection of the late Mrs. Robert Tritton, Godmersham Park, Kent; Christie's, House Sale, 6-9 June 1983, lot 260.





A PAIR OF GEORGE III CHINESE LACQUER AND POLYCHROME-JAPANNED CABINETS

CIRCA 1780

Each with serpentine-fronted top above a conforming case fitted with a pair of doors, the whole decorated with Coromandel lacquer depicting a lotus pond, pavilions with attendants, landscapes, and beasts enclosed by japanned borders, the doors with replaced locks and hinges stamped HORNE / PATENT, one opening to a shelved interior and with two stickers applied to underside inscribed 43391 and 43391 x 2 and with Jones(?) inscribed in chalk to the reverse, the other opening to linen slides, each supported on square tapering legs terminating in spade feet, and with printed and inscribed Ann and Gordon Getty Collection inventory label 37 in. (94 cm.) high, 46½ in. (118.1 cm.) wide, 17½ in. (43.5 cm.) deep (2)

\$120,000-180,000

PROVENANCE:

 $Supplied \ by \ Parish-Hadley, \ New \ York, \ to \ Ann \ and \ Gordon \ Getty \ in \ 1984.$

The Coromandel lacquer decoration on this pair of commodes was almost certainly re-used from imported Chinese screens. The lacquer scene depicted on the right door of one commode shows Chinese characters on the exterior of a gate which translate to 'lotus pond', meanwhile the scene on the left door depict the pond, evidencing they were previously part of a coherent narrative, and were cut from the same Coromandel screen. The term 'Coromandel' is used to describe such Chinese lacquer products because they were shipped to the West by the Dutch East India Company (VOC) and rival European powers from their bases on the Coromandel coast of southeast India.



ASIAN LACQUER AS A VENEER

The subsequent passage is a translated excerpt from Andri-Jacob Roubo's work *L'Art du Menuisier Ébéniste*, published in Paris in 1772 (pp. 1020-1021). This text elaborates on the utilization of Asian lacquer as a veneer in cabinet-making. Roubo, a *menuisier-ébéniste* and author, operated in Paris during the latter part of the 18th century. The technique described was also used by English cabinet-makers in the 18th century at this time:

'The lacquer panels ordinarily used by French ébénistes are taken from Chinese or Japanese cabinets or screens, whose panels or leaves are generally decorated on both sides, and separated through the middle in order to be suitably thin (by being reduced with a plane) for use as veneer or general cabinet-work. Precautions have to be taken both while cutting the leaves and reducing the depth to prevent splitting or cracking the varnish; so they must be protected by cushions or woolen blankets while cutting in the vice. And the same care must be taken while planing the back; which requires placing them on the work-surface in a doubled over blanket so that the irregular surface of the lacquer caused by the floral pattern or other ornaments is protected.

When reducing the thickness of the wood behind the Chinese lacquer or varnish, it is necessary to retain a certain thickness to prevent cracking. When placing the lacquer veneer on the surface, heating both the lacquer and the base is essential. To protect the lacquer, blankets should be used, on which cushions or wooden wedges with 'goberges' or gluing-clamps can be placed as needed. However, 'valets' should not be used to avoid damaging or splitting the varnish upon impact. Whenever feasible, it's advisable for the joints of lacquered pieces to be surrounded by brass mounts or borders. This precaution is due to the challenge of preventing certain splits, which can become visible at joints, detracting from the overall appearance. Furthermore... when varnishing (japanning) furniture, it is imperative to construct the groundwork with high-quality, well-seasoned timber, ensuring maximum strength, as previously explained in my publications.'



A MASSIVE PAIR OF CHINESE EXPORT REVERSE-PAINTED MIRRORS

QING DYNASTY, QIANLONG PERIOD, LATE 18TH CENTURY

Finely painted with river scenes showing couples seated on the bank under trees, one couple in summer dress, he with a fan, the other in embroidered robes, she with a basket of flowers, each in original Chinese giltwood frames, and with additional pegged paneled backings of deal and poplar probably added in France in the 19th century, one of which is inscribed 115 dusol in pencil, and each with printed and inscribed Ann Getty Collection inventory labels

70½ in. (179.2 cm.) high, 44½ in. (113 cm.) wide, 2 in. (5.1 cm.) deep

(2)

\$150,000-250,000

PROVENANCE

Anonymous sale; Sotheby's, London, 9 July 1999, lot 36. Acquired by Ann Getty from the above.

A REMARKABLE SURVIVAL

At nearly six feet high, these enormous and superbly executed Chinese Export reverse-painted mirrors are a remarkable survival. In the 18th century, the journey to China was long and treacherous. It took twenty months of sailing during which crew faced violent storms, strong and dangerous currents, as well as flat calms and reefs. In addition to the natural challenges, they had to survive raids from pirates - which were expected when travelling through the Sunda and Malacca Straits. All of this was notwithstanding unfortunate strokes of bad luck, such as boardings for inspections, typically provoked by foreign rivals (T. Audric, Chinese Reverse Glass Painting 1720-1820 - An Artistic Meeting Between China and the West, Peter Lang, 2020, p. 15).

The port of Canton was the sole point of contact for all Westerners with China. Their large ships could not proceed to Canton itself, they had to moor at Whampoa, a little island in the Pearl River beyond Canton. From there, the crew had to row small boats up the river to access Canton, where all trade took place. But first, the 'supercargoes', the name for the representatives of the merchant ship's owner, had to negotiate terms of their trade deals with China that were to occur over the following four months. The supercargoes had to prepare for a visit from the Hoppo, the equivalent of a general customs inspector for the province of Canton. These meetings involved elaborate ceremony and profuse exchanging of gifts. If all went well, the supercargoes hoped to obtain favorable trade conditions and a warehouse on Whampoa in which to store their goods until it was time for them to make their return journey. After the meetings and an agreement was reached, the crew and cargo were then permitted to proceed to Canton (ibid.).

Many Cantonese painters took inspiration from their surroundings, and the subject-matter of many reverse-painted mirrors are scenes from along the Pearl River. Firsthand Western accounts of the journey often describe it as fantastically colorful, bustling with commerce and people from foreign lands, with exotic fruit trees bending over the water and towering pagodas in the distance. It must have been a breathtaking sight for those witnessing it for the first time. This pair of mirrors show the Pearl River in the background, and in the foreground one depicts spring and youth, and the other depicts autumn and old age. The banks of the Pearl River were dotted by the luxurious dwellings that undoubtedly belonged to wealthy merchants or city leaders. After navigating up the Pearl River, and likely stopping at various posts along the way to show their necessary travel documents, the Western sailors finally reached the spot where the river widened. The row boats then had to navigate around hundreds of commercial sampans, colorful junks, and beautiful 'flower boats' where wealthy Cantonese were often seen dining. Only then could they moor in the quay and set foot in Canton to begin trading (ibid., pp. 15-16).

THE ORIGINAL FRAMES

The thickness of the glass and the style of the original Chinese frames on these mirrors suggests they were made for the European market, and were likely in a French collection. The later added pegged paneled backings of deal and poplar support this theory, as does the stencil inscription to the back of one: 115 dusol. It is possible they were supplied through the agency of the Compagnie des Indes, which maintained an important presence at the port of Canton. A single related example of comparable size was formerly in the collection of Sir James Horlick, Bt., sold Sotheby's, London, 10 November 1995, lot 66. A further comparable pair of mirrors, albeit of a much smaller scale and depicting interior scenes, was sold from the Estate of Doris Merrill Magowan, Christie's, New York, 22 May 2002, lot 25 (\$361,500).







A PAIR OF SILVER-MOUNTED CHINESE EXPORT PORCELAIN BLUE AND WHITE BOTTLES

THE PORCELAIN KANGXI PERIOD (1662-1722), THE DUTCH SILVER 19TH CENTURY

Each bottle vase mounted as a decanter, the neck painted with precious objects, a fret-work and flowerhead band at the shoulder, the bulbous body with scholars' objects and archaistic vases with flowering lotus and peony, the underside with two concentric blue bands, with a silver stopper, chain and loose ring, the silver mounts stamped with Dutch maker's marks for M. Hackinberg-Middleburg 13¾ in. (34.9 cm.) high

\$4,000-6,000

Anonymous sale; Christie's, London, 6 April 1998, lot 17. Acquired by Ann and Gordon Getty from the above.

A PAIR OF GILTWOOD WALL BRACKETS

ONE GEORGE III AND LATE 18TH CENTURY, THE OTHER 20TH CENTURY

Each lobed top with stiff-leaf-molded edge above scrolled leaf supports between crossed palms, with printed and inscribed Ann and Gordon Getty Collection inventory label 13½ in. (34.3 cm.) high, 9 in. (22.9 cm.) wide, 7½ in. (19.1

cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Norman Adams, London, by Ann and Gordon Getty in 1990.





=79

TWO SILVER-MOUNTED CHINESE 'KRAAK' PORCELAIN BLUE AND WHITE VASES

THE PORCELAIN EARLY 17TH CENTURY, THE ENGLISH MOUNTS JAMES I, MAKER'S MARK S OVER W IN SHAPED CARTOUCHE ATTRIBUTED TO STEPHEN WOOD, LONDON, CIRCA 1630

Each vase of pear-form body and lightly lobed, painted with vertical panels of either foliage or alternating foliage and horses diving into a frothy sea, beneath a ruyi-head band and panels of dots on the neck, the underside of the taller example with an indistinct underglaze blue device, the silver with ovolo bands and domed threaded covers, marked on the mounts to the bases each with maker's mark only, one with pricked scratchweight 'w: 7 oz: 34: 2 dwt:', the other with pricked scratchweight 'w: 8: oz: 3 dwt:' 121/4 in. (31.1 cm.) high, the slightly taller

\$15,000-25,000

PROVENANCE:

Acquired from S.J. Philips, Ltd., London, by Ann and Gordon Getty in 1986.

Dr. David Mitchell, in Silversmiths in Elizabethan and Stuart London Their Lives and Their Marks, Woodbridge, 2017, pp. 499-500, attributes this mark to the plateworker Stephen Wood, the son of a yeoman, George Wood, of Burton-upon-the-Hill, Yorkshire. Wood was apprenticed first to Robert Snow for just one year in 1615, and then Richard Cooke from 1616 until 1624, when he was made free of the Goldsmiths' Company. He had one recorded apprentice and died in 1661.







80

A PAIR OF LATE GEORGE III GILTWOOD WALL BRACKETS

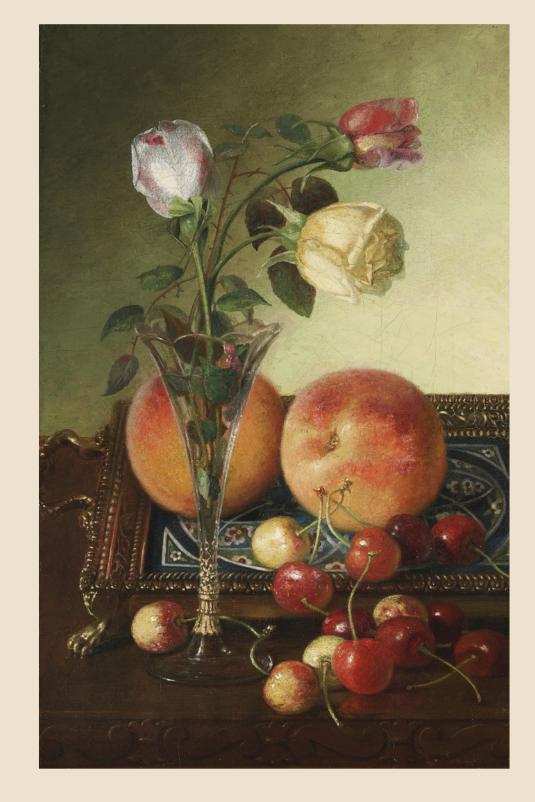
PROBABLY 1800

Each with a demi-lune platform top with laurel leaf-molded edge supported on three large acanthus leaves, the shelves possibly later 141/4 in. (36.2 cm.) high, 111/4 in. (28.6 cm.) wide, 61/4 in. (15.9 cm.) deep

\$3.000-5.000

Acquired from Norman Adams, London, by Ann and Gordon Getty in 1990.





ROBERT SPEAR DUNNING (1829-1905)

Roses, Peaches & Cherries

signed and dated 'R.S. Dunning/1891' (on the reverse) oil on canvas $13\times8\% \text{ in. (33}\times21.6 \text{ cm.)}$ Painted in 1891.

\$12,000-18,000

PROVENANCE:
Watson Family Estate, Fall River, Massachusetts.
Private collection, Basking Ridge, New Jersey.
Christie's, New York, 30 November 1990, lot 28, sold by the above.
Acquired by Ann and Gordon Getty from the above.

BALTHASAR VAN DER AST (MIDDELBURG 1593/4-1657 DELFT)

Fruit in a kraak porcelain dish with quinces, roses, shells and insects

signed 'B. van der. Ast' (at right on ledge) oil on panel 26% x 38% in. (68.3 x 98.7 cm.) \$500,000-700,000

DDOVENANO

with Eugene Slatter Gallery, London, by 1939. with Richard Green, London, April 1979. [The Property of a Trust]; Christie's, London, 6 July 1990, lot 143. Acquired by Ann and Gordon Getty from the above.

LITERATURE

The Illustrated London News, CXCV, 1939, pp. 9-n.p., illustrated.
S. Segal, 'Balthasar van der Ast,' Masters of Middelburg: Exhibition in the Honour of Laurens J. Bol, Kunsthandel K. & V. Waterman, exhibition catalogue, Amsterdam, 1984, p. 58; captioned as fig. 16 on p. 59 but (due to a printing error) reproduced as fig. 14 on p. 53.

This beautifully-preserved panel is among the largest and most impressive in Balthasar van der Ast's *oeuvre*. Van der Ast undertook his artistic training in the workshop of his brother-in-law, the pioneering still life painter Ambrosius Bosschaert the Elder. Though his earliest still lifes are entirely in the mold of his master, in the course of his career van der Ast broadened the genre's pictorial language by incorporating a wider variety of objects into his compositions and employing a more diverse and varied number of compositional formats. And, while Bosschaert tended to treat flowers and fruit as discrete subgenres, van der Ast can be credited as a master of the 'combined' composition which merged these disparate elements into a coherent whole.



Van der Ast presents a *kraak* porcelain dish brimming with apples, grapes and other fruit alongside a pewter platter with two quinces, insects and fruit and shells arranged along the front edge of a stone ledge. The basic compositional schema is one that can be found among van der Ast's earliest works, including a similarly large-scale still life dated 1617 which is today at the Currier Museum of Art in Manchester, New Hampshire (fig. 1). With its elevated viewpoint, comparatively restrained composition depicting a more limited number of elements and simple black background, the Currier painting fits squarely in the tradition established by Bosschaert. By contrast, the head-on viewpoint, complex composition and carefully articulated background and light effects of the Getty painting mark it as a work of some thirty years later, datable to the second half of the 1640s, by which point the artist had been resident in Delft for more than a decade.

Despite its seeming simplicity, van der Ast has achieved a composition of surpassing visual harmony through carefully calibrated choices. Three yellow quinces, a pair of pink roses and a bunch of red grapes anchor the two corners of the painting's triangular composition. The prevailing yellows and reds of the central grouping of fruit at center is bookended by bunches of purple and green grapes. The diagonal axis created by the pewter plate and porcelain dish is mirrored by the tendrils of grape leaves running from the upper left background to the lower right foreground. The frieze-like arrangement of the various shells staged along the front edge of the ledge creates a pronounced horizontal plane, while the grasshopper, quince stem and several shells project beyond that space and into the viewer's own.

Each of the painting's various elements is presented in relative isolation, perhaps a result of van der Ast's practice of using detailed preparatory studies. This provided the added benefit of affording the painting's viewer the opportunity to observe and study the individual specimens. Among the shells is a *Conus victoriae* from western Australia at far right, several varieties of ornate murex shells and, at center, a *Mitra mitra* which is endemic to the Indo-Pacific and identified by its brilliant orange markings. The *Murex motacilla* seen immediately to the right of the *Mitra mitra* reappears in nearly identical fashion in several further paintings by van der Ast datable to 1640 on, including one which is today in an English private collection (fig. 2). The frequent recurrence of similar species of shells across van der Ast's paintings suggests he, too, may have owned a number of them.

Still life paintings like this provided an opportunity for contemporary viewers to not only revel in the artist's inimitable mimetic abilities but invited them to contemplate the magnificence of the natural world, often with distinctly Christian overtones. Details like the blemishes which appear on several of the central apples, apricots and peaches; furrowed grape leaves, freshly picked pink roses and buzzing insects all evoke temporal associations which can be connected with the brevity of human life. The costly shells and Chinese porcelain dish likewise would have appeared as exotic elements to van der Ast's contemporaries and emphasized the success of Dutch overseas exploration and trade, which saw such rare goods flood the country's ports from distant lands.



Fig. 1 Balthasar van der Ast, Still life of fruit on a kraak porcelain dish, Currier Museum of Art, Manchester, NH



Fig. 2 Balthasar van der Ast, Flowers in a shell with other shells, insects and a lizard, Private collection, London



23

CIRCLE OF JAN DAVIDSZ. DE HEEM (UTRECHT 1606-1684 ANTWERP)

A bowl of fruit with grapes, nuts, plums, an orange, and a peach on a draped table

signed and dated 'David 1667' (lower left) oil on panel 13% x 18% in. (35.2 x 46 cm.) \$10,000-15,000

PROVENANCE

Peter H. Tillou (1935-2021); [Property from the Collection of Peter Tillou, Litchfield, Connecticut], Sotheby's, New York, 14 January 1988, lot 125, as David Davidsz. de Heem. Acquired by Ann and Gordon Getty from the above.

AMBROSIUS BOSSCHAERT I (ANTWERP 1573-1621 THE HAGUE)

Tulips, roses, lilies of the valley, forget-me-nots, cyclamen and other flowers in a Kraak porcelain vase, with shells on a ledge

signed in monogram 'AB' ('AB' linked, lower right) oil on copper $11\% \times 7\% \text{ in. } (28.5 \times 19.3 \text{ cm.})$ \$400,000-600,000

PROVENANCE:

Henri Heugel (1844-1916), Paris, and by descent. with Leonard Koetser, London and New York, by 1961. Robert Hilton Smith (1928-2009), Washington D.C. and Crystal City, VA, by 1969. with Brod Gallery, London, by 1975.

[The Property of a Gentleman]; Christie's, New York, 2 June 1988, lot 103. with Richard Green, London.

[The Property of a Gentleman of Title]; Sotheby's, London, 4 July 1990, lot 31. Acquired by Ann and Gordon Getty from the above.

EXHIBITED:

(Possibly) Maastricht, Brod Gallery, Pictura, 1975.

ITERATURE

S. Segal, 'Balthasar van der Ast', *Masters of Middelburg: Exhibition on the Honour of Laurens J. Bol*, exhibition catalogue, Amsterdam, 1984, p. 50 and 61, note 10.
Celebrated as the one of the greatest pioneers of flower still life painting in the

Fig. 1 Balthasar van der Ast, Flowers in a Wan Li vase, with three shells on a stone plinth, formerly Galerie de Jonkheere, Paris and Brussels

Netherlands, Ambrosius Bosschaert the Elder established a dynasty of painters, training his brother-in-law, Balthasar van der Ast, and three sons, Ambrosius the Younger, Johannes and Abraham in the genre. The son of a painter himself, Bosschaert likely began his training under his father in Antwerp, painting exotic fruits and flowers. In 1585, however, Spanish forces regained power in Antwerp and expelled those who refused to practice the Catholicism. Bosschaert and his family were forced to leave, along with many other Protestants fleeing religious persecution, and settled instead in Middelburg in Zeeland around 1587.

During this period, Middelburg boasted some of the most comprehensive collections of flora in Holland and in the last decades of the sixteenth century the city emerged as a leading center for the field of botany and the scientific study of plants. Its botanical gardens housed rare species imported from the Near and Far East and from the Americas. The increasing competition and desire for these flowers resulted in the popularly termed 'Tulip mania', which swept the Netherlands during the 1620s and '30s. This period saw the fervent production and sale of different varieties of tulips commanding soaring prices. In 1624, bulbs could sell for as much as 2,000 or 3,000 guilders, the equivalent of a wealthy merchant's average annual earnings. For collectors, Bosschaert's paintings were effectively portraits of these rare and valuable commodities. He rendered them in meticulous detail, adding insects to bring them to life and his works became immensely sought after during his lifetime. He immortalized the fleeting blooms in paint and often composed impossible arrangements, combining plants that in reality would never bloom at the same time.

In this still life, dating to around 1619-20, Bosschaert carefully arranged a sculptural bouquet in a centrally placed *Kraak* porcelain vase. He anchored the composition with two variegated tulips and beneath these included smaller blooms, a pink carnation, African marigolds, an anemone and two white roses, interspersed with sprays of forget-me-nots, Spanish hyacinth and lily of the valley. The vase and floral arrangement are silhouetted against a dark background, allowing the viewer to focus on the vibrant blooms. A butterfly rests on a leaf at left, its closed wings mimicking the flair of pink cyclamen beside it, and a dragonfly perches on the petals of a white rose at right, enlivening the composition. On the stone ledge, a tri-colored pansy adds color to the area otherwise cast in shadow by the vase and three exotic shells are artfully positioned at left, two of them upturned, exposing the glossy, white surface within

As Sam Segal noted, Balthasar van der Ast appears to have closely followed this composition by Bosschaert in an early, signed still life, last recorded with Galerie De Jonckheere, Brussels and Paris in 1994 (fig. 1; S. Segal, *op. cit.* p. 53, fig. 20). Van der Ast's painting dates to around 1622 and was likely completed while the artist was still working in Bosschaert's workshop. While van der Ast's composition is very similar, it is not identical. He included the same gold edged vase, with a floral design and bird at rest, and retained many of the blooms but substituted the forget-me-nots for periwinkle. On the stone ledge, he omitted the tri-colored pansy, replacing it with a solitary fly, and shifted the black and white striped shell right of center, toward the now vacant area. Van der Ast also opted against the butterfly and dragonfly, including instead a caterpillar climbing up the thick stem of the tulip and a tiny insect crawling across the white rose.

A NOTE ON THE PROVENANCE

Henri Heugel was the heir to the music publishing firm, *Éditions Heugel*, established in 1839 by his father, Jacques-Léopold. Henri vigorously expanded the holdings of the company, buying the rights to new titles and ensuring that the house became a leader in opera publishing. He amassed a collection of over 170 pictures and equally splendid works of sculpture and furniture. He was friendly with the industrialist and fellow collector Henry Clay Frick, who offered Heugel a healthy sum to buy his collection in 1912; Heugel declined the offer.



JACOB VAN HULSDONCK (ANTWERP 1582-1647)

Wild strawberries in a Delftware bowl

signed 'JV HVLSDONCK FE' (JVH' in monogram, lower left, on the edge of the table) oil on panel

8½ x 13 in. (21.6 x 33 cm.)

\$100,000-150,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 8 July 1981, lot 20 (as one of a pair). with Richard Green, London.
Anonymous sale; Sotheby's, London, 4 July 1990, lot 4.
Acquired by Ann and Gordon Getty from the above.

While little is known of Jacob van Hulsdonck's artistic training, it is clear he took early inspiration from Ambrosius Bosschaert, whose work he likely encountered during his childhood in Middleburg. He returned to his native Antwerp by 1608, when he is first listed as a Master in the Guild of Saint Luke. He formed a successful workshop specializing in still life painting and drawing new inspirations from his contemporaries including Jan Brughel the Elder, Hieronymous Francken II, and above all, Osias Beert. Despite his long career, spanning nearly forty years, fewer than one hundred still lives by Hulsdonck are known, perhaps due to the time he took over each composition, meticulously rendering the surface textures and fine details of each individual element.

The composition of the present painting is typical of Hulsdonck's style, composed of a single bowl of fruit at center, positioned on a partially draped wooden table, with additional still life elements surrounding it. Here the artist takes great pleasure in the depiction of the delicate petals of the variegated carnation, seeds of the wild strawberries, translucent skins of the stone-fruits, and reflections of light in droplets of water. A bluebottle fly, a symbol of the fleetingness of life, often appears in Hulsdonck's *oeuvre*.

We are grateful to Fred G. Meijer for supporting the present attribution on the basis of photographs (written communication 12 July 2023).



BALTHASAR VAN DER AST (MIDDELBURG 1593/4-1657 DELFT)

A still life with flowers in a porcelain vase, seashells and an overturned basket of fruit

signed 'B. V.Ast' (on ledge at lower right) oil on panel 14% x 24% in. (37.4 x 62.2 cm.)

\$150,000-200,000 PROVENANCE:

Anonymous sale; Christie's, London, 27 November 1959, lot 79 (200 gns., to Patrick). Captain E.G. Spencer-Churchill (1876-1964), Northwick Park; his deceased sale, Christie's, London, 28 May 1965, lot 60 (5500 gns., to Clayton).

Anonymous sale; Sotheby's, London, 9 March 1983, lot 65.

with Louis Verhaegen, Antwerp, by 1984.

Anonymous sale; Christie's, London, 13 December 1985, lot 18.

Anonymous sale; Sotheby's, London, 1 April 1992, lot 59,

Acquired by Ann and Gordon Getty from the above.

LITERATURE:

Burlington Magazine, CI, 1959, advertisement, p. iii (erroneously captioned as by J.B. Bosschaert, confusing it with no. 80 in this same sale).

E.G. Spencer-Churchill, The Northwick Rescues, Evesham, 1961, p. 18, no. 67.

J. Briels, Vlaamse schilders in de noordelijke Nederlanden: in het begin van de Gouden Eeuw, 1585-1630, Antwerp, 1987, p. 254, no. 322.

Painted around 1640, this refined still life combines all the elements for which Balthasar van der Ast is renowned. Set against a light background, typical of his mature paintings, a variety of fruit spreads from a tipped basket and insects, perhaps responsible for the decaying cherry in the foreground, dot the composition. To the right, a porcelain vase, girdled with exotic seashells, holds a bouquet of irises, tulips, roses, and other flowers.

Van der Ast's composition, though cohesive, places the flowers and shells in relative isolation allowing the viewer to consider the individuality of each specimen—the gloss and sheen of the petals, the ribbed cell structure of the leaves and the iridescence of light ricocheting off the cragged shells. This anatomical precision would have resonated with contemporary audiences as both seashells and tulips from the Americas were highly sought after in seventeenth-century Holland and large sums were paid and speculated for the most exquisite and rare examples. The poet Roemer Visscher (1547-1620) satirized 'tulipomania' and schelpenzotten (shell-fools) in his famous 1614 book of emblems Sinnepoppen, with the epigram: 'It is odd how a fool will spend his money' (L.J. Bol, The Bosschaert Dynasty, Leigh-on-Sea, 1960, p. 39). These speculators named particularly coveted shell variants with eccentric old Dutch appellations, such as 'Green Cheese', 'Very Large Strange Doughnut', and 'Extra Fine

Complete Louse Comb' (*ibid.*). Consequently, shells in still-lifes have traditionally been interpreted as symbols of vanity and the impermanence of earthly beauty and possessions. One of the most common similitudes of Dutch seventeenth-century painting was the comparison of the brief life of flowers with the brief life of man. Van der Ast builds upon this trope by incorporating subtler symbols of transience: a rotting piece of fruit, a caterpillar which will metamorphose into one of the butterflies floating above, an imperfect stone ledge with dents and chips, and a dragonfly which will inevitably molt and leave behind a cast of its former self

Balthasar van der Ast, a native of Middelburg, trained in the studio of his brother-in-law Ambrosius Bosschaert the Elder, whom he followed to Bergen-op-Zoom, to Utrecht, and ultimately to Delft where he enrolled in the painter's guild and remained until his death in 1657. Van der Ast was highly esteemed in the seventeenth-century and his work could be found in some of Europe's most distinguished collections including the prince of Orange, Frederik Hendrik, and his wife Amalia von Solms. Notably, two paintings by his hand were cited in their 1632 collection inventory as 'a basket with fruit and a basket with flowers' (now in the National Gallery of Art, Washington, D.C., inv. nos. 1992.51.2 & 1992.51.1).





A GROUP OF EIGHTEEN DUTCH DELFT POLYCHROME MODELS OF PEARS

18TH CENTURY

All naturalistically modeled, painted in orange and yellow against green and blue leaves, two painted with insects 5½ in. (14 cm.) long, the largest (1

\$5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 June 1997, lots 400-418. Acquired by Ann and Gordon Getty from the above.

89

A GROUP OF SEVEN DUTCH DELFT POLYCHROME MODELS OF GRAPES

18TH CENTURY, ONE WITH APK MARK FOR PIETER ADRIAENSZ KOCKS AT DE GRIEKSCHE A

All naturalistically modeled, most against green leaves 5½ in. (14 cm.) wide, the largest

m. (11 om.) Wide, the largest

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 June 1997, lots 378-383 (six of the present lot)

Acquired by Ann Getty from the above.

88

A GROUP OF SEVENTEEN DUTCH DELFT MODELS OF APPLES

18TH CENTURY

All naturalistically modeled as yellow and orange apples on a stem against green leaves 5 in. (12.7 cm.) long, the largest

\$5,000-7,000

ROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 June 1997, lots 384-399. Acquired by Ann and Gordon Getty from the above.

90

A REGENCY PENWORK SIDE CABINET

CIRCA 1815

The later breakfront marble top above a conforming case fitted with a pair of doors flanked by recessed doors revealing shelves on one side and drawers on the other, decorated throughout with grape leaves, possibly originally architecturally fitted, the sides redecorated and the penwork decoration to the front extensively refreshed, the feet possibly later, the back with yellow chalk inscription 6682-165, with printed and inscribed Ann Getty Collection inventory label

42 in. (106.7 cm.) high, 72 in. (182.9 cm.) wide, 15¼ in. (38.7 cm.) deep

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York, 22 January 1998, lot 584. Acquired by Ann Getty from the above.



A PROSKAU FAYENCE PARROT-FORM EWER AND COVER

SECOND HALF 18TH CENTURY

The green bird painted with a yellow breast and orange beak and feet, its wingfeathers delineated in grisaille, modeled perched atop a vine-wrapped branch curving to form the handle

12% in. (32.7 cm.) high

\$3,000-5,000

PROVENANCE:

The Collection of Héli de Talleyrand-Périgord, Duc de Talleyrand; Christie's, Paris, 26 November 2005, lot 92.

Acquired by Ann and Gordon Getty from the above.

Three similar models were sold by Christie's, London, 11 December 2000, lots 229 and 230.





A HOLICS FAYENCE PARROT-FORM EWER AND COVER

CIRCA 1760-1770, BLACK H MARK

The yellow-breasted bird modeled standing on a blue mound base, a jess as the handle, the cover threaded 9 in. (22.9 cm.) high

\$3,000-5,000

The Collection of Héli de Talleyrand-Périgord, Duc de Talleyrand; Christie's, Paris, 26 November 2005, lot 109. $\label{eq:Acquired} \mbox{Acquired by Ann and Gordon Getty from the above.}$

93

A CHINESE EXPORT PORCELAIN GREEN MELON TUREEN, COVER AND STAND

18TH/EARLY 19TH CENTURY

Modeled as a textured gourd with a gilt curling stem as the handle, the oval stand painted in green and black enamel with three further gourds and leafy vines 6% in. (16.8 cm.) wide, the stand

\$3,000-5,000

PROVENANCE:

Acquired from Earle D. Vandekar, London, by Ann and Gordon Getty in 1985.

94

A PAIR OF DUTCH DELFT POLYCHROME MELON-FORM BOXES AND COVERS

MID-18TH CENTURY, VH OVER 3 MARK PROBABLY FOR HENDRIK VAN HOORN AT DRIE POSTELEYNE ASTONNE, ONE BOX AND COVER WITH BLUE 1 THE OTHER WITH BLUE 2

Each oblong melon white, with yellow and brown faux ribbing, the covers with manganese vines with green leaves and iron-red flowers 4¾ in. (12 cm.) long

\$2,500-3,500

PROVENANCE:

(2)

Acquired from Earle Vandekar, New York, by Ann Getty.









A DUTCH DELFT MELON-FORM BOX AND COVER AND LEAF-FORM STAND

MID-18TH CENTURY, THE COVER AND BOX WITH BLUE NUMBER 2, THE STAND WITH BLUE HATCHET MARKS FOR DE PORCELEYNE BIJL

The spherical yellow melon painted with green texturing, the cover with tall green stem and applied with leaves and blue, yellow, and iron-red flowers, the leaf-form stand green and painted with brown and blue veins, raised on three knobby feet 6% in. (17.2 cm.) high, the box; 8½ in. (21.5 cm.) long (3) \$1,500-2,000

PROVENANCE:

Collection Voûte, Amsterdam. Anonymous sale; Christie's, Amsterdam, 12 May 1993, lot 383.

Acquired by Ann and Gordon Getty from the above. A similarly modeled melon box on leaf-form stand by De Porceleyne Bijl is illustrated in M. S. van Aken-Fehmers and L. A. Schledorn, *Delfts Aardewerk, Geschiedenis van een Nationaal Product, Deel II*, Den Haag, 2001, p. 238, no. 64, illus. p. 175.

96

A DUTCH DELFT MELON-FORM BOX AND COVER ON FIXED STAND

MID-18TH CENTURY, BLUE APK MONOGRAM MARK FOR PIETER ADRIAENSZ KOCKS AT DE GRIEKSCHE A

Modeled as a yellow and green ribbed melon, the cover with green leafy vines, resting on a fixed stand in the form of a large leaf 6½ in. (16.5 cm.) long (2)

\$2,000-3,000

PROVENANCE

Anonymous sale; Christie's, New York, 21 October 2004, lot 803.

Acquired by Ann Getty from the above.



97

A LARGE CHINESE EXPORT PORCELAIN 'SKATING LESSON' CHARGER

QIANLONG PERIOD, CIRCA 1740

The deep dish painted with a Dutch couple ice skating after Cornelis Dusart (1660-1704), the gentleman holding a long boathook for his companion to hold and steady herself, five surrounding smaller figures warming their hands or slipping on the ice, the border with a band of enameled and gilt fruits, flowers and leaves 14 in. (35.6 cm.) diameter

\$6,000-8,000

PROVENANCE:

The Mildred R. and Rafi Y. Mottahedeh Collection; Sotheby's, New York, 30 January 1985, lot 177.

Acquired by Ann and Gordon Getty from the above.

EXHIBITED:

Richmond, The Virginia Museum of Fine Arts, *The Mottahedeh Collection*, January 1981-October 1982.

New York, Sotheby Parke Bernet, China for the West, February 1984.

LITERATURE:

D. Howard and J. Ayers, *China for the West*, New York and London, 1978, vol. I, p. 287, no. 284.

The central scene is adapted from a mezzotint by Cornelis Dusart (1660-1704), and is also painted on a smaller plate of the same model in the W. G. Gulland Collection at the Victoria & Albert Museum, London (accession no. C.221-1931). Commenting on the present lot, D. Howard and J. Ayers note that the enamel-painting adheres closely to the original print, and that the figures' costumes and ice skates are particularly Dutch in style. See D. Howard and J. Ayers, *China for the West*, New York and London, 1978, vol. I, p. 287, no. 284.





A FRENCH ORMOLU AND CUT-CRYSTAL TWENTY-FOUR LIGHT CHANDELIER

BY BACCARAT, PARIS, LATE 19TH/EARLY 20TH CENTURY

Modeled with seated putti grasping barley-twist-cast candle branches, the drippans stamped BACCARAT, electrified 49½ in. (125.75 cm.) high, 31¼ in. (79.5 cm.) diameter

\$12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 October 2000, lot 186 (as a near pair).

Founded in 1764 by royal consent, the firm of Baccarat became known as the *Compagnie des Cristalleries de Baccarat* during the 19th century. François-Eugène de Fontenay (who joined the company in 1841) discovered that by the addition of nickel oxide in the manufacturing process, a perfectly clear product, "crystal glass", free of discoloration and imitating precious rock crystal, was produced. The Baccarat company was awarded a Gold Medal at the French *Expositions des Produits de l'Industrie* in 1844. With the continuing improvement in their manufacturing standards, the quality of Baccarat's 'crystal glass' improved and reached the highest level by the end of the century, competing successfully with the Bohemian glass industry. Baccarat 'crystal glass' is highly regarded, not only for its unusual clarity, but also for its great solidity and weight.

99

A NEEDLEPOINT CARPET

FRANCE, FIRST HALF OF 19TH CENTURY

The cream field with a lush palmette repeat in shades of blue within a narrow floral vinery border

12 ft. 10 in. (3.91 m.) long, 9 ft. 6 in. (2.9 m.) wide

\$8,000-12,000

PROVENANCE:

The Patino Collection; Sotheby's, New York, 11 January 1986, lot 132.

Acquired by Ann and Gordon Getty from the above.



=100

A SET OF SIX DUTCH WALNUT SIDE CHAIRS

CIRCA 1720

Each with scale-carved back and openwork foliate splat, molded stretcher connecting cabriole legs ending in pad feet, the needlework-upholstered seats with depictions of blue-and-white Chinese porcelain, four stamped 'SG' to underside with printed and inscribed Ann and Gordon Getty Collection inventory label 45½ in. (115.6 cm.) high, 22½ in. (57.2 cm.) wide, 22 in. (55.9 cm.) deep (6)

\$8,000-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 8 December 1995, lot 62. Acquired from the above by Ann and Gordon Getty.

The present chairs, with their lambrequin crest rail, scaly carved back and humped stretcher, are typical of the early 18th century style marked by the relationship between the Netherlands and England. This design has sometimes been attributed to noted designer Daniel Marot (*circa* 1661-1752).

Born in Paris, Marot was the grandson of a cabinet maker and son of an engraver. His ability to design within both mediums led to a fruitful career in Paris, where early on he worked with designer Jean Berain, engraver Jean de Pautre, and cabinet maker André-Charles Boulle. However, as a Hugenot, Marot and his family were forced to flee France in 1685, following the revocation of the Edict of Nantes. Marot settled in the Netherlands and found work with William of Orange, where he designed interiors for Het Loo Palace and the Château de Voorst (see Walter Dyer, "Creators of English Style: II. Daniel Marot", Arts and Decoration, April 1916, Vol. 6, No. 6, pp. 280-283, 306). William of Orange soon after wed Mary II of England and assumed the title of King of England, Ireland and Scotland in 1689, and within several years, Marot followed his influential client to England. Marot was known to have worked on the gardens and interiors of Hampton Court Palace, where a set of related dining chairs were later created by Richard Roberts (d. 1733) for George I (see MacKinnon: Fine Furniture and Works of Art; Christie's, London, 10 November 2021, lot 128). Marot likely returned to Holland around 1698 and remained there until his death. His designs had been reproduced as engravings and published widely, leading to his great influence on design as the ties binding England and the Netherlands tightened due to their newly forged marriage alliance. As such, related chairs can be found at both the Rijksmuseum (BK-NM-4383), and the Victoria & Albert Museum (W.7-1966).





A PAIR OF DUTCH WALNUT SIDE CHAIRS

CIRCA 1720

Each with scale-carved back and openwork foliate splat, molded stretcher connected cabriole legs ending in paw feet, the needlework-upholstered seats with depictions of blue-and-white Chinese porcelain, with printed and inscribed Ann and Gordon Getty Collection inventory label

44½ in. (113 cm.) high, 21¼ in. (54 cm.) wide, 21 in. (53.3 cm.) deep(2)

\$2,000-3,000

PROVENANCE:

Property of a Lady of Title; Christie's, New York, 9 October 1993,

 $\label{lem:condition} Acquired from the above by Ann and Gordon Getty.$ Please see note for lot 100.

=102

A MAHOGANY AND PARCEL-GILT DINING TABLE

20TH CENTURY

With a circular top opening to contain seven leaves on a columnar pedestal with shaped plinth on paw feet 29 in. (73.5 cm.) high, 154½ in. (392.5 cm.) wide, 53½ in. (136 cm.) deep (fully extended)

\$2,000-4,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 April 2002, lot

Acquired by Ann Getty from the above.





103

A GEORGE V SILVER FLATWARE A HEREND PORCELAIN **SERVICE**

MOST MARK OF GOLDSMITHS & SILVERSMITHS CO. LTD., LONDON, 1932-1937

A fish slice

Nineteen fruit forks

Twenty-four mango forks

Twenty-four dinner knives

Twenty-four fish knives

Twenty-four luncheon knives

Two two-piece fish serving sets

Two serving spoons, in sizes

Albany pattern, engraved on handles with monogram *SO*, comprising:
Twenty-four dessert spoops
Twenty-four lobster picks

Twenty-four dessert spoons

Twenty-four soup spoons

Twenty-four teaspoons Twenty-four citrus spoons

Twenty-four coffee spoons

Twenty-four dinner forks Twenty-two luncheon forks

Twenty-four fish forks

A pierced sugar spoon 300 oz. 12 dwt. (9,349 gr.) weighable silver

\$15,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 12 April 1995, lot 118. Acquired by Anne and Gordon Getty from the above.

=104

'MARKET GARDEN' PART DINNER SERVICE

MODERN, BLUE CROWNED SHIELD MARKS

Painted with fruit, vegetables, fungi, flowers and scattered insects, the borders with *ozier* molding, the rims gilt, comprising:

Thirty dinner plates

Nine soup plates

Twenty dessert/luncheon plates

Six side plates

(337)

Twelve bread and butter plates

Together with fourteen dinner plates in the 'Fruits and Flowers' pattern

10% in. (27.6 cm.) diameter, the dinner plates

\$3,000-5,000





■105

A PAIR OF REGENCY ORMOLU-MOUNTED GLASS CANDELABRA

ATTRIBUTED TO BLADES, CIRCA 1815

Each with a columnar standard inset with rows of prisms and scrolled candle-arms hung with drop prisms flanking an upper tier with an acorn finial, with minor replacements and variations between the glass elements, including the drip pans

27¼ in. (69.2 cm.) high, 14½ in. (36.8 cm.) wide, 6 in. (15.2 cm.) deep

\$15,000-25,000

PROVENANCE:

With Jeremy, London, circa 1975. Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1976.

The quality and shape of this pair of glass candelabra is consistent with examples produced by John Blades of Ludgate Hill, 'Cut Glass Manufacturer' to George III from 1789. Established in 1770, Blades created an extensive range of candelabra and chandeliers combining finely cut-glass drops and classically inspired gilt-bronzes. An article in Rudolph Ackermann's The Repository of Arts described Blades' candelabra and chandeliers as being of unprecedented grandeur, 'the sumptuous effects of which have given an impulse to the glass manufacturers of this country for bold and massive articles, hitherto unknown to its artificers and the public.'

=106

A PEWTER-MOUNTED JAPANESE BLUE AND WHITE PORCELAIN EWER

18TH CENTURY

The narrow neck painted with flowers and scrolling tendrils beneath a lappet band at the rim, the bulbous body painted with three landscape panels, the central landscape with two figures and a dog, the side-panels each with a variety of prominent birds, the lip and loop handle mounted with pewter hinged cover 12 in. (30.5 cm.) high

\$4,000-6,000

PROVENANCE: The Gillingham Collection; Sotheby's, London, 19 April 2000. lot 380

Acquired by Ann Getty from the above.



=107

A SILVER-MOUNTED CHINESE PORCELAIN BLUE AND WHITE PEAR-FORM JUG

THE PORCELAIN TRANSITIONAL PERIOD, MID-17TH CENTURY, THE SILVER MAKER'S MARK MG/A IN A SHAPE, PROBABLY DUTCH

The jug painted with a group of five scholars attended by two boys beside plantain leaves on a mountain slope, with loop handle, the silver hinged domed cover with foliate scroll thumbpiece 9½ in. (24.2 cm.) high

\$2,500-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 20 September 2001, lot 413. Acquired by Ann Getty from the above.



Of lobed form, painted to the exterior with flowering plants and a band of running deer, the interior with a landscape panel, the mounts with four hinged panels (perhaps added later) chased with winged beasts among foliage, and set with two scroll handles 11¾ in. (29.8 cm.) wide overall

\$10,000-15,000

PROVENANCE:

=108

 $Acquired from S.J.\ Philips, Ltd., London, by\ Ann\ \&\ Gordon\ Getty\ in\ 1986.$



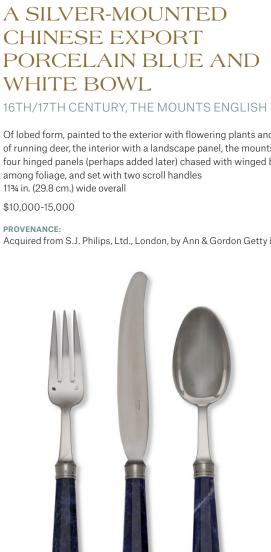
A FRENCH SILVER-MOUNTED HARDSTONE DESSERT FLATWARE SERVICE

MARK OF PETER, PARIS, FIRST HALF 20TH CENTURY

Comprising ten dessert spoons, ten dessert forks, and ten dessert knives, all with faceted blue hardstone handles, marked throughout 9% in. (24.5 cm.) long, the dessert knives

\$1,500-2,500

Founded in Paris in 1870 near the church of Notre Dame de Lorette, the firm Peter had established itself in the fashionable rue du Faubourg Saint-Honoré by the end of the 19th century. At that time, the firm was one of the city's most celebrated manufacturers of table silver, and was patronized by France's noblest families.



=11(

A SET OF NINE CHINESE EXPORT PORCELAIN DUTCH-DECORATED 'SOUTH SEA BUBBLE' PLATES

THE PORCELAIN CIRCA 1720, THE DUTCH COLD-PAINTED DECORATION OF SLIGHTLY LATER DATE

Each plate molded in low relief with peonies and scrolls and enameled with different figures of tradesmen or musicians each above a Dutch inscription and within three flower sprays around the rim, satirizing the 'South Sea Bubble'

8% in. (21.9 cm.) diameter (9)

\$6,000-8,000

PROVENANCE:

H.W. Henderson, West Woodhay, Berkshire (the plate with a gentleman and a stork). Anonymous sale; Sotheby's, London, 2 November 1982, lot 125.

The Collection of François Hervouiët: Sotheby's Monago, 22 June 1987 lot 1723.

The Collection of François Hervouët; Sotheby's, Monaco, 22 June 1987, lot 1723. Acquired by Ann and Gordon Getty from the above.

LITEDATIID

F. & N. Hervouët and Y. Bruneau, *La Porcelaine des Compagnies des Indes a Decor Occidental*, Paris, 1986, pp. 382 and 384-5, nos. 16.63-16.71.

W.B. Honey, 'Dutch Decorators of Chinese Porcelain', in *Chinese Export Porcelain, An Historical Survey*, ed. Elinor Gordon, New York, 1975, p. 103, fig. 6 (the plate painted with a gentleman and a stork, Hervouët Collection no. 16.67).

For an extensive history of the 'South Sea Bubble', please see the *doucai*-enameled Chinese export porcelain plates offered in this sale, lots 157-158, as well as additional plates of the 'South Sea Bubble' *doucai* type in the online component of the present Ann & Gordon Getty Collection auction series. Unlike the *doucai* plates, however, the present set of nine were fired in Chinese export factories and then painted in cold colors in the Netherlands, with their subject matter both similarly satirical and peculiarly Dutch. The figures at the centers of the plates derive from contemporary prints including *Pasquins windkaart op de windnegotie*, a deck of cards appearing in *Het Groote Tafereel der Dwaasheid [The Great Picture (or Scene) of Folly*, also known in English as *The Great Mirror of Folly*], a wildly popular Dutch volume of prints, ballads, poems, farcical plays and more, published in December 1720 as a biting satire on the financial crashes that had shaken Dutch, English and French society.

Each card in *Pasquins windkaart* is designed with a variant figure and occasional lines of speech, above a caption in the form of a rhyming couplet, offering a total of 54 unique satirical views on the Bubble collapse. The present plates employ six of these designs as models, including: a street-vendor, adapted from the two of diamonds, selling eyeglasses to bankrupt shareholders who have gone blind from weeping; an allegorical figure of Time, derived from the two of spades, wearing an hourglass on his head while a brazier in his left hand turns stock certificates to smoke; and a street-sweeper, based on the ace of spades, shoveling worthless stock certificates out to sea. Interestingly, among the motifs not adapted from the *windkaart* is a figure of Harlequin holding a sack of coins above the caption "with time, I make money", positing a topsy-turvy world in which only the cunning trickster can stay afloat.

For a full description and interpretation of each figure, see F. & N. Hervouët and Y. Bruneau, *La Porcelaine des Compagnies des Indes a Decor Occidental*, Paris, 1986, pp. 382 and 384-5, nos. 16.63-16.71. Hervouët and Bruneau also illustrate a set of eight plates painted with many of the same figures but within variant borders, believed to be from the same Dutch painter or workshop (*op. cit.*, pp. 382-3, nos. 16.55-16.62), and note that each group may once have belonged to a larger set. A full impression of *Pasquins windkaart* is held in the Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection at the New York Public Library (object no. 30977).



=11°

A CHINESE EXPORT PORCELAIN FAMILLE ROSE DINNER SERVICE

LAST QUARTER 18TH CENTURY

Each piece painted to the center with figural scenes reserved within a puce scale border interspersed with flowers and landscape vignettes in iron-red, the tureens with scroll knops and rabbit-head handles in iron-red and gilt, comprising:

Two tureens, covers and stands

Four sauce small tureens, covers and stands

Two large saucer dishes

Ten shaped rectangular platters in six sizes

Nineteen soup plates

Twenty-six dinner plates

Twelve bread and butter plates

Sixteen pudding-dishes

 $\textit{Together with} \ a \ very \ large \ platter \ of \ similar \ date \ and \ decoration$

17% in. (45.4 cm.) long, the largest of the ten platters

\$12,000-18,000

PROVENANCE:

Acquired through Andrea Comel di Socebran, San Francisco, by Ann and Gordon Getty in 1984.



(104)

A DERBY PORCELAIN BLUE AND WHITE SWEET-MEAT CENTERPIECE AND STAND

CIRCA 1765, PATCH MARKS

Modeled as six upturned scallop shells set among coral, seaweed and a variety of further smaller shells, each upturned shell painted with a floral spray to its interior, on a similarly applied base 14½ in. (36.2 cm.) high (2)

\$2,000-3,000

PROVENANCE:

Acquired from Earle D. Vandekar, New York, by Ann and Gordon Getty in 1994.







=113

A PAIR OF DUTCH DELFT BLUE AND WHITE VASES AND COVERS

19TH CENTURY

Each ribbed vase painted with alternating panels of birds amongst flowers and Chinoiserie-style scenes of a figure on a bridge, the conforming covers with baluster form finials 16% in. (41 cm.) high (4)

\$2,000-3,000

PROVENANCE:

Anonymous sale; Sotheby's, Chicago, 28 June 1999, lot 1139.

 $\label{eq:Acquired} \mbox{Acquired by Ann and Gordon Getty from the above}.$



=114

A CHINESE BLUE AND WHITE PORCELAIN 'WINDSWEPT' VASE, MEIPING

MING DYNASTY, LATE 15TH CENTURY

Decorated around the body in bold blue strokes with a continuous scene of a scholar and his attendant carrying a zither in a landscape beneath swirling clouds, between a border of floral cartouches on a diaper ground at the shoulders and a lotus lappet band above the foot

121/2 in. (31.8 cm.) high

\$5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 1 December 1997, lot 94. Acquired by Ann and Gordon Getty from the above.

The painting style on this vase is the well-known 'windswept' style. A smaller *meiping* with a similar design is in the Shanghai Museum, and is illustrated in *Lustre Revealed: Jingdezhen Porcelain Wares in the Mid Fifteenth Century China, Shanghai, 2019*, p. 336, no. 236. Another example with a similar scene beneath a band of mythological animals and waves from the Tianjin Museum is illustrated *ibid.*, p. 337, no. 237.



A PAIR OF DUTCH DELFT BLUE AND WHITE VASES AND COVERS

19TH CENTURY, BLUE MONOGRAM MARK

Each of baluster-form with ribbed sides, painted with Dutch landscapes and pastoral courting scenes within cartouches surrounded by elaborate foliate scrollwork, the shoulders with a border of flowerheads and scrolls, the domed cover with conforming scenes and surmounted by a lion-form finial

24 in. (61 cm.) high

\$2,000-3,000

PROVENANCE:

Anonymous sale; Sotheby's, Chicago, 28 June 1999, lot 1138.

Acquired by Ann and Gordon Getty from the above.





A CHINESE BLUE AND WHITE 'WINDSWEPT' VASE, MEIPING

MING DYNASTY, 15TH CENTURY

The vase is decorated around the body with a continuous scene of a scholar and his attendant in a landscape beneath swirling clouds, all between key-fret and lappet bands.

14 in. (35.6 cm.) high

\$15,000-20,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 May 1991, lot 306. Acquired by Ann and Gordon Getty from the above.

This 'windswept' vase is painted in a similar style to lot 114, with scholars or sages with attendant figures in fantastic cloudy or misty landscapes. A smaller *meiping* with a related scene of a scholar and attendant carrying a zither is in the Shanghai Museum, and is illustrated in *Lustre Revealed: Jingdezhen Porcelain Wares in the Mid Fifteenth Century China*, Shanghai, 2019, p. 336, no. 236. Another example with a related scene beneath a band of mythological animals and waves from the Tianjin Museum is illustrated *ibid.*, p. 337, no. 237.









=117

A CHINESE EXPORT PORCELAIN BLUE AND WHITE THREE-PIECE GARNITURE

KANGXI PERIOD (1662-1722)

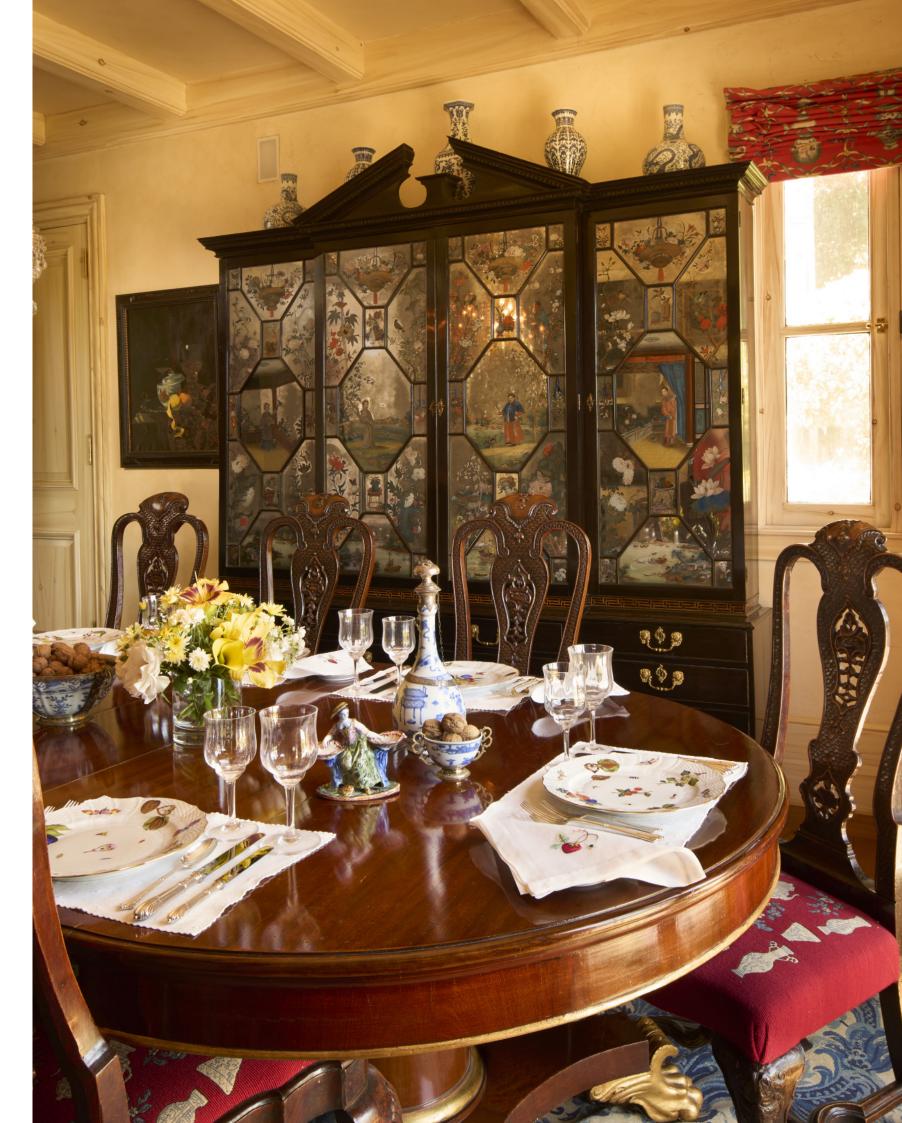
Comprising a pair of beaker vases and one baluster jar and cover, each of octagonal section and painted with panels of flowering plants and occasional insects, the panels to the baluster jar further with birds among the flora, *together with* two additional covers from the same garniture

20½ in. (52.1 cm.) high, the jar and cover

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 November 1993, lot 41 (as a five-piece garniture, including two additional baluster vases).

Acquired by Ann and Gordon Getty from the above.



THE ANN & GORDON GETTY COLLECTION

THE SINGLETON ABBEY BOOKCASE

=118

AN EARLY GEORGE III EBONY AND CHINESE REVERSE-PAINTED MIRROR BREAKFRONT BOOKCASE

CIRCA 1760

The broken arch pediment above two outset doors flanked by recessed doors, the whole inset with Chinese mirror paintings, the lower case with cabinet doors, with printed and inscribed Ann and Gordon Getty Collection inventory label

96½ in. (245.1 cm.) high, 93¼ in. (236.9 cm.) wide, 19 in. (48.3 cm.) deep

\$300,000-500,000

PROVENANCE:

Probably acquired by John Henry Vivian (1785-1855) for Singleton Abbey, Swansea, Wales;

Thence by descent to Algernon Walker-Heneage-Vivian (1871-1952), Clyne Castle, Swansea, Wales;

Until sold, with the Contents of Clyne Castle, Swansea; Astley Samuel, Leeder & Son, House Sale, 17-21 and 24-26 November 1952, lot 382.

Acquired from the above through Colefax and Fowler, by Josephine Hartford Bryce (1903-1992) and John Felix Charles Bryce, Esq., known as 'Ivar' (1906-1985), for the Drawing Room at Moyns Park, Essex;

By descent to Ivar's first cousins once removed, George Mountbatten, 4th Marquess of Milford Haven (b.1961) and his brother Lord Ivar Mountbatten (b.1963), Moyns Park, Essex.

With Carlton Hobbs, London, circa 1991.

Acquired from James Hepworth, London, by Ann and Gordon Getty in 1993.

This spectacular breakfront bookcase is unique and of utmost rarity. Constructed of solid ebony with a pine and teak carcass, the four upper doors show-off a dazzling display of sixty original Chinese reverse-painted mirrors, separated by moulded glazing bars forming an interlocking pattern of octagons and rectangles, over a continuous band of inlaid satinwood Chinese paling. The lower drawers are lined with camphorwood and adorned with gilt-brass lion mask handles and foliate escutcheons, the whole supported on a confirming plinth.





A UNIQUE DESIGN

bookcase indicates supreme extravagance.

AND PRINCES

There is no known precedent for this bookcase, other than a smaller padouk wood two-door cabinet, previously with Ronald Phillips, London, which shares a similar broken pediment with dentil molding. It also has Chinese reverse-painted mirrors with a comparable glazing bar pattern. The use of exotic timbers in both cabinets is notable, and the thematic similarities between the glass paintings suggests they must come from the same workshop, and were possibly even commissioned by the same supercargo.

desirable, ebony was also enormously expensive, which is probably why it was seldom

used in mid-18th century English cabinet-making, except on rare occasions for

decorative details. In addition to high shipping costs from Asia, ebony was subject to import duties roughly equivalent to £2,000 per ton (ibid., p. 72). Its use in this

The overall form of this bookcase is inspired by Chippendale's designs for a 'Library Bookcase' published in The Gentleman and Cabinet-Maker's Director (1754, pls. XCI and XCV). There are, however, no known comparisons with ebony as the primary wood, likely due to its great expense and difficulty to work as discussed above, and the use of it in this context predates later fashions. The inlaid satinwood band of Chinese paling is identical to that of a frieze molding illustrated in one of Sir William Chambers's designs for a 'Chinese Room' (W. Chambers, Book of Chinese Buildings, Furniture, Dresses, Machines, and Utensils, London, 1757, pl. X, fig. 8). The gilt-brass lion's mask mounts to which the pulls attach are the same pattern as those seen on the signed George III mahogany cabinet, dated 1763, by William Hallett (d. 1781) sold from The William F. Reilly Collection: Christie's, New York, 14 October 2009. This cabinet shares the same broken pediment centered by a plinth and the cornice decorated with dentil molding, positing Hallett as a possible maker, though the designs were hardly exclusive to him.

THE CANTONESE WORKSHOP: SIOU-SIN SAANG?

with the Ronald Phillips cabinet being the only other known example. Thus, in this profusion, they are certainly unique. The sixty panels here are symmetrically arranged, following a coherent overall plan. Each section has obviously been made specifically to fit its intended space, thus the drawings or specifications of the glazing bars pattern must have accompanied the glass when it was originally sent from England to China to be painted. The paintings form part of an ordered scheme: each door has at the top a hanging basket with flowers, followed by a still life comprising vases and flowers, a central octagonal panel depicting Chinese figures, a further still life with fruit and flowers, and finally a seascape. The mirror panels surrounding these scenes are also conforming and are decorated with birds, insects, and flowers. Together they form what must be one of the most beautiful collections of 18th century Chinese reverse glass paintings ever assembled.

The mirror paintings can be attributed to a Cantonese workshop in operation from at least c. 1740-1760, based off the very similar depictions of Chinese notables also seen in the overmantel mirror paintings at the Drottningholm Chinese Pavilion in Stockholm, Sweden. As Thierry Audric suggests in Chinese Reverse Glass Painting 1720-1820, the workshop which provided the mirror paintings for the Drottningholm overmantel and also this bookcase, is possibly the same one visited by Sir William Chambers, which he called Siou-Sin Saang (T. Audric, Chinese Reverse Glass Painting 1720-1820 - An Artistic Meeting Between China and the West, Peter Lang, 2020, pp. 120-125). Perhaps best known as architectural advisor to King George III, Sir William Chambers (1722-1796) was born in Gothenberg, Sweden to Scottish parents. He was educated in England before starting a mercantile career and joining the Swedish East India Company. He made three separate voyages to Asia between 1740 and 1749. The first (1740-42) was to Bengal, India, while the second (departing 1743) and third (1748-49) were both to China. On the voyages to China, Chambers acted as an assistant supercargo, and thus was responsible for managing and selling the cargo, as well as buying and receiving goods for the return voyage, hence his familiarity with the Siou-Sin Saang workshop. It was an extremely lucrative position and it was during these trips that he made his first-hand observations that later formed the basis of his drawings published to great renown (see: W. Chambers, Book of Chinese Buildings, Furniture, etc., 1757). While no explicit connection between Chambers and this bookcase can be made yet, it is conceivable that he advised on such a commission. For, whomever commissioned the bookcase circa 1760 would have been exceedingly wealthy, could have their order executed on the spot in Canton, and therefore must have had a strong relationship with the East India Company.

SINGLETON ABBEY, SWANSEA — THE VIVIAN FAMILY

The commissioner of this bookcase remains a mystery for now, as the earliest record of it is from Singleton Abbey, Swansea, Wales. The original structure of Singleton Abbey was an octagonal villa named Marino, which was built in the latter half of the 18th century by Swansea architect William Jernegan for Edward King, Esq. (1750-1819), the Deputy Comptroller of Customs for the Port of Swansea and later the Collector of Customs (S. Littlejohns, Singleton Abbey: The History of the Singleton Estate, Swansea, singletonabbey.co.uk, 2023). In 1816, John Henry Vivian, Esq., FRS, (1785-1855) began leasing the home from King, eventually acquiring it for his family residence. He came from the old Cornish family whose seat was Trelowarren House at Meanage, and had 'arrived in Swansea on a packet boat from Ilfracombe' in 1806 to expand the family's copper-works in the area. John Henry and his wife Sarah were living at Marino in 1817 and began expanding and re-furbishing the house within the year. They eventually hired London based architect Peter Frederick Robinson (1776-1858) to complete the work on the house, which was done in the Tudor Style, and thus the house became known as Singleton Abbey (ibid.). The bookcase was wellsuited for such a house, in which ebony furniture would have been seen as the correct choice for a neo-gothic interior, especially by an antiquarian like John Henry. He was an avid collector and amassed a variety of amazing objects for Singleton throughout his life. The Singleton Abbey sale in 1919, as documented in the auction catalogue by Knight, Frank, & Rutley, provides compelling evidence of this. The catalogue lists an abundance of ebony and ebonized furniture, which includes Florentine cabinets inlaid with ivory and tortoiseshell, William and Mary marquetry and parquetry tables, as well as artworks dating back to the Tudor and Elizabethan periods. All in keeping with the taste, it also boasted exceptional Old Master paintings, some of which can now be traced to prestigious institutions including the Louvre.

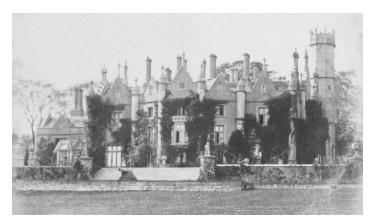
This bookcase was not included in the 1919 Singleton Abbey sale, as it was kept in the Vivian family and at some point had been taken to Clyne Castle, the neighboring residence of John Henry Vivian's son, William Graham Vivian. He had no children, and so it ultimately descended to his nephew Algernon Walker Heneage, who was obligated to take the surname Vivian upon inheritance. On his death in 1952 the castle and its surrounding lands were purchased by Swansea Borough Council and its contents sold by auction that same year, with this bookcase as lot 382.

MOYNS PARK, ESSEX — JOSEPHINE HARTFORD BRYCE

In the early 20th century, Josephine Hartford Bryce (1870-1922), known as 'Jo' or 'Jo-Jo' was a glamor girl and famously part of the much-discussed triumvirate of New York heiresses along with Barbara Hutton and Doris Duke. She was the daughter of Edward V Hartford (1870-1922), the heir to the A&P grocery chain, and nee Henrietta Guerard Pollitzer (1881-1948) of Charleston, who later married Prince Guido Pignatelli (1900-1967). Jo was an accomplished pianist, linguist, equestrienne, and later in life, a pilot. She had an extensive art collection and was a celebrated member of the international jet set. By all accounts she lived nothing short of a momentous life (C. Burns, 'The Life and Times of Josephine Hartford', The New York Social Diary, 8 January 2021 [Part I], and 12 January 2021 [Part II], accessed July 2023).

Jo's fourth and final marriage was in 1950 to the 'dashing Englishman' John Felix Charles Bryce, known as Ivar (1906-1985). Jo acquired Moyns Park, an Elizabethan manor house in Essex, for Ivar, as it had previously belonged to his maternal family, and he had many fond childhood memories there. Together they sympathetically restored the house and furnished it beginning in 1952, hiring the famous decorating firm Colefax and Fowler in what was one of their earliest major commissions. The bookcase was almost certainly acquired through Colefax and Fowler from the Clyne Castle sale for the Drawing Room at Moyns Park, where it was listed in the 1958 inventory.

We would like to express our gratitude to Thierry Audric, for his opinions and wealth of expertise on the history of Chinese reverse-painted mirrors. Also to Steve Littlejohns, for sharing his extensive knowledge of Singleton Abbey. Both were integral to the research for this catalogue note.



Exterior of Singleton Abbey, circa 1850 (© Llyfrgell Genedlaethol Cymru - The National Library of Wales)



Exterior of Moyns Park, Essex





JAN PAUWEL GILLEMANS I (ANTWERP 1618-AFTER 1675)

Wild strawberries in a Kraak porcelain bowl, with oranges, peaches, lemons, a bread roll and oysters on a stone ledge

oil on panel 19% x 23% in. (49.8 x 58.7 cm.) \$30,000-50,000

PROVENANC

Anonymous sale; Sotheby's, London, 6 July 1988, lot 35, as Pieter de Ring. Acquired by Ann and Gordon Getty from the above.

We are grateful to Fred G. Meijer for suggesting the attribution on the basis of photographs.



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FLORIS VAN SCHOOTEN (HAARLEM C.1585-1656)

Plates of cherries and wild strawberries, with grapes, apples, pears, plums and other fruits on a stone ledge; a fragment

oil on panel 15% x 17½ in. (39 x 44.4 cm.)

\$20,000-30,000

PROVENANCE:

with Leonard Koetser, London and New York, by 1965. with Colnaghi, London and New York, by 1986. Anonymous sale; Sotheby's, New York, 3 June 1988, lot 135. Acquired by Ann and Gordon Getty from the above.

LITERATURI

(Possibly) *Weltkunst*, advertisement, 15 October 1986, p. 2964. F. Meijer, 'Twee is niet altijd meer dan één,' *RKD Bulletin*, II, 1997, p. 16-20, fig. 4 (illustrating the reconstruction).

A. van der Willigen and F. Meijer, A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725, Leiden, 2003, p. 179.

Publishing this still life in 1997, Fred. G. Meijer identified it as a fragment of a larger composition dating to 1630 (*loc. cit.*). Meijer proposed that another panel, now in a Swiss private collection, would have formed the right hand section of the painting which, in its entirety was produced in collaboration with Pieter Claesz (*loc. cit.*, p. 18, fig. 4). The Swiss panel includs the edge of the stone ledge missing here, and depicts a *roemer* and additional fruit spilling across the ledge. Meijer compared the *roemer* in the right hand section to other depictions in paintings by Claesz. dating to the 1630s, leading him to conclude that Claesz. had been responsible for painting the glass vessel while the fruit, more prevalent in the present left hand panel, was the work of van Schooten.

We are grateful to Fred G. Meijer for his assistance in cataloguing this lot.

120





NICOLAES VAN VERENDAEL (ANTWERP 1640-1691)

A swag of roses, peonies, anemones, snowballs, carnations and other flowers suspended from ribbons before a stone niche, with butterflies, caterpillars and other insects

signed 'Nic Va Verendael fe' (lower left) oil on canvas 25 x 20 in. (63.5 x 50.8 cm.) \$15,000-20,000

PROVENANC

Anonymous sale; Sotheby's, New York, 27 January 1999, lot 24. Acquired by Ann and Gordon Getty from the above.

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of photographs.



122

JAN PHILIPS VAN THIELEN (MECHELEN 1618-1667 BOISSCHOT)

A garland of flowers with tulips, daffodils, lilies of the valley suspended from ribbons

signed and dated 'J.P. Van Thielen F. Ano 1653' (lower left) oil on copper, laid down on panel $27\%\,x\,22\%$ in. (70.1 x 57.1 cm.)

\$20,000-30,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 January 1994, lot 95A. Acquired by Ann and Gordon Getty from the above.

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of photographs.





ANTOINE MONNOYER (PARIS 1677-1747 SAINT-GERMAIN-EN-LAYE)

Roses, tulips, lilies and other flowers in a glass vase on a stone ledge; and Roses, lilies, tulips, daffodils, morning glories and other flowers in a glass vase on a stone ledge

inscribed 'Baptiste' (lower right on each) oil on canvas 351/4 x 273/4 in. (89.5 x 70.5 cm.), each \$10,000-15,000

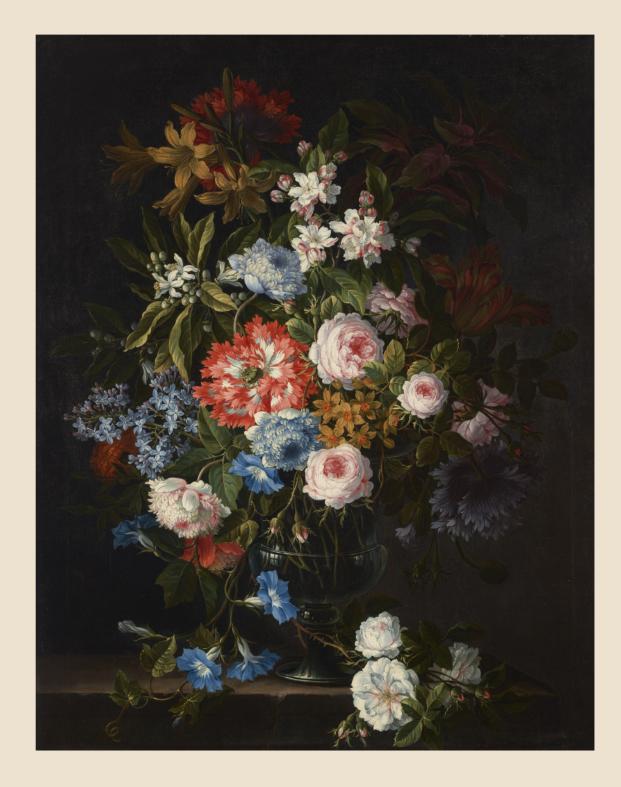
a pair (2)

PROVENANCE:
George Child Villiers (1910-1998), Lord Jersey, Osterley Park, Isleworth, and by whom sold either in 1934 or in 1946-1947 (according to the Frick Archive). Melvyn H. Rollason, Wiltshire; [The Property of Melvyn H. Rollason, Esq.]; Christie's, London, 2 December 1983, lot 114, as Jean-Baptiste Monnoyer for £76,500 to the following, with Ghismondi, Paris, by 1985.
Anonymous sale; Sotheby's, New York, 28 January 1999, lot 437, as Jean-Baptiste Monnoyer.

Jean-Baptiste Monnoyer.

Acquired by Ann and Gordon Getty from the above.

We are grateful to Dr. Fred G. Meijer for proposing the attribution on the basis of photographs.





AN ORMOLU-MOUNTED CHINESE EXPORT PORCELAIN BLUE AND WHITE JAR AND COVER

THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS PROBABLY RÉGENCE, CIRCA 1725, AND REGILT

Of cylindrical form with a slightly domed cover, painted with triangular foliate patterned panels on a 'cracked ice' ground, the underside painted with concentric circles 7½ in. (19.1 cm.) high (2

\$4,000-6,000

PROVENANCE:

The Collection of Madame Henry Farman; Ader Picard Tajan, Palais Galliera, Paris, 15 March 1973, lot 16.

Acquired from Partridge, London, by Ann and Gordon Getty in 1978.

=125

A PAIR OF SILVER-MOUNTED CHINESE EXPORT PORCELAIN BLUE AND WHITE JARS AND COVERS

THE PORCELAIN KANGXI PERIOD (1662-1772), THE FRENCH MOUNTS CIRCA 1710-1720

Each of cylindrical form with a slightly domed cover, painted with triangular foliate patterned panels on a 'cracked ice' ground, the undersides painted with concentric circles

9% in. (23.8 cm.) high

one, mgn

\$8,000-12,000

PROVENANCE:

Acquired from S. J. Phillips, Ltd., London, by Ann and Gordon Getty in 1987.





=126

A PAIR OF DUTCH PORCELAIN-MOUNTED MARQUETRY TORCHÈRES

19TH CENTURY, THE UPPER PORCELAIN VASES PROBABLY QIANLONG PERIOD (1736-1795)

The turned top over tapered hexagonal and floral marquetry standard and scrolled legs, mounted with blue-and-white porcelain, later decorated 36½ in. (92.7 cm.) high, 19½ in. (49.5 cm.) wide, 19½ in. (49.5 cm.) deep \$2,000-4,000

PROVENANCE:

Acquired by Carlos de Beistegui from Galerie Pratt & Sons, London, 25 January 1957. Chateau de Groussay; Sotheby's, Paris, 2 June 1999, lot 514. Acquired by Ann and Gordon Getty from the above.

Carlos de Beistegui (1895-1970) hailed from a Basque family, which had made their fortune in silver mining in Mexico in the 19th century. His uncle, also named Carlos (1863-1953) moved to France from Mexico City in 1876, and collected a vast and magnificent collection of artwork later donated to the Louvre museum. As a boy, the younger Carlos (or, 'Charlie'), attended Eton and then traveled widely, across Europe, to India and China.

The perpetually curious collector became a fixture in high society, and he became known for his aesthetic eye and devotion to *objets* of the past, namely Neoclassical and Baroque. In the early 20th century, an age of modernist minimalism, his taste

became popular amongst many of his peers and spawned the term 'taste Beistegui'. While frequently noted for his legendary masked ball in 1951 at the Palazzo Labia in Venice, his true masterpiece ended up being the Château de Groussay. The château was built in 1815 for the Duchess of Charost, daughter of the governess to the children of King Louis XVI and Marie-Antoinette. Charles purchased it in 1938, and added two additional wings in 1952 with the help of artists Emilio Terry and Alexandre Serebriakoff.

These torchères were located in the Galerie Louis XIII, one of the curved colonnades leading to pavilions that de Beistegui added to the château in the 1950s. The Galerie Louis XIII led to Salon Hollandais in the west pavilion which was balanced by the theatre in the east pavilion. The Salon Hollandais and the adjoining Salle à Manger Hollandaise were a celebration of the Dutch Golden Age. Thus it is no surprise that a set of four bronze-mounted Delft tile wall lights from the Getty Collection are also from the Château de Groussay (see lot 130 in this sale).

Beistegui continued to live in and work on the Château de Groussay until he died in 1970 at the age of 74. The Château de Groussay was designated a historic monument in 1993.



THE HAREWOOD HOUSE LACQUER COMMODE

=127

A GEORGE III CHINESE LACQUER, BLACK-AND-GILT JAPANNED, AND PARCEL-GILT COMMODE

ALMOST CERTAINLY BY THOMAS CHIPPENDALE, CIRCA 1770-72

The breakfront top with guilloche-carved giltwood banded edge above a conforming case with three frieze drawers over three deep drawers flanked by cabinet doors, with printed and inscribed Ann and Gordon Getty Collection inventory label 35¼ in. (89.5 cm.) high, 51¾ in. (131.4 cm.) wide, 22 in. (55.9 cm.) deep

\$200,000-300,000

PROVENANCE:

Almost certainly supplied by Thomas Chippendale to Edwin Lascelles (1713-1795), 1st Baron Harewood, for Harewood House, Yorkshire, *circa* 1771-72;

Thence by descent to George Henry Hubert Lascelles (1923-2011), 7th Earl of Harewood, KBE, AM;

Until sold, by orders of HRH The Princess Royal and The Rt. Hon. The Earl of Harewood, Removed from Harewood House, Leeds; Christie's, London, 28 June 1951, lot 75. Acquired by Frank Partridge, London from the above.

The Collection of Sir James Horlick, Bt., Achamore House, Gigha, Scotland; Christie's, London, 22 November 1973, lot 56.

With Partridge, London, circa 1976.

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1976.

LITERATURE

C. Gilbert, *The Life and Work of Thomas Chippendale*, New York, 1978, vol. I, p. 197 and 205, vol. II, p. 123, fig. 218.

L.G.G. Ramsay, 'Chinoiserie in the Western Isles, The Collection of Sir James and Lady Horlick', *The Connoisseur*, June 1985, p. 6, fig. 13.

THE HAREWOOD HOUSE COMMISSION

Around 1767, Edwin Lascelles (1713-1795), later 1st Baron Harewood, selected Thomas Chippendale (1718-1779) to furnish Harewood House, Yorkshire, in what would become the most valuable commission of the cabinet-maker's career - the contract exceeded £10,000 through the period 1767-78 (determining the 'relative value' of historic transactions is fraught with challenges for historians, but this number would likely be equivalent to millions today). Under Lascelles' patronage Chippendale enjoyed an unprecedented freedom, both in the execution and extravagance of his designs, which in-turn fostered the flowering of his mature neoclassical style exemplified by this piece (C. Gilbert, *The Life and Works of Thomas Chippendale*, p. 195).



Exterior of Harewood House



This rare documented commode is from an important group of four commodes supplied by Chippendale to Lascelles in the early 1770s, all of which were famously made with Chinese lacquer sourced by Lascelles himself. The commode can be identified in the full inventory compiled of Harewood House in 1795, and is further substantiated on a stylistic basis evidenced by the handle types and 'carved enrichments' which are used across pieces in the commission (ibid., p. 197). While the 1795 inventory lists four Chinese lacquer commodes, the descriptions are not detailed enough to distinguish them from one another. Therefore, there are four possibilities for the location of this commode in Harewood House. It was either in Lord Harewood's Bedroom (there were '2 Japan Commodes' listed), in the Couch Room ('one Japan Commode' listed), or in the Vestibule ('One India Japand Chest' listed, although it sounds more like a description for a coffer).

The Harewood House lacquer commodes were sold in the Christie's sale of 28 June 1951. Three of the commodes were sold subsequently from the Collection of Sir James Horlick, Bt.; Christie's, 22 November 1973, lots 56, 57 and 58.

SIR JAMES HORLICK, BT.

The commode formerly belonged to Sir James Horlick, 4th Baronet (d. 1958), who assembled a notable collection of 18th century English furniture with an eye to buying only the best. Sir Horlick's collecting was driven by his passion for Chinese design, and this focus is evident in his exceptional group of Chinese mirror paintings and 18th century japanned and lacquer furniture, highlighted by this important commode and two others from Harewood House. The collection furnished Achamore House, his home on the tiny Isle of Gigha in the Scottish Western Isles three miles off the mainland. Achamore was built in 1884 for Lt. Col. William James Scarlett and remained in his family until 1944 when it was purchased with the island by the Horlicks. The collection was featured in a 1958 *Connoisseur* article entitled 'Chinoiserie in the Western Isles, the Collection of Sir James and Lady Horlick'.



=128

A FLEMISH EBONY, RAISED WORK AND NEEDLEWORK TABLE CABINET

CIRCA 1660, THE STAND LATER

With hinged lid opening to reveal a mirror flanked by a pair of silk embroidered panels, the doors opening to reveal an arrangement of drawers adorned with silk and metallic stumpwork of exotic animals including a dolphin, a unicorn, a seahorse, and various birds, central prospect door revealing smaller drawers within, the stand with turned legs connected by X-form stretcher on ball feet, with printed and inscribed Ann and Gordon Getty Collection inventory label

44% in. (112.4 cm.) high, 20% in. (52.7 cm.) wide, 13% in. (34.9 cm.) deep

\$8,000-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 May 1984, lot 61. Acquired by Ann and Gordon Getty from the above.

The present lot is a stunning example of the embroidery traditions of the 17th century. Worked in stark ebony, this austere cabinet opens to a spectacular interior display. This type is more typically decorated with painted panels, such as those found in a cabinet decorated with episodes from Genesis, Antwerp, *circa* 1640 at the Rijksmuseum (BK-NM-4789); see also Christie's, London, 10 December 2003, lot 1 (£89,250). In this example, we find various types of luxury materials and advanced stitches that signify an immensely skilled artisan. The faces of each central drawer

feature a variety of techniques including painted silk backing and raised work embroidery. Sometimes called 'stumpwork', raised embroidery is worked over top of a raised or padded section, providing a three-dimensional element which allows the creator the ability to separate the background, middle ground and foreground of an image. Short and long stitches have been used to create texture such as feathers on exotic birds, pebbles beneath a lizard's feet, and languid waves around a seahorse. Gold and silver filé, now tarnished with time, would have shone brightly as these threads were created by wrapping extremely fine lengths of silver and gold around a base silk thread. Furthermore, the exotic creatures and landscapes signal the imaginative and curious nature of the worker. The flanking panels of the doors and contained within the top are less fantastical, but no less skilled. The extremely delicate stitching of polychrome silk floss on a delicate silk ground is worked expertly, incorporating shading and fluidity in the sumptuous floral still lives so often admired by Dutch painters.

It is almost certain that the needlework affixed to this piece was created by a woman. While sewing skills were essential for women of any class, fine embroidery with costly materials was part of the education for women in the highest classes. Girls started their needlework lessons as young as 6, working first on 'samplers', which helped them to practice a variety of basic techniques. The creation of embroidery for the purpose of mounting onto a casket or workbox came after many years of practice and could serve as a capstone upon completion of their education. These cabinets would contain drawers for sewing and writing materials, and sometimes included secret compartments for jewelry or other valuables. There are several smaller examples of this at the Victoria and Albert Museum, London (T.6-1926), the Metropolitan Museum of Art, New York (39.13.3a-k) and the Rijksmuseum, Amsterdam (BK-KOG-2443).



NO LOT 129

END OF SESSION I



FOUR BRONZE-MOUNTED DUTCH DELFT BLUE AND WHITE TILE WALL LIGHTS

19TH CENTURY

Each cartouche form back-plate with bronze border, the tiles painted with flower-filled urns decorated with foliate masks and flanked by birds and butterflies, centered by a single knopped candle arm with removable nozzle 31 in. (78.7 cm.) high, 181/6 in. (46 cm.) wide, 71/6 in. (20 cm.) deep (4)

\$4,000-6,000

PROVENANCE:

Charles de Beistegui, Château de Groussay; Sotheby's, Paris, 2 June 1999, lot 503. Acquired by Ann and Gordon Getty from the above.

Please see note for lot 126.

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A DUTCH DELFT BLUE AND WHITE FIVE-PIECE GARNITURE

LATE 18TH CENTURY, BLUE ARROW MARKS FOR DE 3 KLOKKEN

Comprising two hexagonal beaker vases and three baluster-form vases and covers, all painted to one side with houses in a pastoral landscape within a scrolled floral cartouche, the other side painted with a serpentine ribbon and feather device, the jars with conforming high domed covers with finials modeled as birds pecking at fruit

13 in. (33 cm.) high, the vases and covers; $8\frac{1}{2}$ in. (21.5 cm.) high, the beaker vases (8) \$3,000-5,000

PROVENANCE

Acquired from the Antique Porcelain Co., New York, by Ann and Gordon Getty in 1982.







A SET OF TWELVE DUTCH DELFT BLUE AND WHITE 'CALENDAR' PLATES

PORCELEYNE BIJL

Each painted with various pastoral scenes related to the month identified in Dutch in a cartouche at the top, including ice skating in January and apple picking in

9 in. (22.8 cm.) diameter

\$5,000-7,000

PROVENANCE:

Acquired from Earle D. Vandekar, New York, by Ann and Gordon Getty in 1988.

A nearly identical set of 'calendar' plates by De Porceleyne Bijl, though with the scenes for June and July swapped, is in the collection of the Metropolitan Museum of Art, New York, the gift of Mrs. Cornelius Vanderbilt in 1927 (Acc. No. 27.143.1-12).

=133

A PAIR OF CHINESE EXPORT PORCELAIN 'CANTON FAMILLE ROSE' ARMORIAL SECOND HALF 18TH CENTURY, BLUE HATCHET MARKS FOR DE COMMEMORATIVE PLATES

GUANGXU PERIOD, CIRCA 1898

Made to commemorate the 400th anniversary of the first encounter between China and Portuguese explorers, each painted in the center with three merchant ships encircled by a belt inscribed QUARTO CENTENARIO DO DESCOBRIMENTO DA INDIA beneath the crowned arms of King Carlos I of Portugal, all within colorful enameled borders

\$3,000-5,000

9¾ in. (24.8 cm.) diameter

Acquired from Earle D. Vandekar, London, by Ann and Gordon Getty in 1981.

N. de Castro, Chinese Porcelain and the Heraldry of the Empire, Porto, 1988, p. 253 illustrates a plate from this service, which was made for the anniversary of Vasco da Gama's famous 1497-1499 journey. One of Vasco da Gama's ships, whose name is unknown, was abandoned at the Cape of Good Hope, and therefore shown on the present lot are the São Gabriel, the Berrio, and the São Rafael, which successfully completed the journey.





=134

A CHINESE EXPORT PORCELAIN FAMILLE ROSE ARMORIAL 'VOC' PLATE

YONGZHENG PERIOD, CIRCA 1728

Enameled primarily in rose, yellow and iron-red with a central coat-ofarms flanked by lion supporters and surmounted by a crown, above the V.O.C. monogram within leaves and scrolls, the border inscribed CONCORDIA RES PARVAE CRESCUNT.1728 (sic), within a striped band at the rim

8% in. (22.5 cm.) diameter

\$8,000-12,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 November 1985, lot 305. Acquired by Ann and Gordon Getty from the above.

The arms are those of the State of Holland, above the V.O.C. cypher of the Dutch East India Company. The design was probably taken from a silver ducatoon of 1728 with the striped band at the border imitating the ribbed milling of the coin. See D. Howard and J. Ayers, China for the West, London, 1978, vol. I, p. 194, no. 191 for a similar plate and a discussion on the dating of this service. Clare Le Corbeiller has argued, based on the presence of this pattern at V.O.C. centers worldwide, that the service was produced for use by company officers posted both at home and abroad. See C. Le Corbeiller, China Trade Porcelain: Patterns of Exchange, New York, 1974, p. 104, no. 43.



=135

A CHINESE EXPORT PORCELAIN 'CAPE OF GOOD HOPE' PLATE

QIANLONG PERIOD, CIRCA 1745

Painted with the Dutch fleet at anchor with the Cape of Good Hope in the background, all within a gilt lotus vine surround and a spearhead border at the rim

91/8 in. (23.2 cm.) diameter

\$5,000-8,000

PROVENANCE:

 $Anonymous\, sale;\, So the by 's, London, 2\, November\, 1993, lot\, 93.$ Acquired by Ann and Gordon Getty from the above.

This resting point midway though the six-month trip between Europe and Guangzhou (Canton) was a familiar sight to both Portuguese and Dutch traders. Shown is the Dutch fleet that took control of the territory in 1652. See Le Corbeiller, China Trade Porcelain: Patterns of Exchange, pp. 84-85, no. 33; an example in the Benjamin F. Edwards III Collection was sold at Christie's, New York, 26 January 2010, lot 7.





A KNOTTED PILE UKRAINIAN CARPET

EARLY 19TH CENTURY

The overall tile design of cream bouquet-filled cartouches in vivid colors within a border of pale lemon floral cartouches separated by crimson

8 ft. 6 in. (2.59 m.) long, 6 ft. 2 in. (1.88 m.) wide

\$5,000-7,000

PROVENANCE:

Acquired from C. John, London, by Ann and Gordon Getty in 1992.

=137

A GEORGE I WALNUT AND NEEDLEWORK WING ARMCHAIR BEECHWOOD WING ARMCHAIR

CIRCA 1715

With shell-carved cabriole legs covered in later yellow dense floral petit-point and needlework seat, previously with casters, the back rail inscribed EB in blue chalk, with printed and inscribed Ann and Gordon Getty Collection inventory label 45½ in. (115.6 cm.) high, 29½ in. (74.9 cm.) wide, 24 in. (61 cm.) deep \$6,000-9,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 October 1983. Acquired by Ann and Gordon Getty from the above.

=138

A GEORGE I WALNUT AND

CIRCA 1720

Covered in later yellow floral needlework, with printed and inscribed Ann and Gordon Getty Collection inventory label 46½ in. (118.11 cm.) high, 31 in. (78.7 cm.) wide, 22 in. (55.9 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Partridge, London, by Ann and Gordon Getty in 1982.







A PAIR OF VICTORIAN TÔLE-PEINTE MONTEITHS

19TH CENTURY

Each with a scalloped lid and decorated with floral sprays 7 in. (17.8 cm.) high, 15 in. (38.1 cm.) diameter (2)

\$1,000-1,500

PROVENANCE

Acquired from Mallett, London, by Ann and Gordon Getty in 1981

=140

A FRENCH BRASS DAIRY PAIL

BEARN, DATED 1642

With flared rim fitted on either side with a handle, the body molded overall with goats and fleurs-de-lys and stamped 'NATALIE BARONNE DARROS / MAULEON PAR MAURILLE BEARN 1642', with printed and inscribed Ann and Gordon Getty Collection inventory label 19¼ in. (48.9 cm.) high, 24 in. (61 cm.) wide

\$3,000-5,000

PROVENANCE:

Acquired from Mallett, London, by Ann and Gordon Getty in 1980.





=141

A PAIR OF GEORGE III CARVED GILTWOOD, POLYCHROME-PAINTED, AND PAPER SCROLL TABLES

IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1775 AND ADAPTED FROM POLE SCREENS

Each oval top with a later ormolu border and inset with handcolored prints within paper scroll border and faux marble, supported on on bead-moulded, scrolled tripod supports and lead moulded feet, printed and inscribed Ann and Gordon Getty Collection inventory labels

23½ in. (59.7 cm.) high, 15 in. (38.1 cm.) wide, 15 in. (38.1 cm.) deep (2) \$5,000-10,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 June 1999, lot 323. Acquired by Ann and Gordon Getty from the above.



A PAIR OF ASSOCIATED DUTCH DELFT POLYCHROME CAMEL-FORM BUTTER DISHES AND COVERS

MID-18TH CENTURY, THE COVERS WITH MANGANESE 5 AND 6, THE DISHES MARKED FOR DE PORCELEYNE BIJL WITH BLUE EENDE 1 AND EENDE 2 MARKS

Each modeled as a recumbent dromedary camel with manganese fur and features resting on a green grassy mound, the associated dishes with yellow scalloped border and painted with blue flowering vines to the sides 5% in. (14.2 cm.) high, overall (4)

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, Amsterdam, 6 November 1990, lot 106. Acquired by Ann and Gordon Getty from the above.



143

A DUTCH DELFT POLYCHROME BIRD-FORM BUTTER DISH AND A COVER

THIRD QUARTER 18TH CENTURY, BLUE ITD/12/106 MARK FOR JAN THEUNIS DEXTRA AT DE GRIEKSCHE A, THE COVER WITH BLUE 7, THE DISH WITH BLUE 8

The cover modeled as a nesting green plover with blue, green and manganese feathers, the base as a jumble of green grasses 6 in. (15.2 cm.) long

\$2.000-3.000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 June 1990, lot 235.
Acquired by Ann and Gordon Getty from the above.
Two pairs of similarly modeled butter dishes were sold at Christie's, Amsterdam, 5
May 2004, lot 106, and from the Anton Philips Collection, Christie's, Amsterdam,
6 November 2007, lot 4. For another pair of similarly modeled dishes also by Jan

Theunis Dextra, see H.P. Fourest, Delftware, New York, 1980, no. 158.

\$2,000-3,00

A PAIR OF ASSOCIATED DUTCH DELFT POLYCHROME FIGURAL OVAL BUTTER DISHES AND COVERS

THIRD QUARTER 18TH CENTURY, THE COVERS WITH BLUE LPK MARK FOR GERARD BRUWER AT DE PORCELEYNE LAMPETKAN

Each cover modeled as a recumbent goat painted with manganese fur resting amongst yellow, red, blue and green leafy vines, the associated oval dishes painted and textured as grassy mounds

5% in. (14.3 cm.) high

(4

\$2,500-3,500

PROVENANCE:

=144

Acquired from Cora Ginsburg, Inc., New York, by Ann and Gordon Getty in 1983.









A PAIR OF DUTCH DELFT POLYCHROME TILE PICTURES

CIRCA 1813

Each comprised of six tiles, painted with manganese horses in a landscape with riders in blue, the first labeled *Frederica Louise Wilhelmina Koningin der Nederlanden Geb: Princes Van Pruyssen*, the second labeled *Willem de Koning der Nederlanden Prins van Oranje Nassau*, in ebonized wood frames 17½ in. (44.5 cm.) high, 12½ in. (31.8 cm.) wide (2)

\$2,500-3,500

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 4 July 1996, lot 323. Acquired by Ann and Gordon Getty from the above.

The present tile pictures depict Willem Frederik, Prince of Orange-Nassau and later King of The Netherlands (1772-1843) and his wife Friederike Luise Wilhelmine of Prussia (1774-1837). It is possible that these were produced to show support for the Prince, who had been in exile since 1795 after the French invasion under Napoleon, as he moved to return to The Netherlands and become king following the withdrawal of the French in 1813.



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WINSLOW HOMER (1836-1910)

Shepherd

signed 'Homer' (lower left) charcoal on paper 24% x 13 in. (62.9 x 33 cm.) Executed *circa* 1878.

\$20,000-30,000

PROVENANCE:

Edward Hill, Yonkers, New York, *circa* 1880.

Gertrude Hill, daughter of the above, *circa* 1930.

Sotheby Parke-Bernet, New York, 18 November 1977, lot 527.

Hirschl & Adler Galleries, Inc., New York, acquired from the above.

Acquired from Phyllis Hattis, San Francisco, California, by Ann and Gordon Getty in 1981.

EXHIBITED:

New York, Hirschl & Adler Galleries, Inc., *American Genre Painting in the Victorian Era: Winslow Homer, Eastman Johnson and their Contemporaries*, 1978, p. 30, no. 32.

San Francisco, California, Phyllis Hattis at Charles Campbell Gallery, *Master Drawings: European and American*, 1979-80, no. 81.

New York, M. Knoedler & Co., Winslow Homer in Monochrome, December 12, 1986-January 10, 1987, no. 34.

LITERATURE

G. Hendricks, *The Life and Work of Winslow Homer*, New York, 1979, p. 128, fig. 193, illustrated.

L. Goodrich, A.B. Gerdts, *Record of Works by Winslow Homer: 1877 to March 1881*, vol. III, New York, 2008, p. 98, no. 652, illustrated.

LAURA, LADY ALMA-TADEMA (BRITISH, 1852-1909)

The Bible Lesson

signed and inscribed 'Laura T.A.T. op. LVIII' (upper center) oil on canvas

25½ x 20 in. (64.8 x 50.8 cm.)

\$15,000-25,000 PROVENANCE:

Anonymous sale; Phillips, London, 18 June 1996, lot 82. Acquired by Ann and Gordon Getty from the above.

Laura Alma-Tadema is now emerging from her husband's shadow, and is being celebrated once more for her own considerable artistic talents. She was born Laura Theresa Epps, the daughter of Dr. George Napoleon Epps, a well known homeopathic practitioner. Her sister, Ellen, who was also a painter, married the pre-eminent man of letters, Edmund Gosse. Laura met her husband after he settled in London at the outbreak of the Franco-Prussian war in 1870, and married him the following year. She thereby became step-mother to his two daughters, aged four and two, who modelled for her throughout their childhood.

Alma-Tadema taught her to paint. She became fascinated by his homeland, and imbibed the spirit of 17th century Dutch art. Indeed, Alice Meynell wrote of her, "In the gentler details of domestic life, Dutch habits, Dutch furniture, and Dutch dress of the gentler and more courtly sort of the seventeenth century, Mrs. Alma-Tadema has found unconventional, honest and ... homely grace ... The artist has surrounded herself by relics and remains of the time and the country she loves, and thus her pictures seem to be produced within a genuine little Holland, in a genuine seventeenth century without the blunders of ordinary historical research" (*Art Journal*, November 1883, pp. 345-46).

Like her husband, Laura did not date her pictures, but instead used opus numbers. This one is numbered 58 in Roman numerals. It relates closely to a picture entitled *A Carol*, which is numbered 61, and features a group of children signing outside a closed door, against a backdrop of Delft tiles. That picture was shown at the Royal Academy of 1896, no. 741, and thus we can date this work to 1895-96.

The picture does not appear to have been exhibited, although in addition to showing at the RA, the artist also supported the Grosvenor and New Galleries, and the Paris *Salon* and the Berlin Academy. Notably she was one of only two English women who contributed to the *Exposition Universelle* in Paris in 1878.

The picture nevertheless remains one of her most touching works. A young girl in a silk dress, beautifully rendered, describes bible stories which are depicted on the blue Delft tiles that decorate her house. An older woman, possibly her grandmother, directs her. Knowledge, stories, faith and tradition are carried from one generation to the next.



MAURICE BRAZIL PRENDERGAST (1859-1924)

Still Life with Apples

signed 'Prendergast' (lower left) oil on canvas 13% x 18 in. (34.9 x 45.7 cm.) Painted *circa* 1910-13.

\$60,000-80,000

PROVENANCE:

The artist.
Charles Prendergast, brother of the above, 1924.
Mrs. Charles Prendergast, wife of the above, 1948.
Kennedy Galleries, Inc., New York.
Mr. and Mrs. Arnold Askin, New York.
E.V. Thaw & Co., Inc., New York.
Harry W. Anderson, Menlo Park, California.
Andrew Crispo Gallery, New York.
Thyssen-Bornemisza Collection, Switzerland.
Berry-Hill Galleries, Inc., New York.
Mr. and Mrs. Henry D. Clarke, Jr.
Christie's, New York, 30 November 1990, lot 120.
Acquired by Ann and Gordon Getty from the above.

EYHIRITED

Boston, Massachusetts, Boston Museum of Fine Arts; Hartford, Connecticut, Wadsworth Athenaeum; NewYork, Whitney Museum of American Art; San Francisco, California, Palace of the Legion of Honor; Cleveland, Ohio, Cleveland Museum of Art, *Maurice Prendergast: 1859-1924*, October 1960-July 1961, p. 118, no. 28, illustrated.

Houston, Texas, Meredith Long Gallery, 1971, p. 40,

no. 25, illustrated.

New York, Andrew Crispo Gallery, *American Impressionism*, November-December 1979, no. 31.

Perth, Australia, Art Gallery of Western Australia; Adelaide, Australia, Art Gallery of Southern Australia; Brisbane, Australia; Queensland Art Gallery; Melbourne, Australia, National Gallery of Victoria; Sydney, Australia, Art Gallery of New South Wales; Wellington, New Zealand, National Art Gallery; Auckland, New Zealand, Auckland Art Gallery; Christchurch, New Zealand, Robert McDougall Art Gallery, American and Europe: A Century of Modern Masters from the Thyssen-Bornemisza Collection, 1979-1980, October 1979-December 1980, pp. 59, 146, no. 38, illustrated.

LITERATURE:

'The Thyssen-Bornemisza Collection,' *Apollo*, July 1983, p. 86, no. 8, illustrated. Berry-Hill Galleries, Inc., *American Paintings II*, New York, 1983, p. 2, illustrated. C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 271, no. 302, illustrated.



A CHINESE EXPORT PORCELAIN FAMILLE ROSE MODEL OF SHOULAO IN A PEACH

19TH CENTURY

The deity standing at the center of the hollow fruit, his robes painted in pink and turquoise and his head and hands biscuit with details painted in black enamel, a diminutive attendant at his side, the exterior applied with smaller fruit, leafy vines and a branch, on a pink shaped base 7 in. (17.8 cm.) high

\$4,000-6,000 PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 22 May 2001, lot 111. Acquired by Ann Getty from the above.

=150

A PAIR OF CHINESE EXPORT PORCELAIN 'CAFE-AU-LAIT' GINGER JARS AND COVERS

QIANLONG PERIOD, MID-18TH CENTURY

Each painted in famille rose enamels with peonies, prunus, chrysanthemum and birds and insects within four large quatrefoil reserves, spaced by smaller roundels each painted with a single bloom, the covers with peonies and ribbon-tied objects in shaped oval panels

101/4 in. (26 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 June 1999, lot 984. Acquired by Ann and Gordon Getty from the above.











THE CHAPEL ROOM SIDE CHAIRS FROM BRAMSHILL PARK: LOTS 152-153



Chairs from the present suite seen in situ in the Chapel Room at Bramshill Park (H.A.Tipping, In English Homes, Period III, Volume II, London, 1927, p. 299, fig. 378.)

Originally part of a large suite of seat furniture, these chairs were probably supplied to Sir Monoux Cope (1696-1763), 7th Baronet, for the Chapel Room at Bramshill Park, Hampshire, where they were photographed circa 1927. Bramshill was built in 1612, and acquired by Sir John Cope in 1699. It remained in the Cope family until it was sold to Lord Brocket in 1937. For a further pair of chairs from Bramshill Park which were also in the Getty Collection at Wheatland, please see lot 59.

The front legs of these side chairs, with paired columnar supports conjoined by rustic blocks, and with the imbricated 'dolphin-scale' attributes, relate to designs for garden seat furniture with drip-work blocks by Daniel Marot. The bamboo-like legs and lower seat-rail linked by arched brackets and the raking columnar back legs relate to Sir William Chambers' Chinese furniture, illustrated in his 1757 publication, Designs of Chinese Buildings, Furniture, etc. Furthermore, the gothic blind-fret reserve panels in the seat-rails relate to Chinese table patterns such as those by Messrs. Edwards and Darly, illustrated in their New Book of Chinese Designs from 1754. A suite of furniture with related 'Chinese' frames was supplied to the 2nd Earl of Bessborough (d. 1793) for Ingress Abbey, Kent, which had been improved under Sir William Chambers' (d. 1796) supervision. The settee from the Ingress Abbey suite is now in the Victoria and Albert Museum, London (acc. no. W.7:1-1946), and notably, its design also relates to a pair of George III black and gilt-japanned armchairs from the Getty Collection at Wheatland, lot 58 in this sale.



=152

A PAIR OF EARLY GEORGE III SIDE CHAIRS

CIRCA 1760

Each with rectangular padded back and seat covered in close-nailed floral needlework above a frieze paneled and carved with quatrefoils, on pierced clustercolumn legs divided by imbricated blocks, each chair with JM(?) inscribed in stencil to inner back seat rail, and with printed and inscribed Ann and Gordon Getty Collection inventory label, en suite with the subsequent lot 40 in. (101.6 cm.) high, 23 in. (58.4 cm.) wide, 24 in. (70 cm.) deep

\$30,000-50,000

Probably supplied to Sir Monoux Cope, 7th Baronet (1696-1763), for the Chapel Room, Bramshill, Hampshire.

The Collection of Mrs. Alan Palmer; Sotheby's, London, 26 February 1954, lot 74 (set of six).

Anonymous sale; Christie's London, 19 November 1981, lot 117 (set of four). Anonymous sale; Christie's, London, 9 July 1992, lot 130. Acquired by Ann and Gordon Getty from the above.

'Bramshill Park, Hampshire: The Seat of Sir Anthony Cope, Bt.', Country Life, 11 July 1903, pp. 54 and 56, 'The State Drawing Room'; and 23 June 1923, p. 886, figs. 1, 2. H.A. Tipping, In English Homes, Period III, Volume II, London, 1927, p. 299, figs. 377-378.

A PAIR OF EARLY GEORGE III MAHOGANY AND NEEDLEWORK MAHOGANY AND NEEDLEWORK SIDE CHAIRS

CIRCA 1760

Each with rectangular padded back and seat covered in close-nailed floral needlework above a frieze paneled and carved with quatrefoils, on pierced clustercolumn legs divided by imbricated blocks, each chair with JM(?) inscribed in stencil to inner back seat rail, and with printed and inscribed Ann and Gordon Getty Collection inventory label, en suite with the previous lot 40 in. (101.6 cm.) high, 23 in. (58.4 cm.) wide, 24 in. (70 cm.) deep

\$30,000-50,000

Probably supplied to Sir Monoux Cope, 7th Baronet (1696-1763), for the Chapel Room, Bramshill, Hampshire.

The Collection of Mrs. Alan Palmer; Sotheby's, London, 26 February 1954, lot 74 $\,$ (set of six).

Anonymous sale; Christie's London, 19 November 1981, lot 117 (set of four). Anonymous sale; Christie's, London, 9 July 1992, lot 129. Acquired by Ann and Gordon Getty from the above.

'Bramshill Park, Hampshire: The Seat of Sir Anthony Cope, Bt.', Country Life, 11 July 1903, pp. 54 and 56, 'The State Drawing Room'; and 23 June 1923, p. 886, figs. 1, 2. H.A. Tipping, In English Homes, Period III, Volume II, London, 1927, p. 299, figs. 377-378.









A PAIR OF DUTCH DELFT POLYCHROME EQUESTRIAN FIGURES

LATE 18TH CENTURY

Each modeled with a rider in a red coat astride a horse painted with manganese spots and colorful saddle, on a tapering rectangular base painted with green grass and faux-marbled border

7 in. (17.8 cm.) long

\$3,000-5,000

PROVENANCE:

Acquired from Earle D. Vandekar, New York, by Ann and Gordon Getty in 1983.

=155

A PAIR OF DUTCH DELFT POLYCHROME MODELS OF SHOES

FIRST HALF 18TH CENTURY

Each slipper with yellow heel and pointed toe, painted with yellow, blue, and manganese flower blossoms and white scrolling foliage on a red ground, applied on the front with a red-striped yellow bow and tongue

5 in. (12.7 cm.) long (2)

\$2,000-3,000

PROVENANCE:

The Tumin Collection, Paris (with original label).
The Collection of the Late Count and Countess Guy Du
Boisrouvray; Sotheby's, New York, 27 October 1989, lot 286.
Acquired by Ann and Gordon Getty from the above.
A similar pair of shoes are illustrated in Dr. C. H. de Jonge,
Oud-Nederlandsche Majolica en Delftsch Aardewerk,
Utrecht, 1947, p. 236, pl. 204.





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A REGENCY BLACK, GILT, AND POLYCHROME-JAPANNED TINWARE SIDE CABINET

PROBABLY PONTYPOOL AND SUPPLIED BY JOHN AND FREDERICK CRACE, CIRCA 1810

The rectangular top above a conforming case fitted with a frieze drawer above a pair of cupboard doors opening to three banks of small drawers, all constructed of mahogany with red pontypool decoration, raised on ebonized mahogany block feet with applied decoration, possibly later, with printed and inscribed Ann and Gordon Getty Collection inventory label

35% in. (90.8 cm.) high, 40 in. (101.6 cm.) wide, 17 in. (43.2 cm.) deep

\$30,000-50,000

PROVENANCE:

Acquired from Mallett, London, by Ann and Gordon Getty in 1981.

LITED ATLIDE:

L. Synge, Mallett's Great English Furniture, London, 1991, p. 236, fig. 272.

This remarkable japanned tinware side cabinet is attributable to the Royal decorator and designer Frederick Crace (1779-1859), who worked alongside his father John (1754-1819) on decorative schemes for the Prince of Wales, later George IV, at Carlton House and later Brighton Pavilion.

PONTYPOOL AND DOMESTIC TINWARE

Yvonne Jones succinctly defines tinplate working and the japanning trade in *Japanned Papier Mache and Tinware, c. 1740-1940;* tinplate is sheet-iron which is thinly coated with tin to make it rust-proof prior to being cut and fashioned into various objects. Tinplate working is the process by which the artisan cut and shaped tinplate into trays, boxes, candlesticks and other products, that was used in the japanning industry. Although the material used by the metal-workers was strictly tin-plated iron, the goods they produced were commonly called tinware (Woodbridge, 2012, pp. 17-18). This cabinet is decorated with japanned tinware, often referred to by present-day collectors as tole.

In the 1720s, two workmen from the Pontypool Iron Works in South Wales were the first to perfect the tinning process so that it could be viably scaled to a commercial level. They passed the iron through heavy rollers rather than hammering it, which yielded greater consistency and faster production. They subsequently adapted japanning techniques used by European cabinetmakers to create a durable and decorative finish for their tinware in the popular chinoiserie fashion. Their success led them to establish the Pontypool Japan Works by the early 1730s for the decoration of domestic tinware (ibid.) and expand their workshops to Birmingham and London. The Pontypool factory is best known for its chinoiserie designs, as seen in the present cabinet, however, rival factories emerged as well and thus the term 'Pontypool' is often used to describe japanned tinware products even when they were not necessarily made in Pontypool.

THE CRACE FIRM, 1768-1899

Edward Crace (1729-1799) founded the prominent firm of interior decorators in 1768, and was later Keeper of the Pictures for George III. His aforementioned son, John, and grandson, Frederick, famously designed much of the furniture and interior decoration for Carlton House and later Brighton Pavilion. Not japanners themselves, the Craces likely outsourced the japanned tinware inserts used to decorate the top and drawers of the cabinet made to their design (ibid., pp. 234-235).

It is quite rare to find the Pontypool technique used in luxury cabinet furniture. Comparable examples, albeit with less heightened and extravagant japanning, include a cabinet sold from a Hubert de Givenchy interior; Christie's, London, 10 February 2022, lot 169 and a further cabinet originally in the Duke of Devonshire's collection at Chatsworth, Derbyshire, sold from The Collection of Kenneth Neame; Christie's, London, 13 June 2018. lot 6.



THE SOUTH SEA BUBBLE OF 1720 (LOTS 157-158)

These plates, produced in China for the Dutch market, embody the culture of satire surrounding the South Sea Bubble of 1720, a mania for investment and financial speculation whose burst induced the world's first international stock market crash, felt keenly in the Netherlands. The bubble's origin traces to 1711, with the founding of England's South Sea Company by John Blunt and Robert Harley, who entered their firm into a unique relationship with the British government: the company assumed a portion of government debt, the government acquired a portion of shares and Parliament granted it a monopoly on trade with the Spanish Colonies in South America. As the 1710s progressed, it attained, under England and Spain's Treaty of Utrecht, the asiento, or contract, from the Spanish government to conduct trade in enslaved Africans within the Spanish Empire, and began a fierce campaign to promote the sale of its shares. Investors from all walks of life were targeted by aggressive 'stock-jobbers', intermediaries between the general public and the brokers operating within the Royal Exchanges, who promised windfall returns and flaunted the firm's slate of illustrious investors, including King George I himself.

By 1720, a large number of people from all levels of society in England, the Netherlands and France, lured in by the promise of vast profits on trade in South America, had invested significant stakes in the company, many having been encouraged to borrow heavily to buy shares. Share prices began to inflate as demand increased in the first half of the year, reaching a peak of £1050 at the end of June. As investments in the South Sea Company boomed, a ripple effect of speculative fervor took hold of the public, as many more rushed to buy stock in all manner of firms, including outright scams in which stock-jobbers sold 'shares' in hundreds of nonexistent companies professing to earn profits in fields as unreal as square-barreled firearms, specialized caretaking for bastard children and even 'the fat'ning of hoggs.' Although some early investors managed to exit with a profit (the South Sea Company, adopting a tactic similar to a modern Ponzi scheme, paid them out them using capital raised from selling stock from other investors), large numbers were made bankrupt when the company's overinflated value abruptly crashed over the summer, its share price sinking to £190 by September and eventually to £124 in December. The crash coincided with a similar financial catastrophe in France, the collapse of John Law's Mississippi company, which also centered on the promise of great profit in the New World and underwent a similarly swift and catastrophic end.

The crashes of 1720 prompted enormous public outrage and inspired satire in every popular medium, including prints, plays and broadside ballads from writers such as Jonathan Swift, who himself had once championed the South Sea Company. In a memorable 1721 engraving by William Hogarth, a colossal plinth in an urban square is inscribed 'This Monument was Erected in Memory of the Destruction of this City by the South Sea in 1720', while in front of it, allegorical figures of Honor and Honesty are flogged by figures of Self-Interest and Villainy, a puppet-show depicts a devil dismembering Fortune with a scythe, three clerical figures gamble over a small pile of coins, a queue of ladies gathers outside a raffle for 'Husbands with Lottery Fortunes' and a crowd of fools clamor for a chance to ride a merry-go-round powered only by wind. Playing cards were designed featuring verses and satirical illustrations of figures before and after their ruin, poking particular fun at Welsh and Irish investors and depicting women investors as henpecking their husbands for control over their money, or else suffering abandonment by former suitors after their ruin.

Of great international popularity was a large Dutch volume, Het Groote Tafereel der Dwaasheid [The Great Picture (or Scene) of Folly, also known in English as The Great

Mirror of Folly], published in Amsterdam at the end of 1720. In the Netherlands, where the French coffeehouse on Amsterdam's Kalverstraat served as an exchange for stock in English firms, investors had breathlessly bought shares in the South Sea Company as well as in illusory Dutch and English firms which came to be called windhandel, or 'businesses built on air'. The publication of Het Groote Tafereel der Dwaasheid testifies to the great shock and impact of the international crash; the massive book assembled poems, farcical plays, maps, playing cards and more than 70 prints. The volume framed the investment craze as an echo of the previous century's Tulipmania, and modeled it as a kind of epidemic, spreading between countries and causing in each a terrifying frenzy of gambling, corruption and immorality. The book and a number of its excerpted prints circulated widely in Europe and England, some of the prints with their captions translated from the Dutch.

It was in this climate that Chinese export porcelain plates of the present type appeared, although neither a graphic source or an explicit interpretation for their decoration has yet come to light. Each centers a dancing actor of the *commedia dell'arte* who has traditionally been identified as Harlequin, although David Howard and John Ayers contend that one plate may depict Scaramouche and that three others may not represent either figure (see D. Howard and J. Ayers, *China for the West*, London, 1978, vol. I, pp. 234-235, pl. 230 and figs. 230a and 230b). The plates appear to have been produced solely for the Dutch market, as only examples with Dutch captions have been recorded. Despite its narrow market, however, the type appears to have held substantial commercial appeal, as many individual plates and incomplete sets are known to exist. Perhaps consumers found appeal in their satirical bite—each plate presents a scene in which a brash stock-hawking promoter has been replaced by a capering clown—or perhaps, as Howard and Ayers argue, Dutch porcelain vendors feared another destabilizing speculation craze and intended to promote a more sobering and cautionary moral.

The series is sometimes described as 'The Great Scene of Folly', a direct reference to *Het Groote Tafereel der Dwaasheid*. At least two versions of its type are known to exist, one represented by the present lot and the other depicting figures in the same six poses but without captions, and in costumes and settings closer to a domestic Chinese style. Similar works in Delft earthenware are also known, some also framing their central figures with captions relating to the 1720 bubble. Examples of these variant types are illustrated in C. Le Corbeiller, *China Trade Porcelain: Patterns of Exchange*, New York, 1974, pp. 43, figs. 16 and 17, in contrast to a plate of the present type, p. 42, no. 18. Also compare the satirical set of Dutch-decorated Chinese export porcelain plates, one of which depicts Harlequin, lot 110 in the present sale.

Although complete sets of six 'South Sea Bubble' plates are scarce, the first lot presented here, which was previously in the collection of François Hervouët, is one of several known to exist. A series of six 'Bubble' plates from the Mottahedeh collection was sold at Sotheby's, New York, 30 January 1985, lot 140 (three of these plates comprise the second lot presented here). Other complete sets were sold at Christie's, Amsterdam, 23 October 1986, lots 130-135; Christie's, Amsterdam, 15 October 1990, lot 142; Christie's, London, 7 April 1997, lot 89; and the Dr. Anton C.R. Dreesmann sale, Christie's, Amsterdam, 16 April 2002, lot 1308. A set of six of the second, captionless, type was sold at Christie's, New York, 21 January 2009, lot 82; and a set of five was sold at the Collection of Benjamin F. Edwards III sale, Christie's, New York, 26 January 2010, lot 19. A group of three further plates and three pairs of plates are offered in the online component of the present Ann and Gordon Getty sales.



SIX CHINESE EXPORT PORCELAIN COMMEDIA DELL'ARTE 'SOUTH SEA BUBBLE' PLATES

KANGXI/YONGZHENG PERIOD, CIRCA 1722

Each plate painted in *doucai* enamels with leafy borders in green, underglaze blue and gilt, the center of each with a variant dancing *commedia* actor on a tiled floor surrounded by black inscriptions of satirical stock-promoting catch-phrases including: *wie op Uijtrech of Nieu Amsterdam* (Who wants to speculate on Utrecht or New Amsterdam?); *50 per-cent op Delft Gewonnen* (50% profit on Delft); *Schijt Actien enwind handel* (rubbish bills and companies built on air); *De Actie-mars op de tang* (The march of the share values played on the tuning fork); *Pardie al mijn Actien Kwijt* (By God I lost all my shares); *Weg Gekke Actionisten* (Away foolish shareholders) 8% in. (21.3 cm.) diameter

\$15,000-25,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 March 1980, lot 163 (the 'wie op...' plate).

With Salomon Stodel, Amsterdam (the '50 per-cent...' plate).

With Philip Suval, New York (the 'De Actie-mars...' plate).
With The Art Exchange, New York (the 'Pardie...' plate).

With S. Marchant & Son, London (the 'Weg Gekke...' plate).
The Collection of François Hervouët; Sotheby's, Monaco, 22 June

Acquired by Ann and Gordon Getty from the above.

LITERATUI

F. et N. Hervouët and Y. Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, pp. 214-215, nos. 9.55-9.60 and fig. 9.54.

=158

THREE CHINESE EXPORT PORCELAIN COMMEDIA DELL'ARTE 'SOUTH SEA BUBBLE' PLATES

KANGXI/YONGZHENG PERIOD, CIRCA 1722

Each plate painted in *doucai* enamels with leafy borders in green, underglaze blue and gilt, the center of each with a variant dancing *commedia* actor on a tiled floor surrounded by black inscriptions of satirical stock-promoting catch-phrases including: 50 per cent op Delft Gewonnen (50% profit on Delft); schijt Actien enwind handel (rubbish bills and companies built on air); De Actie-mars op de tang (The march of the share values played on the tuning fork) 8% in. (21.3 cm.) diameter

\$8,000-12,000

PROVENANCI

The Mildred R. and Rafi Y. Mottahedeh Collection; Sotheby's, New York, 30 January 1985, lot 140 (as part of a set of six

Acquired by Ann and Gordon Getty from the above.

LITERATUR

D.S. Howard and J. Ayers, *China for the West*, vol. I, London, 1978, pp. 234-235, pl. 230, figs. 230a and 230b.



=159

A PAIR OF DUTCH DELFT POLYCHROME MODELS OF SHOES

18TH CENTURY

Each heeled slipper with pointed toe, painted with scrolling blue and white flowers and foliage, and with a band of yellow *rocaille* shells running down the center.

4½ in. (11.4 cm.) long (2)

\$1,500-2,000

PROVENANCE:

Acquired from The Antique Porcelain Co., New York, by Ann and Gordon Getty in 1980



■16

A PAIR OF DUTCH DELFT POLYCHROME MODELS OF SHOES

18TH CENTURY

Each heeled slipper with pointed toe, painted with iron-red lappets, blue flowers, and scrolling green foliage on a green ground, the insole painted with red tulips springing from green grass

4% in. (12.3 cm.) long

\$2,000-3,000

PROVENANCE:

Acquired from The Antique Porcelain Co., New York, by Ann and Gordon Getty in 1981.

=161

A PAIR OF DUTCH DELFT POLYCHROME MODELS OF SHOES

18TH CENTURY

Each heeled slipper with pointed toe, painted with green stripes, the toe with a stripe of yellow painted with blue foliate scrolls, the soles manganese

51/2 in. (13 cm.) long

\$2,500-3,500

PROVENANCE:

Acquired from The Antique Porcelain Co., New York, by Ann and Gordon Getty in 1980.





A DUTCH DELFT POLYCHROME MODEL OF A STANDING COW

MID-18TH CENTURY

The cow painted with blue spots, yellow and manganese horns, and large manganese hoofs, with manganese, red, yellow, and green floral garlands around its back and neck, on a rectangular base painted with green grass and scrolling blue borders 9½ in. (24.2 cm.) long

\$2,000-3,000

PROVENANCE:

Acquired from Earle D. Vandekar, New York, by Ann and Gordon Getty in 1983.

=163

A PAIR OF DUTCH DELFT POLYCHROME MODELS OF COWS

MID-18TH CENTURY, MANGANESE IX TO THE BASES

Each painted with manganese spots, with a garland of iron-red and blue flowers with green foliage over its back and a wreath about its neck, standing on a canted rectangular base painted with a green grass surface and yellow and iron-red scroll border 6 in. (15.2 cm.) long (2)

\$2,500-3,500

PROVENANCI

Acquired from The Antique Porcelain Co., New York, by Ann and Gordon Getty in 1982.

=164

A PAIR OF DUTCH DELFT POLYCHROME MODELS OF STANDING COWS

THIRD QUARTER 18TH CENTURY, BLUE VDUYN MARKS FOR JOHANNES AVN DUYN AT DE PORCELEYNE SCHOTEL

Each cow painted with blue and manganese spots and yellow horns, with garlands of red, yellow, and green flowers and foliage over its back around its neck, standing on rectangular bases with canted corners painted with green grass and molded frogs and with 'marbled' sides

9 in. (22.8 cm.) long

\$3,000-5,000

PROVENANCE:

Acquired from Earle D. Vandekar, New York, by Ann and Gordon Getty in 1983.







■~165

A DUTCH ENGRAVED GLASS-MOUNTED EBONY AND TULIPWOOD BUREAU CABINET

CIRCA 1785

The dentil molded pediment over a pair of paneled doors inset with mirrored glass, opening to fitted interior further inset with mirrored glass panels, the slant lid also opening to a fitted interior and writing surface, all raised on square tapered legs, with printed and inscribed Ann and Gordon Getty Collection inventory label 71 in. (180.3 cm.) high, 26 in. (66 cm.) wide, 14½ in. (36.8 cm.) deep

\$8.000-12.000

PROVENANCE

Mr. and Mrs. Jack Warner; Christie's, New York, 12 October 1990, lot 98. Acquired from the above by Ann and Gordon Getty.

Jack Warner (1892-1978) was a legendary film executive who, with his three brothers, founded Warner Brothers Studios in 1927. This restrained and elegant bureau cabinet was sold from his estate by Christie's New York in 1990. Engraved and mirrored glassmounted furniture was a rarity, and very difficult to achieve in the 18th century; but even by the 17th century there was a successful center of glassmaking in the low countries that rivaled the quality of Venetian mirrored glass. Wheel-engraved glass and crystal techniques in northern Europe developed first in Bohemia around 1600 and flourished in the Netherlands in the second half of the 17th century (see Pieter C. Ritsema van Eck, "Early Wheel Engraving in the Netherlands," Journal of Glass Studies, vol. 26, 1984, pp. 86-101). Glass panes of even thickness could be skillfully cut and polished and given a reflective backing with the use of a very fine tin foil applied with mercury (see Loek van Aalst and Annigje Hofstede, Noord-Nederlandse meubelen van renaissance tot vroege barok 1550-1670, Amsterdam, 2011, pp. 58-59). A Dutch innovation to this art was diamond stippling, which created an image by gently tapping glass with a diamond-tipped tool (see Jasmine Keegan, Year of Glass: Dutch Artistry, 2022, CooperHewitt.org). One such early example of engraved and mirrored glass-mounted case furniture from circa 1675 to 1690 can be found at the Kunstmuseum den Haag (1021159), where a cabinet on stand opens to reveal an extraordinary interior with twenty panes of glass with scenes of Greek mythology. Similarly, this bureau cabinet from approximately one hundred years later boasts expertly engraved and mirrored glass to both the interior and exterior with musical trophies, song birds, and a the Greek god Poseidon.

=166

A PAIR OF DUTCH DELFT POLYCHROME MODELS OF STANDING COWS

MID-18TH CENTURY

Each cow painted with blue spots and yellow horns, with garlands of red, yellow, blue, and green flowers and foliage over its back around its neck, standing on rectangular bases with canted corners modeled with frogs and painted with green grass, the borders with yellow and iron-red scrolls

9½ in. (24.1 cm.) long (2)

\$2,500-3,500

PROVENANCE:

Acquired from Earle D. Vandekar, New York, by Ann and Gordon Getty in 1983.



=167

A PAIR OF DUTCH DELFT BLUE AND WHITE MODELS OF STANDING COWS

MID-18TH CENTURY

Each painted with spots and garlands of flowers and foliage around their backs and necks, standing on rectangular bases molded with frogs 9½ in. (24.1 cm.) long (2)

\$2,500-3,500

PROVENANCE:

Acquired from Walbrook Antiques, London, by Ann and Gordon Getty in 1981.





A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE ROSE COWS

QIANLONG PERIOD (1736-1795)

Modeled after Dutch Delft originals, each painted with dappled brown spots and with gilt horns and hooves, standing four-square on a rectangular base edged in

(2)

7½ in. (19.1 cm.) long

\$8,000-12,000

PROVENANCE:

Acquired from Earle D. Vandekar, London, by Ann and Gordon Getty in 1983.

=169

A PAIR OF DUTCH DELFT COLD-PAINTED MILKING GROUPS

CIRCA 1760

Each modeled as a standing cow, one with a farmer the other with a milkmaid at work, the cows painted in pink, blue, black and gilt with a flower garlands around their necks and backs, the rectangular bases molded with frogs and painted with green grass

8¾ in. (22.2 cm.) long \$2,500-3,500

PROVENANCE:

Acquired from Aronson Antiquairs, Amsterdam, by Ann and Gordon Getty in 1994.





(2)

=170

A PAIR OF DUTCH DELFT POLYCHROME MILKING GROUPS

CIRCA 1760, MANGANESE CLAW MARK AND 16 FOR DE PORCELEYNE CLAEW

Each modeled as a standing cow with green horns and ears and iron-red tongue, one with a farmer the other with a milkmaid at work, the cows painted in manganese with spots and flower garlands around their backs and necks, the rectangular base painted with green grass with manganese scroll and shell borders

9% in. (24.7 cm.) long (2)

\$2,500-3,500

PROVENANC

Anonymous sale; Sotheby's, New York, 26 October 1987, lot 17. Acquired by Ann and Gordon Getty from the above.



=171

AN ENGLISH WALNUT MODEL OF A HOUSE

LATE 19TH CENTURY AND LATER

Jewelry box in the form of an English country house, the roof lifting in sections to fabric-lined compartments, with a musical element, with printed and inscribed Ann and Gordon Getty Collection inventory label 12 in. (30.5 cm.) high, 12 in. (30.5 cm.) wide, 11¼ in. (28.6 cm.) deep

\$5,000-8,000

PROVENANCE:

Acquired from James Hepworth, London, by Ann and Gordon Getty in 1993.





AN ITALIAN SILK EMBROIDERY **CASKET**

THE EMBROIDERY CIRCA 1720, THE CASKET 19TH CENTURY

The polychrome embroidery worked in bouillon and couching stitches on silk satin with silk and metallic thread, later mounted on a 19th century casket with ormolu feet, the interior in a blue moire silk

18¼ in. (46.4 cm.) high; 20 in. (50.8 cm.) wide; 9¼ in. (23.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Spink & Son Ltd., by Ann and Gordon Getty in 1996.



=174

A CHINESE EXPORT SILK EMBROIDERED COVERLET

LAST QUARTER 19TH CENTURY

The eggshell silk satin ground embroidered in pastel polychrome silks depicting sprays of pomegranates, peaches and grapes and flowering lotus, chrysanthemums and peonies

124½ in. (316.2 cm.) in. long, 101 in. (256.5 cm.) wide, overall

\$3,000-5,000

A FRENCH CHENILLE AND SILK TABLE COVER

THE EMBROIDERED TEXTILE CIRCA 1750

Created from elements of a dress, the cream silk satin ground embroidered with chenille in shades of pink, brown and green, floral meanders and tasseled cording, backed in a blue taffeta and affixed to a plywood frame 29 in. (73.7 cm.) high, 56½ in. (143.5 cm.) wide, 28½ in. (72.4 cm.) deep

\$3,000-5,000





A PAIR OF CHINESE PAINTED ENAMEL BOXES AND COVERS

LATE QING DYNASTY (1644-1911)

Each is decorated on the cover with a dragon in gilt amidst clouds surrounded by the Eight Buddhist Emblems all against a green ground. 8 1/4 in. (21 cm.) diam. (each)

\$5,000-8,000

PROVENANCE:

Anonymous sale, Sotheby's, Chicago, 3-4 April 2000, lot 731.

Acquired by Ann Getty from the above.

=177

A PAIR OF CHINESE PAINTED ENAMEL DISHES

18TH CENTURY

Each dish is decorated with a phoenix and other pairs of birds, and the base is incised with a stylized *shou* character (longevity) within an archaistic dragon cartouche.

8 1/2 in. (21.59 cm.) diam. (each)

\$8,000-12,000







■178

A RARE AND VERY LARGE CHINESE PAINTED ENAMEL QUATRELOBED TRAY

18TH CENTURY

The tray is decorated with a pair of pheasants perched on a large blue rock amidst a landscape of a blossoming magnolia tree and large peony bushes, enclosed by two borders of flowering vines 31½ in. (80 cm.) wide

\$12,000-18,000

PROVENANCE

Acquired from Norton Rosenbaum & Co., New York, by Ann and Gordon Getty in 1982.

■~179

A GEORGE III SATINWOOD AND MARQUETRY WHITE-PAINTED AND PARCEL-GILT PEMBROKE TABLE

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1775

The serpentine rectangular top with an ebonized border and centered by an inlaid oval patera with a large flowerhead, the flaps with medallions and swags, underside of the top inscribed indistinctly in stencil Newby Lisle(?), the serpentine frieze with a drawer, raised on cabriole legs with brass castors stamped COPE(?) / PATENT, with printed and inscribed Ann and Gordon Getty Collection inventory label

27% in. (70.5 cm.) high, 37% in. (94.6 cm.) wide (fully extended), 29% in. (75.6 cm.) deep

\$20,000-40,000

PROVENANCE:

The Vyner Family, Fountains Hall and Studley Royal, Ripon, N. Yorkshire. The Property of Henry Vyner, Esq.; Christie's, London, 5 July 1990, lot 143. With a Private Collection.

Anonymous sale; Sotheby's, London, 20 November 1992, lot 106. Acquired by Ann and Gordon Getty from the above.

A pair of card tables with very similar marquetry to the present lot was almost certainly supplied by Thomas Chippendale to William Weddell for Newby Hall *circa* 1775. During the mid-1770s, Chippendale was actively engaged in the extensive Harewood House commission and simultaneously provided furniture to various other patrons in Yorkshire. This included William Weddell at Newby Hall and Daniel Lascelles at Goldsborough Hall. Studley and Newby are neighboring estates, making it highly likely that the Aislabie family, who inherited Studley from the Vyners, were acquainted with the notable new furniture at Newby. It's plausible that they acquired similar pieces for themselves, also commissioning Chippendale.



South West View of Fountains Hall, near the Abbey, Yorkshire belonging to Miss Larvience of Studley by George Stubbs, 1811 (B1991.40.77 - Yale Center for British Art)



The exterior of Studley Royal ('The County Seats of the Noblemen and Gentlemen of Great Britain and Ireland', Francis Morris, 1866)





THE LECHE BUREAU

=180

A CHINESE EXPORT CANTON ENAMEL FAMILLE ROSE AND BLACK-AND-GOLD LACQUER BUREAU-ON-STAND

THIRD QUARTER 18TH CENTURY, THE STAND 19TH CENTURY

The bureau inset with enameled panels depicting flowers, figures and floral sprays, with a slant-front opening to a compartmented gilt and black lacquer interior with six small drawers, five with Chinese characters inscribed to the backs, and one drawer opening to a metal plaque engraved 1643, over a paneled frieze and two short over two long drawers on a scalloped plinth, on a later stand with cabriole legs, scrolled toes, with printed and inscribed Ann and Gordon Getty Collection inventory label

38½ in. (97.8 cm.) high, 29¼ in. (74.3 cm.) wide, 19½ in. (49.5 cm.) deep

\$60,000-100,000

PROVENANCE:

Probably commissioned by Thomas Leche (born 1735), as a gift for his wife; Thence by descent to E.A. Leche, Shropshire; Until sold; Christie's, London, 28 April 1999, lot 70. Acquired by Ann and Gordon Getty from the above.

London, Sotheby's, A Tale of Three Cities, 1997, pl. 200, p.155.

LITERATURE

Queluz, Palacio Nacional de Queluz, *Do Tejo aos Mares da China*, 1992, pp. 178-9, no. 84 (a similar example).

This remarkable Canton enamel and black and gold lacquered bureau or dressing table dates from the mid-18th century and is likely to have been commissioned by the East India merchant Thomas Leche as a gift for his wife. The bureau is enameled with birds and insects in brilliantly-colored flowered landscapes after the fashion popularized by Messrs. Stalker and Parker's, Treatise of Japanning, Varnishing and Guilding, 1688; while its fall-front displays a flower-framed vignette of Chinese figures in a pavilioned pleasure garden. The drawers are nicely constructed with bamboo pegs and the backs are signed with Chinese characters designating their correct positions; the sides of the bureau are further fitted with carrying handles, all of which indicates a Chinese manufacture intended for export. The bureau is now supported on a serpentine frame with japanned palm-flowers and foliage, which was likely executed around 1800 and is in keeping with the its original fretted and flowered base. A pair of related stand supported bureaux, with fitted dressing-glasses, were described as 'Union suits', when repaired in 1739 for the Duke of Atholl by cabinet-maker John Hodson of Frith Street (see: A. Coleridge, 'John Hodson and Some Cabinet-makers at Blair Castle', The Connoisseur, April, 1963, p. 230, fig.15).

It is very rare to find examples of Canton enamel-decorated furniture, and even rarer to find one of such large proportions. The production would have been very costly, and given the fragile nature of the material and treacherous sea-voyage from China, it must have been incredibly risky to transport. The only other known example is in the Anastácio Gonçalves Casa-Museu, in Lisbon, Portugal (inv.SIC-558). The house-museum is perhaps best known for its phenomenal collection of Chinese porcelain amassed by Dr. António Anastácio Gonçalves (1888-1965) in the early 19th century, and gifted to the country of Portugal after his death. The subject matter of the enamel decoration is of a similar variety to the present lot, and suggests they originated in the same Chinese workshop.







AN AUSTRIAN ORMOLU-MOUNTED, POLYCHROME-PAINTED MOTHER-OF-PEARL TWIN-BRANCH CANDELABRUM

VIENNA, CIRCA 1820

The shade formed of three shell-form mother-of-pearl panels painted with scenes of Austria including a view of Vienna's 'Spinner at the Cross' monument inscribed beneath 'Wien von Spinnerin am Kreuz zu sehen', a view of Franzensburg Castle inscribed 'Laxenburg' beneath and a view of Schönbrunn Palace from across the pond inscribed 'Schönbrunn', the base with a mount for the accompanying wick trimmer

20 in. (50.8 cm.) high, 8½ in. (21.6 cm.) wide

\$5,000-8,000

PROVENANCE

Acquired from Jeremy, London, by Ann and Gordon Getty in 1981.

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=182

AN ITALIAN CREAM, POLYCHROME-PAINTED, AND LACCA POVERA DECORATED CENTER TABLE

VENICE, PARTS POSSIBLY 18TH CENTURY, REDECORATED

The rectangular top painted with a pastoral scene above a lambrequin frieze raised on baluster-turned legs, the underside with indistinct inscription in Italian, with printed and inscribed Ann and Gordon Getty Collection inventory label 26% in. (67.9 cm.) high, 34½ in. (87.3 cm.) wide, 27% in. (70.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Mallett, London, by Ann and Gordon Getty in 1976.

For further information on this lot, please visit christies.com

■183

A PAIR OF NORTH ITALIAN WHITE-PAINTED AND PARCEL-GILT ARMCHAIRS

CIRCA 1820

Each with scrolled arms terminating in rosettes over flower-head and anthemion frieze, upholstered in a silk and metallic brocade, French, *circa* 1760, with printed and inscribed Ann and Gordon Getty Collection inventory label 36 in. (91.4 cm.) high, 24¼ in. (61.6 cm.) wide, 26 in. (66 cm.) deep, overall

\$5,000-8,000

PROVENANCE:

The Collection of Mrs. Marietta Peabody Tree and Mr. Ronald Tree; Sotheby Parke-Bernet, New York, 9 October 1976 (the chairs). Colonnade; Sotheby's, London, 16 September 1994, lot 283 (the textile).





A SET OF FOUR NORTH ITALIAN CELADON-PAINTED AND PARCEL-GILT ARMCHAIRS

CIRCA 1770

Each with a shaped oval back centered by a flower-filled basket and carved with ribbon-twisted vinery, the serpentine-fronted seat raised on cabriole legs, with printed and inscribed Ann and Gordon Getty Collection inventory label, decoration refreshed

36½ in. (92.7 cm.) high, 24½ in. (62.2 cm.) wide, 21 in. deep (53.3 cm.)

\$12,000-18,000

PROVENANCE:

Supplied to Esprit-Benoit Nicolis, Conte di Robilant (probably 1724-1801), Turin. By descent to Edmondo Nicolis, Conte di Robilant e Cereaglio (1871-1941) and removed to Venice *circa* 1896.

A set of twelve chairs and a settee were acquired from Andrea, Conte di Robilant by Julius Loewy, Venice, and sold to Walter T. Rosen in the 1930s.

The Collection of Walter Rosen, Caramoor, Katonah, New York.

Property of the Rosen Foundation, Caramoor, Katonah, New York; Christie's, New York, 22 November 1980, lot 251 (six armchairs).

Acquired from Partridge, London by Ann and Gordon Getty in 1997.

EXHIBITED

Partridge, Summer Exhibition, 1986, No. 59.

This set of elegant armchairs, with their gently curved frames and delicately carved vinery sprays, reflect the transition from the lush naturalism and curved forms of the rococo to the more refined, stylized decoration of the neoclassical era. The chairs were part of a much larger suite of which twelve armchairs and a sofa are currently known. They are thought to have been made for Esprit-Benoit Nicolis, Conte di Robilant e Cereaglio (1724-1801), who was a founding member of the Academy of Sciences in Turin. His descendent, Edmondo Nicolis, Conte di Robilant e Cereaglio (1871-1941), married Contessa Valentina Mocenigo (1878-1950), the last member of one of Venice's most prominent families. This suite was likely taken to the Palazzo Mocenigo in Venice after their marriage in 1896.

The antiques dealer Julius Loewy purchased the twelve armchairs and a settee from the family during the 1930s and sold it to Walter Rosen for Caramoor, his Italianate country estate in Katonah, Yew York, which eventually became a music and arts foundation. Caramoor deaccessioned six armchairs, including the present set, at Christie's, New York on 22 November 1980, lot 251. All were subsequently with Partridge, London. The remaining pair from this set of six was eventually sold from the estate of Marie H. Ankeny, Minneapolis, Minnesota at Sotheby's, New York, 29 April 2005, lot 233 (\$32,400). The sofa from this set was also on view in Venice in 1932 at the exhibition entitled *Il Settecento Italiano*.

The remaining settee and six armchairs which Rosen purchased from Loewy are on exhibit at Caramoor and retain their original hand-painted silk upholstery. This has been replaced on the deaccessioned armchairs but their hand-painted silk faille is a reputedly based upon one of Marie Antoinette's dresses. Karl Lagerfeld used the same pattern in his Monte Carlo residence, Villa la Vigie, which he inhabited from 1986-1997.



=185

A PAIR OF WILLIAM IV CREAM-PAINTED, COMPOSITION, AND PARCEL-GILT SIDE TABLES

IN THE MANNER OF HENRY HOLLAND, CIRCA 1830

Each with a canted rectangular top centering a *breccia antico* marble panel over a Greek-key frieze fitted with a drawer on a spreading reeded standard and square plinth raised on later paw feet, with recessed casters, signs of an earlier decorative scheme, with old sale stickers and inventory numbers to the underside, and with printed and inscribed Ann and Gordon Getty Collection inventory label 34 in. (86.4 cm.) high, 32½ in. (82.6 cm.) wide, 24 in. (61 cm.) deep (2)

\$15,000-25,000

PROVENANCE:

The Collection of Mr. and Mrs. Gustav Hermann Kinnicutt, Paris, France; By descent to their daughter Dorothy May Kinnicutt, more famously known as Sister

Until sold, The Collection of Sister Parish; Sotheby's, New York, 29 September 1995, lot 177.

Acquired by Ann and Gordon Getty from the above.

These stylish tables recall the elegant furniture in the French taste supplied by the architect Henry Holland and executed by the Mount Street firm Marsh and Tatham for Samuel Whitbread for his country residence Southill Park. Their incurved supports particularly relate to a pair of occasional tables supplied for the Drawing Room between 1812 and 1815 (illustrated in C. Musgrave, *Regency Furniture*, London, 1961, fig. 4B).





A PAIR OF GEORGE III GREY-PAINTED AND PARCEL-GILT OPEN ARMCHAIRS

CIRCA 1770

Each with oval padded back and serpentine seat covered in floral chintz, flanked by padded out-scrolled arms on channeled supports, front seat rail centered by shell, raised on cabriole legs

38 in. (96.5 cm.) high, 25 in. (63.5 cm.) wide, 22 in. (55.9 cm.) deep

\$2,000-3,000

Formerly in the Staircase Hall at Ven House; Christie's, London, 21 June 1999, lot 522. Acquired by Ann and Gordon Getty from the above.

=187

AN IMPORTANT NICHOLAS I TAPESTRY CARPET

THE RUSSIAN IMPERIAL MANUFACTORY, 1835

Woven in fresh and well-preserved colors with three concentric bands of tightly grouped flowers including roses and narcissae, with an outer border of oak foliage, the spandrels woven with summer flowers in entrelac and rosette border. The outer border with scrolling foliage, flowerheads and wreaths at the angles framing rose sprays. The selvedge woven with the Imperial double-headed Eagle (the mark of the Russian Imperial Manufactory) and dated 1835

195 in. (495.3 cm) long, 187 in. (474.98 cm) wide

\$80,000-120,000

PROVENANCE:

From the Collection of The Hon. Mrs. Aileen Plunket; Christie's, Luttrellstown Castle, 26-28 September 1983, lot 86.

Acquired by Ann and Gordon Getty from the above.

The Hon. Ernest Guinness purchased Luttrellstown Castle in 1927 as a wedding gift for his daughter Aileen Plunket. Under her care, Luttrellstown became a hub of social activity. Following the war, Mrs. Plunket embarked upon an extensive remodeling of the castle's interiors. She hired one of London's top interior designers of the period, Felix Harbord, to undertake the work, which continued until the early 1960s. The carpet offered here occupied the Ballroom, the far end of which opens opens into Harbord's famed Grisaille room, created to showcase the series of nine Grisaille paintings by Peter de Gree.



The present lot in the Luttrellstown Castle Ballroom circa 1983





HENRI MARTIN (1860-1943)

Fillette en tablier d'écolière tenant un bouquet

signed 'Henri Martin' (lower left) oil on canvas 37% x 22½ in. (96 x 57 cm.) \$30,000-50,000

PROVENANCE:

Findlay Galleries, Palm Beach.
Private collection, Florida (acquired from the above); sale, Christie's, New York,
14 November 1996, lot 150.
Acquired by Ann and Gordon Getty at the above.

The late Cyrille Martin confirmed the authenticity of this work.



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GEORGE ELGAR HICKS (BRITISH, 1824-1914)

The Butterfly

signed and dated 'G. E. Hicks. 1866.' (lower right) oil on canvas

211/8 x 171/8 in. (53.7 x 43.5 cm.)

\$20,000-30,000

PROVENANCE:

The artist.
with Messrs. Lloyd, London, acquired directly from the above, 1866.
Anonymous sale; Sotheby's, London, 6 November 1996, lot 14.
Acquired by Ann and Gordon Getty from the above.

ITERATURE:

R. Allwood, George Elgar Hicks, Painter of Victorian Life, exh. cat., London, 1983, p. 56.

Replete with symbolism, as the delicate butterfly prepares to take wing, this charming picture of childhood innocence marked a new departure for Hicks. He was initially celebrated as a painter of crowd scenes painted in the manner of William Powell Frith. *The General Post Office, One Minute to Six* (1860, Museum of London), is one such example. However, these multi-figured compositions took too long to complete to be a viable commercial proposition, and Hicks soon transitioned to painting single figures. He had a particular talent for painting children, and soon became a sought after portraitist. The butterfly became a leitmotif in many of these compositions, but few capture the delight of the child seen here, encountering a Red Admiral on a rose, by chance basking in the sun.



PERCY HARLAND FISHER (BRITISH, 1867-1944)

The Sisters

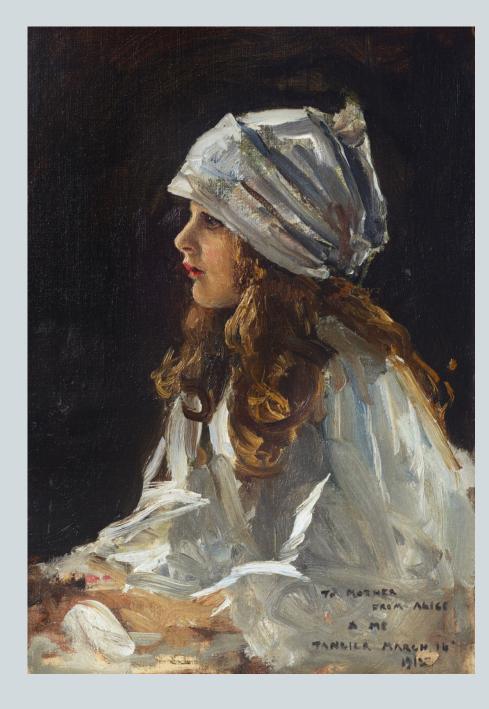
signed 'P Harland Fisher' (lower left) oil on canvas 39¾ x 23½ in. (101 x 60.7 cm.) Painted circa 1890.

\$30,000-50,000

Anonymous sale; Sotheby's, London, 21 June 1983, lot 76. with Parnassus Gallery. with Hollis Taggart Galleries. Anonymous sale; Christie's, London, 3 June 1999, lot 132. Acquired by Ann and Gordon Getty from the above.

EXHIBITED:

London, Royal Society of British Artists, 1890, no. 667.



SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)

Portrait of the Artist's Daughter, Alice

inscribed and dated 'TO MOTHER/FROM ALICE/& ME/TANGIER MARCH 14th/1912' (lower right) oil on canvas board 13% x 10 in. (35.3 x 25.4 cm.) Painted in 1912 \$25,000-35,000

PROVENANCE:

The artist's family.

Anonymous sale; Sotheby's, London, 22 June 1994, lot 38. Acquired from Mallett, London, by Ann and Gordon Getty in 1996.

JACQUES-ÉMILE BLANCHE (FRENCH, 1861-1942)

La petite fille aux hortensias

signed, dated and inscribed 'J. E. Blanche 87/Varengeville' (lower right) oil on canvas 36½ x 25½ in. (91.9 x 65.2 cm.) \$300,000-500,000

PROVENANCE:

Private collection, Paris. with Galerie Jacques Bailly, Paris. Anonymous sale; Sotheby's, New York, 23 May 1996, lot 415. Acquired by Ann and Gordon Getty from the above.

EXHIBITED:

Paris, Galerie Pierre Colle, *Exposition Jacques-Émile Blanche*, 15 May-1 June 1931, no. 13, as *Petite Fille aux hortensias*. Rouen, Musee des Beaux-Arts, *Jacques-Émile Blanche, peintre*, 15 October 1997-15 February 1998, pp. 82-83, no. 13.

LITERATURE:

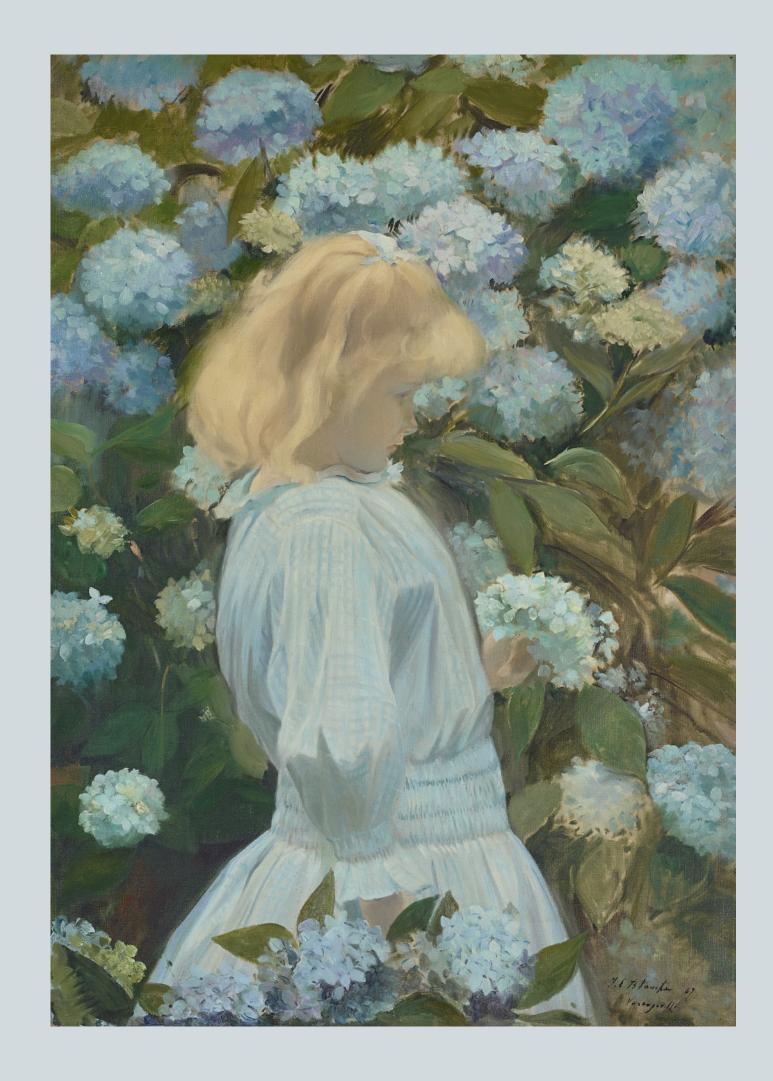
July-August 1996, p. 35, illustrated, as Petite Fille aux hortensias.

M. Bialek, Jacques-Emile Blanche à Offranville peintre-écrivain, exh. cat., Offranville, 1997, p. 31, illustrated, as la petite fille aux hortensias bleus à Varengeville.

F. Bergot, 'Les amitiés littéraires de Jacques-Émile Blanche,' Précis analytique des travaux de l'Académie des sciences, belles-lettres et arts de Rouen, Rouen, 1998, p. 57.

J. Roberts, Jacques-Émile Blanche, London, 2012, pp. 47, 191, illustrated, also illustrated on the cover.

A. Baron, 'Adjugé!', L'Estampille-L'Objet d'art, no. 304, Dijon,



Jacques-Émile Blanche was born in Paris and raised in the fashionable suburb of Passy. He was the son of the celebrated psychiatrist Émile-Antoine Blanche who treated the elite of Paris, and from an early age Blanche was exposed to the literary and artistic luminaries of late 19th century Paris. He spent his youth in a house that once belonged to the Princesse de Lamballe and was brought up in an atmosphere of culture and refinement which is reflected by his connections to famous artists, musicians, writers and socialites who he associated with and worked alongside throughout his life. Much in demand as a portraitist, Blanche painted Edgar Degas, Jean Cocteau, André Gide, Claude Debussy, Maurice Maeterlinck, Paul Claudel, and Colette among others during his time in Paris. He traveled to England regularly from a young age and the artist's English sitters are no less distinguished, among them James Joyce, Henry James, Aubrey Beardsley, Thomas Hardy and D. H. Lawrence.

During the last quarter of the 19th century and the first decade of the 20th, painting and the decorative arts adapted to the elegance and sophistication of the lives that were led by the wealthy. Much of the wealth derived from the expansion of industry in Europe at a time of great economic growth, and even more came from the everincreasing spending power of rich patrons of art from North America who themselves wanted to take back across the Atlantic a taste of the splendor that was Europe. Of all the genres of art, the one which is the most reflective of this golden age is that of portraiture. The great artistic luminaries of this age were all portrait painters; in addition to Blanche, John Singer Sargent, James Abbott McNeill Whistler, Giovanni Boldini, Joaquín Sorolla and Anders Zorn were all renowned as portraitists.

An inscription on a label on the reverse of the present work suggests that the *petite fille* in this painting is 'Mlle Solvay' – a member of the family of Dr. Ernest Solvay, the Belgian chemist and co-founder of Solvay et Cie., the chemical processing company. The sitter is perhaps Thérèse Solvay, the daughter of Alfred Solvay, Ernest's brother and fellow co-founder, who would have been approaching her 8th birthday in the summer of 1887 when the present work was painted and the hydrangeas would have been in bloom. The Solvay family was known to vacation in Varengeville-sur-mer in Normandy, where Blanche's inscription indicates the work was painted. Then, as now, Varengeville was famed for its extraordinary blue hydrangeas (*hortensias* in French), and they provided a fitting backdrop for the young girl in her matching blue dress. Blanche's family had a vacation home in Dieppe just up the coast from Varengeville, and he had been regularly visiting Normandy from a young age and was personally deeply attached to the region.

Though hydrangeas carried multiple associations in the *fin de siècle* world, including suggestions of vanity and arrogance (they were commonly sent to women by suitors they had rejected) and decadence and homosexuality because of the adoption of the blue hydrangea in particular by Blanche's friend Comte Robert de Montesquiou as his personal motif, none of these are reflected in Blanche's charming painting. Instead, they here evoke a sense of place and work to set off the extraordinary blonde hair of the girl. With the notable exception of her hair, *La petite fille aux hortensias* is otherwise a symphony of greens and blues, captured in Blanche's characteristically fluid brushstroke. It is an evocation not only of the ephemeral beauty of the flowers at the height of summer, but also the innocence, and perhaps the fleeting nature, of childhood itself.

Jane Roberts has authenticated this painting, which is included in her digital Jacques-Émile Blanche *catalogue raisonné* as no. 173.





THE BROOKSHAW COMMODE, POSSIBLY MADE FOR NORTHUMBERLAND HOUSE

=193

A GEORGE III CREAM, BLUE, POLYCHROME-PAINTED, AND PARCEL-GILT COMMODE

ATTRIBUTED TO GEORGE BROOKSHAW, CIRCA 1780

The copper top painted with leaves and flowers, beads and scrolls on an ivory ground all within a band of ribbon-tied flowers and foliage, centered by a fan patera, the central gilt-moulded panel flanked by cupboards and punctuated by vases of roses and morning glories with upper and lower bands of husks and paterae, possibly originally conceived with further painted medallions to the doors, carved giltwood guilloche molding on turned, tapered, reeded and leaf-carved feet, with printed and inscribed Ann and Gordon Getty Collection inventory label 37½ in. (95.2 cm.) high, 63½ in. (161.3 cm.) wide, 24 in. (61 cm.) deep

\$50,000-80,000

PROVENANCE

Probably commissioned by Hugh Percy (1714-1786), 1st Duke of Northumberland, for Northumberland House, The Strand, London.

By descent to Algernon Percy, son of Hugh Percy, Bishop of Carlisle, who married Emily Heber, daughter of Bishop Heber, in 1839.

Sold by direction of Algernon Heber-Percy Esq., removed from Hodnet Hall, Shropshire; Christie's, London, 22 November 1967, lot 116.

Anonymous sale; Sotheby's, London, 7 November 1997, lot 58. Acquired by Ann and Gordon Getty from the above.

LITEDATII

E.T. Joy, 'A Painted Neo-Classical Commode', *Connoisseur*, September-December, 1968, pp. 166-167.

Lucy Wood, 'George Brookshaw, Peintre Ebeniste par Extraordinaire', *Apollo*, June 1991, p. 390, fig. 8.

Lucy Wood, Lady Lever Art Gallery Catalogue of Commodes, Liverpool, 1994, p. 246, n. 13.

THE COMMISSION AND ATTRIBUTION

This beautifully decorated commode is attributed to the cabinet-maker George Brookshaw (1751-1823). Born in Birmingham, he married the daughter of a prosperous Birmingham gunsmith, and moved to London in 1777 to embark on a career as a cabinet-maker. He set up his business on Curzon Street by 1777, and later moved to 48 Great Marlborough Street in 1782. He specialized in painted furniture and '....a great variety of new fashioned chimney-pieces, to correspond with his furniture, which are all made in a style peculiar to himself, in copper and marble painted and burnt-in...' By 1783 he had attracted the patronage of the Prince of Wales and other prominent members of society, including Lord Delaval, the Duke of Beaufort, William Blathwayt, and almost certainly Hugh Percy (1714-1786), 1st Duke of Northumberland who likely commissioned this commode. His furniture was noted for its all-over painted decoration with figurative, landscape and, above all, floral themes. An inscription on one of his bills presented to the Prince of Wales in 1783 describes him as a 'Peintre Ebiniste par Extraordinaire'. Indeed, the exquisitely rendered climbing roses and morning glories painted on the front of this commode are growing from pots that ingeniously echo the fluted neoclassical form of the commode's legs, thus seamlessly integrating the painted and carved elements. The final effect is an excellent example of George Brookshaw's mastery as both cabinet-maker and botanical artist.

This commode was formerly in the collection of Algernon Heber Percy, a descendant of the 1st Duke, and, according to family tradition, was commissioned by the Duke for Northumberland House in the Strand, London. Originally built in the early 17th century, Northumberland House was extensively remodeled under the direction of Robert Adam *circa* 1770-75, and it is likely the commode was supplied by Brookshaw around this date, together with a related group of painted furniture also believed to have come from Northumberland House, and sold together with this lot, Christie's, London, 23 November 1967, lots 111-115 and 117. Northumberland House survived into the 19th century but was tragically demolished in 1874 to make way for Northumberland Avenue and other metropolitan improvements to London. The house is immortalized in a celebrated view by Canaletto, while the greater part of the contents, including a magnificent collection of old master paintings and furniture, are now displayed in the state apartments at Alnwick and Syon, as well as the Victoria and Albert Museum.

BROOKSHAW'S DISAPPEARANCE

Interestingly, after 1794 Brookshaw vanishes from the cabinet-maker directories and almost completely disappears from all records for nearly a decade. Until relatively recently little had been known of Brookshaw's life, but in an article, 'George Brookshaw: The case of the vanishing cabinet-maker' (*Apollo*, May, 1991), Lucy Wood uncovered many details in the remarkable story of a man who began his career as a celebrated cabinet-maker and died a relatively unappreciated botanical artist who seems to have deliberately obscured many of the connections between his two personae.

In spite of his enormous success as a cabinet-maker, no record survives of any furniture made by him after the mid-1790s. At this point, Lucy Wood suggests that a financial or sexual scandal drove him to live and work under a false name and precipitated his embarkation on an entirely new career. She believes that *A New Treatise on Flower Painting*, published anonymously in 1797 and later (in the third edition of 1799) in the name of G. Brown, was actually by Brookshaw, whose *A*

Supplement to the Treatise on Flower Painting published in 1817 has largely the same content - including eleven plates supposedly by Brookshaw but identical to those in the earlier work, where they are attributed to Brown.

Sadly, Brookshaw's work as a botanical artist apparently did not garner the attention of the prominent botanists of his day, despite the fact that in the second edition of his work he claims the support of Sir Joseph Banks. Brookshaw died in 1823 with barely a cent to his name. The anonymous preface to his *Horticultural Repository*, published posthumously, relates that 'although... undistinguished in his death, his latter days were passed in comfort; and although he died poor, he did not want.' He left one large copy of his *Pomona Brittanica* to his daughter Caroline, as well as an instruction that his executor should try to recover money still owed to him on the sale of the *Pomona* and other books, by his printers White and Co. This commode survives as a lasting material tribute to his legacy as both a cabinet-maker and botanical artist, both personae in one.



A PAIR OF GEORGE III WHITE-PAINTED AND PARCEL-GILT ARMCHAIRS

ATTRIBUTED TO GILLOWS, CIRCA 1785

The oval backs with anthemia, fluted tapering legs, covered in a Bizarre silk lampas damassé, green with silver metallic silk thread, probably Italian, *circa* 1690, with printed and inscribed Ann and Gordon Getty Collection inventory label 36 in. (91.4 cm.) high, 25¼ in. (64.1 cm.) wide, 21 in. (53.3 cm.) deep (2)

\$4,000-6,000

ROVENANCE

Anonymous sale; Sotheby's London, 29 November 2002, lot 76. Acquired by Ann and Gordon Getty from the above.

For further information on this lot, please visit christies.com

=195

A PAIR OF GEORGE III ORMOLU-MOUNTED WHITE MARBLE CANDLE VASES

ATTRIBUTED TO MATTHEW BOULTON & JOHN FOTHERGILL, CIRCA 1775

Each urn form body with a finial reversing to a candle socket on a glass covered medallion and swag-draped plinth, the medallions depicting Pomona, Hygeia, Venus & Cupid, Aesclepius, and Diomedes or Perseus

12 in. (30.5 cm.) high, 4% in. (11.1 cm.) wide, 4% in. (11.1 cm.) deep

(2

\$40,000-60,000

PROVENANCE:

The Collection of Marjorie Wiggins Prescott; Christie's, New York, 31 January 1981, lot 76.
Acquired from Hotspur, London, by Ann and Gordon Getty in 1981.





THE DESIGN: BOULTON, FOTHERGILL, AND WEDGWOOD

These beautiful ormolu-mounted white marble candle vases almost precisely follow a design by Matthew Boulton (1728-1809) and John Fothergill (1730- c.1782) published in their *Pattern Book No. 1* (p. 171, fig. t) and reproduced in Sir Nicholas Goodison's *Ormolu: The Work of Matthew Boulton* (New York, 1974, p. 383, fig. 161).

Josiah Wedgwood (1730-1795) was a close friend of Boulton's and his patterns are thought to be the source for the medallions used on the plinths of these candle vases. Boulton's medallions of classical figures are almost identical to the cameos and intaglios made by Wedgwood and his partner James Tassie. Moulds for these examples can be found in the Wedgwood Collection at the Victoria & Albert Museum. All derive from the same classical source of Renaissance gems. Many gem collections in Europe were widely published at this time and Boulton's library contained A.F. Gori's *Museum Florentinum* (1731-1766), in which gems from the Medici collection were engraved.

The subjects of the medallions on this pair of candle vases are: Pomona, a Roman goddess of fruit trees, gardens, and orchards, and depicted carrying a basket on her head overloaded with fruit, tumbling to the ground, shown once on each vase (see intaglio: V&A 5148-1901). Hygeia, once on each, with an olive branch in her right hand, as seen in Tassie's reproduction of Valerio Belli's gem, and holding a snake in her left hand over an altar (missing from Belli's original gem). This was produced by Wedgwood both as an intaglio and as a cameo (see mould: V&A WE.779-2014). Venus & Cupid, only on one vase, showing Venus leaning against a column with a pike, and giving a helmet to Cupid (see mould: V&A WE.928-2014). Aesclepius, Greek

god of medicine, only on one vase, depicted with a snake wrapped around his staff (see mould: V&A WE.906-2014). The last medallion subject is either Diomedes or Perseus, shown once on each vase, depicted as a conquering hero (see mould: V&A WE.798-2014).

Boulton asked patrons to choose from a limited repertoire of motifs, and therefore each vase or pair of vases is adorned with their own combination. Boulton used nine medallion subjects on recorded vases of this type. Subjects not depicted here include Venus Victorious, Sacrifice Group, and Filial Piety.

THE PROVENANCE

Another pair of this model, with slightly less elaborate lids and finials, from a private collection are illustrated in Goodison's *Matthew Boulton: ORMOLU*, (p. 379, fig. 153). A further example is in a private New York collection. This pair, which was acquired from Hotspur in 1981, was formerly in the Collection of Marjorie Wiggin Prescott, sold Christie's, New York, 31 January 1981, lot 76. The Prescott Collection was one of the most important English furniture collections of its time. The sale consisted mostly of late 17th and 18th century English furniture ranging from rare early stumpwork pieces, hangings and other small objects, to some exquisite pieces of Georgian walnut and mahogany furniture, including several previously in the Percival Griffiths Collection. Astutely aware of strong provenances, the Gettys acquired other pieces formerly in the Prescott Collection, including a rare George III tea caddy inset with Chinese Export reverse paintings on glass (see: The Ann & Gordon Getty Collection: Volume 3; Christie's, New York, 22 October 2022, lot 302).

A PAIR OF CHINESE EXPORT BLACK AND GOLD LACQUER CABINETS ON CHESTS

PROBABLY FOR THE DANISH MARKET, SECOND QUARTER 18TH CENTURY

Each serpentine and scrolled cornice surmounted by urn-form finials atop double doors opening to an elaborate architectural interior with fitted drawers, the lower case with three drawers, with printed and inscribed Ann and Gordon Getty Collection inventory label, the finials associated 87% in. (222.9 cm.) high, 36 in. (91.4 cm.) wide, 18½ in. (47 cm.) deep

\$80,000-120,000

PROVENANCE:

Acquired from Mallett, London, by Ann and Gordon Getty on 9 March 1981.

L. Synge, Mallett's Great English Furniture, London, 1991, p. 75, fig. 78.

This unusual pair of bureau cabinets is a fascinating example of the Chinese Export trade creation of furniture for a specific area within the larger Western market, in this case Denmark. The elaborately-shaped cornice, the highly distinctive and exaggerated form of the lower section as well as the short cabriole legs are all hallmarks of the oeuvre of Danish cabinetmakers of the late Baroque and Rococo periods (see Annette-Isabell Kratz, Altonaer Möbel Des Rokoko und Klassizismus, Hamburg, 1988,

An important trade existed between Denmark and the Far East, beginning with the establishment of the Danish East India Company in 1616 by King Christian IV. King Christian VI subsequently revived this lucrative trade, establishing in 1732 the Royal Danish Asiatic Company. A number of pieces of Chinese lacquer furniture were brought back by the captains of the Asiatic Company in the 1730s and sold to King Christian VI, including a pair of lacquer bureau cabinets, originally supplied to the Royal Palace in Copenhagen in 1738 and now in Fredensborg Palace, (see T. Clemmenson, 'Some Furniture Made in China in the English Style, Exported from Canton to Denmark 1735, 1737 and 1738', Furniture History, 1985, pp. 174-177). For another spectacular example of a Chinese Export black and gilt lacquered bureaucabinet made for the North European market, see Christie's, London, 10 November 2021, lot 81 (£81,250), previously supplied by Mark Hampton to Diana Dollar Knowles.







A RUSSIAN 'BESSARABIAN' FLAT WOVEN CARPET

PROBABLY IMPERIAL TAPESTRY FACTORY, SAINT PETERSBURG, EARLY 19TH CENTURY

The cream field with a central pictorial roundel of a hunt scene surrounded by floral vinery and leafy fruit with decorative roundels in each corner within a cream lush vinery border with white cotton highlights and some details in knotted pile 19 ft. 9 in. (6.02 m.) long, 14 ft. 4 in. (4.37 m.) wide

\$60,000-80,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 8 December 2004, lot 27. Acquired by Ann and Gordon Getty from the above.

The Imperial Tapestry Factory was established in 1716 near Saint Petersburg by Peter I, the Great (reigned 1682-1725) but floor carpets, both tapestry-woven and knottedpile, were probably not produced before the early 19th century. Carpets and tapestries woven in this workshop are distinguished by a very high quality and reflect a French style preferred by Peter the Great and his successors during the 18th and early 19th centuries. In fact, when the Imperial Tapestry Factory was established, weavers from the Gobelins manufactory in Paris were brought to Russia to train local weavers (see S. Sherrill, Carpets and Rugs of Europe and America, New York, 1996, pp. 281-282). The sophisticated drawing of the pictorial roundels, naturalistic depictions of flowers and the use of white cotton demonstrate the influence of the French neoclassical style later favored by Catherine the Great and her court.





THE HARTWELL HOUSE DRAWING ROOM CHAIRS: LOTS 198-199



Exterior of Hartwell House

This handsome set of chairs, comprised of two sequential lots, formed part of a suite of settees and armchairs commissioned by Sir Willam Lee, 4th Bt. (d. 1799) beginning in the early 1760s for his drawing room at Hartwell House, near Aylesbury, Buckinghamshire, which was designed by the architect Henry Keene (d. 1776), Surveyor of Westminster Abbey. The first pair of chairs is dated slightly earlier than the second pair, and it is likely that Sir William Lee received the first part of the commission *circa* 1765, and commissioned additional chairs several years later *circa* 1770-75. This is evidenced by the slight differences between the two pairs which is not unusual for large suites. Differences include variations to the feet, to the angles of the back legs, and some overall slight differences to the carving and dimensions. Both pairs exhibit serpentine cartouche backs in the French 'cabriolet' fashion introduced in the 1760s by cabinet-makers such as John Cobb (d. 1788), and later engraved

in T. Malton's *Compleat Treatise on Perspective*, 1775 (pl. 33, fig. 131). The arched crests of their reeded and antique-fluted frames celebrate lyric poetry with laurel-festooned Roman medallions displaying 'Apollo' sunflowers. More laurels issue from Roman acanthus cartouches on the arms and centers and corners of the seat-rails; while foliage wreathing the columnar legs includes triumphal palms. Such laurelled medallions and richly carved legs appear around 1769 on tables designed by Matthias Lock Junior, author of *A New Book of Foliage*, 1769 and *A New Book of Pier-Frames*, *Ovals, Gerandoles, Tables etc.*,1769 (P. Ward-Jackson, *English Furniture Designs*, London, 1958, figs. 252-253).

Similar palm-wreathed legs, accompanying sunflowered tablets, feature on drawing room chairs supplied in 1773 for Northumberland House, London and bearing the name of the Soho cabinet-maker and upholsterer James Cullen (d. 1779) (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1660-1840*, Leeds, 1996, figs. 267 and 268). A closely related chair, with its frame enriched with ribbon-guilloche, forms part of the Marquess of Hertford's collection at Ragley Hall, Warwickshire (English Life Publications Ltd., *Ragley Hall*, 1993, p. 11). A chair of the present pattern in the possession of J. D. Phillips is illustrated in H. Cescinsky, *English Furniture of the Eighteenth Century*, vol. Ill, 1909, fig. 245. A further chair was recently sold from the Hyde Park Antiques Collection, Sotheby's, New York, 31 January 2023, lot 404. A bergere of this pattern was on the Art Market in the early 1990s. Finally, a settee of this pattern, but with upholstered cresting, was formerly in the collection of Arthur Hill at Denton Hall, Yorkshire (C. Hussey, 'Denton Hall', *Country Life*, 4 November 1939, p. 471, fig. 4) and was more recently sold by Mackinnon Fine Furniture, London.

The Getty collection featured another pair of chairs from the Drawing Room at Hartwell House, which was in their San Francisco residence, sold, The Ann & Gordon Getty Collection: Volume 4; Christie's, New York, 23 October 2022, lot 539.





198

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1765

En suite with the subsequent lot, each chair with cartouche-shaped padded back, part-padded arms and serpentine padded seat, covered in handloom cut-pile velvet Bevilacqua fabric which obscures the reverse central strut, on turned and reeded legs, with printed and inscribed Ann Getty Collection inventory label 38 in. (96.5 cm.) high, 25 ½ in. (64.7 cm.) wide, 23 in. (58.4 cm.) deep (2)

\$30,000-50,000

PROVENANCE:

Probably commissioned by Sir William Lee (1726-1799), 4th Bt., for the Drawing Room at Hartwell House, Buckinghamshire.

By descent to Mrs. Benedict Eyre, Hartwell House, Buckinghamshire.

Until sold, the Valuable Contents of Hartwell House, near Aylesbury, Buckinghamshire, Sold by Order of the Trustees of Mrs. Benedict Eyre; Sotheby's, House Sale, 26-28 April 1938, lot 213 (the suite).

With Mallett, London, circa 1970.

Property from a Private London Collection; Christie's, London, 10 November 2005, lot 340

Acquired by Ann Getty from the above.

LITERATURE:

The Connoisseur, July 1969, p. XXXVIII (trade advertisement for Mallett). The Antique Dealers' Fair Catalogue, June 1970, no. 4.

199

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1770-1775

En suite with the previous lot, but of a slightly later date, each chair with cartoucheshaped padded back, part-padded arms and serpentine padded seat, covered in handloom cut-pile velvet Bevilacqua fabric which obscures the reverse central strut, on turned and reeded legs, the feet tipped, with printed and inscribed Ann Getty Collection inventory label

38 in. (96.5 cm.) high, 25 ½ in. (64.7 cm.) wide, 23 in. (58.4 cm.) deep.

\$25,000-40,000

PROVENANCE:

Probably commissioned by Sir William Lee (1726-1799), 4th Bt., for the Drawing Room at Hartwell House, Buckinghamshire.

(2)

By descent to Mrs. Benedict Eyre, Hartwell House, Buckinghamshire.

Until sold, the Valuable Contents of Hartwell House, near Aylesbury, Buckinghamshire, Sold by Order of the Trustees of Mrs. Benedict Eyre; Sotheby's, House Sale, 26-28 April 1938, lot 213 (the suite).

With Mallett, London, circa 1970.

Property from a Private London Collection; Christie's, London, 10 November 2005, lot 341.

Acquired by Ann Getty from the above.

LITERATURE:

The Connoisseur, July 1969, p. XXXVIII (trade advertisement for Mallett). The Antique Dealers' Fair Catalogue, June 1970, no. 4.









LOUIS VALTAT (1869-1952)

Roses

signed 'L. Valtat' (lower left) oil on canvas 26% x 44% in. (67 x 112 cm.)

\$40,000-60,000 PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 16 December 1998, lot 176. Anonymous sale; Sotheby's, New York, 12 May 1999, lot 290. Acquired by Ann and Gordon Getty from the above.

The late Louis-André Valtat confirmed the authenticity of this work.



201

HENRI LEBASQUE (1865-1937)

Enfants dans un verger fleuri

signed 'Lebasque' (lower right) 30% x 42% in. (78.1 x 107.5 cm.) Painted circa 1914

\$30,000-50,000

PROVENANCE:
Galerie Georges Petit, Paris.
Anonymous sale; Hôtel Drouot, Paris, 14 December 1981, lot 32. Galerie Paul Pétridès, Paris.

Anonymous (acquired from the above); sale; Sotheby's, London, 5 April 1989, lot 140.

Anonymous sale; Sotheby's, London, 30 November 1994, lot 267. Anonymous sale; Christie's, London, 26 June 1996, lot 148. Acquired by Ann and Gordon Getty at the above.

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 308, no. 1262 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



HENRI LEBASQUE (1865-1937)

Maisons sur le port à l'île d'Yeu

signed 'Lebasque' (lower right) oil on canvas 18¼ x 21¾ in. (46.3 x 55.2 cm.) Painted in 1919

\$20,000-30,000

PROVENANCE:

Stany Oppenheim, Paris (by 1927).
Galerie Georges Petit, Paris.
Anonymous sale; Hôtel Drouot, Paris, 17 December 1930, lot 98.
Anonymous sale; Hôtel Drouot, Paris, 12 April 1995, lot 21.
Anonymous sale; Hôtel Drouot, Paris, 17 June 1996, lot 56.
Anonymous sale; Sotheby's, New York, 9 October 1996, lot 42.
Acquired by Ann and Gordon Getty from the above.

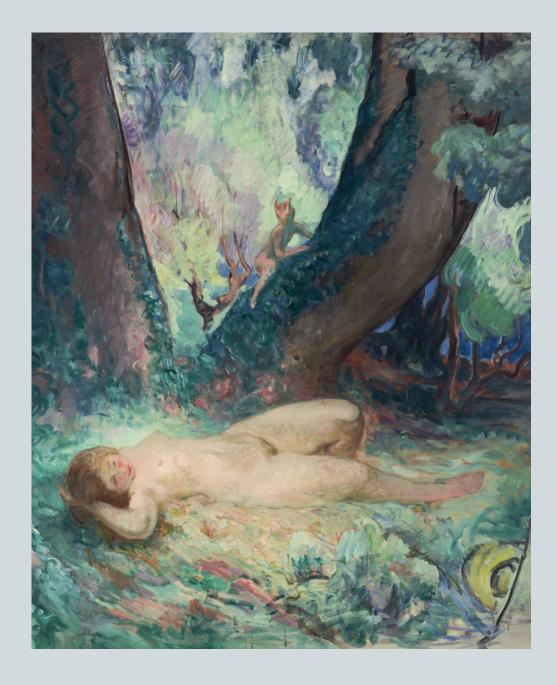
EXHIBITED

Paris, Galerie Georges Petit, *Le Nouveau Groupe*, 1920. Paris, Galerie Georges Petit, *Henri Lebasque*, March 1927, no. 37. Paris, Galerie Georges Petit, *Le Nouveau Groupe*, 1927.

LITERATURE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 147, no. 455 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



203

HENRI LEBASQUE (1865-1937)

Nu au petit faune

signed 'Lebasque' (lower left) oil on canvas 47½ x 38½ in. (120 x 97.1 cm.) Painted *circa* 1910 \$30,000-50,000

PROVENANCE:

Estate of the artist.

Private collection, Monaco (acquired from the above); sale, Christie's, New York, 6 May 1998, lot 257.

Acquired by Ann and Gordon Getty from the above.

LITERATURE:

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 241, no. 927 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.





(BRITISH, 1748-1806)

A Study of Camelia Japonica (Japanese Rose), Euphorbia caput medusa (Medusa's Head Spurge), with Phalæna Merops and Papilio Hyale Nar

signed, inscribed and dated 'Painted from Nature by Thos. Robins the younger Bath 1785.' (lower right)

pencil, pen and ink and watercolor, heightened with bodycolor and gum arabic on paper

13¾ x 9¼ in. (35 x 23.5 cm.)

\$5,000-8,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 19 May 1998, lot 71. Acquired by Ann and Gordon Getty from the above.

Thomas Robins the Younger followed in the footsteps of his father, Thomas Robins (1715/16–1770), a Gloucestershire-based artist known for his depictions of country houses and particularly their gardens. Robins the Younger worked on similar subjects, but also on intricate botanical studies such as the present sheet.

205

THOMAS ROBINS THE YOUNGER THOMAS ROBINS THE YOUNGER (BRITISH, 1748-1806)

A botanical study of red-fruited passion flowers, Virginia tobacco plant, and ixia, with swallowtail butterflies

signed, inscribed and dated 'Painted from Nature by Thos Robins the younger Bath 1786' (lower left)

pencil, pen and ink and watercolor heightened with bodycolor and gum arabic on

13% x 9% in. (35.3 x 23.8 cm.)

\$8,000-12,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 November 1995, lot 34. Acquired by Ann and Gordon Getty from the above.



=206

A REGENCY BRASS-INLAID AND MOUNTED MAHOGANY AND PADOUK DRESSING CABINET

CIRCA 1815

With an adjustable mirror flanked by glazed doors over frieze drawers fitted with velvet compartments, with associated girandoles, the lower case with secretaire drawer and satinwood interior with drawers and pigeonholes, the central lock plate stamped twice BARRON'S / PATENT beneath a crown, on ormolu paw feet, with printed and inscribed Ann and Gordon Getty Collection inventory label 66½ in. (168.9 cm.) high, 59½ in. (151.1 cm.) wide, 20½ in. (52.1 cm.) deep

\$15,000-25,000

PROVENANCE:

Acquired from Mallett, London, by Ann and Gordon Getty in 1981.

VARIOUS ARTISTS, 19TH CENTURY

Forty-six sheets from an album of Princess Maria Amalia of Bourbon

graphite, watercolor and bodycolor different sizes, each mounted on an album page 12½ x 16¾ in. (32 x 42.5 cm)

(46

\$30,000-40,000

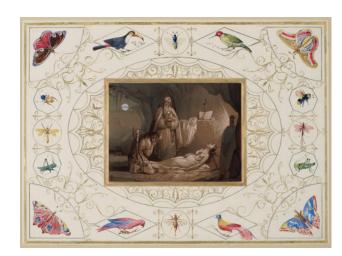
PROVENANCE:

Princess Maria Amalia of Bourbon (1818-1857), Madrid. Anonymous sale; Sotheby's, New York, 2 June 1995, part of lot 266.

These forty-six drawings, each individually mounted on an album page, were originally part of an album made for, or assembled by, Princess Maria Amalia of Bourbon-Two Sicilies, wife of the Spanish Infante Sebastian of Portugal and Spain (1811-1875). The album was bound in green velvet and decorated with the Princess's monogram. Originally the album contained a total of sixty-one pages, but in modern times all the leaves were removed from the binding and mounted separately. The title page, also bearing Maria Amalia's initials, is among the drawings in this lot. Of the forty-six drawings offered for sale, thirty-one are now framed.

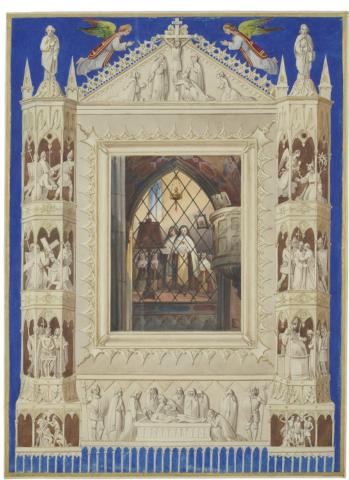
Some of the drawings are unsigned, but many bear signatures of various 19th Century Spanish and Italian artists, including Joaquín Espalter y Rull (1809-1880), Luis Ferrant y Llausás (1806-1868), Vicenzo Morani (1809-1870), and Federico de Madrazo (1815-1894). Some of the sheets are dated in Rome in the 1840s.

The group presents a rich and attractive variety of subjects, ranging from romantic landscapes and genre scenes (*Nuns singing in the choir of a church*), to figures in exotic costumes (a *Greek standing near ruins*), and literary themes taken from Virgil, Dante, and Cervantes. Each album page is decorated by an anonymous artist who created the colorful and inventive borders, executed with exceptional care, probably at the time when the album was assembled. The painted frames enliven the drawings and relate to them thematically. A drawing with *Shipwrecked sailors*, for example, is surrounded by nautical emblems; a *Harbor scene* is inscribed within nets, fish, and shellfish. The drawings with literary subjects are surrounded by borders resembling Medieval manuscript pages. It appears that the drawings were collected by Maria Amalia during the first ten years of her marriage, around 1835-1845.















PIER FRANCESCO MOLA, CALLED IL TICINESE (COLDRERIO 1612-1666 ROME)

A reclining young man seen from the back, with a second study of a reclining male nude

black and red chalk, on two pieces of paper cut and glued together by the artist (?) $8\% \times 14\%$ in. (21.4 x 36.4 cm)

\$20,000-30,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 28 March 1968, lot 74.

LITERATURI

Pier Francesco Mola 1612-1666, exhib. cat., Lugano, Museo Cantonale d'Arte, and Rome, Musei Capitolini, p. 292, under no. III.117 (entry by N. Turner).

Vigorous red and black chalk drawings like the present one are rare in Mola's surviving *œuvre*, compared to composition studies in pen and wash. Stylistically, this sheet can be compared with a few other drawings, executed in a similarly energetic manner, in which the the black chalk is employed to render the overall figure, while red is used to depict the flesh color. One of these is the study of a running man seen from behind in the British Museum (inv. 1946-7-13-89; see Turner, *op. cit.*, p. 120, no. III.117, iII. p. 119). Also close in execution is *A man walking holding a stick on his right shoulder* in the Albertina (inv. 823; see V. Birke and J. Kertész, *The Italian Drawings of the Albertina*, Vienna, Cologne and Weimar, 1992, no. 823, iII.).

THE NORTHWICK PARK CABINETS

209

A PAIR OF GEORGE III SATINWOOD, AMARANTH, MAHOGANY, AND ITALIAN REVERSE-PAINTED GLASS CABINETS-ON-STANDS

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780

Each inset with reverse-painted glass panels depicting various Grand Tour landmarks, the sides fitted with doors opening to mahogany-lined drawers, on a conforming stand, the legs and feet replaced

81 in. (205.7 cm.) high, 46 in. (116.8 cm.) wide, 17½ in. (44.5 cm.) deep

\$150,000-250,000

PROVENANCE:

Property of the Late Captain E.G. Spencer-Churchill (1876-1964), Northwick Park, Blockley, Gloucestershire; Christie's House Sale, 28-30 September 1964, lot 127 (with later oak bases).

Anonymous sale; Christie's, London, 30 June 1977, lot 153.

With John Keil, London, circa 1978.

Acquired from John Keil, London, by Ann and Gordon Getty in 1981.

EXHIBITED:

London, *The Grosvenor House Antiques Fair*, 14-24 June 1978, with John Keil, Ltd., stand no. 46, illustrated in the exhibition catalogue.



A SPECIAL 'GRAND TOUR' COMMISSION

This extraordinary pair of cabinets was specially designed to show off a splendid array of Italian reverse-glass paintings depicting various buildings and landmarks from the ancient and modern world, which were undoubtedly acquired as Grand Tour memorabilia. The paintings are after designs by some of the most quoted printmakers including Maarten van Heemskerck (1498-1574), Maerten De Vos (1532-1603), and Lieven Cruyl (1634-1720). The cabinets, firmly attributed to the Golden Square partnership of Messrs. Ince and Mayhew, echo the classical themes of the paintings with their domed pediments and central segments evocative of temples, centered by an arched panel flanked by ionic columns beneath a dentilled frieze. The use of exotic timbers, such as satinwood and amaranth in this instance, is a common characteristic in the firm's *oeuvre*. Likewise is the clever inclusion of concealed compartments, such as the discreetly opening doors on either side of the cabinets, which reveal a series of small drawers.

From 1764, Ince and Mayhew worked with Robert Adam on several notable commissions, culminating in their 'ability to produce very early on furniture in the most startling advanced Neo-classical taste' (G. Beard and C. Gilbert, Dictionary of English Furniture Makers 1660-1840, Leeds, 1986, p. 592). Indeed, this pair of cabinets closely relate to the Kimbolton Cabinet, 'one of the most celebrated pieces of English neoclassical furniture in existence' (H. Roberts and C. Cator, Industry and Ingenuity: The Partnership of William Ince and John Mayhew, London, 2022, p. 162). The 4th Duke of Manchester (1737-1788) commissioned Robert Adam to design the 'highly individual' cabinet for his wife Elizabeth Montagu, Duchess of Manchester. It was also created to display Grand Tour memorabilia, in this case a set of 11 Florentine pietra dura panels (ibid.). The 4th Duke commissioned Ince and Mayhew to make the cabinet around 1774, presumably once the design was finalized. The firm chose to partner with Boulton and Fothergill to supply the their finest quality ormolu mounts to the specified design (ibid., pp. 162-163). The masterful fusion of Grand Tour panels seamlessly integrated into the architectural cabinet, further adorned with ormolu accents and refined satinwood and rosewood marquetry was together exemplary of the firm's best work of the 1770s, and the commissioner of this pair of cabinets, which are a more sober manifestation of the concept, surely must have been inspired by it.

POSSIBLE PROVENANCE

The early provenance of these cabinets remain a mystery that, when solved, will undoubtedly provide a key link in unravelling an as yet unidentified Ince and Mayhew commission. In 1964 they were sold from Northwick Park, Gloucestershire. At the time the sale was known for the collections, notably of Old Masters, formed by Captain E.G. Spencer Churchill, M.C. (1876-1964). Exactly what at Northwick had been collected by Captain Spencer-Churchill and what had been inherited is impossible to guess. There were three other lots in the sale that suggest a wider Ince and Mayhew commission: a demi-lune satinwood commode, a chamber organ, and a satinwood and floral marquetry breakfront bookcase (most recently sold: 50 Years of Collecting; Christie's, London, 14 May 2003, lot 40, for £229,250). If it emerged that these were indeed from an earlier commission, there are at least two possible sources.

The first possibility is that the cabinets were commissioned for Northwick. Captain Spencer-Churchill inherited Northwick from his mother's family, the Rushouts, Barons Northwick. It is possible that some of the furniture survived the colossal Northwick collection sales of 1859. Any commission from Ince and Mayhew would possibly have been by John Rushout, 1st Baron Northwick (1738-1800).

While a Rushout-Northwick commission is conceivable, it does seem less likely than the alternative. Captain Spencer-Churchill was great-great grandson of the 4th Duke of Marlborough (d.1817) who was a long term client of the firm, at Blenheim Palace and probably for his son at Whiteknights, near Reading (H. Roberts, 'Furniture for the 4th Duke of Marlborough', *Furniture History*, 1994, pp. 130-139). It seems more likely that the four lots attributable to Ince and Mayhew at Northwick Park in 1964 had descended to Captain Spencer-Churchill as remnants of this branch of his family's enormous commission, rather than their having remained in Northwick throughout.



A SWEDISH WHITE AND POLYCHROME-PAINTED DRESSING MIRROR

CIRCA 1700-1710, THE SWING FRAME MIRROR POSSIBLY REPLACED IN THE 18TH CENTURY

The floral and foliate carved swing frame mirror above fall front case enclosing fitted interior, painted overall *en grisaille*

29½ in. (74.9 cm.) high, 20 in. (50.8 cm.) wide, 11¼ in. (28.6 cm.) deep

\$7,000-10,000

PROVENANCE:

Possibly made for the marriage of Anthoni Grill (1664-1727) to his cousin Elisabeth Grill (d. 1725) in 1693 in Amsterdam.

Anonymous sale; Christie's, New York, 27 September 1991, lot 200.

EXHIBITED

San Francisco Fall Antiques Show Loan at Fort Mason, 29 October-2 November 2003.

This mirror was most probably made for a marriage in the Grill family, who were one of the most influential and wealthy merchant families of Sweden in the eighteenth century. The Grills owned the Swedish East India Trading Company through which they amassed a large fortune. Being the foremost collectors of Chinese porcelain at the time, they ordered several dinner services from China showing their coat-of-arms and crest; a crane devouring a grasshopper, a symbol of their Italian origins as *grillo* means grasshopper. For a plate from one of these services see Christie's, Amsterdam, 31 March – 1 April, 2009, lot 406. The family's love for the "white gold" probably explains why this mirror resembles a work in porcelain. Furthermore, the design of the services is closely related to that found on the mirror of this lot.

The design of two of the dinner services ordered by the Grills has traditionally been attributed to Christian Precht (1706-1779), son of the famed designer Burchardt Precht. Precht first apprenticed with his father and was eventually trained in England and France. Precht designed silverware and table settings for the court, high nobility and wealthy bourgeoisie, as well as patterns for the Marieberg porcelain factory. Today, Precht is widely considered as the foremost champion of the Rococo style in Sweden.





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A CONTINENTAL CREAM SATIN AND EMBROIDERED BEDCOVER

THE EMBROIDERED TEXTILE CIRCA 1720-1740

The cream silk satin coverlet with a diamond quilted center, framed by a dense floral embroidered border worked in satin, split and outline stitches in polychrome silks, the outer border with floral garlands, and edged in a 19th century 'Duchess' bobbin lace flounce

105 in. (266.7 cm.) long, 113 in. (287 cm.) wide, overall

\$3,000-5,000

PROVENANCE

Collection Lagerfeld; Christie's, Monaco, 28-29 April 2000, lot 167 (part). Acquired by Ann Getty from the above.





A PAIR OF CHARLES X ORMOLU-MOUNTED 'GORGE DE PIGEON' OPALINE GLASS VSES

CIRCA 1825

Each of slender baluster form, flanked by ram's head handles, with printed and inscribed Ann and Gordon Getty Collection inventory labels 11½ in. (29.5 cm.) high

(2)

\$5,000-8,000

PROVENANCE:

The Collection of Madame Castille.

Acquired from Jeremy, London by Ann and Gordon Getty in 1995.

These lovely and delicate vases are of a rare and particularly striking type of opaline glass known as 'gorge de pigeon', which was also referred to as 'rose hortensia'. Opaline glass is formed from a type of lead crystal which is then colored by the addition of other substances. In the case of 'gorge de pigeon', the color is formed by the addition of particles of gold and pewter, which accounts for its rarity. For an example of a similar pair of ewers, see Christie's, London, 5 July 2001, lot 86 (£47,000).

214

A REGENCY AMBOYNA AND PARCEL-GILT CENTER TABLE

19TH CENTURY

The octagonal amboyna top surrounded by an ormolu border, the whole raised on carved eagle monopodia headed legs, connected with a stretcher and terminating in claw-and-ball feet, with printed and inscribed Ann and Gordon Getty Collection inventory label

291/4 in. (74.3 cm.) high, 151/2 in. (39.4 cm.) wide

\$2,000-3,000

PROVENANCE:

Probably acquired by Mr. and Mrs. Robert Tritton for Godmersham Park, Kent, *circa* 1936.

The Collection of the late Mrs. Robert Tritton, Godmersham Park, Kent; Christie's, House Sale, 6-9 June 1983, lot 30.

LITERATURE:

G. Beard, English Furniture, 1500-1840, Oxford, 1987, ill. p. 196, fig. 2.

Mr. and Mrs. Robert Tritton bought Godmersham Park in 1936, and not only rescued the house, but filled it with one of the finest post-war collections of English and French furniture of their time. The property once belonged to Jane Austin's brother, Edward Austen Knight, and there are letters written by her describing Godmersham and its beautiful park.



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A REGENCY ENAMEL-MOUNTED YEW WOOD CABINET-ON-STAND

CIRCA 1810

The cabinet doors opening to reveal an arrangement of cedar-lined drawers decorated with paperwork facings adorned with Bilston enamel plaques, the stand with a frieze drawer, ring-turned tapering legs, the enamels apparently original 43 in. (109.2 cm.) high, 23 in. (58.4 cm.) wide, 12 in. (30.5 cm.) deep

\$4,000-8,000

PROVENANCE:

Acquired from John Keil, London, by Ann and Gordon Getty in 1981.







A GEORGE II GILTWOOD MIRROR

MID-18TH CENTURY

In the Chinese taste, the rectangular plate headed by a later frieze plate contained by 'C' scrolls, the elaborate cresting with a figure holding a leafy umbrella beside a bricked ruin, inset with a later mirror plate, with printed and inscribed Ann and Gordon Getty Collection inventory label

70 in. high (177.8 cm.), 37 in. (94 cm.) wide

\$30,000-50,000

PROVENANCE:

From the Collection of the Late Mrs. E. Chadburn, Papplewick Hall, Nottinghamshire, Until sold; Sotheby's, Chester, Papplewick Hall, Papplewick, 29 September 1982, lot 361.

Acquired from Partridge, London, by Ann and Gordon Getty in 1983.

Papplewick Hall was built in the 1780s by the Hon. Frederick Montagu (1733-1800), a lifelong bachelor who retreated to its neoclassical splendor after retiring from politics in 1790. The house descended in the Montagu family until debts forced them to sell it after World War I, and it was bought by Claude and Ethel Chadburn in 1919. The couple added a ground-floor billiard room extension, and this mirror was probably acquired by the Chadburns during their refurbishment of Papplewick in the 20th century.

217

A 'RUSTICK' MAHOGANY CENTER TABLE

PROBABLY 18TH/EARLY 19TH CENTURY

The shaped quarter veneered top with grapevine carved edge supported on four grapevines continuing to a trunk and root base with fully sculpted grape clusters, leather casters, with printed and inscribed Ann and Gordon Getty Collection inventory label

29½ in. (74.9 cm.) high, 28 in. (71.1 cm.) wide, 23 in. (58.4 cm.) deep

\$15,000-25,000

PROVENANCE:

 $Acquired from \, Carlton \, Hobbs, London, by \, Ann \, and \, Gordon \, Getty \, in \, 1993.$





A GEORGE II GILTWOOD BERGERE

CIRCA 1750

With guilloche-carved serpentine cresting over downswept arms and overupholstered seat, supported on foliate-carved cabriole legs, with the number // in black ink to interior of front seat rail, apparently unaltered, not fully examined underneath upholstery, with printed and inscribed Ann and Gordon Getty Collection inventory label

42 in. (106.7 cm.) high, 30½ in. (77.5 cm.) wide, 26 in. (66 cm.) deep

\$8,000-12,000

PROVENANCE:

In the Collection of Major Hans Stanley, British Embassy, Paris.
Thence by descent in the Collection at Paultons, Hampshire, until sold;
Woolley & Wallis, 14 May 1976, lot 43 (in a suite of twelve armchairs and a settee).
Acquired from Asprey & Co., London, by Ann and Gordon Getty in 1976.

=219

A FRENCH NEEDLEWORK CARPET

LATE 19TH CENTURY

With floral motif on a black ground, within a later cream garland border 15 ft. 2 in. (4.62 m.) long, 14 ft. 6 in. (4.42 m.) wide

\$6,000-8,000



220

A GEORGE II MAHOGANY AND PARCEL-GILT BUREAU-ON-STAND

IN THE MANNER OF PAUL SAUNDERS, CIRCA 1740

The fiddleback mahogany serpentine top above a secretaire drawer, with three raised shaped panels, enclosing four small drawers, four pigeonholes and a green leather writing surface, above a central cupboard, the handles apparently original 33% in. (85.7 cm.) high, 42 in. (106.7 cm.) wide, 21% in. (55.2 cm.) deep

\$20,000-30,000

PROVENANCE:

With Moss Harris and Sons, London, early 20th century.

Property from a Distinguished American Collector; Christie's, New York, 27 October 2006. lot 198.

Acquired by Ann Getty from the above.

LITERATURE:

Moss Harris and Sons, A Catalogue and Index of Old Furniture and Works of Decorative Art, part II, n.d., ill. p. 218.

This bureau bears the hall-marks of a top London workshop, with chamfered door stops, short-grain kickers, and the use of red wash to the back. With its serpentined and Gothic-cusped tablets and truss-scrolled feet, it is conceived in the George II 'picturesque' fashion of the 1740s, later popularized by Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, published in three editions from 1754 to 1762. In particular it relates to Chippendale's patterns for 'Buroe Dressing Tables' which each have a long upper drawer the 'whole Length of the Table' which, like the related 'Lady's Dressing Table' may be fitted with 'all Conveniences for Dressing' (ibid., 3rd ed., 1762, pls. LII and LXII). The present commode would have been designed for a lady's bedroom apartment and the upper drawer is neatly with a secretaire fitted for writing

The dramatically scrolled feet and gilt-embellished pattern on the legs relates to the favored designs of Paul Saunders (1722-71), an 'upholder' (upholsterer) and cabinet-maker of Soho, London, who subscribed to Thomas Chippendale's *Director*, and was undoubtedly inspired by its designs. The carved acanthus foliage seen here is a variation of a recurring motif on Saunders' seat-furniture, and is found on the supports of two sets of dining-chairs at Holkham Hall, Norfolk, which were part of Saunders' documented commission for Thomas Coke, 1st Earl of Leicester (1697-1759). This motif was also used by Wright and Elwick of Wakefield, and it is interesting to note that Richard Wright (1745-1771) in the early part of his career worked for Saunders as a director of 'The Royal Tapestry Manufactory' (see: A. Coleridge, *Chippendale Furniture*, London, 1968, figs. 378-379).



A PAIR OF GEORGE I GILT-GESSO AND JAPANESE LACQUER PIER TABLES

ATTRIBUTED TO JAMES MOORE, CIRCA 1710

Each with a Japanese lacquer top with re-entrant corners, decorated with raised birds and flowers enclosed by a nashiji border, supported on stands with molded frieze and legs raised on foliate feet, one inscribed 712VA to underside of top 30 in. (76.2 cm.) high, 36 in. (91.4 cm.) wide, 19¼ in. (48.9 cm.) deep (2)

\$40,000-60,000

PROVENANCI

Acquired from Hotspur, London, by Ann and Gordon Getty in 1982.

THE ATTRIBUTION

James Moore the Elder (1670-1726) had premises over against the Golden Bottle in Shorts Gardens', St. Giles-in-the-Fields and became cabinet-maker to George I and the Prince and Princess of Wales, later George II, the commissions for whom he was in partnership with John Gumley from 1714. Moore was influenced by contemporary designs from France disseminated through works such as Daniel Marot's *Nouveau Livre d'Orfeverie*, 1703, which included designs for silver furniture, and by the work of Jean, René and Thomas Pelletier (T. Murdoch, 'Jean, René and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1682-1726 - Part I', *The Burlington Magazine*, November 1997, p. 738, fig. 11). In his own capacity Moore served leading members of the British aristocracy including the Duke of Chandos and the Duke and Duchess of Marlborough, who appointed him Comptroller of Works at Blenheim in 1716 as successor to Sir John Vanbrugh, and became known as the notoriously difficult duchess's 'Oracle' (C. Gilbert [ed.], *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 618-9).

Moore was renowned for giltwood (and gilt-gesso) furniture and in some rare instances he signed with an incised MOORE signature. The form of these tables, with their straight, square legs terminating in carved bulbous toes indicate they were made no earlier than 1705, and no later than 1720-1725. Their bases closely relate to 'The Cadogan Gesso Table' which was probably commissioned from Moore by William Cadogan, Baron Cadogan, later 1st Earl Cadogan of Oakley (with Ronald Phillips, London). The Cadogan table shares the same form and feet as the present pair, although it has a stretcher and a gilt-gesso top rather than a Japanese lacquer top. There are several giltwood table bases and stands for cabinets in the collection of the Duke of Buccleuch and Queensberry at Boughton House, Northamptonshire, which feature nearly identical plain square legs with similar leaf carved ball feet, although they have stretchers.

Evidently Moore also supplied panels of Japanese lacquer as a luxurious alternative to gilt-gesso tops to adorn his giltwood bases. This includes a pair of tables almost certainly commissioned from James Moore for Thomas Pelham-Holles, 4th Duke of Newcastle-Under-Lyme, and 1st Duke Of Newcastle-On-Tyne for Claremont House, Surrey, sold by Ronald Phillips, London (Ref. 4497601). The Duke of Newcastle tables share very similar lacquer tops of identical size with identical re-entrant corners and nashiji borders, as well as related lacquer scenes.

JAPANESE LACQUER IN ENGLAND

There are several examples of Japanese lacquer used in English furniture during this period which depict slight variations of the same scene on these tables: two highly raised gilt pheasants against a black ground, near a group of flowers, rocks, or other natural setting. The green pheasant is an endemic species to Japan, and is certainly the bird depicted here, although ducks, doves, and cranes are also seen in Japanese lacquer. A Japanese Export lacquer cabinet-on-stand at Petworth House and Park, West Sussex, dated c. 1685 (NT 485442.1) depicts two strikingly similar pheasants on the left door, while the right door displays the natural landscape.

Beginning in the 17th century, the English only traded directly with Japan for a very short period of time. There was a ten-year period of trade, from 1613-1623 but during this time only four English ships brought cargoes directly from London to Japan. The English withdrew from their trading post, or factory, in 1623 following the Amboyna Massacre, a result of the tense rivalry between the English East India Company and the Dutch East India Company (VOC). Throughout the remainder of the 17th century and until 1854, all trade with Japan was through the Dutch or the Chinese, making Japanese lacquer all the more expensive and difficult to obtain.



THE HASELEY COURT COMMODES

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A PAIR OF NORTH ITALIAN BLACK-AND-GILT JAPANNED COMMODES

LATE 18TH CENTURY

The rectangular top above a slide over three drawers on shaped block legs, decorated throughout with architectural and figural landscape scenes, interior of drawers with nashiji, minor variation to decoration, with printed and inscribed Ann and Gordon Getty Collection inventory label, japanning extensively refreshed 35 in. (88.9 cm.) high, 47½ in. (120.7 cm.) wide, 22 in. (55.9 cm.) deep (2

\$20,000-30,000

PROVENANCE:

Property of Nancy Lancaster, Haseley, Oxfordshire; Christie's, London, 28 November 1974, lot 61.

Acquired from Jeremy, London, by Ann and Gordon Getty in 1980.

LITERATURE

J. Cornforth, The Inspiration of the Past, London, 1985, p. 128.

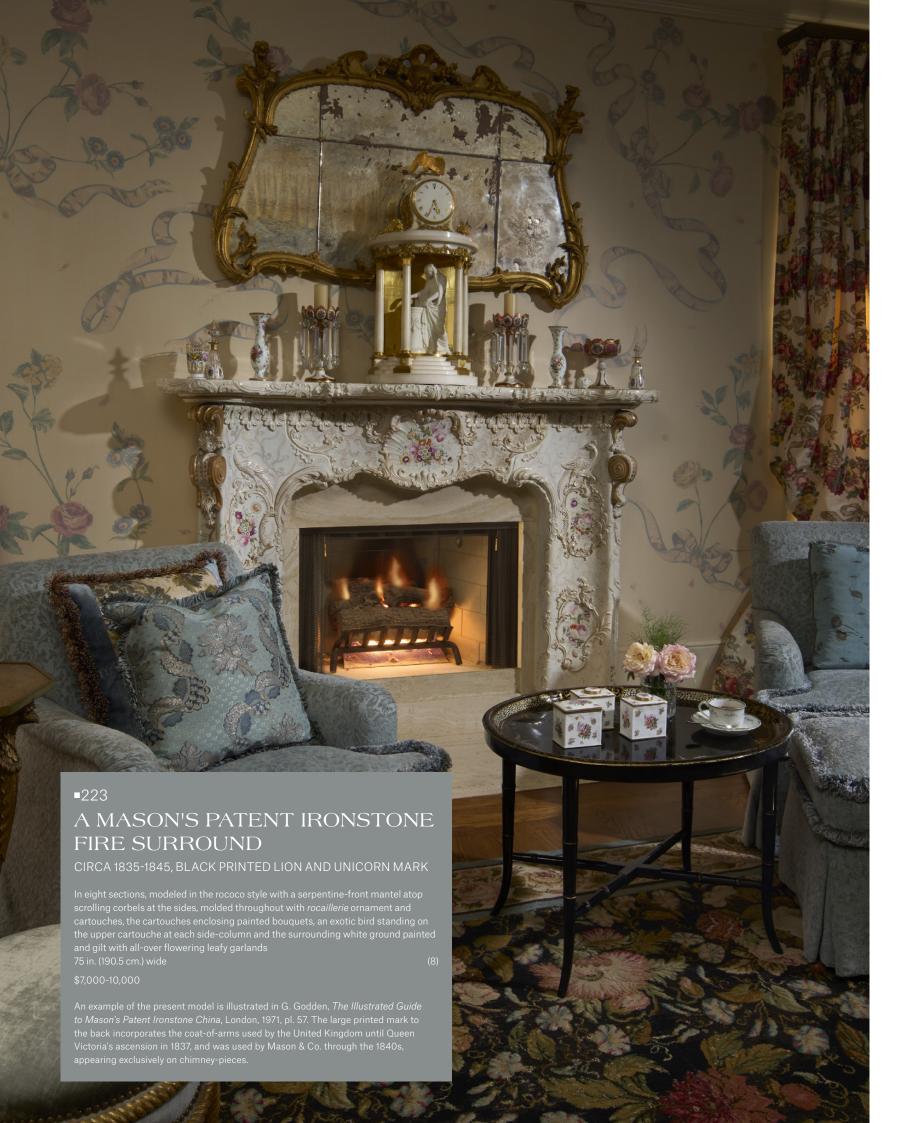


Although japanned, the decoration of these fashionable commodes follows the well-established scheme of contemporaneous marquetry-inlaid works by late 18th century Italian cabinetmakers. Here, the Asian-inspired lacquered decoration is conceived in the same manner as the pictorial marquetry found on commodes of this time. The meandering gilt geometric pattern along the edges of the sides, tops, and drawers serves to frame the reserves in the same manner as parquetry strapwork would on a inlaid work. Interestingly, the craftsmen responsible for these commodes clearly aimed to faithfully imitate Chinese lacquer instead of creating an imaginative chinoiserie fantasy, which was often the case in Italy during the previous decades of the 1700s.

Strikingly elegant and understatedly luxurious, these commodes hail from the collection of one of the most important figures of decorating history of the 20th century, Nancy Lancaster (1897-1994). Born in Virginia, Nancy Lancaster had a huge influence on interior decoration in the 20th century, due in part to her work with John Fowler, joining the firm of Colefax & Fowler, the influential British decorating firm that codified what is known as the English country house look. Kelmarsh Hall in Northamptonshire was her first major house in England, taken with her husband Ronald Tree for the hunting, and later Ditchley Park, where she entertained such guests as Winston Churchill, Noel Coward and David Niven. These chests resided in 'The Gothick Room' at Haseley Court in Oxfordshire, originally decorated as a bedroom for Lady Astor, Nancy Lancaster's aunt (see: J. Cornforth, *The Inspiration of the Past*, London, 1985, p. 128). These chests and much of its contents under her stewardship were sold by Christie's London, 28 November 1974, lot 61.









AN ITALIAN GILTWOOD MIRROR

PROBABLY VENICE, MID-18TH CENTURY WITH LATER PLATES

Of cartouche form with divided mirror plates, the giltwood frame carved with scrolling foliage, with printed and inscribed Ann Getty Collection inventory label

33 in. (83.8 cm.) high, 57½ in. (146.1 cm.) wide

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, Amsterdam, 15 October 2003, lot 343. Acquired by Ann Getty from the above.

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A PAIR OF FRENCH GILTWOOD ROPE-TWIST STOOLS

AFTER THE MODEL BY A.M.E FOURNIER, THIRD QUARTER 19TH CENTURY

Of circular form, covered in pale celadon silk, on casters, with printed and inscribed Ann and Gordon Getty Collection inventory label 18 in. (45 cm.) high, 23½ in. (60 cm.) diameter (2)

\$4,000-6,000

PROVENANCE

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1975.

The model for this stool was created by the upholsterer A.M.E. Fournier who worked in the boulevard Beaumarchais, Paris, from 1850 onwards. Its feet, which are in the form of simulated tassels, are significant in the context of the Second Empire in France (1852-1870), when the importance of upholstery and textiles reached its apogee in interior decorating. A *pouf à cordes* by Fournier is in the Château de Compiègne and is illustrated in H. Hayward, *World Furniture, London,* 1965, p. 241, pl. 928.





A ROYAL NEOCLASSICAL MASTERPIECE

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A ROYAL GEORGE III ORMOLU-MOUNTED WHITE MARBLE TEMPLE CLOCK

BY BENJAMIN VULLIAMY, NO. 202, THE DERBY BISCUIT PORCELAIN FIGURE BY JOHN DEARE, CIRCA 1791-1793, ACQUIRED BY THE PRINCE REGENT IN 1811

With an eagle cresting flanked by recumbent ormolu lions, added in the early Regency period, above a circular enameled clock face with Roman numeral dial and supported by a Classical portico inset with engraved ormolu panels and enclosing a Derby biscuit figure of Hygeia standing beside a pedestal with fruit, on a stepped base, with printed and inscribed Ann and Gordon Getty Collection inventory label, the Regency embellishments of the eagle finial and recumbent lions were added specifically for the Prince Regent 33 in. (83.8 cm.) high, 16½ in. (41.9 cm.) wide, 9 in. (22.9 cm.) deep

\$100,000-200,000

PROVENANCE:

Almost certainly acquired from Vulliamy by George, Prince of Wales (later George IV), in 1811. Acquired from Hotspur, London, by Ann and Gordon Getty in 1986.

LITEDATURE

T. Clifford, 'Vulliamy Clocks and British Sculpture,' *Apollo*, October 1990, pp. 226-237, fig. 15.

 $\hbox{T. Clifford, 'New evidence concerning Vulliamy clocks and Duesbury porcelain',} \textit{Derby}$

Porcelain International Society Journal, II, 1991, pp. 35-52.

'Vulliamy Clock Numbers: A Postscript', *Antiquarian Horology*, Autumn 1994, pp. 427-29. R. Smith, 'Benjamin Vulliamy's Painted Satinwood Clocks and Pedestals', *Apollo*, June 1995, pp. 25-33

T. Walford and H. Young (eds.), *British Ceramic Design 1600-2002*, (ECC 2003), pp. 124-137. A.P. Ledger, R. Smith, *Benjamin Vulliamy and the Derby Porcelain Manufactory, 1784-1795*, Derby, 2007, p. 58 fig. 22.

R. Smith, Benjamin Vulliamy and the Derby Porcelain Manufactory, 1784-95, 2007.

"French artists have certainly created some fine things ... in clocks ... but I never yet saw anything so noble, simple and instructive from their hands. All the images are Greek figures in biscuit porcelain and Mr Vulliamy's physiognomy and gentle modest person hide a store of Greek ideas and moral allegory."

(C. WILLIAMS (TRANS.), SOPHIE IN LONDON, 1786; THE DIARY OF SOPHIE VON LA ROCHE, LONDON, 1933, PP. 100-101).

So noted Sophie La Roche, a German novelist upon her visit to Vulliamy's Pall Mall shop in 1786. The Getty Clock, No. 202, is one of Vulliamy's largest, most expensive models and reflects the prevailing fashion of Classical Antiquity which Vulliamy attuned to the taste and sensibilities of his potential clientele. Purchased by the Prince of Wales, later King George IV for 250 guineas, this is possibly the highest price ever paid for a Vuillamy clock in the Royal collection. Clock No. 202 predates the surviving Vulliamy records in the National Archives, but from its serial number it probably dates from around 1785-90 (see: R. Smith, 'Vulliamy Clock Numbering: A Dated Series', *Antiquarian Horology*, Vol. XIX, No. 6 [Winter 1991], pp. 620-625). Vulliamy's correspondence implies that the female figure of the clock was modelled in 1788, placing the time of completion more precisely between 1791 and 1793.



THE MAKER

Benjamin Vulliamy was the oldest son of Francois Justin Vulliamy (1712-1797), a Swiss watchmaker who arrived in London during the 1730s. Francois married the daughter of Benjamin Gray (c. 1676-1764), the King's Watchmaker, and upon Gray's passing, took over his business situated at 74 Pall Mall. Following in his father's footsteps, Benjamin Vulliamy became a partner in the firm and in 1772, at only 25 years old, he secured the position of Clockmaker to George III. As the 1780s and 90s unfolded, Vulliamy's role in the firm expanded significantly. His dynamic leadership led to the creation of a series of ornamental clocks characterized by the fashionable neoclassical taste, and aimed at challenging the dominance of French clocks popular within London's aristocratic circles.

THE DESIGN

Described as 'the most handsome decorative art objects made in Britain during the last quarter of the eighteenth century,' the success of Vulliamy's temple clocks, often adorned with allegorical figures in keeping with fashionable taste, bore the imprint of his design while combining his own skills as a clock-maker with those of sculptors, porcelain modelers, and metal-workers (T. Clifford, 'Vulliamy Clocks and British Sculpture,' Apollo, October 1990, p. 226). Under his meticulous guidance, he commissioned independent craftsmen specializing in marble, porcelain, ormolu, and the customary wood veneers typical of English clocks, to transform his visions into reality (R. Smith, 'Benjamin Vulliamy's Library: A Collection of Neo-Classical Design Sources', The Burlington Magazine, June 1999, pp. 328-337). Much of this work was done in London, with talented sculptors creating wax models based on the general designs provided by Vulliamy. However, the task of translating these models into biscuit porcelain was entrusted to William Duesbury's Derby Porcelain Manufactory, the only British maker capable of producing such large porcelain figures at that time. Vulliamy's connection with Derby Porcelain is well documented in the correspondence of Joseph Lygo who was Duesbury's London agent from 1777. The use of biscuit porcelain, imitating Parian marble, was intended to enhance the neoclassical elegance of these clocks, but it also caused many challenges. The soft-paste porcelain used by Derby was difficult to control in the kiln, and producing figures to the specifications required by Vulliamy's designs was extremely challenging for the factory, resulting in considerable delays and wastage (See: A. Ledger and R. Smith, 2007). Such problems made these clocks extremely expensive, and thus very few of Vulliamy's elite clientele could afford them - they were reserved for members of the Royal family and uppermost ranks of the peerage.



George IV as Prince of Wales by Gainsborough Dupont, 1781 (National Gallery of Art)

A number of letters between Vulliamy and Duesbury survive in the Derby Public Library which appear to mention the creation of the Getty clock figure. This female figure is mentioned in the correspondence as a sacrifice figure, or Hygeia, ancient Greek goddess of health and hygiene, daughter of Asclepius, the son of Apollo. According to the correspondence, it was modelled first in wax by John Charles Felix Rossi (1762-1839) on 19 November 1788 (illustrated: Ledger, A.P., Smith, R., Benjamin Vulliamy and the Derby Porcelain Manufactory, 1784-1795, Derby, 2007, p. 65). Rossi sculpted for Vulliamy after his return from Rome, from 1788-1810, and sculpted this figure in particular 'from a drawing Mr Vulliamy gave out of one of his books.' She has a large veil flowing from her head, which she gathers into folds to hold fruit. She also holds a dish, and sometimes feeds a serpent. The dish and serpent are two symbols of health and medicine that remain to this day. It was intended, according to correspondence in 1788, there be 'a male figr [sic] done to match' - Asclepius. An identical model of Hygeia along with Asclepius with E. and H. Manners are the only known freestanding examples. Both figures are from antique sources, found in contemporary design books by Montfoucon.

The figure of Hygeia is noted as a 'Derby stock figure' and was likely remodeled to suit each piece as required. As large figures were very difficult and time-consuming to achieve, once completed they commanded very high prices charged by Vulliamy. The 250 guineas paid by the Prince of Wales demonstrates how enthusiastic he must have been to acquire such a rare masterpiece. As previously discussed, this clock was likely not completed until circa 1791-93. After Rossi initially modelled the figure, Vulliamy spent a long time making amendments to it, as documented in the surviving correspondence. Meanwhile, the recumbent lions, which were likely modelled from life from S. Polito's private menagerie at the Exeter Exchange, and the 'Jupiter's eagle' surmounting the clock, were certainly added at a later date. Indeed, Clock No. 202 was apparently 'updated' in 1811 by the addition of the lions and other ornaments before being sold to the Prince of Wales (see: R. Smith, 'VULLIAMY LIONS: THEIR DESIGNERS AND MODELLERS', Furniture History, Vol. LVI [2020], p. 78). These features were clearly a favored design element of the Prince, as he had previously ordered a smaller mantel clock with the same features from Vulliamy in 1800, which remains in the Royal Collection (RCIN 30042). This was a motif suggested by the publications of Thomas Sheraton and Thomas Hope and influenced by C.H. Tatham's Etchings of Ancient Ornamental Architecture.

A NEOCLASSICAL MASTERPIECE

A temple clock of similar monumental scale featuring a female figure in biscuit porcelain playing a flute (Euterpe, the Muse of Lyric Poetry or Music) dated 1789-90 is also in the Royal Collection, and was originally in Queen Charlotte's Dressing Room at Buckingham House (RCIN 30261). Indeed, the British royal family had been acquiring Vulliamy's figural clocks for more than twenty years before The Prince of Wales purchased two, including this clock, in 1811. Vulliamy is recorded as showing a Derby porcelain biscuit head from a clock case figure to Queen Charlotte, the Princesses, and the Prince of Wales as early as February 1787, when these figures were being first modelled. They were 'pleased to express great satisfaction at seeing it and were glad to see the improvement we were making in this Country', as he reported to Duesbury (ibid.). Possibly as a result of this demonstration, Vulliamy was commissioned to make the temple clock for Queen Charlotte, for the King and Prince of Wales were noted as each already possessing at least one Vulliamy clock with a Derby biscuit figure ornamenting the case. Another clock of the same form to No. 202 is from Malahide Castle, No. 246, sold Christie's, London, 6 July 1995, lot 60 and a third is at Temple Newsam. Interestingly all these clocks have identical gilt back plates. Because of the incredible ormolu mounts to the inner roof of the temples which are reflected in the backplates, they rather ingeniously give the impression one is looking at a complete round temple, instead of only half a temple.

Further research is needed to determine when and how the Getty clock No. 202 left the Royal Collection. Nonetheless, it remains indisputable that there are no other clocks of this model currently documented, and certainly, none that match the same high degree of craftsmanship and quality of ormolu, even among those still in the Royal Collection. This alone would suffice to suggest it was intended for a very important client, for an exorbitant price. With its complete figure of Hygeia leaning on a pedestal with fruits, and with further eagle and recumbent lion adornments, this masterpiece unequivocally exemplifies Benjamin Vulliamy's complete neoclassical vision.







A PAIR OF GEORGE III GILTWOOD BERGERES

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1775

Each with an arched crestrail by an anthemia spray issuing laurel garlands over a curved padded back and loose cushion seat covered in floral-print cream damask, above a bowed seat, one chair is inscribed *A246*, each with a printed and inscribed Ann Getty Collection inventory label

37 in. (94 cm.) high, 29 in. (73.6 cm.) wide, 26 in. (66 cm.) deep

\$15,000-25,000

PROVENANCE:

Property of a Private Collector; Christie's, New York, 17 October 2003, lot 269. Acquired by Ann Getty from the above.

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A GEORGE III MAHOGANY BLUE-PAINTED AND PARCEL-GILT WINE COOLER

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780

The oval open top with gadrooned rim and removable brass-liner, the front side carved with tied swags, above a Vitruvian scroll frieze, on square tapering legs with leaf-wrapped block feet with brass caps and leather castors, originally with hinged lid

25¼ in. (64.1 cm.) high, 26 in. (66 cm.) wide, 19½ in. (49.5 cm.) deep

\$5,000-8,000

ROVENANCE:

The Property of David Style, Esq., Wateringbury Place, Maidstone, Kent; Christie's, London, 31 May 1978, lot 225.

With Mallett, London, circa 1979.

The Property of a Lady; Christie's, London, 19 September 2001, lot 483. Acquired by Ann Getty from the above.

The swagged oval wine-cooler relates to one formerly at Parham, Sussex and sold by the executors of the late 17th Baroness Zouche of Haryngworth; Christie's, London, 21 April 1966. The latter differed from the present cooler in the fluted upper edge, guilloche carved lower edge and Ionic capitalled and paneled tapering legs. The cooler formed part of a dining-room suite which included two bowfront serving-tables and a pair of knife-urns and pedestals. The Parham wine-cooler was later sold from the Palm Beach Residence of Mrs. Charles Wrightsman; Sotheby's, New York, 5 May 1984, lot 176. (See: H. Roberts and C. Cator, *Industry and Ingenuity: The Partnership of William Ince and John Mayhew*, London, 2022, pp. 196-206).







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A PAIR OF GEORGE II GILTWOOD AND GILT-GESSO PIER MIRRORS

CIRCA 1724

Each mirror topped with the Giffard family crest, a panther's head breathing fire from its ears and mouth, above a shell and foliate frieze and pounced strapwork frame, each fitted with a pair of lacquered brass sconces, the mirror plates later, the candlearms and backplates replaced, with printed and inscribed Ann and Gordon Getty Collection inventory label

71 in. (180.3 cm.) high, 33 in. (83.8 cm.) wide

With Philip Colleck, New York, circa 1979.

\$50,000-80,000

PROVENANCE:

Probably supplied to Peter Giffard (d. 1746), Esq., for Chillington Hall, Staffordshire, $\it circa$ 1724.

LITERATURE:

Connoisseur, September 1979 (trade advertisement).

Chillington Hall, Staffordshire, has been in the Giffard family's possession since 1178. The house underwent two stages of rebuilding, first in 1724 by Peter Giffard (d. 1746) with architects William (1704-1747) and Francis (1672-1738) Smith, and later by Thomas Giffard (1776-1823) from 1786 to 1789, with a young John Soane (1753-1837) as the architect. These mirrors were likely supplied to the house during the initial reconstruction phase, bearing the Giffard family crest - a panther exhaling fire from its ears and mouth. The family motto, 'Prenez haleine, tirez fort' (take breath and pull hard), originated from an ancestral encounter where a Giffard family member was out hunting and witnessed a panther about to leap on a mother and child, as he shot, it was his son who shouted their motto at the crucial moment, forever associating the panther and archer with the family crest (see: A. Oswald, 'Chllington Hall, Staffordshire: The Home of Mr. T. A. W. Giffard, 'Country Life, [Part 1], 13 Feb 1948, pp. 326-329; [Part 1], 20 Feb 1948, pp. 378-381; [Part 11], 27 Feb 1948, pp. 426-429).

A PAIR OF FRENCH GILTWOOD ROPE-TWIST ARMCHAIRS

AFTER THE MODEL BY A.M.E. FOURNIER, LATE 19TH CENTURY

The rope-twist frames covered in chintz, with printed and inscribed Ann and Gordon Getty Collection inventory label 40 in. (101.5 cm.) high, overall

\$5,000-8,000

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1975.

A NAPOLEON III GILTWOOD ROPE-TWIST STOOL

AFTER THE MODEL BY A.M.E. FOURNIER, CIRCA 1864

Of typical form with knotted legs joined by stretchers; covered in floral chintz and blue-gray velvet; together with a modern example in matching upholstery 19½ in. (49.5 cm.) high, 24 in. (61 cm.) diameter

\$2,000-3,000

PROVENANCE:

Charles de Beistegui, Château de Groussay; Sotheby's, London, 2 June 1999,



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A NORTH ITALIAN GILTWOOD AND GLASS-MOUNTED DRESSING TABLE

VENICE, CIRCA 1775

The rectangular mirrored top centered by a crowned cartouche and opening to a fitted interior with a hinged mirror and lidded bowls, the frieze with guilloche and hung with floral swags, the block legs fitted with further green glass inserts on acanthus leaf feet

31½ in. (80 cm.) high, 50 in. (127 cm.) wide, 27½ in. (69.9 cm.) deep

\$30,000-50,000

By repute supplied to Ludovico Manin (1725-1802), the Villa Manin, Passariano di Codroipo, Udine.

A European Private Collection.

The Property of a Lady; Christie's, London, 9 June 1988, lot 104.

With John Hobbs, New York.

The John Hobbs Collection, Part II; Phillips, New York, 22 October 2002, lot 42. Acquired by Ann and Gordon Getty from the above.

This luxurious and rare table showcases one of the most guintessential arts of Venice: colored glass, produced at the Murano factory since the thirteenth century. While mirrors and chandeliers incorporating colored glass were a consistent aspect of Venetian production, furniture incorporating glass panels is particularly rare and must have been reserved for the most elite patrons. One of the few recorded examples of furniture incorporating glass panels from Venice is a Rococo chair in

the Museo Vetrario, Murano, see E. Colle, Il Mobile Rococò in Italia, Milan, 2003, p. 359. An example of a pair of blue glass inlaid armchairs, sold Christie's, New York, 15 October 2019, lot 242 (\$40,000); as well as Christie's, New York, 2 June 2015, lot 305

Born into a prestigious Venetian family with Florentine roots dating back hundreds of years, Ludovico Giovanni Manin (1725-1802) had already had an illustrious career holding various titles in a number cities throughout Veneto by the time he was elected Doge of Venice in on 9 March, 1789. At the beginning of Napoleon's campaign in Italy, Manin tried to keep Venice neutral, however when the Habsburgs lost Venice, Istria and Dalmatia in the Treaty of Campo Formio to France, Napoleon's forces invaded La Serenissima and on 12 May 1979 the city surrendered to the French. Manin immediately abdicated and spent the next three years as a recluse in the Palazzo Dolfin Manin and the Villa Manin. He dies on 24 October 1802, leaving a large sum of money to a number of charitable causes.

Built in the sixteenth century, the Villa Manin was one of the ancestral homes of the Manin family in Veneto. The building was enlarged and altered many times over the years, most notably in the eighteenth century when the architects Domenico Rossi, Giovanni Ziborghi and Giorgio Massari transformed the villa into a grand edifice whose primary function was no longer agriculture but representation. A new chapel was lavishly outfitted along with the main apartments, which were decorated with grand late Baroque frescoes by Ludovico Dorigny, Jacopo Amigoni and Pietro Oretti. During the French invasion of Venice in 1797, Napoleon and Joséphine de Beauharnais took up lodging in the villa.





A PAIR OF FRENCH OR ENGLISH PORCELAIN VASES MOUNTED AS LAMPS

THIRD QUARTER 19TH CENTURY, THE PAINTED DECORATION SIGNED HÜRTEN

Each finely painted with a continuous band of lush and vibrant flowers including poppies, anemones and hydrangea, the rims and feet with gilt bands, *together with* a pair of pleated fabric conical shades

18¾ in. (47.6 cm.) high, the vases

\$7.000-10.000

PROVENANCE:

Le Pavillon Chougny, A Private Collection by Alberto Pinto; Christie's, London, 9-10 December 2004, lot 447 (as Berlin porcelain, "signed 'Hurton'").

Acquired by Ann and Gordon Getty from the above.

Charles Ferdinand Hürten (1818-1901) was an exposition artist for Sèvres, painting at the firm in the years spanning 1846-1859, before gaining employment with W.T. Copeland, where he remained until his retirement in 1897. A frequent exhibitor, he quickly gained renown for his work; in 1874 an Art Journal reporter observed that Hürten 'has no superior in flower painting'. The present vases are possibly from Hürten's French period, as the porcelain bodies appear Parisian in style.





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A PAIR OF NORTH EUROPEAN ORMOLU CUT-GLASS AND TÔLE-PEINTE POTTED HYACINTHS

POSSIBLY BALTIC, CIRCA 1825

Each modeled as a *tôle-peinte* sprig of hyacinth in an ormolu and cut-glass box planter

15 in. (38.1 cm.) high, 5½ in. (14 cm.) high, 5½ in. (14 cm.) wide

\$4,000-6,000

PROVENANCE

Acquired from Kugel, Paris, by Ann and Gordon Getty in 1988.

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A LARGE CHINESE EXPORT PORCELAIN GILT CRANE

QIANLONG PERIOD (1736-1795)

The tall bird standing on a colorful rockwork base, his head turned to his left, with a black beak and red crown, his plumage incised and highlighted in gilt, the feathers edging his tail and at the back of his neck enameled in black on the biscuit 16% in. (42.5 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired from Partridge, London, by Ann and Gordon Getty in 1987.





A SPANISH COLONIAL GILTWOOD AND MIRRORED OVAL FRAME

CUZCO SCHOOL, POSSIBLY LATE 17TH/EARLY 18TH CENTURY

With an outer border carved with shell motifs, the inner mirrored borders with star motifs centered by an oval painting of a warrior figure, possibly Saint Michael, with printed and inscribed Ann Getty Collection inventory label 40½ in. (102.9 cm.) high, 36½ in. (92.7 cm.) wide

\$10,000-20,000

PROVENANC

The Collection of Nelson Grimaldi Seabra; Christie's, New York, 22 October 2003, lot 140.
Acquired by Ann Getty from the above.

EXHIBITED

San Francisco, San Francisco Fall Antiques Show, Loan Exhibition at Ft. Mason, October 29-November 2, 2003.

238

A CHINESE EXPORT LACQUER COFFER ON A GEORGE II GILTWOOD STAND

CIRCA 1730

The rectangular hinged top and case decorated with pagodas and buildings within a mountain and river landscape, the stand centered by a stylized shell and raised on spread-winged eagles and previously but possibly not originally with a black and gilt decorative scheme

36½ in. (92.7 cm.) high, 60 in. (152.4 cm.) wide, 26 in. (66 cm.) deep

\$20,000-30,000

PROVENANCE:

Possibly supplied to the 2nd Duke of Manchester for Kimbolton Castle,

Thence by descent to the 10th Duke, sold Messrs. Knight, Frank & Rutley, 18-21 July 1949, lot 310.

With Mallett, London.

Supplied by Parish-Hadley, New York, to Ann and Gordon Getty in 1977.

LITERATURE:

'Kimbolton Castle, Huntingdonshire, a Seat of the Duke of Manchester, *Country Life*, 23 September 1911, pp. 440-448 (Part I) and 30 September 1911, pp. 474-486 (Part II). H.A. Tipping and C. Hussey, *English Homes, Period IV - Vol. II, 1699-1736*, Country Life, London, 1928, pp. 113-118.

F. Lenygon, Furniture in England from 1660-1760, London, 1914, p. 202, fig. 422. L. Synge, Mallett's Great English Furniture, Boston, 1991, p. 68, fig. 65.

Kimbolton Castle, Huntingdonshire, a medieval home, was the final residence of the Catherine of Aragon, first wife of Henry VIII and daughter of Ferdinand and Isabella of Spain. She died there in 1536. In 1683, the house came into the possession of Charles Montagu, 4th Earl and later 1st Duke of Manchester, as descended from his grandfather, Sir Henry Montagu. Under the direction of Sir John Vanburgh, the house was remodelled in the current fashion of the late seventeenth and early eighteenth centuries. Vanburgh, with whom Montagu appears to have had a strong

friendship and active correspondence, was also responsible for the remodeling of Castle Howard and Blenheim Palace (*Country Life*, 23 September 1911, pp. 440-448 and 30 September 1911, pp. 474-486). A photograph of this coffer-on-stand *in situ* at Kimbolton Castle is published in *Country Life* in 1911, where the stand is shown with its previous but probably not original black and gilt decorative scheme. The shell motif carved to the center of the stand echoes the exuberant Baroque carved shell mantlepiece in the Saloon at Kimbolton, and seen repeatedly throughout the castle, carved into a suite of Venetian seat-furniture c. 1708 and adorning the staircase ceiling completed around 1711 (see: ibid., pp. 477-478).

A Japanese Export black and gilt lacquer coffer, on a very similar giltwood stand carved with vigorously carved winged griffins rather than dragons, which also rest on naturalistic rock bases, and with the same scrolled foliate back feet is in the collection at Belton House, Lincolnshire [NT 434832].



Exterior of Kimbolton Castle





A LATE GEORGE III GILTWOOD AND GILT-COMPOSITION CHINESE EXPORT REVERSE-PAINTED OVERMANTEL MIRROR

CIRCA 1780

Two Chinese export reverse-painted mirrors flanking a central plain beveled mirror, probably replaced, within a reverse-painted mirror frame decorated with floral sprays, divided by carved giltwood acanthus leaves and with a giltwood border, the reverse with an applied paper label printed *F.L. POPHAM, ESQ.* 32 in. (81.3 cm.) high, 54 in. (137.2 cm.) wide

\$15,000-25,000

PROVENANCE:

The Collection of Francis Leybourne Popham, Esq., (1809-1880), Littlecote House, Wiltshire.

Property from Littlecote House; Sotheby's, London, 16 November 1990, lot 238. Acquired by Ann and Gordon Getty from the above.

This mirror is from Littlecote, an Elizabethan house in Wiltshire which belonged to the Darrells in the 16th century and later the Pophams. In 1805 the family name became Laybourne Popham, and the label to the reverse of this painting is inscribed: *F.L. POPHAM, ESQ.*, is certainly for Francis Leybourne Popham, Esq. (1809-1880), whose father was responsible for much of the refurbishing of the house in 1810. Littlecote was sold in 1929 to Sir Ernest Salter Wills Bt. (1869-1958), and remained in the Wills family until sold to entrepreneur Peter de Savary (d. 2022) in 1985, and finally to Warner Holidays in 1996 who now operate it as a country house and resort.



=240

A PAIR OF REGENCY GRAINED MAHOGANY AND PARCEL-GILT ARMCHAIRS

ATTRIBUTED TO MOREL AND HUGHES, CIRCA 1810

The curved backs with husks continuing to down-swept arms terminating in rams masks flanking a cut velvet slip seat, sabre legs, raised on brass casters, formerly ebonized and redecorated, one chair inscribed *6523* in yellow chalk to interior of seat rail, both chairs with printed and inscribed Ann and Gordon Getty Collection inventory label

35¼ in. (87 cm.) high, 23 in. (58.4 cm.) wide, 20 in. (50.8 cm.) deep

\$12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 November 1996, lot 101. Acquired by Ann and Gordon Getty from the above.

These elegant armchairs are inspired by the 'antique' style promoted by Napoleon's court architects Percier and Fontaine in their *Recueil de Decorations Intérieures*, 1801 and adopted by Thomas Hope for a chair for his Duchess Street mansion, which was later illustrated in *Household Furniture and Interior Decoration*, 1807, pl. XXII. They are closely related to a suite of chairs executed by the fashionable cabinet-makers Morel & Hughes for the 1st Earl of Bradford as part of the extensive refurbishing of Weston Park, Staffordshire, in the early 19th century (see: P. Rogers, 'A Regency Interior: The Remodelling of Weston Park,' in *Furniture History*, 1987, pp. 11-34, fig. 7 and M. Jourdain, *Regency Furniture 1795-1820*, rev. ed., 1948, p. 84, fig. 46).

Another suite of strikingly similar armchairs was commissioned from Morel and Hughes by either the 13th Earl of Clanricarde (d. 1808), who succeeded his brother in 1797, or his son the 1st Marquess of Clanricarde (d. 1874). The suite descended through the 2nd Marquess of Clanricarde (d. 1916) into the collection of the 6th Earl of Harewood at Chesterfield House (see: 'Chesterfield House, Mayfair,' *Country Life*, 25 February 1922, p. 240, fig. 7). Examples from this suite were sold Christie's, London, 28 June 1951, lot 45 and again Christie's, London, 29 November 1984, lot 58 and 6 July 1989, lot 49.

241

WILLIAM JABEZ MUCKLEY (BRITISH, 1829-1905)

Clematis

signed 'WMuckley' (with first two letters conjoined, lower right), dated '1880' (lower left); and signed and inscribed 'W.J.Muckley/Fairfax House/Withington/Manchester/Clematis/Price 52.10' and signed, inscribed and dated 'Clematis/W.J. Muckley R.B.A. 1880/Fairfax House/Withington/Manchester' (on old labels on the reverse)

35% x 14 in. (91.1 x 35.6 cm.)

\$10,000-15,000

oil on canvas

PROVENANCE:

Anonymous sale; Christie's, London, 8 November 1996, lot 184. Acquired by Ann and Gordon Getty from the above.

Although not exhibited at the Grosvenor Gallery, the flagship of advanced Aestheticism, this depiction of clematis in a Chinese blue and white vase lies firmly in Aesthetic taste. William Jabez Muckley was the leading member of the family of artists of that name, and specialised in flower painting. He was successively headmaster of the Burslem, Wolverhampton and Manchester Schools of Art. He exhibited at the Royal Academy, the British Institution and elsewhere, and also practiced glass engraving.





JAN VAN KESSEL I (ANTWERP 1620-1661)

A swag of roses suspended from blue ribbons

oil on canvas 23% x 19½ in. (60 x 49.5 cm.)

\$12,000-18,000

PROVENANCE:

with Eugen Albert Huber, Zurich, where acquired on 2 April 1959 by the following, George Spitz (b. 1893), Vienna, as Cornelis Kick.
Art market, Vienna, by 1971, as C. Kick.
Anonymous sale; Sotheby's, London, 1 April 1992, lot 46.
Acquired by Ann and Gordon Getty from the above.

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel: Jan van Kessel der Ältere* 1626–1679, *Jan van Kessel der Jüngere* 1654–1708, *Jan van Kessel der 'Andere' ca.* 1620 – ca. 1661, *Kritische Kataloge der Gemälde*, Lingen, 2012, no. 19, pp. 480-481.

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of photographs.



243

CHRISTIAAN LUYCKX (ANTWERP 1623-1658)

A garland of tulips, roses, lilies of the valley and other flowers, suspended from blue ribbons before a marble alcove with butterflies and caterpillars

signed in monogram 'KL' (upper center, on stone) oil on panel 25% x 19% in. (64.5 x 49.2 cm.)

\$40,000-60,000

PROVENANCE:

with Michael Currier (1961-1998), New York.
[From a Private Collection]; Christie's, New York, 2 June 1988, lot 94.
Anonymous sale; Sotheby's, London, 28 October 1992, lot 61.
Acquired by Ann and Gordon Getty from the above.

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of photographs.

THE TABLEY HOUSE BED

244

AN EARLY GEORGE III MAHOGANY FOUR POSTER BED AND SILK COVERED TESTER

POSSIBLY BY WRIGHT AND ELWICK, CIRCA 1765

With a pierced scroll-carved cornice covered with later scarlet colored silk damask lined in cream silk, the cluster column front posts interspersed with rope-twist rosettes punctuated by knopped acanthus, with recessed anti-friction steel casters, apparently original

124 in. (315 cm.) high, 85 in. (216 cm.) wide, 88 in. (224 cm.) deep (overall)

\$20,000-30,000

PROVENANCE:

Almost certainly supplied to Sir Peter Leicester, 4th Bt. (1732-1770) for Tabley House, Cheshire, by the architect John Carr of York (1723-1807);

By descent until sold from Tabley House by the University of Manchester to benefit the Tabley House Fund; Christie's, London, 16 November 1989, lots 74 and 74A.

Mallett at Bourdon House; Sotheby's, London, 9 March 2007, lot 1064.

Acquired by Ann Getty from the above.

LITERATURE:

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1954, vol. I, p. 64 fig. 50

L. Synge, Mallett Millenium, London, 2006, fig. 262.

Tabley House, located in Cheshire, England, owes its present form to architect John Carr of York (1723-1807) who was commissioned by Sir Peter Byrne Leicester (1732-1770) to re-design and expand the estate in the mid-18th century. Building began in 1761 and was completed around 1769. It was around this time that the bed was most likely supplied to Tabley by the leading Yorkshire firm of furniture makers, Wright and Elwick.

According to Christopher Hussey's article on Tabley in *Country Life* (21 July 1923, p.89), payments for unspecified furniture items were made in 1770 to various upholsterers, most of whom were unknown and probably of minor significance. However, one notable payee in the accounts was a 'Mr Ellick'. There is strong evidence supporting the belief that this 'Ellick' is, in fact, the Elwick of the renowned Yorkshire firm. This is not only due to the loose spelling conventions of the Georgian era and the soft 'w' in Elwick, but also because of the well-established connections between Wright and Elwick and John Carr, the architect of Tabley House. Indeed, Carr was a



Tabley House, Cheshire (Hand-colored engraving from *The Repository of Arts*, c. 1823)

known supporter of the firm—Christopher Gilbert described the role that Carr played in pointing his patron John Spencer of Cannon Hall towards Wright and Elwick in 1768. Spencer's diary records Carr taking him around 'Cobbs, Chippendale and several others of the most eminent Cabinet-Makers to consider of proper Furniture for my drawing Room'. Possibly put off by the potential cost of these eminent London makers, Spencer was steered by Carr towards Elwick, who he repeatedly refers to in further entries as 'Mr Ellick' (Gilbert, 'Wright and Elwick of Wakefield, 1748-1824', Furniture History Society Journal, 1976, p.36).

Given that Wright and Elwick were the premier cabinet-makers at Tabley, it is only logical to conclude that they supplied the grandest item in the house: the bed. This conclusion is further supported by the source of inspiration for the bed's design, which was apparently pl. XXX of the first edition (1754) and pl. XLII of the third edition (1763) of Chippendale's *Director*. Both Wright and Elwick subscribed separately to Chippendale's 1754 *Director*, and were heavily influenced by all of the editions. Much of the furniture attributed to them adheres quite closely to his drawings, although they were perfectly capable of innovation and the quality of their output was equal to that of any London maker.

Finally, it should be noted that the posts illustrated in Macquoid and Edwards, *The Dictionary of English Furniture* p.64, fig. 50 were not the posts sold Christie's, 16 November 1989, lot 74 but rather those in the following lot 74A. It was speculated at the time that the cornice on the present lot had been erroneously associated with a less important example in 'recent times' and that the correct ensemble of 'state' posts and cornice is as presently displayed and offered.





A GEORGE III PENWORK SIDE TABLE

CIRCA 1790, PROBABLY LATER DECORATED

The hinged serpentine top decorated with floral sprays, angular sabre legs, with printed and inscribed Ann and Gordon Getty Collection inventory label 27½ in. (69.9 cm.) high, 17 in. (43.2 cm.) wide, 10¾ in. (27.3 cm.) deep \$1,000-1,500

=246

A NEAR PAIR OF VICTORIAN ARMCHAIRS

CIRCA 1880

Of large size, each upholstered in gold-ground polychrome damask with raspberry fringe, with minor variations to dimensions 38 in. (96.5 cm.) high, 35 in. (88.9 cm.) wide, 44 in. (111.7 cm.) deep

\$3,000-5,000

Anonymous sale; Christie's, South Kensington, 30 September 1998, lot 318. Acquired by Ann and Gordon Getty from the above.









(detail of front)

247

A JAPANESE EXPORT NAGASAKI SECRÉTAIRE À **ABATTANT**

EDO PERIOD, CIRCA 1830

The rectangular top with conforming cornice over a frieze drawer above a fall-front opening to a fitted interior with inset red leather writing surface over three long drawers flanked by engaged columns, the feet possibly replaced, with printed and inscribed Ann Getty inventory label

61 in. (154.9 cm.) high, 42 in. (106.7 cm.) wide, 21¾ in. (60.3 cm.) deep

\$5,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 and 27 December 1987, lot 311.
The Property of a Private Collector; Sotheby's, London, 12 December 2001, lot 194.

Acquired by Ann Getty from the above.

For further information on this lot, please visit christies.com





A QUEEN ANNE GILTWOOD AND GILT-GESSO OVERMANTEL HEADBOARD, COVERLET AND MIRROR

CIRCA 1710

The rectangular three-plate beveled mirror flanked by foliate S-scrolled acanthus supports with court jesters and Classical masks, the mirror plates replaced, with two later brass candle-arms, the back plates probably original, with printed and inscribed Ann and Gordon Getty Collection inventory label 24 in. (61 cm.) high, 68 in. (172.7 cm.) wide

\$7,000-10,000

Acquired from Ronald Phillips, London, by Ann and Gordon Getty in 1981.

249

A CONTINENTAL NEEDLEWORK BOLSTER

MID-18TH CENTURY AND LATER

Each piece worked overall in *gros-point* and *petit-point* tent stitch with polychrome silk and wool, the headboard depicting the Allegory of Sleep, with accompanying bedspread depicting figural and pastoral scenes and a foliate bolster pillow 581/4 in. (148 cm.) high, 63 in. (160 cm.) wide, 3 in. (7.6 cm.) deep, the headboard (3) \$8,000-12,000

Ancienne Collection Delbee-Jansen; Christie's, Monaco, 10-11 December 1999, lot 317. Acquired by Ann Getty from the above.

Pierre Delbée (1900-1974), alongside Stéphane Boudin (1888-1967), was one of the great tastemaker-directors of the illustrious Parisian design firm, Maison Jansen. Founded in the late 19th century by Dutch émigré Jean-Henri Jansen (1854-1928), the design house was known for producing period interiors that matched the ambitions and tastes of their mainly conservative clientele such as the Rockefellers, the Vanderbilts and King Leopold of Belgium. Under the leadership of Stéphane Boudin (1888-1967) from 1936, Maison Jansen broke out from the constraints of traditional decorating into the most prestigious and in-demand décorateur du jour. Boudin developed the historicist style that Jansen is known for and examples are seen in the influential interiors he created for clients such as Sir Henry and Lady Honor Channon at Belgrave Square, Lady Baillie at Leeds Castle, Mrs. Ronald Tree [Nancy Lancaster] at Ditchley Park and The White House under the stewardship of the Kennedys. After Boudin's retirement in the 1960s the talented Pierre Delbeé (1900-1974) assumed the role of senior decorator. It was he who established what is known now as the Jansen look: a union of 18th century French hôtel particulier historicism, 1920s timeless Hollywood theatricality and English country house subtlety. Perhaps his most famous project was on the pavilions for the celebration staged by the Shah of Iran in 1971 to mark the 2,500th anniversary of the founding of the Persian dynasty. The collection in his apartment on the Avenue Foch was preserved after his death until the sale of its contents at Christie's Monaco in 1999.



=250

A CHINESE TWELVE-PANEL COROMANDEL SCREEN

18TH CENTURY

The panels are finely decorated with scholars engaging in leisurely pursuits, below panels decorated with landscapes above and animals below. The reverse is decorated with a phoenix and paired birds 107½ in. (273 cm.) high, 19 in. (48.3 cm.) wide (each panel)

\$20,000-30,000

PROVENANCE:

Acquired from The Daibutsu Chinese and Japanese Art, San Francisco, by Ann and Gordon Getty in 1968.







AN ENGLISH NEEDLEPOINT CARPET

19TH CENTURY

Having an overall tile design of dark brown octagons containing various floral bouquets within a mint green leafy border

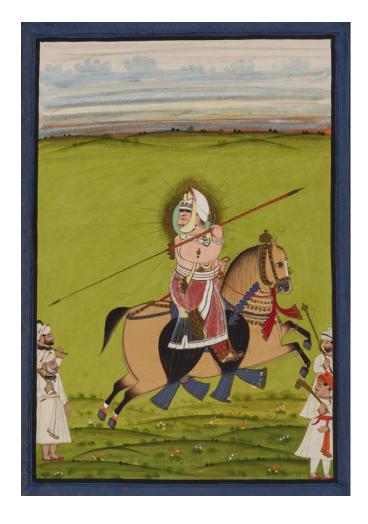
22 ft. 10 in. (6.96 m.) long, 10 ft. 7 in. (3.23 m.) wide \$8,000-12,000

PROVENANCE:

Acquired from C. John, London, by Ann and Gordon Getty in 1983.







A PORTRAIT OF A MAHARAJA

INDIA, RAJASTHAN, BUNDI, 19TH CENTURY

Opaque pigments heightened with gold on paper, within a thick red border and white, yellow and black rules Folio $10\% \times 8$ in. $(27.6 \times 20.3$ cm.) Image $9\% \times 6\%$ in. $(23.4 \times 15.9$ cm.)

\$2,000-3,000

254

AN EQUESTRIAN PORTRAIT OF MAHARANA JAWAN SINGH (R. 1828–1838)

INDIA, RAJASTHAN, MEWAR, SIGNED TARA, DATED 1837

Opaque pigments and gold on paper, with gold leaf design on dark blue border between black rules, outer black margins on buff album leaf decorated with stenciled floral sprays of green-speckled ground; verso inscribed in black devnagari 'Maharana Jawan Singh riding the horse, by Tara, SV 1894" Folio 17% x 12% in. (45.4 x 30.8 cm.) Image 9½ x 6½ in. (23.5 x 15.9 cm.)

\$2,000-3,000

PROVENANC

Anonymous sale; Christie's, London, 24 April 1990, lot 23. Acquired by Ann and Gordon Getty from the above.



255

255

A PINK SANDSTONE FRIEZE

CENTRAL INDIA, 12TH/13TH CENTURY

Depicting a row of geese 10% in. (27.3 cm) high, 52% in. (134.3 cm.) wide \$12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 24-25 April 1991, lot 446. Acquired by Ann and Gordon Getty from the above.

256

A PAIR OF CARVED, SILVERED AND PAINTED WOOD FIGURES OF RAMPANT HORSES

INDIA, 19TH CENTURY

On later bases

Each 33½ in. (85.1 cm.) high

\$3,000-5,000

PROVENANCE:

Acquired from Matthew Schutz, New York, by Ann and Gordon Getty in 1981.









~257

TWO INLAID PARCEL-GILT COPPER ORNAMENTS

NEPAL, 18TH/19TH CENTURY

Comprising two headpiece ornaments decorated with inlay set in gold filigree 6% x 3% in. (17.1 x 9.8 cm.)
7½ in. x 2% in. (19.1 x 7 cm.)

i. (19.1 x 7 cm.)

\$3,000-5,000

PROVENANCE:

The Ganna Walska Collection, Santa Barbara. Anonymous sale; Sotheby's, New York, 19 September 1996, lot 234. Acquired by Ann and Gordon Getty from the above.

~258

A PAIR OF INLAID PARCEL-GILT COPPER ORNAMENTS

NEPAL, 18TH/19TH CENTURY

Each depicting *kirtimukha* in repousse and decorated with inlay set in gilt filigree
Each 7% in. (20 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 19 September 1996, lot 233. Acquired by Ann and Gordon Getty from the above.









~259

THREE INLAID PARCELGILT COPPER ORNAMENTS

NEPAL, 18TH/19TH CENTURY

Comprising one *gau* amulet case and two headpiece ornaments, each decorated with inlay set in gold filigree

(3)

3% x 3¼ in. (9.8 x 8.2 cm.) 9¼ x 5 in. (23.5 x 12.7 cm.) 10% x 4% in. (26.4 x 11.1 cm.)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 19 September 1996, lot 235.

Acquired by Ann and Gordon Getty from the above.



~260

A PAIR OF INLAID GILT-COPPER RITUAL WATER-POTS

NEPAL, 18TH/19TH CENTURY

Each of vasiform with decoration of draped ribbons and surmounted by flame-form plaques, covered throughout with inlays set in gilt filigree

Each 12¼ in. (31.1cm.) high (2)

\$7,000-9,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 April 1995, lot 242. Acquired by Ann and Gordon Getty from the above.

~26

AN INLAID AND APPLIQUE GILT-COPPER AND SILVER REPOUSSE ALTAR

NEPAL, 18TH/19TH CENTURY

Depicting Vishnu upon his mount Garuda intricately rendered with inlay set in gilt filigree

16½ x 17¾ in. (41.9 x 45.1 cm.)

\$8,000-12,000

DDOVENANC

Anonymous sale; Sotheby's, London, 27 April 1995, lot 243. Acquired by Ann and Gordon Getty from the above.





A KOREAN RED LACQUER CHEST

JOSEON DYNASTY (19TH-20TH CENTURY)

Of rectangular shape set on four feet, decorated in inlaid mother-of-pearl with floral scrolls; applied with bronze fitting; interior painted in red 14% x 26% x 10% in. (36.5 x 67.9 x 27.6 cm.)

\$3,000-4,000

Anonymous sale; Christie's, New York, Park Avenue, 26 March 1991, lot 251 Acquired by Ann and Gordon Getty from above



A PAIR OF PARCEL-GILT AND POLYCHROME JAPANNED **ETAGERES**

FRENCH OR ENGLISH, 19TH CENTURY

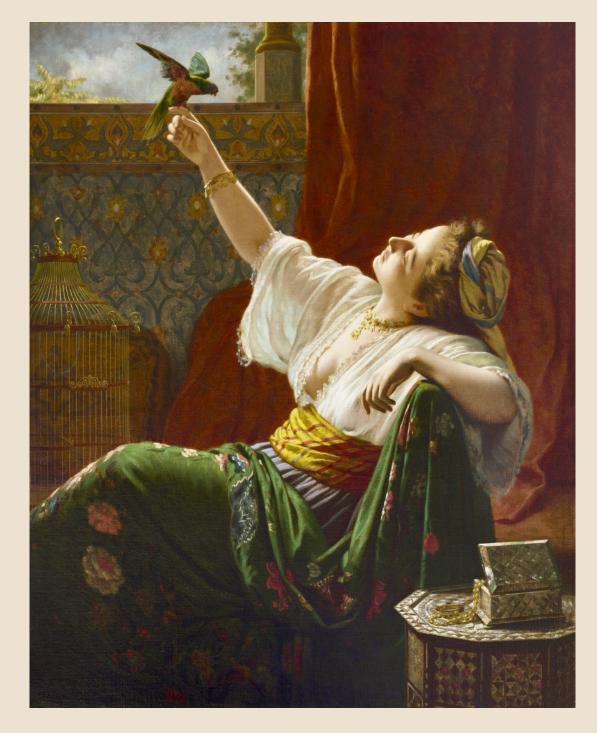
Each tier with scattered butterflies and floral sprays, the reverse with nashiji style decoration, on toupie feet ending in caps and casters

39½ in. (100.5 cm.) high, 17 in. (43 cm.) wide, 24 in. (61 cm.) deep

\$5,000-8,000

Acquired from Mallett, London, by Ann and Gordon Getty in 1985.





264

LOUIS-ÉMILE PINEL DE GRANDCHAMP (FRENCH, 1831-1894)

A Beauty Holding a Bird

signed 'Pinel de Gandchamp' (lower left) oil on canvas 32 x 25% in. (81.3 x 65.2 cm.)

\$20,000-30,000

PROVENANCE:

Private collection.

with Rehs Galleries, New York, acquired directly from the above. Private collection, United States, acquired directly from the above. Anonymous sale; Christie's, New York, 11 November 1998, lot 133. Acquired by Ann and Gordon Getty from the above.

265

A PAIR OF NORTH EUROPEAN PAINTED AND PARCEL-GILT ARMCHAIRS

19TH CENTURY

Each with knuckles carved as a winged female term, the frame carved with paterae and berried laurels, the round tapered legs modeled as columns headed by leaf-tip capitals and resting on lion's paw feet, covered in a Resht embroidery, second quarter 19th century, with printed and inscribed Ann and Gordon Getty Collection inventory labels

38 in. (96.5 cm.) high, 33½ in. (85.1 cm.) wide, 26 in. (66 cm.) deep

\$6,000-10,000

PROVENANCE:

Acquired from Partridge, London, by Ann and Gordon Getty in 1986 (the armchairs). Anonymous sale; Christie's, South Kensington, 21 April 1999, lot 171 (the textile upholstery).

Acquired by Ann and Gordon Getty from the above.

=266

A ST. PETERSBURG PILE CARPET

RUSSIA, CIRCA 1800

The cherry red field with alternating lush floral roundels with in a cherry red lush foliage and blossom border 9 ft. 10 in. (3 m.) long, 8 ft. 8 in. (2.64 m.) wide

\$30,000-50,000

PROVENANCE:

With Dildarian Inc., New York.

Anonymous sale, Sotheby's, New York, 13 December 1996, lot 236.

Acquired from S. Frances, London, by Ann and Gordon Getty in 2007.

The Imperial Tapestry Factory was established in 1716 in the vicinity of St. Petersburg by Peter the Great (reigned 1682-1725) and produced tapestries as well as flatwoven and knotted pile carpets, such as this lot, for the court. The repeat design of realistically drawn floral wreath medallions takes its inspiration from French Neoclassical taste popular in Russia in the early 19th century. The well-balanced design and fine weave of this piece makes it an elegant example of a Russian carpet executed in the French fashion. For further discussion of Russian and related carpet weaving traditions please see S. Sherrill, *Carpets and Rugs of Europe and America*, Abbeville Press, 1995.







HENRI LEBASQUE (1865-1937)

La petite couseuse

signed 'H. Lebasque' (lower left) oil on canvas 21% x 18% in. (55.2 x 46.2 cm.) Painted *circa* 1906-1907

\$70,000-100,000

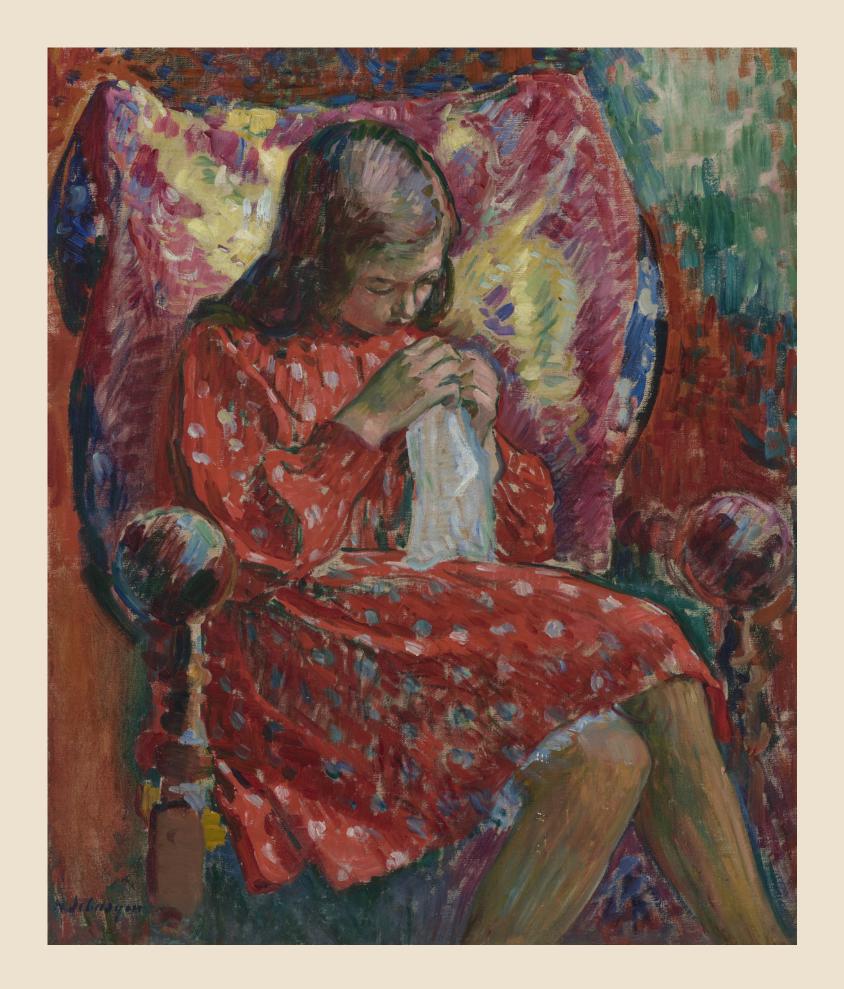
PROVENANCE:

Anonymous sale, Sotheby's, New York, 13 November 1996, lot 206. Acquired by Ann and Gordon Getty from the above.

LITERATURE:

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 193, no. 670 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



A PAPIER MÂCHÉ SUITE FOR THE QUEEN OF SPAIN: LOTS 268-269

THE JENNENS & BETTRIDGE FIRM

First recorded in 1816, Jennens & Bettridge quickly garnered recognition for their mastery of papier-mâché manufacturing, although this term is actually a misnomer when applied to their wares, since their pieces were produced using laminated sheets of paper, rather than pulp. This method allowed greater durability for a vulnerable material and also permitted a greater polish to the surface. The firm's early production consisted mainly of trays and smaller items, decorated chiefly by Joseph Booth, who was known for his 'exquisite imitations of Chinese and Japanese ornament, an example of which was produced for the Prince Regent in 1824. The firm made one of their most marked contributions to the industry in 1825 when they received a patent for 'ornamenting papier-mâché with pearl shell.' When this technique was used together with painted decoration and gilding it provided a brilliant effect. By the time the patent was issued, the firm was already describing themselves as 'Japanners in Ordinary to His Majesty.' By 1839 they were producing a variety of furniture and larger items, and in that year supplied Buckingham Palace with two folding screens. The patronage the firm enjoyed under George IV continued under both William IV and Victoria, for whose marriage in 1840 they produced an elaborately-decorated set of trays.



Portrait of Isabella II of Spain by Federico de Madrazo y Kuntz, 1844 (Real Academia de Bellas Artes de San Fernando, Madrid, Spain)

A SPANISH ROYAL COMMISSION

The firm's popularity extended beyond well beyond England, and their patrons extended to the Americas, India, Egypt, Russia, and greater Europe. Evidently Queen Isabella II of Spain was keen on the exuberant furnishings they had to offer. On 29 April 1847, the Bath Chronicle and Weekly Gazette reported that Messrs. Jennens and Bettridge, 'have on view a splendid display of household furniture, made to order for her Majesty the Queen of Spain, it consists of sofas, chairs, tables, etc., executed in the richest style of art... from new designs, sent for the approval of her majesty...' (British Newspaper Archive). It is unclear how many pieces were included in the suite of furniture ordered by the Queen of Spain, how long production took, or whether she was so pleased with her first order that she placed subsequent orders. Whatever the case, in October the following year, Aris's Birmingham Gazette reported: 'Messrs. Jennens and Bettridge, of this town, have manufactured a set of six-corner tables and two sofas of papier-mâché, of exquisite workmanship. The sofas are of ingenious construction, both being formed of one entire piece of papier-mâché, each with bold sweeping outlines which adapt themselves naturally, and without contortion, to all variously-formed parts... The general effect is highly pleasing and perfect in unison in all its parts... Gold, pearl, and colour form the varied and vivid medium of ornamentation... The public will have an opportunity of inspecting the whole of these splendid articles, manufactured for the Queen of Spain, as they are to be exhibited in the show-rooms of the establishment tomorrow, and two following days.' (Aris's Birmingham Gazette, 16 October 1848, British Newspaper Archive).

It is very likely that this magnificent table and pair of sofas by Jennens & Bettridge, which match the newspaper descriptions and were previously sold as reputedly from the Spanish Royal family, were part of the suite of furniture supplied to Queen Isabella II of Spain. This is further supported by the firm's presentation one year later at the Birmingham Exposition of Arts and Manufacturers in 1849, where they showed the 'the best papier-mâché sofa, highly emblazoned in mother-of-pearl and burnished gold, a facsimile of one made for the Queen of Spain.' The 1849 exhibition appears to have been a dry-run for the more prestigious Great Exhibition of 1851, where the firm was the only papier-mâché manufacturer in their class to be awarded a medal.

Remembered as 'la reina de los tristes destinos' (the queen of sad fates), the reign of Isabella II was marked by great political turmoil. Amidst a backdrop of succession disputes and conspiracies, she was proclaimed sovereign in 1833 at only three years old, and received the crown at thirteen. Her reign lasted until the Spanish Glorious Revolution of 1868 when she was forced into exile in France, where she spent the remainder of her life. During her time as queen she was an avid collector, adding to the vast Spanish royal collection which now forms the core of the Museo del Prado, Madrid, and founding the National Archaeological Museum, Madrid in 1867. When exiled she brought some of her collection with her to Paris, later famously auctioning off pieces from her jewelry collection. It is unclear what happened to the majority of her property that was left in Spain, although some likely remained in the Spanish royal family or was returned when her eldest son Alfonso XII (1857-1885) was proclaimed king of Spain in 1874.

268

A VICTORIAN POLYCHROME, PARCEL-GILT AND MOTHER-OF-PEARL INLAID PAPIER MÂCHÉ AND EBONIZED TABLE

BY JENNENS AND BETTRIDGE, BIRMINGHAM AND LONDON, CIRCA 1848

The rectangular top centered with a gilt and mother-of-pearl inlaid a lush flowering urn, trestle supports, stamped to the underside of the top: *JENNENS & BETTRIDGE / MAKERS TO THE QUEEN* beneath a crown, with printed and inscribed Ann and Gordon Getty Collection inventory label 29 in. (73.7 cm.) high, 44% in. (113.7 cm.) wide, 30 in. (76.2 cm.) deep

\$12,000-18,000

ROVENANCE:

Probably supplied to Queen Isabella II of Spain (1830-1904) in 1848. By repute, the Collection of the Spanish Royal Family.

Anonymous sale; Phillips, London, 13 November 1996, lot 228.

Acquired by Ann and Gordon Getty from the above.

LITERATURI

Y. Jones, *Japanned Papier Mâché and Tinware, c. 1740-1940*, Woodbridge, 2012, p. 150.



=269

A MATCHED PAIR OF VICTORIAN PARCEL-GILT AND MOTHER-OF-PEARL INLAID PAPIER MÂCHÉ EBONIZED SETTEES

BY JENNENS AND BETTRIDGE, BIRMINGHAM AND LONDON, CIRCA 1848

The shaped serpentine backs and sides decorated with a profusion of foliate scrollwork and flowers, one with a pair of hawks with hoods centering the back, the other with a cockatoo centering the back, slip seats and slight variations to the dimensions overall, each with printed and inscribed Ann and Gordon Getty Collection inventory label

32½ in. (82.6 cm.) high, 64 in. (162.6 cm.) wide, 30 in. (76.2 cm.) deep

(2)

\$20,000-40,000

PROVENANCE:

Probably supplied to Queen Isabella II of Spain (1830-1904) in 1848. By repute, the Collection of the Spanish Royal Family. Anonymous sale; Phillips, London, 13 November 1996, lot 228. Acquired by Ann and Gordon Getty from the above.

LITERATUR

Y. Jones, *Japanned Papier Mâché and Tinware, c. 1740-1940,* Woodbridge, 2012, p. 150, pl. 141.









=270

A PAIR OF MONUMENTAL STEEL GARDEN **PLANTERS**

20TH CENTURY

63 in. (160 cm.) high, 27½ in. (69.9 cm.) diameter

\$5,000-8,000

PROVENANCE:

Anonymous sale; New Orleans Auction, 2001, lot 745. Acquired by Ann Getty from the above.

271

A PAIR OF MONUMENTAL STEEL GARDEN **PLANTERS**

20TH CENTURY

63 in. (160 cm.) high, 27½ in. (69.9 cm.) diameter

\$5,000-8,000

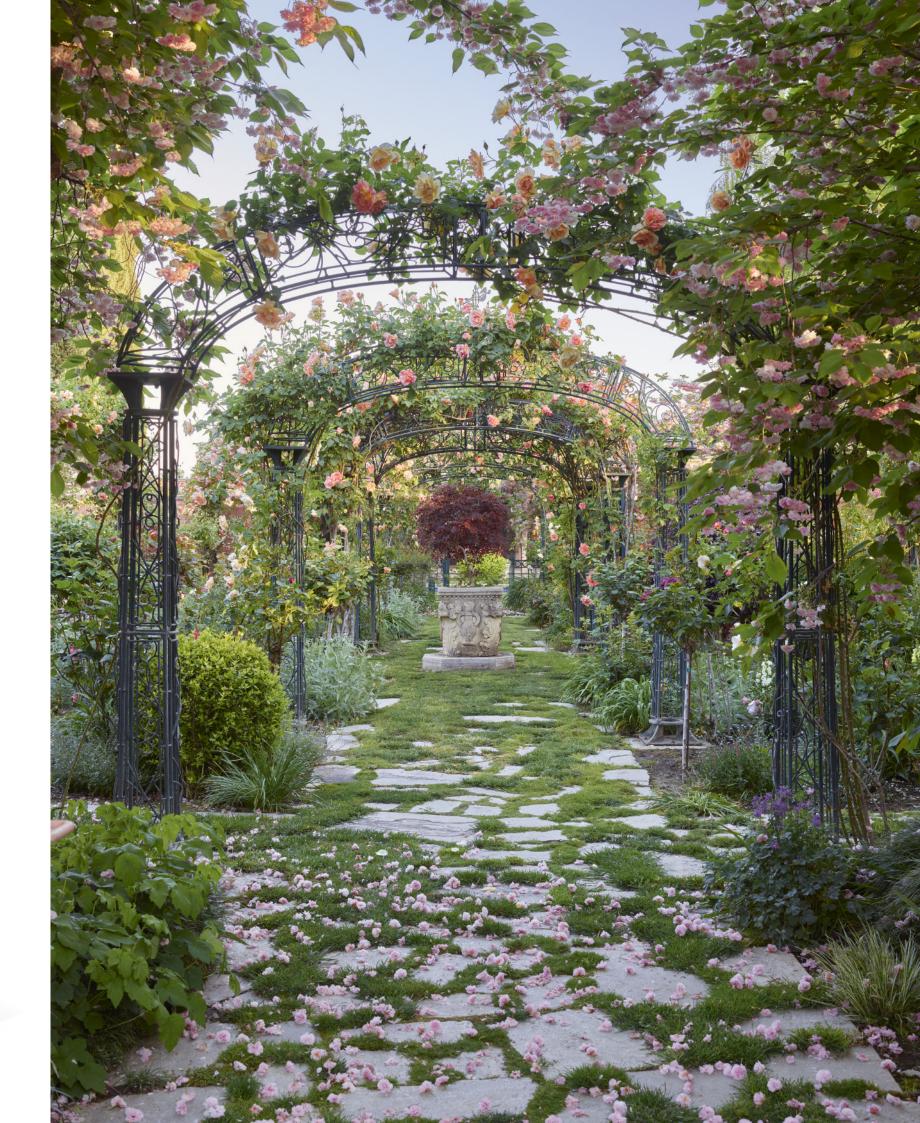
Anonymous sale, New Orleans Auction, 2001, lot 745A. Acquired by Ann Getty from the above.















A PAIR OF DUTCH DELFT POLYCHROME MODELS OF RECUMBENT COWS CIRCA 1765, IRON-RED A/I:H MARK FOR JACOBUS HALDER ADRIAENSZ AT DE GRIEKSCHE A 7 in. (18.6 cm.) long \$2,000-3,000



302
A PAIR OF DUTCH DELFT POLYCHROME
MODELS OF RECUMBENT COWS
MID-18TH CENTURY
5 in. (13.6 cm.) long
\$2,000-3,000



303
A PAIR OF DUTCH DELFT POLYCHROME
MODELS OF STANDING COWS
CIRCA 1750, BLUE HATCHET MARKS FOR DE
PORCELEYNE BIJL
7 in. (19.7 cm.) long
\$3,000-4,000



310
A PAIR OF DUTCH DELFT POLYCHROME
MODELS OF SHOES
18TH CENTURY
4 in. (12.3 cm.) long
\$1,500-2,000



311
A PAIR OF DUTCH DELFT BLUE AND
WHITE MODELS OF SHOES
18TH CENTURY
3 in. (9.8 cm.) long
\$1,200-1,800



312
A DUTCH DELFT BLUE AND WHITE BEAST-FORM INKWELL
19TH CENTURY
6 in. (15.2 cm.) long
\$500-800



304
A PAIR OF DUTCH DELFT POLYCHROME
MODELS OF RECUMBANT COWS
MID-18TH CENTURY
5 in. (14.3 cm.) long
\$2,000-3,000



305
A PAIR OF DUTCH DELFT POLYCHROME
MODELS OF STANDING COWS
MID-18TH CENTURY
8 in. (20.9 cm.) long
\$2,500-3,500



306 A PAIR OF DUTCH DELFT COLD-PAINTED MILKING GROUPS MID-18TH CENTURY 8 in. (21.5 cm.) long \$2,500-3,500



313
A DUTCH DELFT POLYCHROME
EQUESTRIAN FIGURE OF WILLIAM OF
ORANGE
CIRCA 1775, BLUE SCRIPT LP KAN MARK FOR
GERARD BROUWER AT DE PORCELEYNE
LAMPETKAN
9 in. (22.8 cm.) high





315 A PAIR OF DUTCH DELFT COLD-PAINTED MODELS OF HORSES MID-18TH CENTURY 8 in. (20.3 cm.) long \$3,000-5,000



307 A PAIR OF DUTCH DELFT POLYCHROME MODELS OF LADY'S SHOES 18TH CENTURY 5 in. (13.3 cm.) long \$2,000-3,000



308
A DUTCH DELFT POLYCHROME INITIALED MODEL OF A SHOE CIRCA 1750
5 in. (13.3 cm.) long
\$1,500-2,500



309 A PAIR OF DUTCH DELFT BLUE AND WHITE INITIALED MODELS OF SHOES 18TH CENTURY 5 in. (12.7 cm.) long \$2,000-3,000



\$2,000-3,000

316
A PAIR OF DUTCH DELFT POLYCHROME
MODELS OF DUCKS
MID-18TH CENTURY
4 in. (11.7 cm.) long
\$800-1,200



317
A PAIR OF DUTCH DELFT POLYCHROME
FIGURAL SWEETMEAT DISHES
CIRCA 1760
7 in. (19 cm.) long, the male example
\$4,000-6,000



318
A PAIR OF DUTCH DELFT POLYCHROME
CANDLESTICKS
FIRST QUARTER 18TH CENTURY, MANGANESE
JVOH MARK POSSIBLY FOR JOHANNA VAN DER
HEUL AT DE GRIEKSCHE A
8 in. (21.3 cm.) high
\$2,000-3,000



319
A DUTCH DELFT MELON-FORM BOX
AND COVER AND A LEAF-FORM STAND
MID-18TH CENTURY
5 in. (13 cm.) long, the box; 7 in. (17.7 cm.) long, the

5 in. (13 cm.) long, the box; 7 in. (17.7 cm.) long, the stand

\$2,000-3,000

\$1,200-1,800



320 TWO DUTCH DELFT POLYCHROME MELON-FORM BOXES AND COVERS AND LEAF-FORM STANDS

SECOND HALF 18TH CENTURY, THE STANDS AND BOXES WITH HATCHET MARKS FOR DE PORCELEYNE BIJL, BLUE PAINTED 4 TO ONE BOX AND COVER, BLUE PAINTED 5 TO ONE COVER 4 in. (10.8 cm.) long, the boxes; 7 in. (19.3 cm.) long, the stands

\$3,000-5,000



321
A DUTCH DELFT MELON-FORM BOX AND COVER AND LEAF-FORM STAND CIRCA 1770, THE STAND WITH BLUE HATCHET MARK FOR DE PORCELEYNE BIJL

Ein (MAC and blick the base) in (2000 and blood the stand

5 in. (14.3 cm.) high, the box; 8 in. (20.9 cm.) long, the stand \$1,500-2,000



328
SIX DUTCH DELFT BLUE AND WHITE
TOBACCO JARS WITH BRASS COVERS
18TH CENTURY, THE COVERS POSSIBLY LATER
13 in. (33.3 cm.) high, the tallest without the brass cover
\$2,500-3,500



329
FOUR DUTCH DELFT BLUE AND WHITE
'HERRING FISHERY' PLATES
SECOND HALF 18TH CENTURY, BLUE HATCHET
MARKS FOR DE PORCELEYNE BIJL
10 in. (25.4 cm.) diameter
\$2,000-3,000



330 A PAIR OF DUTCH DELFT POLYCHROME PLATES CIRCA 1730 10 in. (25.4 cm.) diameter \$1,000-1,500



322
FOUR DUTCH DELFT POLYCHROME
MODELS OF FRUIT
18TH CENTURY
7 in. (19.3 cm.) long, the grape-form box



323
SIX DUTCH DELFT POLYCHROME
MODELS OF FRUIT
MID-18TH CENTURY
4 in. (12 cm.) long, the larger pair of plums
\$3,000-5,000



324 RENATO MEZIAT (b. 1952) Two Pears and Two Sweet Limes 29% x 41% in. (75.3 x 105.1 cm.) \$8,000-12,000



331
A SET OF FIVE ENGLISH (HERCULANEUM)
CREAMWARE DUTCH-DECORATED
'PRODIGAL SON' PLATES
CIRCA 1805, IMPRESSED UPPERCASE MARKS AND 12
10 in. (25.4 cm.) diameter
\$1,000-1,500



332
A DANISH SILVER FLATWARE SERVICE
MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977
69 oz. 4 dwt. (2,152 gr.) weighable silver

\$7,000-10,000
\$3,500-5,500



333
A DANISH SILVER FLATWARE SERVICE
MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977
138 oz. 16 dwt. (4,317 gr.) weighable silver
\$3,500-5,500



325 PEDRO DIEGO ALVARADO (b. 1956) Mandarinas con fondo rosa 47¹/₄ x 47¹/₄ in. (120 x 120 cm.) \$5,000-8,000



326
A PAIR OF DUTCH DELFT POLYCHROME 'ORANGIST' PORTRAIT PLATES CIRCA 1760
9 in. (23.6 cm.) diameter
\$1,000-1,500



327
FIVE DUTCH DELFT BLUE AND WHITE
TOBACCO JARS WITH BRASS COVERS
18TH CENTURY, WITH BLUE ARROW MARKS FOR
DE 3 KLOKKEN, THE COVERS POSSIBLY LATER
10 in. (27.3 cm.) high, the jars without the brass covers
\$2,500-3,500



334
A PAIR OF DUTCH ENGRAVED
MIRRORED GLASS PICTURES
SECOND QUARTER 18TH CENTURY
12 in. (31.8 cm.) high, 12 in. (32.4 cm.) wide
\$3,000-5,000



335 EASTMAN JOHNSON (1824-1906) Three Dutch Male Figures 8½ x 11 in. (20.9 x 27.9 cm.) \$3,000-5,000



336 A SET OF TEN WALNUT DINING CHAIRS MODERN 45 in. (115.6 cm.) high, 22 in. (56.5 cm.) wide, 21 in. (53.3 cm.) deep \$2,000-3,000



33/ A SET OF FIVE WALNUT DINING CHAIRS MODERN 45 in. (115.6 cm.) high, 22 in. (56.5 cm.) wide, 21 in. (53.3 cm.) deep \$1,000-1,500



A FLEMISH PEWTER-INLAID KINGWOOD WRITING DESK
ATTRIBUTED TO HENDRIK VAN SOEST, ANTWERP, CIRCA 1720, THE BASE 19TH CENTURY
50 in. (128.9 cm.) high, 37 in. (95.3 cm.) wide, 24 in. (62.9 cm.) deep
\$8,000-12,000



AN AUSTRIAN ORMOLU-MOUNTED AND BRASS-INLAID AMARANTH AND EBONY TWO-TIER TABLE DE CAFE PROBABLY VIENNA, CIRCA 1790 37 in. (94 cm.) high, 16 in. (42.5 cm.) wide, 13 in. (33.7 cm.) deep \$12,000-18,000



346
FOUR SILK AND METALLIC BROCADE
CUSHIONS
THE BROCADE FRENCH, CIRCA 1750
20 in. (52.1 cm.) high, 20 in. (52.1 cm.) wide
\$2,000-3,000



A FRENCH GILTWOOD FOUR-PANEL SCREEN
THE BEADWORK PANELS 18TH CENTURY
38 in. (97.2 cm.) high, 25 in. (64.1 cm.) wide, each panel
\$10.000-20.000



348 A NORTH EUROPEAN TÔLE-PEINTE AND ORMOLU-MOUNTED JARDINIERE EARLY 19TH CENTURY 13 in. (34.9 cm.) high, 16 in. (41.3 cm.) wide \$1,000-1,500



340
A GERMAN PEWTER-INLAID WALNUT
AND EBONIZED CABINET
BRAUNSCHWEIG, EARLY 18TH CENTURY
96 in. (243.8 cm.) high, 45 in. (114.3 cm.) wide, 21 in.
(55.2 cm.) deep
\$8.000-12.000



AN ASSEMBLED SET OF SILVER-MOUNTED MEISSEN PORCELAIN FLATWARE
THE PORCELAIN 18TH CENTURY; THE SILVER MARK OF ERNEST CARDEILHAC, FRANCE, 19TH/EARLY 20TH CENTURY
7 in. (20 cm.) long, the larger knives
\$2.500-3.500



342
A SILVER-GILT MOUNTED DRESDEN
PORCELAIN DESSERT FLATWARE
SERVICE
THE PORCELAIN 19TH CENTURY; THE SILVER
MARK OF JOHN ALDWINKLE & JAMES SLATER,
LONDON, 1880
8 in. (21.6 cm.) long, the knives

\$2.000-3.000



349
A LOUIS XV GREY-PAINTED CONSOLE TABLE
CIRCA 1740
32 in. (83.2 cm.) high, 42 in. (107.3 cm.) wide, 18 in. (47 cm.) deep
\$3.000-5.000



350 A FRENCH OR ITALIAN EMBROIDERED LONG BOLSTER THE EMBROIDERY FIRST HALF 17TH CENTURY 47 in. (119.4 cm.) long \$700-900



351
A LOUIS XIV ORMOLU-MOUNTED,
POLYCHROME JAPANNED AND
EBONIZED BUREAU MAZARIN
CIRCA 1690, DECORATION APPARENTLY
LARGELY ORIGINAL, WITH REFRESHMENTS
32 in. (81.5 cm.) high, 45 in. (116 cm.) wide, 26 in.
(66 cm.) deep
\$10,000-15,000



343
A LOUIS XVI GREY-PAINTED
BEECHWOOD SALON SUITE
BY LOUIS-MADELEINE PLUVINET, CIRCA 1780
39 in. (101 cm.) high, 71 in. (180.3 cm.) wide, 21 in.
(54.6 cm.) deep, the canape
\$10,000-15,000



344
A PAIR OF FRENCH OR ITALIAN SILK
AND METALLIC BROCADE CUSHIONS
THE BROCADE CIRCA 1740
37 in. (94.6 cm.) wide, 23 in. (58.2 cm.) high
\$1,500-2,500



345 A LOUIS XVI GREY-PAINTED BERGERE CIRCA 1775 37 in. (95.9 cm.) high, 25 in. (64.8 cm.) wide, 20 in. (51.4 cm.) deep, overall \$2,000-3,000



352
A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE FIVE-LIGHT CANDELABRA FIRST HALF 19TH CENTURY 23 in. (59 cm.) high, 11 in. (29.5 cm.) wide, 10 in. (25.5 cm.) deep \$5,000-8,000



353
AN ITALIAN POLYCHROME-PAINTED,
PARCEL-GILT AND GLASS-INSET
RELIQUARY BOX
PROBABLY LATE 16TH CENTURY AND
LARGELY RE-DECORATED
8 in. (22.2 cm.) high, 9 in. (24.8 cm.) wide, 9 in.
(24.8 cm.) wide

\$2,000-4,000



354
A PAIR OF ORMOLU-MOUNTED PALE-BLUE TRANSLUCENT OPALINE GLASS COMPOTES
THE GLASS POSSIBLY 1830, THE MOUNTS LATER 6 in. (17.1 cm.) diameter
\$1,200-1,800



A PAIR OF FRENCH OPAQUE WHITE GLASS VASES MOUNTED AS LAMPS MID TO LATE 19TH CENTURY, POSSIBLY BACCARAT

17 in. (45.1 cm.) high, the vases

\$4,000-6,000



A PAIR OF ORMOLU-MOUNTED PALE-BLUE TRANSLUCENT OPALINE GLASS CAMPANA VASES THE GLASS POSSIBLY 1830, THE MOUNTS LATER 8 in. (21.9 cm.) high \$2.000-3.000



A LARGE FRENCH OPAQUE WHITE GLASS VASE MID-19TH CENTURY, PROBABLY BACCARAT, ATTRIBUTED TO J.F. ROBERT 19 in. (50.2 cm.) \$5,000-8,000



HENRI LEBASQUE (1865-1937) Jeune femme enfilant sa chem 181/8 x 121/8 in. (45.9 x 30.8 cm.) \$15,000-20,000



HENRI LEBASQUE (1865-1937) Nature morte au panier de fruits 25½ x 28% in. (64.7 x 73.2 cm.) \$15,000-20,000





EDWARD GEORGE HANDEL LUCAS (BRITISH, 1861-1936) 5 x 7% in. (15.1 x 20 cm.); 5 x 7 in. (15.1 x 20.2 cm.) a pair \$8.000-12.000



A PAIR OF FRENCH OPAQUE WHITE GLASS VASES
MID-19TH CENTURY, PROBABLY BACCARAT 13 in. (35.2 cm.) high \$4,000-6,000



A PAIR OF LIMOGES (CHARLES PILIVUYT) PORCELAIN PATE-SUR-PATE VASES MOUNTED AS LAMPS 19 in. (49.5 cm.) high, the porcelain \$4,000-6,000



A PAIR OF FRENCH OPAQUE WHITE GLASS VASES MOUNTED AS LAMPS 13 in. (34.6 cm.) high, the vases \$2,500-4,000



ALPHONSE VIMONT (LATE 19TH CENTURY)
Grapes, Peaches and an Apple on a Mossy Bank 10 x 14 in. (25.4 x 35.5 cm.) \$1,000-1,500



TWO CONTINENTAL NEEDLEWORK CUSHION COVERS 23 in. (58.4 cm.) high, 25 in. (63.5 cm.) wide, the slightly larger \$3,000-5,000



TWO FRENCH 'CHINOISERIE' NEEDLEWORK PANEL CUSHIONS 20 in. (50.8 cm.) high, 20 in. (50.8 cm.) wide, the larger \$1,500-2,000



A PAIR OF FRENCH OPAQUE WHITE GLASS VASES
MID-19TH CENTURY, PROBABLY BACCARAT 15 in. (39.7 cm.) high \$5,000-8,000



A PAIR OF BOHEMIAN WHITE OVERLAY CUT-GLASS VASES MOUNTED AS LAMPS 12 in. (31.1 cm.) high, the vases \$2,000-3,000



A GROUP OF SEVEN BOOKS RELATING TO FRENCH, ENGLISH, AND CONTINENTAL PORCELAIN Seven volumes, various sizes. Two with slip covers, one with dust jacket, some with original publisher's cloth

\$300-500



AN ENGLISH NEEDLEPOINT CARPET 12 ft. 1 in. (3.68 m.) long, 9 ft. 6 in. (2.90 m.) wide \$3,000-5,000



A FRENCH NEEDLEWORK CARPET 12 ft. 9 in. (3.89 m.) long, 6 ft. 5 in. (1.96 m.) wide \$3,000-5,000



A NEAR PAIR OF ITALIAN BLACK AND GILT-JAPANNED SIDE CHAIRS VENICE, EARLY 18TH CENTURY, DECORATION 46 in. (117 cm.) high, 20 in. (52 cm.) wide, 21 in. (53.5 cm.) deep \$2,000-3,000



TWO FRENCH NEEDLEPOINT THROW PILLOWS

THE NEEDLEPOINT FIRST HALF 18TH CENTURY 19 in. (48.3 cm.) high, 18 in. (47 cm.) wide, the larger \$1,500-2,000



374
A PAIR OF ITALIAN POLYCHROME-PAINTED TÔLE FIGURAL VASES 19TH CENTURY 16 in. (40.5 cm.) high \$3,000-5,000



375
AN ITALIAN PAINTED AND PARCEL-GILT
BUREAU CABINET
THE BASE PROBABLY MID-18TH CENTURY AND
LATER DECORATED, THE TOP OF A LATER DATE
85 in. (217.2 cm.) high, 47 in. (120.7 cm.) wide,
24 in. (61 cm.) deep
\$6,000-10,000



382
A PAIR OF VENETIAN MICRO-MOSAIC
AND GLASS TABLE MIRRORS
LATE 19TH/EARLY 20TH CENTURY
12 in. (31 cm.) high, 10 in. (26.5 cm.) wide,
2 in. (5 cm.) deep
\$5,000-8,000



383
A CANTAGALLI CIRCULAR WALL
PLAQUE OF THE MADONNA AND CHILD
LATE 19TH/EARLY 20TH CENTURY, INCISED AND
IMPRESSED COCKEREL MARKS
31 in. (80 cm.) diameter
\$3,000-5,000



384
AN ITALIAN GILTWOOD AND BLUE GLASS MIRROR
ITALIAN, PROBABLY EARLY 18TH CENTURY
53 in. (134.6 cm.) high, 42 in. (108.6 cm.) wide
\$3,000-5,000



376
A NORTH EUROPEAN MAHOGANY
AND ORMOLU-MOUNTED FAUTEUIL
DE BUREAU
FIRST HALF 19TH CENTURY
32 in. (81.5 cm.) high, 27 in. (69 cm.) wide, 22 in.
(56 cm.) deep
\$2,000-4,000



377
A PAIR OF NORTH EUROPEAN
POLYCHROME-PAINTED DUMMY
BOARDS
PROBABLY DUTCH, SECOND QUARTER 18TH
CENTURY
45 in. (114.3 cm.) and 44 in. (111.8 cm.) high

\$4,000-6,000



378
A CONTINENTAL LINEN COVERED
HEADBOARD
CIRCA 1735, POSSIBLY SPANISH
49 in. high
\$2,000-3,000



385 TWO VENETIAN STYLE MINT-GREEN PAINTED GROTTO CHAIRS FIRST HALF 20TH CENTURY \$2,000-4,000



386
A PAIR OF ENGLISH LEAD GARDEN ORNAMENTS IN THE FORM OF DOLPHINS 18TH/19TH CENTURY 14 in. (35.6 cm.) high, 10 in. (25.4 cm.) deep, 7 in. (17.8 cm.) wide \$5,000-10,000



A PAIR OF ITALIAN WHITE-PAINTED
AND PARCEL-GILT GUERIDONS
THE STEMS OF BASE PROBABLY FIRST HALF
19TH CENTURY
34 in. (87 cm.) high, 18 in. (47 cm.) wide, 18 in. (47 cm.)
deep
\$5,000-8,000



379
A GERMAN BLUE-PAINTED AND
PARCEL-GILT CENTER TABLE
POSSIBLY MID-18TH CENTURY AND WITH LATER
FRAMING TO ACCOMODATE THE ASSOCIATED
ROMAN TOP OF ALABASTRO FIORITO
32 in. (81.3 cm.) high, 51 in. (130.8 cm.) wide, 32 in.
(81.3 cm.) deep

\$8,000-12,000



380
AN ASSEMBLED SET OF FOUR NORTH ITALIAN GREY-PAINTED AND LACCA POVERA CANVAS PANELS PROBABLY VENICE, 19TH/20TH CENTURY 115 in. (292.1 cm.) high, 32 in. (81.9 cm.) wide, overall \$8,000-12,000



381
A PAIR OF CONSULAT ORMOLU AND PATINATED BRONZE CANDLESTICKS CIRCA 1800
11 in. (29.8 cm.) high, 5 in. (14 cm.) diameter
\$2,000-3,000



388
A PAIR OF ITALIAN GILTWOOD
GIRANDOLE MIRRORS
MID-18TH CENTURY
48 in. (122 cm.) high, 22 in. (56.5 cm.) wide,
the slightly larger
\$7,000-10,000



389
A PAIR OF MARBLE-VENEERED
AND SCAGLIOLA DEMILUNE-FORM
JARDINIERES
POSSIBLY ITALIAN, 20TH CENTURY
40 in. (103.5 cm.) high, 49 in. (125.75 cm.) wide,
19 in. (50 cm.) deep
\$4,000-6,000



390
TWO FRENCH BLOCK PRINTED
COTTON FRAGMENTS
18TH CENTURY AND LATER
\$600-800



A FRENCH NEEDLEWORK SIX-PANEL SCREEN
THE NEEDLEWORK 18TH CENTURY
66 in. (169.5 cm.) high, 130 in. (331.5 cm.) wide, overall
\$4,000-6,000



392
THREE SILK AND METALLIC
EMBROIDERED PILLOWS
THE EMBROIDERY CONTINENTAL, 18TH CENTURY
17 in. (43.2 cm.) high, 17 in. (43.2 cm.) wide
\$600-800



393 A EUROPEAN NEEDLEPOINT CARPET EARLY 20TH CENTURY 13 ft. 3 in. (4.04 m.) long, 10 ft. 11 in. (3.33 m.) wide \$5,000-7,000



A SILVER-GILT MOUNTED CHINESE EXPORT PORCELAIN BLUE AND WHITE TEABOWL
THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS EARLY 18TH CENTURY AND PROBABLY DUTCH
5 in. wide (across handles)

\$2,000-3,000



401
A CHINESE EXPORT PORCELAIN 'CAPE
OF GOOD HOPE' PLATE
QIANLONG PERIOD, CIRCA 1745
9 in. (23.2 cm.) diameter
\$3,000-5,000



402 A CHINESE EXPORT PORCELAIN 'EUROPEAN SUBJECT' CHARGER QIANLONG PERIOD, CIRCA 1745 12 in. (32.1 cm.) diameter \$1,000-1,500



394
FOUR PINK SILK VELVET AND SILK
EMBROIDERED CUSHIONS
ITALIAN, 17/18TH CENTURY, THE SILK AND METALLIC
EMBROIDERY, THE CUSHION FABRIC 19TH CENTURY
\$800-1,200



395
A GROUP OF TWENTY-ONE BOOKS
RELATING TO FRENCH AND
CONTINENTAL FURNITURE AND
INTERIOR DESIGN
20TH CENTURY

Twenty-one volumes, various sizes. Some with dust jackets, some with original publisher's cloth, one with slip cover

\$1,200-1,800



396
TWO CHINESE EXPORT PORCELAIN
COMMEDIA DELL'ARTE 'SOUTH SEA
BUBBLE' PLATES
KANGXI/YONGZHENG PERIOD, CIRCA 1722
8 in. (21.3 cm.) diameter
\$4,000-6,000



A CHINESE EXPORT PORCELAIN
'EUROPEAN SUBJECT' PLATE
QIANLONG PERIOD, CIRCA 1745
9 in. (22.9 cm.) diameter
\$1,000-1,500



404 A CHINESE EXPORT STYLE PORCELAIN FAMILLE ROSE WALL SCONCE 19TH CENTURY, POSSIBLY SAMSON 22 in. (57.2 cm.) high \$3,000-5,000



A GROUP OF CHINESE EXPORT PORCELAIN FAMILLE ROSE 'EUROPEAN SUBJECT' TEAWARES QIANLONG PERIOD, CIRCA 1780 5 in. (14.3 cm.) diameter, the saucer \$800-1,200



397
TWO CHINESE EXPORT PORCELAIN
COMMEDIA DELL'ARTE 'SOUTH SEA
BUBBLE' PLATES
KANGXI/YONGZHENG PERIOD, CIRCA 1722
8 in. (21.3 cm.) diameter
\$4,000-6,000



398
THREE CHINESE EXPORT PORCELAIN
COMMEDIA DELL'ARTE 'SOUTH SEA
BUBBLE' PLATES
KANGXI/YONGZHENG PERIOD, CIRCA 1722
8 in. (21.3 cm.) diameter
\$8,000-12,000



399
A PAIR OF CHINESE EXPORT
PORCELAIN COMMEDIA DELL'ARTE
'SOUTH SEA BUBBLE' PLATES
KANGXI/YONGZHENG PERIOD, CIRCA 1722
8 in. (21.3 cm.) diameter
\$4,000-6,000



406 A CHINESE EXPORT PORCELAIN FAMILLE ROSE LOTUS DISH QIANLONG PERIOD (1736-1795) 11 in. (27.9 cm.) diameter \$3,000-5,000



407 A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE ROSE LOTUS DISHES QIANLONG PERIOD (1736-1795) 9 in. (22.9 cm.) diameter \$1,500-2,500



A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE ROSE LOTUS DISHES QIANLONG PERIOD, CIRCA 1745 10 in. (26 cm.) diameter \$2,500-4,000



409
A PAIR OF CHINESE EXPORT
PORCELAIN FAMILLE ROSE VASES
MOUNTED AS LAMPS
QIANLONG PERIOD, 18TH/19TH CENTURY
10 in. (26 cm.) high, the porcelain
\$2,000-3,000



410
A PAIR OF CHINESE EXPORT
PORCELAIN FAMILLE ROSE
RETICULATED SAUCER DISHES
QIANLONG PERIOD (1736-1795)
8 in. (21.9 cm.) diameter
\$1,200-1,800



411
A PAIR OF CHINESE EXPORT
PORCELAIN FAMILLE ROSE
RETICULATED SAUCER DISHES
QIANLONG PERIOD (1736-1795)
8 in. (22.2 cm.) diameter
\$1,200-1,800



418
A CHINESE EXPORT PORCELAIN
FAMILLE ROSE SHAPED OVAL DISH
QIANLONG PERIOD, MID-18TH CENTURY
12 in. (32.4 cm.) long
\$1,500-2,500



AN AMERICAN MARKET CHINESE EXPORT PORCELAIN LARGE 'COWPOX' TEABOWL AND SAUCER EARLY 19TH CENTURY 6 in. (15.9 cm.) diameter, the saucer \$1,000-1,500



420 A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE ROSE SOUP PLATES QIANLONG PERIOD, CIRCA 1745 9 in. (23.5 cm.) diameter \$3,000-5,000



412
SIX CHINESE EXPORT PORCELAIN
FAMILLE ROSE RETICULATED
SAUCER DISHES
QIANLONG PERIOD (1736-1795)
11 in. (28.3 cm.) diameter, the three largest
\$3,000-5,000



APAIR OF CHINESE EXPORT PORCELAIN FAMILLE ROSE RETICULATED SAUCER DISHES QIANLONG PERIOD (1736-1795) 9 in. (25.1 cm.) diameter \$1.500-2.500



414
FOUR CHINESE EXPORT PORCELAIN
FAMILLE ROSE RETICULATED SAUCER
DISHES
QIANLONG PERIOD (1736-1795)
11 in. (28.3 cm.) diameter, the largest
\$2,000-3,000



421
A LARGE JAPANESE EXPORT
PORCELAIN IMARI VASE AND COVER
LATE 17TH/18TH CENTURY
27 in. (69.2 cm.) high
\$5,000-7,000
\$5,000-7,000



422
A LARGE JAPANESE IMARI PORCELAIN
JAR AND COVER
18TH/19TH CENTURY
27 in. (69.2 cm.) high
\$5.000-7.000

423
A CHINESE IMARI PORCELAIN
DECAGONAL DISH
KANGXI PERIOD (1662-1722)
8 in. (22.2 cm.) diameter
\$1.000-1.500



415 A LARGE CHINESE EXPORT PORCELAIN FAMILLE VERTE CHARGER KANGXI PERIOD (1622-1722) 15 in. (38.7 cm.) diameter \$1,000-1,500



416
A PAIR OF CHINESE EXPORT
PORCELAIN FAMILLE VERTE VASES
MOUNTED AS LAMPS
LATE 19TH CENTURY
18 in. (45.7 cm.) high, the porcelain
\$4,000-6,000



417
A PAIR OF FRENCH GILT-BRONZE
MOUNTED CHINESE FAMILLE VERTE
PORCELAIN TILES
THE TILES KANGXI PERIOD (1661-1722), THE MOUNTS
LAST QUARTER 19TH CENTURY
11 in. (29.2 cm.) long, 9 in. (22.9 cm.) wide
\$3,000-5,000



A SET OF JAPANESE EXPORT
PORCELAIN IMARI RICE BOWLS,
COVERS AND STANDS
LATE 19TH/20TH CENTURY, UNDERGLAZE BLUE
SIX-CHARACTER MARKS TO THE STANDS
7 in. (18.4 cm.) diameter, the stands
\$2,000-43000



425
A PAIR OF MASSIVE JAPANESE EXPORT PORCELAIN IMARI VASES, COVERS AND STANDS
MEIJI/TAISHO PERIOD, EARLY 20TH CENTURY 66 in. (167.6 cm.) high
\$6,000-8,000



426
TWO CHINESE GLAZED BOTTLE VASES,
MOUNTED AS LAMPS
QING DYNASTY (1644-1911)
The vases: 13 in. (33 cm.) high, 15 in. (38 cm.) high
\$1,500-2,500



427 A CHINESE SPINACH-GREEN JADE CARVING OF A CANDLESTICK SECTION 18TH-19TH CENTURY 10 ½ in. (26.7 cm.) high, softwood stand \$5,000-7,000



A PAIR OF CHINESE CLOISONNE ENAMEL 'FISH' VASES 20TH CENTURY 17 in. (44 cm.) high, 10 in. (25.5 cm.) wide, 7 in. (19 cm.) deep

\$6,000-9,000



429
A JAPANESE LACQUER TWO-LAYER
WIRITING BOX (SUZUKIBAKO) AND
COVER
EDO PERIOD (EARLY 19TH CENTURY), SIGNED
SEKIGAWA SAKU AND SEALED KATSUNOBU
(SEKIGAWA KATSUNOBU
15 x7 x5 in. (39.1 x 17.8 x 14.9 cm.)

\$3,000-4,000



436 A PAIR OF JAPANESE EXPORT LACQUER TABLE CABINETS EARLY 19TH CENTURY 19 in. (50.2 cm.) high, 20 in. (50.8 cm.) wide, 14 in. (36.2 cm.) deep \$5,000-8,000



437 A CHINESE POLYCHROME-DECORATED COROMANDEL EIGHT-PANEL SCREEN QING DYNASTY (1644-1911) 82 in. (208.3 cm.) high \$10,000-15,000



A38
A CARVED CHINESE LACQUER BOX
AND COVER
18TH CENTURY
6 in. (15.2 cm.) diam.
\$3,000-5,000



430 A PAIR OF CHINESE GILT AND PATINATED BRONZE CANDLESTICKS 19TH CENTURY 13 in. high (each) \$7,000-10,000



A PAIR OF JAPANESE LACQUER
SLIDING DOOR (FUSUMA)
MEJJI PERIOD (LATE 19TH-EARLY 20TH CENTURY),
BEARING THE SIGNATURE ZESHIN WITH AN
ILLEGIBLE SEAL (ATTRIBUTED TO SHIBATA ZESHIN;
1807-1891)

26 x 16 in. (66.4 x 41.9 cm.) each approx. \$3,000-4,000



A JAPANESE NANBAN-STYLE SMALL COFFER WITH DOMED COVER MOMOYAMA-EARLY EDO PERIOD (17TH CENTURY) 3 x 6 x 4 in. (8.9 x 17.5 x 10.8 cm.) \$2,000-3,000



~439 TWO CHINESE GLAZED VASES QING DYNASTY (1644-1911) 8 ¼ in. (21 cm.) high, 11 ½ in. (29.2 cm.) high \$3,000-5,000



440
THREE CHINESE EXPORT PORCELAIN
FAMILLE ROSE FIGURE GROUPS
LATE 18TH CENTURY
8 in. (21.6 cm.)
\$5,000-7,000



441
A CHINESE EXPORT PORCELAIN FAMILLE ROSE PIPE-SMOKER QIANLONG PERIOD (1736-1795)
7 in. (18.4 cm.) high \$3,000-5,000





433
A PAIR OF CHINESE REVERSE-GLASS PAINTINGS
19TH CENTURY
15 in. (38.7 cm.) high, 11 in. (29.8 cm.) wide
\$10,000-15,000



A34
A PAIR OF REVERSE-GLASS PAINTED-INSET EBONIZED AND PARCEL-GILT CONSOLE TABLES 20TH CENTURY
31 in. (79 cm.) high, 45 in. (114.4 cm.) wide, 24 in. (61.5 cm.) deep

\$6,000-10,000



435 CHINESE SCHOOL (19TH-20TH CENTURY) A Pair of Chinese Ancestral Portraits, one illustrated 38¾ x 24½ in. (98.4 x 62.2 cm.), each \$4,000-6,000



442
A CHINESE EXPORT PORCELAIN BOY
RIDING A QILIN
19TH CENTURY
7 in. (18.1 cm.) high
\$600-800



443
A FAUX BOIS CIRCULAR JARDINIERE
20TH CENTURY
13 in. diameter, 4 in. high
\$2,000-3,000



444
A GROUP OF SEVENTEEN BOOKS
RELATING TO CHINESE CERAMICS
AND DECORATIVE ARTS
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Seventeen volumes, various sizes. Nine with slip
covers, two with dust jackets, some with original
publisher's cloth
\$800-1,200





4.45
K. JEWELL (18TH CENTURY)
A PAIR OF STILL LIVES WITH BUTTERFLIES,
INSECTS, FRUIT, AND FLOWERS
141/4 x 18 in. (36 x 45.5 cm) oval
\$5,000-7,000



446
CIRCLE OF BARBARA REGINA
DIETZSCH (NUREMBERG 1706-1783)
A poppy and two insects; A senecio and two insects;
Balsam and two insects; Dog roses and two insects;
A thistle and insects; A lily and insects
approx. 11½ x 8½ in. (28.5 x 20 cm) (each)
\$7,000-10,000



A GEORGE II BLACK-PAINTED AND PARCEL-GILT CONSOLE TABLE CIRCA 1745, WITH LATER DECORATION 28 in. (72.4 cm.) high, 22 in (55.9 cm.) wide, 15 in (38.1 cm.) deep \$2,000-4,000



454
AN ENGLISH GREY-PAINTED MIRROR
AFTER A DESIGN BY MATTHIAS LOCK, PROBABLY
EARLY 19TH CENTURY
59 in. (150 cm.) high, 26 in. (66 in.) wide,
3 in. (7.6 cm.) deep
\$6,000-9,000



A GEORGE III MAHOGANY CARLTON HOUSE DESK
ATTRIBUTED TO GILLOWS OF LANCASTER, CIRCA 1790, AND PARTS POSSIBLY LATER
31 in. (80.6 cm.) high, 63 in. (160 cm.) wide, 35 in.



456
A REGENCY ORMOLU MANTEL CLOCK
EARLY 19TH CENTURY
13 in. (33 cm.) high, 5 in. (13.3 cm.) wide, 3 in. (7.6 cm.)
\$5.000-8.000



448
ENGLISH SCHOOL, 17TH CENTURY
An imaginary view of an Eastern fort
35½ x 41½ in.
\$3,000-5,000



JESSIE ARMS BOTKE (AMERICAN, 1883-1971) Fairyland Landscape 20 x 16 in. (50.8 x 40.6 cm.) \$4,000-6,000



450
KAY RASMUS NIELSEN (DANISH, 1886-1957)
Prince Souci Captured by Soldiers
16 x 147/8 in. (40.7 x 37.8 cm.)
\$10,000-15,000



AN ENGLISH BRASS AND GILT-METAL BRACKET PARTS POSSIBLY 18TH CENTURY 20 in. (52.1 cm.) high, 17 in. (44.5 cm.) wide, 10 in. (24.4 cm.) deep \$1,500-2,500



\$8,000-12,000

A PAIR OF ENGLISH GILTWOOD WALL BRACKETS THE BIRDS AND FOLIAGE POSSIBLY GEORGE II AND RE-USED, THE PLATFORM AND WINGS 20TH

AND RE-USED, THE PLATFORM AND WINGS 20 CENTURY
19 in. (49.5 cm.) high, 14 in. (36.8 cm.) wide,
13 in. (34.6 cm.) deep
\$5,000-8,000



A GEORGE III WHITE-PAINTED, PARCEL-GILT, AND COMPOSITION WORK TABLE CIRCA 1800
30 in. (77.5 cm.) high, 17 in. (43.2 cm.) wide, 12 in. (32.4 cm.) deep
\$4.000-6.000



451 A GEORGE I CHINESE EXPORT BLACK LACQUER MULE CHEST CIRCA 1720 32 in. (82.6 cm.) high, 47 in. (121.3 cm.) wide, 23 in. (59.7 cm.) deep

\$8,000-12,000



A PAIR OF GEORGE II CUT PAPER ARMORIAL PICTURES CIRCA 1750

14 in. (36.2 cm.) high, 12 in. (30.5 cm.) wide \$2,000-3,000



453
A SET OF SIX ANGLO-DUTCH
POLYCHROME-DECORATED LEATHER
PANELS
16 x 23 in. (40.6 x 58.4 cm.) (each, unframed)
\$4,000-6,000



~460 A GEORGE III HAREWOOD, ROSEWOOD, MARQUETRY AND GILTWOOD PEMBROKE TABLE CIRCA 1775 27 in. (69.9 cm.) high, 39 in. (99.4 cm.) wide, 30 in. (76.3 cm.) deep \$2,000-3,000



A GEORGE III STYLE BRASS-MOUNTED WHITE, POLYCHROME-PAINTED, AND PARCEL-GILT WINE COOLER AFTER THE DESIGN BY ROBERT ADAM FOR CUMBERLAND HOUSE, 20TH CENTURY 20 in. (50.8 cm.) high, 26 in. (66.7 cm.) wide, 17 in. (44.4 cm.) deep \$4,000-6,000



462 A NEEDLEPOINT CARPET RUSSIAN, LATE 19TH CENTURY 13 ft. 6 in. (4.12 m.) long, 11 ft. 1 in. (3.38 m.) wide \$6,000-8,000



A SET OF FIVE ENGLISH NEEDLEWORK THROW PILLOWS
THE NEEDLEWORK LATE 19TH CENTURY
14 in. (36.2 cm.) high, 21 in. (54.6 cm.) wide
\$2,000-3,000



464 A NEEDLEWORK CARPET BY J.M. PONTREMOLI, ENGLAND, CIRCA 1920 15 ft. 5 in. (4.70 m.) long, 10 ft. (3.05 m.) wide \$15,000-25,000



A PAIR OF REGENCY MAHOGANY HALL CHAIRS
ATTRIBUTED TO GILLOWS, CIRCA 1815
33 in. (84.5 cm.) high, 15 in. (39.4 cm.) wide,
18 in. (45.7 cm.) deep
\$2,000-3,000



~472
A GEORGE III BURR YEW, EAST
INDIAN SATINWOOD, KINGWOOD, AND
MARQUETRY KIDNEY-FORM WRITING
TABLE
ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1785-90
31 in. (78.7 cm.) high, 40 in. (101.6 cm.) wide,
22 in. (56.5 cm.) deep

\$2,000-4,000



A VICTORIAN ORMOLU AND VERDE ANTICO MARBLE MANTEL CLOCK CHARLES FRODSHAM, THIRD QUARTER 19TH CENTURY 12 in. (31.8 cm.) high, 22 in. (56.5 cm.) wide \$7,000-10,000



474
A PAIR OF GEORGE IV MAHOGANY
BOOKCASES
CIRCA 1825, AND ADAPTED POSSIBLY FROM A
LARGER BOOKCASE
105 in. (267.3 cm.) high, 75 in. (191.8 cm.) wide,
18 in. (47 cm.) deep
\$15,000-30,000



466
A REGENCY WALNUT AND MAHOGANY
TERRARIUM ON A VICTORIAN
MAHOGANY STAND
CIRCA 1820, THE STAND LATER
62 in. (157 cm.) high, 22 in. (56 cm.) diameter
\$3,000-5,000



A REGENCY BRASS-MOUNTED CALAMANDER, GRAINED, AND PARCEL-EBONIZED WORK AND GAMES TABLE ATTRIBUTED TO GEORGE OAKLEY, CIRCA 1815 31 in. (78.7 cm.) high, 27 in. (69.2 cm.) wide, 16 in. (41.3 cm.) deep



A REGENCY STYLE ORMOLU-MOUNTED SPECIMEN MARBLE, MAHOGANY, INDIAN ROSEWOOD, AND PARCEL-GILT CHIFFONNIER PARTS EARLY 19TH CENTURY 37 in. (95.2 cm.) high, 18 in. (47 cm.) wide, 16 in. (40.6 cm.) deep \$3,000-5,000



475
A REGENCY CHINESE LACQUER
AND JAPANNED LOW TABLE
CIRCA 1810
14 in. (37.5 cm.) high, 55 in. (140.9 cm.) wide,
27 in. (69.9 cm.) deep
\$1,500-2,500



476
A PAIR OF REGENCY BLACK AND GILTJAPANNED OCCASIONAL TABLES
EARLY 19TH CENTURY, CONVERTED FROM
POLESCREENS
28 in. (71.8 cm.) high, 12 in. (30.5 cm.) wide,
16 in. (42.5 cm.) deep
\$3,000-5,000



477
A REGENCY BRASS-MOUNTED
ROSEWOOD GRAINED X-FORM STOOL
19TH CENTURY
17 in. (43.2 cm.) high, 28 in. (71.8 cm.) wide,
16 in. (41.9 cm.) deep
\$3,000-5,000



~469
A REGENCY FIGURED MAHOGANY AND EBONY-INLAID PEDESTAL LIBRARY TABLE
CIRCA 1820, PROBABLY ADAPTED FROM A SIDE CABINET AND WITH A FURTHER FITTED KNEEHOLE 30 in. (76.2 cm.) high, 55 in. (141.6 cm.) wide, 23 in. (60.3 cm.) deep

\$5,000-8,000



470 A GROUP OF BOOKS RELATING TO HISTORIC TEXTILES FROM AROUND THE WORLD 20TH CENTURY

Twenty Volumes, various sizes. Nine with dust jackets, four with slip covers, some with original publisher's cloth

\$800-1,200

\$3,000-5,000



A71
AN ENGLISH MAHOGANY FOUR-TIER
REVOLVING BOOKCASE
LATE 19TH/20TH CENTURY
62 in. (157.5 cm.) high, 25 in. (63.5 cm.) diameter
\$6,000-10,000



478
A REGENCY PENWORK GAMES TABLE CIRCA 1800
29 in. (74.9 cm.) high, 19 in. (48.3 cm.) wide, 19 in. (48.3 cm.) deep
\$2,000-3,000



479
A REGENCY MAHOGANY WINE TROLLEY CIRCA 1820
13 in. (34.9 cm.) high, 17 in. (44.5 cm.) wide, 11 in. (28.3 cm.) deep \$3,000-5,000



480
TWO GEORGE IV BRONZE AND GILT-LACQUERED BRASS COLZA OIL LAMPS BY BRIGHT AND CO., CIRCA 1825
29 in. (74 cm.) high and 30 in. (77.5 cm.) high respectively
\$4,000-6,000



481
AN ANGLO-INDIAN PADOUK SOFA
TABLE
SECOND QUARTER 19TH CENTURY
30 in. (775 cm.) high, 55 in. (139.7 cm.) wide (extended),
24 in. (62.2 cm.) deep

\$3,000-5,000

482 AN ANGLO-INDIAN HARDWOOD TWO-PART CABINET 19TH CENTURY 77 in. (196.2 cm.) high, 49 in. (124.5 cm.) wide, 21 in. (55.2 cm.) deep \$4,000-6,000



THREE VICTORIAN FRUITWOOD SNUFF BOXES LATE 19TH CENTURY The largest, 4 in. (10.2 cm.) high, 10 in. (26.7 cm.) long \$1,500-2,500



490
A PAIR OF GREEN TOLE PEINTE SIX-LIGHT WALL APPLIQUES FIRST HALF 20TH CENTURY
39 in. (100.5 cm.) high, 15 in. (38 cm.) wide \$2,000-3,000



A BOHEMIAN TRANSPARENT RUBY AND WHITE OVERLAY GLASS SIX-LIGHT CHANDELIER THIRD QUARTER 19TH CENTURY 29 in. (73.5 cm.) high, 32 in. (82.5 cm.) diameter \$7,000-10,000



492
PATRICK WILLIAM ADAM, R.S.A.
(SCOTTISH, 1854-1929)
Interior, Ardilea, North Berwick
39½ x 45% in. (100.3 x 116 cm.)
\$20,000-30,000



FOUR FRUITWOOD CARVED MODELS OF SHOES
LATE 19TH/20TH CENTURY
The largest, 5 in. (14 cm.) high, 16 in. (40.6 cm.) long
\$1,500-2,500



485
A PAINTED DIORAMA OF A
BUTCHER SHOP
PROBABLY ENGLISH, LATE 19TH CENTURY
19 in. (50 cm.) high, 20 in. (52.5 cm.) wide, 7 in. (19 cm.)
deep
\$3.000-5.000



A GROUP OF TWELVE BOOKS
RELATING TO ENGLISH FURNITURE
AND INTERIOR DESIGN
20TH CENTURY
Twelve volumes, various sizes. Five with dust
jackets, three with slip covers, some with original
publisher's cloth
\$600-800



493
FLOWER PAINTING MADE EASY
THOMAS PARKINSON, C.1751-1766
\$5,000-7,000



494 ALBERT DURER LUCAS (BRITISH, 1828-1919) Engagement; and Matrimony 16 x 11% in. (40.6 x 30.2 cm.); 16 x 11 in. (40.6 x 30 cm.) \$5,000-8,000



EDWIN DALTON SMITH (BRITISH, FL. 1823-46)
Two studies of camellias: dark red anenome and 'Lady Audrey Buller' each 12% x 9% in. (32.7 x 24.8 cm.)
\$1,500-2,500



487 A PAIR OF GILT-METAL MOUNTED ROCK CRYSTAL TABLE LAMPS 20TH CENTURY 32 in. (82.5 cm.) high, 5 in. (14.5 cm.) square (including fitments)

\$3,000-5,000



488
JÉRÔME-FRANÇOIS CHANTEREAU
(PARIS CIRCA 1710-1757)
A frozen canal with figures skating by a town, windmills beyond
11½ x 9¾ in. (28.2 x 25 cm), oval
\$6,000-8,000



A SET OF FOUR SILVEREDMETAL MOUNTED ROCK CRYSTAL
CANDLESTICKS
PROBABLY NORTH EUROPEAN, 19TH/20TH CENTURY
9 in. (23.5 cm.) high, 4 in. (10 cm.) wide, 3 in. (8.5 cm.)
deep
\$4,000-6,000



496
EDWIN DALTON SMITH (BRITISH, FL.
1823-46)
Two double camellias: pink and white peony form
('Lady de Saumarse'?) and dark pink irregular double

11³/₄ x 9 in. (30.2 x 23 cm.) each \$1,500-2,500



a pair

497
EDWIN DALTON SMITH (BRITISH, FL. 1823-46)
Two studies of camellias: pink and white variegate rose form double, and 'General Lamocière'

Two studies of camellias: pink and white variegated rose form double, and 'General Lamocière' 127/a x 10 in. (32.8 x 25.5 cm.) each \$1,500-2,500



498
EDWIN DALTON SMITH (BRITISH, FL. 1823-46)
Two studies of camellias: red single form (seeding japonica), and dark red japonica 12½ x 10 in. (32.8 x 25.5 cm.), each \$1,500-2,500

THE ANN & GORDON GETTY COLLECTION



499 GUSTAVE BAUMANN (1881-1971) Marigolds Overall: 22 x 18 in. (559 x 457 mm.) \$3,000-5,000



500 GUSTAVE BAUMANN (1881-1971) Zinnias Overall: 21% x 17% in. (556 x 454 mm.) \$3,000-5,000



501
A CONTINENTAL 'POINT DE GAUZE'
NEEDLE LACE FLOUNCE
MID-19TH CENTURY
20 in. (50.8 cm.) high, 180 in. (457.2 cm.) long
\$700-1,000



LUIGI MAYER (1755-1803 LONDON)
The exploration of a sarcophagus near Castello Ross 201/8 x 15 in. (51.3 x 38 cm)
\$3,000-5,000



509
A EUROPEAN GENTLEMAN IN
PROCESSION
OTTOMAN TURKEY, EARLY 18TH CENTURY
\$3,000-5,000



~510 A SILVER GEM-INLAID PHURBA NEPAL, EARLY 20TH CENTURY 12 in. (31.1 cm.) high \$2,000-4,000



502
A CONTINENTAL 'DUCHESS' BOBBIN LACE
LAST QUARTER 19TH CENTURY
32 in. (82.6 cm.) high, 162 in. (411.5 cm.) long
\$800-1,200



503
A LENGTH OF CONTINENTAL CUT
VELVET
20TH/21ST CENTURY
24 in. wide; approx. 12 yards
\$700-1,000



A CONTINENTAL BOBBIN LACE FLOUNCE THE LACE LATE 17TH CENTURY 24 in. (61 cm.) high, 138 in. (350.5 cm.) long \$500-700



511 A GROUP OF TEN REVERSE GLASS PAINTINGS INDIA, 19TH CENTURY Each 19 x 13 in. (49.8 x 34.6 cm.) \$10,000-15,000



A GROUP OF SIXTEEN BOOKS
RELATING TO NORTH AFRICAN AND
INDIAN ARCHITECTURE AND INTERIOR
DESIGN
20TH CENTURY
Sixteen volumes, various sizes. Fifteen with dust
jackets, one with slip cover



513
Alexandre Benois (1870-1960)
Set Design for 'Petrouchka': Act One
13¾ x 20¾ in. (35 x 53 cm.)
\$15,000-20,000



TWO INDONESIAN SARONG COVERED THROW CUSHIONS
THE TEXTILE SUMATRA, 20TH CENTURY
17 in. (43.2 cm.), 18 in. (47 cm.) wide
\$700-900



506 A KASHMIRI A MOON SHAWL SECOND HALF 19TH CENTURY 51 in. (129.4 cm.) long, 52 in. (132.1 cm.) wide \$8,000-12,000



507
A CENTRAL ASIAN VELVET IKAT
CHAPAN
THIRD QUARTER 19TH CENTURY
49 in. (125.7 cm.) long, 59 in. (150.5 cm.) wide over arms
\$2,500-3,500



514
Alexandre Benois (1870-1960)
Stage Curtain Design for 'Petrouchka'
10¼ x 12½ in. (26 x 30.6 cm.)
\$10,000-15,000



515 JEAN DUFY (1888-1964) Le clown Antonet et l'auguste Bét 18½ x 24 in. (46 x 61 cm.) \$20,000-30,000

\$800-1,200



516
RAOUL DUFY (1877-1953)
Chevaux de cirque
20% x 25% in. (52.6 x 64.5 cm.)
\$5,000-7,000

WHEATLAND ONLINE THE ANN & GORDON GETTY COLLECTION



Mstislav Dobuzhinsky (1875-1957) Costume Design for 'Coppelia': The Astronomer Doll 12% x 9½ in. (32 x 24.1 cm.) \$1,800-2,200



Mstislav Dobuzhinsky (1875-1957) 12½ x 95% in. (31.7 x 24.4 cm.) \$1,800-2,200



Mstislav Dobuzhinsky (1875-1957) 12¹/₄ x 9³/₈ in. (31 x 23.8 cm.) \$1,800-2,200



A MALACHITE AND ORMOLU FRAME 5 in. (14.5 cm.) high \$1,000-1,500



A GROUP OF FOURTEEN BOOKS RELATING TO RUSSIAN MUSEUMS AND INTERIOR DESIGN Eight with slip covers, two with dust jackets, some with original publisher's cloth

\$800-1,200



A UKRAINIAN PILE RUG 7 ft. 10 in. (2.39 m.) long, 6 ft. 2 in. (1.88 m.) wide \$7,000-10,000



A SET OF ELEVEN PAINTED WOOD FIGURINES REPRESENTING DANCERS OF THE DIAGHILEV BALLET RUSSES DESIGNED BY ADRIAN P. ALLINSON (1890-1959) AND OTHERS, EXECUTED BY THE ALDON STUDIOS, CIRCA 1920, RETAILED BY CYRIL W. BEAUMONT

10 in. (25.4 cm.) high, the figurine of Lubov Tchernicheva as Constanza \$5.000-7.000



A BESSARABIAN FLAT WOVEN CARPET 18 ft. 5 in. (5.61 m.) long, 12 ft. 1 in. (3.68 m.) wide \$20,000-30,000



A GROUP OF SEVENTEEN RUSSIAN
PORCELAIN EASTER EGGS
SOME BY THE IMPERIAL PORCELAIN FACTORY, ST.
PETERSBURG, LATE 19TH/EARLY 20TH CENTURY 4 in. (11.4 cm.) high, the largest \$2,000-3,000



A FLAT WOVEN BESSARABIAN CARPET 9 ft. 9 in. (2.97 m.) long, 7 ft. 10 in. (2.39 m.) wide \$5,000-8,000



A RUSSIAN NEEDLEWORK RUG 6 ft. 4 in. wide (1.93 m.), 5 ft. 9 in. (1.75 m.) long \$1,500-2,500



A GROUP OF FOUR BOOKS RELATING TO CARPETS, RUGS AND TAPESTRIES Four volumes, various sizes. Three with slip covers,

one with dust jacket

\$800-1.200



A NEEDLEPOINT CARPET 11 ft. 9 in. (3.58 m.) long, 10 ft. 1 in. (3.07 m.) wide \$20,000-25,000



A RUSSIAN SILVER-GILT AND PLIQUE-À-JOUR ENAMEL EASTER EGG

3 in. (9.9 cm.) high 2 oz. 14 dwt. (84 gr.) gross weight \$800-1,200



A BESSARABIAN FLAT WOVEN CARPET 13 ft. 5 in. (4.09 m.) long, 10 ft. 2 in. (3.10 m.) wide \$15,000-25,000



A VICTORIAN TOLE TOILET MIRROR \$1,500-2,500



A PAIR OF SAMSON PORCELAIN LACQUERED VASES AND COVERS MOUNTED AS LAMPS 17 in. (43.2 cm.) high, the porcelain \$4,000-6,000



A PAIR OF JAPANESE MOTHER-OF-PEARL INLAID LACQUERED PORCELAIN VASES MOUNTED AS LAMPS
LATE 19TH CENTURY 20 in. (50.8 cm.) high, to the rims of the vases \$2,000-3,000

289

THE ANN & GORDON GETTY COLLECTION



THIRTY DECALCOMANIA WALL PANELS CIRCA 1900
25 in. high (the largest, framed); 5 in. high (the smallest, unframed)
\$1,500-2,000



536
A PAIR OF LATE VICTORIAN GILT AND POLYCHROME PAINTED EBONIZED STOOLS
LATE 19TH CENTURY
17 in. high, 22 in. wide, 17 in. deep
\$5,000-8,000



537 A VICTORIAN NEEDLEPOINT CARPET ENGLAND, CIRCA 1860 9 ft. 4 in. long (2.8448 m.) long, 6 ft. 9 in. (2.0574 m.) wide \$8,000-12,000



544
DAME LAURA KNIGHT, R.A.
(BRITISH, 1877-1970)
Landscape with farm
105/8 x 143/4 in. (27 x 37.5 cm.)
\$2,000-3,000



545
AN AMERICAN PICTORIAL FLAT WOVEN
CARPET
NORTH CAROLINA, CIRCA 1930
44 in. high, 73 ½ in. wide including fringe
\$6,000-10,000



546 JANE PETERSON (1876-1965) Cape Ann Sketch 12³4 x 16¹/₄ in. (32.4 x 41.3 cm.) \$7,000-10,000



538
A PAIR OF LATE VICTORIAN
GILTCOMPOSITION FIVE-BRANCH
HANGING WALL-LIGHTS
POSSIBLY IRISH, 19TH CENTURY
\$4,000-6,000



A REGENCY CHINESE EXPORT LAC BURGAUTÉ JARDINIÈRE CIRCA 1810 26 in. (66 cm.) high, 20 in. (50.8 cm.) wide, 15 in. (38.1 cm.) deep \$3.000-5.000



540
A ROCK CRYSTAL, LAPIS LAZULI, AND ENAMEL ELEPHANT-FORM TABLE BOX AND CLOCK 20TH CENTURY 8 in. (21.3 cm.) high \$8,000-12,000



547
AMEDEE JULIEN MARCEL-CLÉMENT
(FRENCH, 1873-1937)
Après la Bourrasque
21½ x 28¾ in. (54.3 x 73 cm.)
\$6,000-9,000



548
A GROUP OF EIGHTEEN CARPET BALLS
LATE 19TH CENTURY AND LATER
3 1/2 in. diameter (the largest)
\$1,500-2,000



AN AMERICAN PIECED AND APPLIQUED PRINTED COTTON 'KERCHIEF' CENTENNIAL QUILT CIRCA 1876 102 in. (259.1 cm.) long, 83 in. (211.5 cm.) wide \$4,000-6,000



541 A JAPANESE EXPORT NAGASAKI TILT-TOP CENTER TABLE CIRCA 1860 30 in. (76.2 cm.) high, 47 in. (121.29 cm.) diameter \$4,000-6,000



TWO CHINESE EXPORT LAC BURGAUTÉ
BOXES AND COVERS ON STANDS
EARLY 19TH CENTURY
The smaller, 22 in. (57.8 cm.) high, 19 in. (48.3 cm.) wide,
14 in. (35.6 cm.) deep

The larger, 25 in. (61.6 cm.) high, 19 in. (48.3 cm.) wide, 14 in. (35.6 cm.) deep
The larger, 25 in. (61.6 cm.) high, 19 in. (48.3 cm.) wide, 14 in. (35.6 cm.) deep
\$3,000-5,000



543
AMERIQUE SEPTENTRIONALE IN SUAS
PRAECIPUAS PARTES DIVISA AD USUM
SERENISSIMI BURGUNIAE DUCIS
ALEXIS-HUBERT JAILLOT, 1694
\$2,000-3,000



A GROUP OF SIX CARVED AND PAINTED WOOD, METAL, LEATHER AND GLASS FISH DECOYS AMERICAN, 20TH CENTURY 3 in. high; 9 in. long (the largest) \$800-1,200



551 A LARGE FLORAL HOOKED CARPET AMERICAN, 19TH CENTURY 14 ft. (4.27 m.) long, 14 ft. 4 in. (4.37 m.) wide \$10,000-15,000



AN AMERICAN PIECED COTTON QUILT CIRCA 1820-1840, EASTON, PENNSYLVANIA, POSSIBLY FROM THE TAYLOR FAMILY 108 in. (274.3 cm.) long; 105 in. (266.7 cm.) wide \$1,500-2,500

WHEATLAND ONLINE THE ANN & GORDON GETTY COLLECTION



AMERICAN SCHOOL (CIRCA LATE 19TH CENTURY)
A Pair of Tinsel Pictures Together with a Third

the pair: each 14 x 11 in. (35.5 x 27.9 cm.), unframed the third: 13 1/4 x 10 3/4 in. (33 x 25.4 cm.), unframed \$3,000-5,000



AN AMERICAN SILVER FLATWARE SERVICE MARK OF TIFFANY & CO., NEW YORK, FIRST HALF 20TH CENTURY

124 oz. 2 dwt. (3,860 gr.) weighable silver \$6,000-9,000



AN AMERICAN ARTS AND CRAFTS
POLYCHROME PAINTED AND TURNED-WOOD URN MATHEWS FURNITURE SHOP, PROBABLY CIRCA 1913 12 in. high

\$8,000-12,000



AUGUSTE ALLONGÉ (FRENCH, 1833-1898) Un coin du plateau de la mare aux fées-Fôret de Fôntainebleau

55½ x 30 in. (141 x 76.2 cm.) \$8.000-12.000



ALBERT CHEVALLIER TAYLER, R.B.C. (BRITISH, 1862-1925) 40 x 493/4 in. (101.6 x 126.4 cm.)

\$30,000-40,000

GRAND DUCHESS OLGA (1882-1960) 10\% x 8\% in. (27.6 x 21.2 cm.) \$2,000-3,000



A GROUP OF TWENTY-ONE BOOKS RELATING TO AMERICAN DESIGN AND INTERIOR DESIGNERS

20TH CENTURY
Twenty-one volumes, various sizes. Nineteen with dust jackets, some with original publisher's cloth \$1,200-1,800



WILLIAM BELL SCOTT (BRITISH, 1811-1890)

Five designs for tiles for Penkill Castle: A Rooster; A Roosting Hen with Chicks; Two Blackbirds; Two Magpies and a Beetle; and A Peacock 5% x 5% in. (13.6 x 13.6 cm.) each

\$5,000-8,000

\$5,000-10,000



WILLIAM BELL SCOTT (BRITISH, 1811-1890) A tile design for Penkill Castle: Three Voles \$1,500-2,000



ELIZABETH ADELA STANHOPE FORBES, A.R.W.S. (BRITISH, 1859-1912) 17³/₄ x 14 in. (45.2 x 35.5 cm.) \$12,000-18,000



A PIETRA DURA TABLE TOP LATE 20TH CENTURY 46 in high, 70 in. 1 in thick \$5,000-8,000



A GROUP OF ROCK CRYSTAL TABLE OBJECTS 16 in. (42 cm.) high (the largest) \$5,000-8,000



JOSEPH WOLF (BRITISH, 1820-1899) 21% x 14% in. (55.6 x 38 cm.) \$8,000-12,000



58 REPRODUCTION PRINTS FROM BIRDS OF NORTH AMERICA JOHN JAMES AUDUBON, C.1980



TWO RUSSIAN ORNITHOLOGICAL PORCELAIN PLATES
BY THE KORNILOV PORCELAIN FACTORY, ST. PETERSBURG, CIRCA 1900 9 in. (24.7 cm.) diameter \$3,000-5,000



A PAIR OF ROCK CRYSTAL OBELISKS 14 in. high (each) \$800-1,200



A VERRE EGLOMISE AND SIMULATED HARDSTONE LOW TABLE THE EGLOMISE PANEL LATE 19TH/20TH CENTURY, THE SCARLET AND PARCEL-GILT FRAME LATER 14 in. (36 cm.) high, 32 in. (82.5 cm.) wide, 32 in. (81.5 cm.) deep

\$2,000-4,000



A PAIR OF ROCK CRYSTAL OBELISKS The taller 15 in. high \$800-1,200

WHEATLAND ONLINE

THE ANN & GORDON GETTY COLLECTION



571
A FRENCH (LE TALLEC) PORCELAIN
YELLOW-GROUND 'BIGOUDEN' SERVICE
MODERN, RETAILER'S MARKS FOR TIFFANY & CO.
PRIVATE STOCK, MOST WITH DATE LETTERS FOR
1980 AND 1981

10 in. (27.3 cm.) diameter, the plates \$1,000-1,500



A PAIR OF ROCK CRYSTAL AND SILVERED-METAL CANDLESTICKS, NOW MOUNTED AS LAMPS 20TH CENTURY

19 in. (48.5 cm.) high, 8 in. (22.5 cm.) wide, 8 in. (20.5 cm.) deep \$3,000-5,000



573
A SET OF FOURTEEN FRENCH (LE TALLEC) PORCELAIN 'COEUR FLEURS' DINNER PLATES
MODERN, RETAILER'S MARKS FOR TIFFANY & CO. PRIVATE STOCK, MOST WITH DATE LETTERS FOR 1980 AND 1981
10 in. (27.3 cm.) diameter

\$800-1,200



583
AN ENGLISH WOOL APPLIQUE
COVERLET
LATE 18TH/EARLY 19TH CENTURY
98 in. (248.9 cm.) long, 85 in. (215.9 cm.) wide, overall
\$600-800



584 AN ENGLISH PIECED CHINTZ QUILT CIRCA 1820-1830 84 in. (213.4 cm.) long, 84 in. (213.4 cm.) wide \$2,000-3,000



TWO ENGLISH ENGRAVED ROLLER
PRINTED CHINTZ PANELS
CIRCA 1830
77 in. (196.9 cm.) long, 83 in. (210.8 cm.) wide, the larger
\$800-1,200



576
A BLEU JEAN CLÉMENCE LEATHER
RETOURNÉ KELLY 35 WITH
PALLADIUM HARDWARE
HERMÉS, 2003
35 w x 25 h x 13 d cm
\$2,000-3,000



578 A MOUSSE OSTRICH SAC À DÉPÊCHES 41 WITH GOLD HARDWARE HERMÈS,1986 41 w x 29 h x 4 d cm

\$1,000-2,000

\$1,200-1,800



579 A BLEU SAPHIR CHÈVRE LEATHER WHITE BUS 40 HERMÈS, 2001 40 wx 26 hx 12 d cm \$800-1,000



586
AN ENGLISH PIECED AND APPLIQUE
QUILT TOP
FIRST QUARTER 19TH CENTURY
88 in. (223.5 cm.) long, 98 in. (248.9 cm.) wide
\$1,500-2,000



587 A VICTORIAN NEEDLEPOINT PANEL CIRCA 1860 26 in. (66 cm.) high, 70 in. (177.8 cm.) wide \$500-700



588
A CONTINENAL 'HONITON' BOBBIN
LACE FLOUNCE
MID-19TH CENTURY
11 in. (27.9 cm.) high, 206 in. (523.2 cm.) long
\$400-600



580 A GROUP OF TWENTY-ONE BOOKS RELATING TO FASHION 20TH CENTURY

Twenty-one volumes, various sizes. Thirteen with dust jackets, three with slip covers, some with original publisher's cloth

\$1,200-1,800



A GROUP OF TWENTY-THREE BOOKS
RELATING TO JEWELRY
20TH CENTURY
Twenty-three volumes, various sizes. Twenty-two
with dust jackets, one hardcover



582
A GROUP OF SIX HISTORIC TRADE
BOOKS WITH DESIGNS AND
TEXTILE SAMPLES
19TH CENTURY
Six volumes, various sizes, all with original
publisher's cloth

\$1,200-1,800



589
A PARTIAL BOLT OF PRINTED LINEN/
COTTON BLEND
BY MARVIC TEXTILES, MODERN
Approximately 4 yards, the longer
\$300-500



590 A PARTIAL BOLT OF PRINTED COTTON MODERN Approximately 7 yards \$200-300



591
A PARTIAL BOLT OF BROCADED
WOVEN COTTON
MODERN
Approximately 5 yards
\$300-500

THE ANN & GORDON GETTY COLLECTION



592
A CONTINENTAL 'POINT DE GAUZE'
NEEDLE LACE SHAWL
MID 19TH CENTURY
28 in. (71.1 cm.) high, 108 in. (274.3 cm.) wide
\$300-500



593
A PARTIAL BOLT OF BROCADED
WOVEN COTTON
MODERN
Approximately 5 yards
\$600-900



594
A PAIR OF FRENCH BROCADED
LAMPAS PANELS
CIRCA 1925, ATTRIBUTED TO JULES LELEU
110 in. (279.4 cm.) high, 25 in. (63.5 cm.) wide
\$2,000-3,000



601 DAVID WOODLOCK (BRITISH, 1842-1929) An old Cottage at Tachbrook, near Warwick 28¾ x 21¾ in. (73 x 55.3 cm.) \$7,000-10,000



602 ALFRED GLENDENING, JUN. (BRITISH 1861-1907) In the Fields 30 x 20 in. (76.2 x 50.8 cm.) \$6,000-10,000



SIR WILLIAM RUSSELL FLINT, R.A., P.R.W.S., R.S.W. (BRITISH, 1880-1969)
Le Morte D'Arthur: But ye shall abide, and I shall throw such an enchantment upon him that he shall not awake within the space of an hour'
12% x 10% in. (31.4 x 26.7 cm.)
\$5,000-8,000



595
TWO PARITAL BOLTS OF BEVILACQUA
HANDWOVEN CUT VELVET
VENICE, MODERN
Approximately 15 yards, the longer
\$3,000-5,000



596
MAXWELL ASHBY ARMFIELD, R.W.S.
(BRITISH, 1881-1972)
A Vase of Flowers on a Window Ledge
10 x7 in. (27.8 x 18.9 cm.)
\$800-1,200



597
MAXWELL ASHBY ARMFIELD, R.W.S.
(BRITISH, 1881-1972)
A Vase of Flowers on a Gold Ground
11½ x 7¾ in. (28.6 x 19.7 cm.)
\$800-1,200



604
SIR WILLIAM RUSSELL FLINT, R.A.,
P.R.W.S, R.S.W. (BRITISH, 1880-1969)
Bien Idyll II
12½ x 9½ in. (31.1x 24.1 cm.)
\$4,000-6,000



605 SIR WILLIAM RUSSELL FLINT, R.A., P.R.W.S., R.S.W. (BRITISH 1880-1969) The Knight's Tale 10¾ x 8¾ in. (27.3 x 22.2 cm.) \$4,000-6,000



606
CHARLES ROBINSON, R.I. (BRITISH, 1870-1937)
'She went to her room, where slept her son George, guarded by waiting women': an illustration to Bee, the Princess of the Dwarfs
1334 x 10 in. (35 x 25.4 cm.)
\$2,000-4,000



ANNIE FRENCH (SCOTTISH, 1872-1965) A simple maiden in her flower is worth a hundred coat of arms 75x5 in. (19.4 x12.7 cm.) \$2,000-4,000



599 AMY MILLICENT SOWERBY (BRITISH, 1878-1967) The Kiss 7x10% in. (17.8 x 26.4 cm.) \$5,000-8,000



600 AMY MILLICENT SOWERBY (1878-1967) The Rose Maiden 9¼ x7 in. (23.5 x 17.8 cm.) \$5,000-8,000



CHARLES ROBINSON
(BRITISH, 1870-1937)
Nude girl standing in a pool with arms
outstretched to man in 18th Century costume
17½ x 12½ in. (44 x 30.7 cm)
\$3,000-5,000



608 CHARLES ROBINSON (BRITISH, 1870-1937) The Happy Prince 17 x 121/4 in. (43 x 31 cm) \$2,000-4,000



609

JAMES HAYLLAR, R.B.A. (BRITISH, 1829-1920)

Miss Lily's Carriage Stops the Way; and Miss Lily's Return from the Ball 35% x 28 in. (90.6 x 71.1 cm.); 35% x 27% in. (90.6 x 70.3 cm.) a pair \$20,000-30,000

297

WHEATLAND ONLINE



GEORGE ELGAR HICKS, R.A. (BRITISH, 1824-1914)

Mother and Child: A sketch for 'Good Night' 16% x 24 in. (42.9 x 61 cm.)

\$4,000-6,000



611
A PAIR OF CHELSEA PORCELAIN
FIGURE GROUPS EMBLEMATIC OF
THE SEASONS
CIRCA 1765, GOLD ANCHOR MARK TO ONE,
THE MODELS BY JOSEPH WILLEMS
13 in. (33.7 cm.) high
\$4,000-6,000



A WORCESTER PORCELAIN YELLOW-GROUND BASKET-MOLDED PIERCED OVAL DISH CIRCA 1765 11 in. (29.8 cm.) long \$800-1,200



613 A PAIR OF CHELSEA PORCELAIN LEAF-SHAPED DISHES CIRCA 1755, KILN STILT MARKS 9 in. (23.5 cm.) long, the slightly larger \$1,500-2,500



614
A CONTINENTAL PORCELAIN
CAULIFLOWER BOX AND COVER
19TH CENTURY
5 in. high
\$700-900



A PAIR OF PEARLWARE MILKING GROUPS CIRCA 1820, POSSIBLY NEWCASTLE 7 in. (17.8 cm.) long \$700-1,000



616
A PAIR OF PEARLWARE COW
CREAMERS AND COVERS
CIRCA 1810, POSSIBLY SCOTTISH, INCISED X TO ONE
6 in. (16.5 cm.) long
\$700-1,000



A GROUP OF FOUR ENGLISH POTTERY COW CREAMERS AND COVERS EARLY 19TH CENTURY 7 in. (19.7 cm.) long, the largest \$1,200-1,800



618
TWO ENGLISH POTTERY MILKING
GROUPS
CIRCA 1820, POSSIBLY YORKSHIRE
6 in. (17.1 cm.) long, the larger
\$1,000-1,500



298 Lot 541

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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Unless we own a **lot** in whole or in part (A symbol).

BEFORE THE SALE

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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

Our description of any **lot** in the catalogue, any condition report and any other statement made by us (whether grally 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 elied 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 mensions and weights are approximate only.

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If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeal 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 pro

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.

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7 JEWELLERY

- 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 nmological report for any item which does no have a report if the request is made to us at least hree weeks before the date of the auction and you pay the fee for the report.
- 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. ports 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 nade. Because of differences in approach and amount of treatment, or whether treatment is pormanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the
- d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones ay have been treated or enhanced

8 WATCHES & CLOCKS

-) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold vithout pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsib for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you ave 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(f).

REGISTERING TO BID

NEW BIDDERS

- 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 begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to egister as a bidder. You will be asked for the
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proo 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 comp and other business structures, please contact us in advance to discuss our
- (b) We may also ask you to give us a financial eference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS As described in paragraph B(1) above, we may at our

ntion ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasion ontact our Client Services Department at

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder tion and registration procedures including, nited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to egister you to bid, and if you make a successful bid ay cancel the contract for sale between you and the seller

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www. christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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 nay record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your lephone bids are governed by these Conditions

(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/buyingservices/buving-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 at https://www.christies. com/LiveBidding/OnlineTermsOfUse.aspx.

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid 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.

will sell the **lot** to the bidder whose written

C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our emises or decline to permit participation in any

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without a reserve with the symbol - 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 marantee and the irrevocable bid exceeds the ited 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

3 ALICTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(b) move the hidding backwards or forwards in any he or she may decide, or change the order of

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

- (e) reopen or continue the bidding even after the ammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, 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 e 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 sections B(3), F(2)(i

4 RIDDING

The auctioneer accepts bids from: (a) bidders in the saleroom;

- (b) telephone bidders;
- c) internet hidders through Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written hids (also known as absentee hids or

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 nount 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 behalf of the seller and will not make any bid o nalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will enerally decide to open the bidding at 50% of the w **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

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The **auctionee** will decide at his or her sole option where the bidding should start and the bid increments.

CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. 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 breakdor 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 mail and/or email after the auction, we do not accept responsibility for telling ou whether or not your bid was successful. If yo ave 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

ou 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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

hammer price over US\$1,000,000 and up to and cluding US\$6,000,000, and 15,0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lo

For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any 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. Christies shall

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State. New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collec the lot from a Christie's New York location, Christie's st collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination

collect New York sales tax at a rate of 8.875% for any

lot collected from Christie's in New York.

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the lot delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the lot. In this circumstance. New York sales tax wil apply to the lot even if Christie's or a common carri rized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful hidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shinments to those states for which Christie's is not may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own endent tax advisor with any questions

F WARRANTIES

SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the

- (a) is the owner of the **lot** or a joint owner of the lot acting with the permission of the other coowners 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.
- (c) 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 a 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 5 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 honored for claims notified within a period of 5 years from the date of the auction.
 After such time, we will not be obligated to honor the authenticity warranty.
- 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 larification 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 "Importa-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
- (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**

of experts at the date of the auction or drew attention to any conflict of opinion

- 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 ublished 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.
- The benefit of the authenticity warranty is only available to the original buyer shown on th 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 anvone (h) In order to claim under the authenticity
- warranty you must: (i) give us written notice of your claim within 5 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 ve have any doubts, we **reserve** the right to obtain additional opinions at our expense
- (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.
- Your only right under this authenticity warranty is to cancel the sale and receive a refund of th purchase price paid by you to us. We will not, under 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 nterest, costs, damages, **other damages** or
- additional warranty for 21 days from the date of the auction that if any lot is defective in text or illustration, we will refund your purchase price, subject to the following term (a) This additional warranty does not apply to

(i) Books. Where the lot is a book, we give an

- (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 ime of sale, within 21 days of the date of the
- (k) South Fast Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.
 In these categories, the authenticity warranty does not apply because current scholarship doe 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 welve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property nust be returned to us in accordance wit E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these
- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and

categories.

hese 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 fo ding date or period shown n UPPERCASE type in the catalogue description (the "Subheading") Accordingly, all references to the Heading in paragraph E2 (h) - (e) above shall be r ces to both the **Heading** and the

3 NO IMPLIED WARRANTIES **EXCEPT AS SET FORTH IN PARAGRAPHS E1** AND E2 ABOVE, NEITHER THE SELLER NOF THE CHRISTIE'S GROUP MAKE ANY OTHER

WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTARII ITY OR FITNESS FOR A SPECIFICALLY DISCLAIMED

4 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 convicted of money laundering, terrorist
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions alti-incley lautidening and salicions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for mmediate inspection by an independent hird-party auditor upon our written request to do so:
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part. facilitate tax crimes:
- (iii) you do not know, and have no reason to uspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buver(s) are under investigation, or have been charged with or convicted of money laundering, terroris
- mmediately following the auction, you must pay the purchase price being (i) the hammer price; and

E DAVMENT

1 HOW TO PAY

- (ii) the buyer's premium; and
- (iii) any applicable duties, goods, sales, use compensating or service tax, or VAT. Payment is due no later than by the end of the 7th
- (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 ven if you want to export the lot and you need
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021: FBO: Christie's Inc.

- ount # 957-107978 ernational transfers, SWIFT: CHASUS33. (ii) Credit Card
- We accept Visa, MasterCard, American Express and China Union Pay, Credit card nents at the New York nre accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site (iii) Cash

We accept cash payments (including money

orders and traveller's checks) subject to a

num global aggregate of US\$7,500

(iv) Bank Checks You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have

(v) Checks

ust make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.) **Cryptocurrency**With the exception of clients resident in

Mainland China, payment for a lot marked with the symbol • may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments nust be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be
- Christie's Inc. Post-Sale Services 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@

2 TRANSFERRING OWNERSHIP TO YOU

ou 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 n circumstances where we have released the lot

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 follow the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out or the page headed 'Storage and Collection', unles we have agreed otherwise with you.

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) we can charge interest from the due date
- at a rate of up to 1.34% per month on the unpaid amount due;

 (ii) we can cancel the sale of the **lot**. If we do
- this, we may sell the **lot** again, publically 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 osses, interest, legal fees and costs as far as (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 selle (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) we can 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 interes 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
- gations to us; and (ix) we can take any other action we see
- (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-paymen 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

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 propert 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

G COLLECTION AND STORAGE

amount you owe us.

u must collect purchased **lots** within seven ys 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 +1 212 636 2650.
- (c) If you do not collect any lot within thirty days following the auction we may, 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 tration fees for doing so and you will be subject to the third party storage

- (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. (e) In accordance with New York law if you have aid for the **lot** in full but you do not collect the
- lot within 180 calendar days of payment, we may charge you New York sales tax for the lot. (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However we can arrange to pack, transport, and ship you 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more informati please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at https://www.christies.com/buving-services/ buying-guide/ship/ or contact us at PostSaleUS@ christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping.

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 he 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 yo selling a **lot** or may prevent yo selling a **lot** in the country you import it into.

However, if we recommend another company for any

of these purposes, we are not responsible for their

- (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 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 quarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at https://www. christies.com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@
- 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

(c) Endangered and 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, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the lot from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the . svmbol ≈ and further information can be found in aragraph H2(h) below. 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) Lots containing Ivory or materials

resembling ivory
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) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous

- scientific test acceptable to the applicable ish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any your own cost. We will not be obliged to cancel our purchase and refund the purchase price if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy regulations relating to interstate shipping, export or import of property containing such protected

or regulated material

(e) Lots of Iranian origin

me countries prohibit or restrict the purchase. export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a unction, (for example: carpets, bowls, ewers tiles, ornamental boxes). For example, the USA orohibits the import and export of this type of broperty without a license issued by the US Department of the Treasury, Office of Foreign Assets Control, Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or ort a **lot** in contravention of the sanctions or embargoes that apply to you.

Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

Many of the watches offered for sale in this catalogue are pictured with straps made of red or protected animal materials such with the symbol \(\Psi \) in the catalogue. These endangered species straps are shown for display ournoses only and are not for sale. Christie's will nove and retain the strap prior to shipment m 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 1 year of the date of the auction. Please check with the department for details on a particular lot.

A lot marked with the symbol ≈ next to the lot number includes endangered or protected species material and is subject to CITES regulations. This lot may only be shipped to an address within the country of the sale site or nersonally nicked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile nto the State of California. The term "hardware" refers to the metallic parts

of the handbag, such as the buckle hardy ase studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver lladium). The terms "Gold Hardware", "Silver Hardware" "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a nce to you, but we do not accept liability for rors or for failing to mark **lots**.

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.

-) (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; and (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 lescription, size, quality, condition, attribution authenticity, rarity, importance, medium, provenance, exhibition history, literature, or storical relevance. Except as required by local law, any warranty of any kind is excluded by this
- (c) In particular, please be aware that our writter 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

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of
- (e) If, in spite of the terms in paragraphs I(a) to (d) or F2(i) above, we are found to be liable to you for any reason, we shall not have to pay me 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 of value, expected savings or interest, costs, othe

OTHER TERMS

OUR ARILITY TO CANCEL

addition to the other rights of cancellation ntained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 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 r the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any uction. We will keep any personal information and information and information and including the extent disclosure. required by law. However, we may, through this ocess, use or share these recordings with anothe 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 rideotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVET instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any

e own the copyright in all images, illustrations d written material produced by or for us relating to a lot (including the contents of our catalogues ess otherwise noted in the catalogue). You cannot use them without our prior written permission. W do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

a court finds that any part of this agreement is not lid or is illegal or impossible to enforce, that part of e agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities

6 TRANSLATIONS

f we have provided a translation of this agreement. ve will use this original version in deciding any successor disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group ompany for use as described in, and in line with, ur privacy notice at www.christies.com/abou us/contact/privacy and if you are a resident of California you can see a copy of our California
Consumer Privacy Act statement at https://www. isties.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy vided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the furthe exercise of that or any other right or remedy. No agle or partial exercise of such right or remedy ent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be overned by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or if the Dispute involves a non-LLS arty the IAMS International Arbitration Rule the arbitration shall be conducted by one arbitrator who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitrat proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are

vant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the tent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. ludgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets.
This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations on on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www christies.com. Sales totals are hammer price of the buyer's premium and do not reflect costs. financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's

authentic: a genuine example, rather than a copy

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer:
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or
- (iii) a work for a particular origin source if the lot s described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material. authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

buver's premium: the charge the buver pays us

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice

Christie's Group: Christie's International Plo subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph

or any saleroom notice within which we believe a lot may sell. I ow estimate means the lower figure n the range and high estimate means the higher the two.

hammer price: the amount of the highest bid the er accepts for the sale of a lot

Heading: has the meaning given to it in paragraph

lot: an item to be offered at auction (or two or more items to be offered at auction as a group)

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law

purchase price: has the meaning given to it in

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com which is also read to prospective telephone bidders nd notified to clients who have left commis bids, or an announcement made by the **auction** either at the beginning of the sale, or before a particular lot is auctioned.

subheading: has the meaning given to it in

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property in which Christie's has an ownership

From time to time. Christie's may offer a lot in which Christie's has an ownership interest or a financial interest. Such lot is identified in the catalogue with the symbol A 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.

^o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned r 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 lot. This is known as a minimum price guarantee. Where Christie's holds such financial nterest we identify such **lots** with the symbol ^o next to the lot number.

o ◆ 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 sometime 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 quarantee 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 continue to 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.

A • Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the lot. Such lot is identified with the symbol △ ♦ next to the lot numbe

Where the third party is the successful bidder on the lot, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder. Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or

Bidding by interested parties

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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (ti permitting) or otherwise by a pre-sale or pre-lot

Other Arrangements

Christie's may enter into other arrangements not volving 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 quarantee with a partner withou the partner being required to place an irrevocable itten 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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity** warranty. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist

OUALIFIED HEADINGS

"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

"Circle of ...": in Christie's qualified opinion a work of the period of the artist and showing his influence.

the artist, possibly under his supervision.

"Follower of...": in Christie's qualified opinion a work executed in the artist's style but not necessarily by

"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/

nscribed 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 matri was worked and not necessarily the date when the impression was printed or published

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears i ppercase letters directly below the Heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL 18TH CENTURY

If the date period or reign mark mentioned in uppercase letters after the bold type first line states

that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.a. A BLUE AND WHITE BOWL **OUALIFIED HEADINGS**

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or The Ming-style bowl is decorated with lotus scrolls..

In Christie's qualified opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently. e a KANGXI SIX-CHARACTER MARK IN

UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

element of doubt

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the leweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the

"With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker

Art Nouveau 1895-1910 Belle Epoque 1895-1914

Removal of Watch Batteries

Art Deco 1915-1935 Retro 1940s

A lot marked with the symbol @ next to the lot number incorporates batteries which may be designated as "dangerous goods" under internation laws and regulations governing the transport of goods by air freight. If a buyer requests shipment. of the lot to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the lot is collected from the saleroom, the batteries wil be made available for collection free of charge.

QUALIFIED HEADINGS "Marked Fabergé, Workmaster ...": in Christie's

qualified opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé": in Christie's qualified opinion, a work of the master's workshop, but without his mark

"In the style of ...": in Christie's qualified opinion a work of the period of the master and closely related to his style.

"Bearing marks...": in Christie's qualified opinion. not a work of the master's workshop and bearing

HANDBAGS

Condition Reports

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. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold "as is." in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair

from regular or heavy use. The item is in good, usable condition but it does have condition notes. Grade 6: this item is damaged and requires repair. It

Grade 5: this item exhibits normal wear and tear

Any reference to condition in a catalogue entry will not amount to a full description of condition, and mages may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

is considered in fair condition

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware" "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description

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 isions of the Regulations

21/08/2023

21/08/2023

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

Christie's has a direct financial interest in the lot. See Important Notices in the Conditions of Sale for further

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further information.

Christie's has a financial interest in the lot. See Important Notices in the Conditions of Sale for further information

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information

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.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

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 for further

Lot is a Non Fungible Token (NFT). Please see Appendix A -Additional Conditions of Sale - Non- Fungible Tokens in the Conditions of Sale for further information

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A - Additional Conditions of Sale - Non-Fungible Tokens in the Conditions

See Storage and Collection pages in the catalogue

With the exception of clients resident in Mainland China you may elect to make payment of the purchase price for the lot via a digital wallet in the name of the registered bidder, which must be maintained with one of the following Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the lot notice and Appendix B - Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this import tariff. If the buyer instructs Christie's to arrange shipping of the lot to a foreign address the buyer will not be required to pay an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange the shipment of the lot to a domestic address if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions

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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

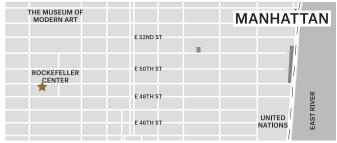
Tel: +1 212 636 2650

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center 20 Rockefeller Plaza New York 10020

Tel: +1 212 636 2000 PostSaleUS@christies.com

Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

BROOKLYN

Christie's Fine Art Storage Services (CFASS)

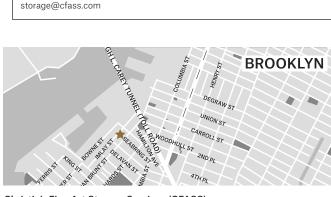
62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays







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 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 or provide them in person.



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Layout designer: Alexandra Gesar Image editors: Greg Coleman, Ava Galeva



