

PHILIP HEWAT-JABOOR

An Eye for the Magnificent

London 8 February 2024



CHRISTIE'S






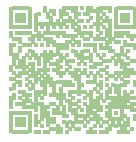
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PHILIP HEWAT-JABOOR
An Eye for the Magnificent

AUCTION

Thursday 8 February 2024 at 10.30 am

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

VIEWING

Saturday	3 February	12.00 pm - 5.00 pm
Sunday	4 February	12.00 pm - 5.00 pm
Monday	5 February	9.00 am - 5.00 pm
Tuesday	6 February	9.00 am - 8.00 pm
Wednesday	7 February	9.00 am - 5.00 pm

AUCTIONEERS

Arlene Blankers, Henry Bailey, Nicholas Orchard

AUCTION CODE AND NUMBER

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“HE WAS SUCH A REMARKABLE MAN”

**Martin Chapman - Curator, European Decorative Arts, Fine Arts
Museums of San Francisco**

Philip was a dear, loyal and generous friend for over fifty years. We met on the Sotheby's Training Scheme, a remarkable program that, for only a few years, educated dozens of young people in all aspects of the art and auction world. I saw Philip blossom in that heady environment to make rapid strides in his taste and style of living at a relatively young age. At this time, he also explored the worlds of music and opera, good food and wine, and travel-interests that were to become the foundation of Philip's mature life.

I think that this training influenced one his greatest achievements, his London home in Ennismore Gardens, where he lived in the 1980s and 1990s and which provided a spectacular backdrop for his entertaining. For me, it was the final iteration of this flat that was the most astonishing, where the walls of the drawing room were lined with blocks of faux porphyry, as if you were enclosed in an Egyptian tomb. This sombre envelope provided a foil to his sumptuous collections of gilded furniture, precious hard stones, porphyry vases and rich cut-velvet upholstery. Realized with the talented French designer Pierre-Hervé Walbaum, this flat was one of the most remarkable London interiors of his generation.

Philip's passionate interest in two Regency figures, William Beckford and Thomas Hope, resulted in him shepherding exhibitions in New York and London on these highly original personalities. Working with the Bard Graduate Center he managed to get these exhibitions mounted - a remarkable feat for someone who was not part of the museum world. I was so impressed when contributing to the Thomas Hope exhibition by Philip's apparently effortless ease in managing the many aspects of the show with grace, discretion, and diplomacy. In these exhibitions he was open to encompassing Beckford and Hope's wider interests in literature, antiquities, architecture, music and painting, reflecting in a way Philip's own interests, which were not just confined to decorative arts of the past.

With his support for Beckford's Tower in Bath, the Sir John Soane Museum, Art Trust Jersey, as well as his chairmanship of Masterpiece, Philips's talents expanded to reach a wide spectrum in the art world. As for so many, it was a privilege and a great pleasure for me to have known him, but I will always remember him for his most endearing quality of enjoying a joke. Leaning over and then creasing up with laughter. He was such a remarkable man. We miss him.



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“ANOTHER POT, PHILIP?”

William Iselin – Art Advisor

Celebrated for many things, Philip was first and foremost a collector. His passion for surrounding himself with works of art motivated so many of the interests that brought him into the lives of those around him.

“Another pot, Philip?” was my regular refrain to the call about a vase he had found in an auction or been offered by one of his favourite dealers. This would set off a chain of queries to his network of scholars and experts: Could this porphyry object be 17th Century? 19th Century? Are these gilt bronze candlesticks English or French? Maybe Vuillamy? This dish has a vaguely Beckford feel, what do you think? These potential acquisitions – realised or not – provided the stimulus to learn more about construction and tool marks, delve deeper into aspects of provenance or search out design sources.

It led to so many memorable moments looking at things together, not to mention the memorable meals and bottles of champagne. I particularly think of an afternoon spent in the Galerie des Glaces at Versailles where, thanks to Bertrand Rondot, we peered inside and underneath every one of Louis XIV’s porphyry and hardstone vases.

Like all inveterate collectors, Philip was deeply attached to his works of art and took great pleasure in finding just the right place for an object. However, he had no problem sending something off for sale if the opportunity came along to replace it with a better example or indeed to realize a good profit. I like to think he would be pleased and amused to see it all presented beautifully here by Christie’s in this catalogue and at King Street.

“HE REVELLED IN THE BEST”

Jamie Drake – Interior Designer, Drake/Anderson

I met Philip some four decades ago. I was young and so was he, but his knowledge, gravitas and conviction placed him in the senior position in our relationship. Our friendship blossomed and he came to be a great champion of my talent, as well as the dearest (and most hilarious!) friend one could ask for. I travelled extensively with him globally, and wherever we went I was sure to learn from him and his eye, as well as stay in the best hotels, eat the most delicious food, drink the finest wines and laugh uproariously.

Over time, Philip introduced me to some of his clients, who became my best clients, and vice versa. His contacts and erudition guaranteed that the most beautiful and exquisite finds would be presented, whether from the finest dealers around the world or from private collections. Of course, as he explained the specifics of each piece to me, I got a veritable doctorate in the decorative and fine arts. He revelled in the best, and that extended to the quality of his friendships.

I was often cited as having introduced Philip and his husband Rod. He allowed and entrusted me to be by his side with Rod in the last days of his life. A painful role, but one I am eternally grateful to have been trusted with. Thank you for everything, Philip.

BECKFORD, HOPE AND HEWAT-JABOOR: ARBITERS OF TASTE

Martin Levy – Director, H. Blairman & Sons Ltd., Furniture and Works of Art

Philip was still working for that ‘other large auction house’ when I first met him, in the mid-1970s. He was already recognisable as a passionate aesthete; a man driven by an appreciation and enthusiasm for works of art, informed by curiosity and taste. This description might equally be applied to the two nineteenth-century collectors with whom Philip is so closely associated.

It was through our shared admiration for William Beckford and Thomas Hope that we came to know one another better. In the early days of Philip’s collecting, we acquired an uncatalogued vase designed by Thomas Hope (now in the collection of the Victoria and Albert Museum) from a secondary Sotheby’s auction. Philip had been the underbidder (and James Stirling missed it altogether). Philip later got his own back when he outbid us on Hope’s (sadly subsequently stolen) ‘Old China jar of rich purple hue, mounted in ormolu.’

Philip combined his collecting skills, desire for knowledge, and legendary charm to bring to life two remarkable and significant exhibitions: William Beckford 1760-1840: An Eye for the Magnificent (2002) and Thomas Hope: Regency Designer (2008). Both exhibitions were originated by the Bard Graduate Center, in New York before coming to London. Beckford was edited by Derek Ostergard (1952-2023) and is but one lasting testament to a friend to many of us, who played a leading role in the early days of the BGC. David Watkin (1941-2018), whose *Thomas Hope and the Neo-Classical Idea* (1968) remains such an important publication, edited Thomas Hope. I much appreciated it when Philip and his team brought me into to both multi-author projects, to contribute on Furniture and works of art from the collections of William Beckford and Thomas Hope are well-represented in the pages that follow.



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“PHILIP LOVED BEING PHILIP”

Adrian Sassoon – Dealer in Contemporary Works of Art and Antique French Porcelain

After Philip’s death, one of his oldest friends from the other side of the world brilliantly said to me that ‘Philip loved being Philip’. This was so true and it was evident in his manner of searching and finding his – or as Philip would say ‘one’s’ - own unique and personal world.

One aspect of his collecting was something I recognise very strongly – that knowing and enjoying the history of objects enables one to recognise and respond to contemporary works of art that are not merely newly-made but conceived beyond the past through skill, brilliance and the sensitivity of a specialist. For Philip the personalising of life was from the garden gate to the top of the hill, from the floor to the ceiling and from his toes to the top of his head. No one ever bumped into him wearing the same suit!

His passion for porphyry led Philip at every point in history from Ancient Egypt to the hardstone antiquarian and contemporary sculptor Stephen Cox. Hence his collection of classic pieces by Cox as well as the commissioning of large stone figures. When I say Philip identified talent and made sure he encouraged the results to become a part of his environment, I mean it down to talented art handlers who could even move his stone collections just like the artists, stone masons, weavers, upholsterers, tailors and others who all had a marvellous time creating the unique world that enabled Philip to be Philip.



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“A champion of the decorative arts and generous mentor to many”

Wolf Burchard

Philip was a pillar of the world of decorative arts, design and collecting. An art advisor and chairman of Masterpiece Art Fair, he began his professional life in the furniture department at Sotheby’s Belgravia and in 1979, Philip took over Hatfields Restoration, where he was joined a year later by his former Sotheby’s colleague and close friend, the late Philip Astley-Jones (1946–2021). Together, both Philips oversaw the conservation of the Badminton Cabinet, which later became famous for twice beating the record as the most expensive piece of furniture ever sold at auction.

A lover of the Regency period, he was the mastermind behind two important exhibitions, whose multi-authored catalogues bear witness to his dedication to scholarship: ‘William Beckford, 1760–1844: An Eye for the Magnificent’ and ‘Thomas Hope: Regency Designer’. Philip’s understanding of these two outstanding collectors was unparalleled and he was the living proof that even without a university degree, one can become a leading figure in the field of art history.

Passionate about cross-collecting, the blending of old and new, nature and culture, Philip and his partner of 30 years, the ingenious hatter Rod Keenan, created an oasis on the island of Jersey. The gem of a library they built into the hill might almost qualify as a place of pilgrimage for art historians; and although in many ways a very private person, Philip was happy to share it with whomever showed an interest.

Famously discreet, which came in handy when advising serious art collectors (or ‘grown up’ collectors, as he would put it), one could be sure that one’s secrets were kept better by Philip than by oneself. He was a passionate traveller, his love of India gradually superseded by what can only be described as an obsession with Egypt. With indefatigable vim he sought out monuments and quarries – the more remote, the better. My phone is full of pictures he sent me from his last visit, including one of an alabaster shrine he had not seen in 40 years; he was convinced nobody had visited it in the interim.

Philip will be remembered by many for his expertise in imperial porphyry – the beguiling, deep purple stone quarried in Egypt and revered by Roman emperors and early modern European monarchs alike. Not only did Philip put together an important collection of porphyry objects of his own, but his devotion to the alluring colour of the rare rock also extended to sartorial choices, cars, the ink in his fountain pen, commissions (such as from Stephen Cox, R.A., see lots 179-183) and interior decoration, most notably his much-photographed entrance hall at Ennismore Gardens.

His impeccable manners and traditional attire may have conjured the image of a somewhat intimidating patrician set in his ways, but behind the glamorous purple facade was a truly gentle man, a kind soul, probably the most open-minded person I ever met. He was quite the opposite of a snob – although he couldn’t help but reprimand me whenever I would order a cappuccino after lunch: ‘Where were you brought up?!’ His quick wit and incorrigible sense of humour will be what his friends will miss the most, as

well as his contagious laugh, which saw his impressive nose rhythmically swing from left to right – a gift for any caricaturist.

Philip’s extraordinary generosity of spirit and his eagerness to engage with the next generation, made him the sounding board of numerous curators and historians of the decorative arts in the making – his mentorship made even more meaningful by the fact that he himself sought advice from the young, thereby demonstrating just how seriously he took his mentees. He had friends of all ages and while his rarefied lifestyle could have led to accusations for being out of touch, he was in fact keenly aware of the tribulations of professional life and the struggles young curators and scholars face, as they try to establish themselves. He helped where he could and was a passionate advocate of the Bard Graduate Center, Art House Jersey, the Furniture History Society and numerous other organisations. To him, it was essential that, beyond their academic credentials, emerging museum professionals would be presented with opportunities to train their eye. He therefore arranged for young mentees to shadow the vetting committees at Masterpiece, thereby allowing them to learn from the connoisseurship of established experts.

I met Philip in 2011, on a Furniture History Society (FHS) trip to St Petersburg. We sat next to each other at dinner on the first night. I had done my homework, he had done his: I had read up on his many achievements, and although I was but a lowly PhD student, he knew exactly where my interests lay. ‘Lisa White tells me you are mad keen on Savonnerie carpets.’ Many FHS visits would follow, for which I put together the programme: Hanover, Vienna, Paris and Lisbon. The bus rides between sites brought out the immature school boys in us – the naughty leader being our mutual pal Philip Astley-Jones. At every official dinner with our host curators, Philip would be my trump card. Nobody was to resist his subtle charm. In Vienna I sat him next to the director of the Hofmobiliendepot and, hey presto, the next day we were granted entry to the otherwise inaccessible ceremonial apartments of the President of the Republic of Austria, densely hung with pietre dure plaques collected by Francis, Duke of Lorraine.

Many of Philip’s friends knew him much longer than I did; 30, 40 years and more. I was given only ten, but had banked to have him around for at least another 20. Some of my happiest moments saw us racing around the narrow serpentine of Jersey on a late summer’s day disentangling all sorts of issues; and no matter how serious the subject, the conversation usually ended in laughter. Even after I moved to the States, Philip and I remained in touch almost every day. When we learned he hadn’t much left to live, and he was too weak to speak over the phone, I sent him snaps I took of ‘old friends’, porphyry vases from the Met and the Wallace Collection, as ‘I thought they might brighten up your day’. ‘Yes!’ he enthusiastically replied. The essence of his enjoyment of art and life is captured in the very last message I would receive from him, which was in response to the last piece of porphyry we shared: ‘Fun!’

A longer version of this obituary appeared in *Apollo*, 8 April 2022.





***1**
AN ITALIAN IMPERIAL PORPHYRY MORTAR
17TH CENTURY
With everted rim
6¾ in. (16.2 cm.) high; 8¾ in. (22.1 cm.) wide
£8,000-12,000 US\$11,000-15,000
€9,300-14,000
PROVENANCE:
Madame Pierre Schlumberger; sold Sotheby's, Monaco, 26-27 February 1992, lot 136.
Maria 'Sao' Schlumberger (1929-2007), was a celebrated artistic figure in Europe who combined close friendships with Andy Warhol, Cy Twombly, Man Ray, Max Ernst, Yves Klein, François-Xavier and Claude Lalanne alongside the Rothschild and the Kennedys. A great philanthropist, she served on the boards of both the Pompidou Centre and MoMa. Her home, the hôtel de Luzy, decorated by Valerian Rybar, was published in C. Fregnac and W. Andrews, *The Great Houses of Paris*, London, 1979.



■*2
A REGENCY CAST-IRON BOOT SCRAPER
CIRCA 1820
Later painted to simulate porphyry
15½ in. (39.5 cm.) wide
£500-800 US\$640-1,000
€580-930
■*3
AN ITALIAN ROSSO VERONA MARBLE MORTAR
18TH CENTURY
10 in. (25.5 cm.) high; 16½ in. (42 cm.) diameter
£1,500-2,500 US\$2,000-3,200
€1,800-2,900





*4

AN IMPERIAL PORPHYRY DISC
PROBABLY 11TH-13TH CENTURY

Mounted on a later stand
15½ in. (39.5 cm.) diameter

£7,000-10,000 US\$8,900-13,000
€8,200-12,000

PROVENANCE:
Private Collection of Jean-Claude Cincimino (from the 1960's).
with Oliver Hoare, London where acquired by Philip Hewat-Jaboor.

LITERATURE:
Oliver Hoare, *Every Object Tells a Story*, May-July 2017, no. 300,

As discussed in the Porphyry Introduction (on p. 16 of the catalogue)
items such as this were re-worked in later centuries from larger existing
antique porphyry objects and architectural columns.

■*5

AN ITALIAN ALABASTRO FIORITO BALUSTER
17TH/18TH CENTURY

Of square section, the marbleised top later
33¼ in. (84.5 cm.) high; 10¼ in. (26 cm.) square

£4,000-6,000 US\$5,100-7,600
€4,700-7,000

PROVENANCE:
Acquired from Tomasso Brothers Fine Art, Leeds, July 2010.

6

**AN IMPERIAL PORPHYRY HEAD OF A
ROMAN EMPEROR**

19TH CENTURY, AFTER THE ANTIQUE

On modern porphyry plinth; together with five
Imperial porphyry architectural fragments and a
grey-veined white marble fragment
The head: 6 in. (15 cm.) high (7)

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:
The Head: Sir William Miles Aykroyd, 3rd Baronet
(1923-2007), Buckland Newton Place, Dorset and
thence by descent to his nephew Philip Hewat-
Jaboor.
The first, third, and fifth fragments: with H.M.
Luther Antiques, New York, where purchased by
Philip Hewat-Jaboor in December 2006.
The second and fourth fragments: Collection
of Sheriff Smith of Killmarnoch House, Troun,
Scotland, by repute.
The sixth fragment: with Monluc Antiquaires,
Paris.

Sir William Miles Aykroyd, 3rd Baronet
(1923-2007) was Philip Hewat-Jaboor's uncle.
A decorated soldier in the Second World War,
he won the Military Cross for gallantry, but his
elegance and charm pushed him into the world
of high fashion, becoming a Director of Hardy
Amies Ltd., in 1960, where he worked for the
next twenty years. He bought Buckland Newton
Place in Dorset in the early 1970s and entertained
on a grand scale. After his death in 2007,
his collection was sold at Duke's, Dorchester,
11 December 2007, from where Philip acquired
various pieces throughout this catalogue.

■*7

AN ITALIAN BRONZE BUCKET
ATTRIBUTED TO THE CHIURAZZI FOUNDRY,
SECOND HALF 19TH CENTURY, AFTER THE
ANTIQU

Deep tapering body, the upper section with
various flowers and animals, cast in relief with twin
handles, the terminals flanking Egyptian masks, on
a stepped relief-cast base
14¾ in. (36.5 cm) high

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:
Anonymous sale; Gorringes, Lewes, 2 September
2009, lot 355.

The model is taken from a cast of a pail excavated
from Herculaneum. Discoveries from the ruins of
Herculaneum and Pompeii throughout the 18th
and 19th centuries generated immense interest
in the Antique, resulting in a burgeoning market
for copies. Several Naples-based firms marketed
these keepsakes to travelers on their Grand Tour,
the most famous of which was *Fonderia Chiurazzi*,
with its popular shop in the arcade opposite the
National Archaeological Museum.



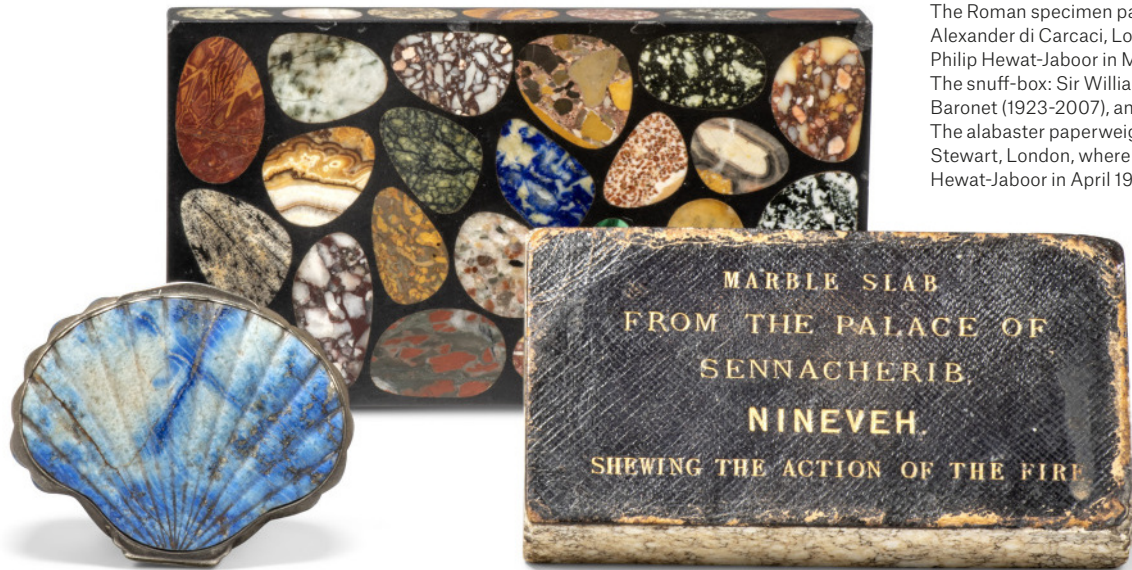
*8

**A COLLECTION OF THIRTY-ONE
RUSSIAN HARDSTONE SAMPLES**
20TH CENTURY

Some labelled to the reverse in Cyrillic
Each specimen: 3½ x 2¼ in. (9 x 7 cm.) (31)

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

PROVENANCE:
with Paul Dyson, from whom acquired in 2018.



*9

**A ROMAN SPECIMEN MARBLE
PAPERWEIGHT**

ATTRIBUTED TO GIACOMO RAFAELLI (1753-1836), EARLY 19TH CENTURY

Together with a Victorian alabaster paperweight, 19th century, bearing leather label inscribed 'MARBLE SLAB FROM THE PALACE OF SENNACHERIB, NINEVAH, SHEWING THE ACTION OF THE FIRE' and a continental silver-mounted lazurite snuff-box
The Roman paperweight: 6¼ x 3¼ in. (17 x 9.5 cm.)
The alabaster paperweight: 5¼ x 2¼ in. (13.5 x 7 cm.)
The snuff-box: 3 in. (7.5 cm.) wide, overall (3)

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:
The Roman specimen paperweight: with Alexander di Carcaci, London, where purchased by Philip Hewat-Jaboor in March 2018.
The snuff-box: Sir William Miles Aykroyd, 3rd Baronet (1923-2007), and thence by descent.
The alabaster paperweight: with James Graham-Stewart, London, where purchased by Philip Hewat-Jaboor in April 1998.

*10

**AN ITALIAN ALABASTRO FIORITO MODEL OF AN ANTIQUE
ROMAN SARCOPHAGUS KNOWN AS 'THE TOMB OF AGRIPPA'**
LATE 18TH CENTURY

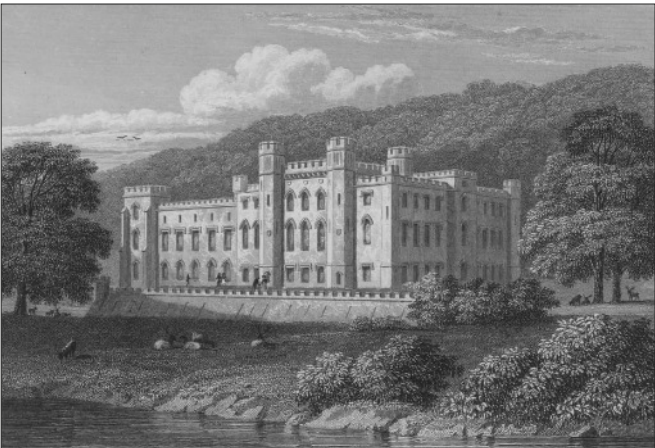
Raised on reeded supports and claw feet
6¾ in. (17 cm.) high; 12¾ in. (32.5 cm.) wide; 6¾ in. (17 cm.) deep

£6,000-10,000 US\$7,700-13,000
€7,000-12,000

PROVENANCE:
The Earl of Mansfield, Scone Palace, Perthshire; sold Christie's, London, 24 May 2007, lot 428.
With Bornex Ltd, Geneva, where purchased by Philip Hewat-Jaboor in July 2007.

Such *objet d'arts* served as garnitures for chimney-pieces furnished in the late 18th century 'antique' fashion. It is modelled on the celebrated Pantheon 'tomb of Agrippa', and one such model featured amongst the 1790s sketches, made by the Rome-trained architect C.H. Tatham, of ornaments suitable for the embellishment of the palatial Carlton House residence of George Prince of Wales, later George IV.

It is likely this model was originally at Kenwood House, which had been transformed by Robert Adam for the 1st Earl of Mansfield between 1764-1779. It bears similarities to a pair of hall benches, probably carved by Sefferin Nelson and sold in the contents sale of Kenwood in 1922 (either lot 874 or 875) which have recently been rediscovered by the London trade.



Scone Palace, Perthshire.



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PORPHYRY

Long coveted for the magnificence of its colour and its extraordinary durability, porphyry is a mesmerising dense igneous stone with light feldspar crystals embedded in a dark purple background. Imperial porphyry, the most prized type, was quarried in the Roman imperial mines on the Mons Porphyrites, today known as Gebel Dokhan in the deserts

of eastern Egypt. Derived from the ancient Greek **πορφύρα** (porphúra), meaning ‘purple’, porphyry now refers to a number of hardstones with similar characteristics of varying hues. From their discovery in the 1st century until their abandonment at the collapse of Roman Egypt in the 6th century, the extensive quarries of the Mons Porphyrites produced the celebrated imperial porphyry known in Italy as porfido rosso antico, but also a darker green/black stone named porfido nero and porfido verde Egiziano, while adjacent mountains were exploited for stones of assorted colours such as the granito nero e bianco of Wad Barudi.

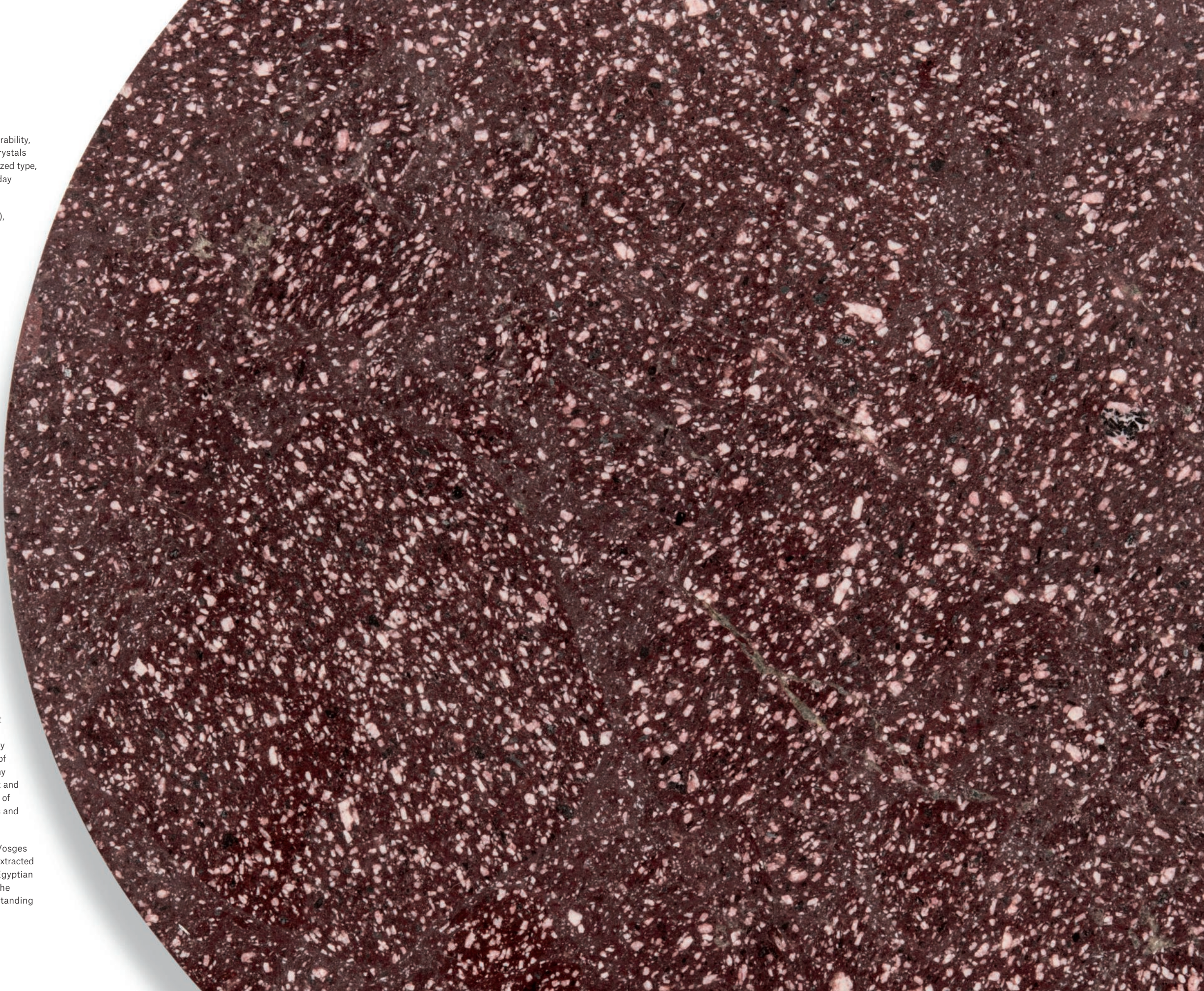
Used extensively for the most luxurious objects and in the grandest edifices of Rome and Byzantium (known as Constantinople from 330AD), porphyry was inextricably linked to imperial power and political supremacy. Later rulers would seek to emulate these associations

and porphyry was similarly prized by European kings and emperors, including Napoleon, to lend legitimacy and reflect the ‘continuity’ of imperial power from antiquity through to the 19th century. Often reserved exclusively for royal use, the stone even gave children born to reigning Byzantine emperors the honorific title Porphyrogenitus (born to the purple) in allusion to the porphyry-lined chamber in the Great Palace of Constantinople used by Empresses for royal births.

Due to the loss of the Egyptian mines in antiquity, all imperial porphyry objects carved from the 6th century AD until the early 19th century, including the lots in this collection, were carved from existing antique porphyry objects found in the ruins of ancient Rome and Byzantium, most often architectural columns but also sections of floors and walls that had adorned public buildings such as the imperial palaces and Baths of Diocletian.

While intact ancient architectural and sculptural elements were reincorporated into buildings throughout the early mediaeval period, the carving of porphyry required extreme dexterity and skill, and the papal fondness for this stone saw the emergence of scarpellini workshops in Rome modelling new decorative objects out of porphyry. From the 16th century onwards this appetite spread across Europe, first to the Medici of Florence and then via Cardinal Mazarin to the court of Louis XIV. Large red porphyry vases of varying designs were acquired by the King’s agent in Rome, Abbé Elpidio Benedetti, to decorate the Hall of Mirrors at the château de Versailles and later in the 18th century wealthy patrons like the Duc d’Aumont contracted Italian-trained artisans to cut and polish luxurious porphyry and hardstone objects in the Paris workshops of the menus plaisirs du roi, many of which were adapted to French tastes and embellished with the finest ormolu mounts. Technical progress

in the 18th and early 19th centuries saw the sinking of mines in the Vosges mountains of France and the valley of Älvdalen in Sweden where they extracted igneous rocks known as Swedish porphyry close in resemblance to Egyptian ‘imperial’ porphyry. The emergence of these new sources alongside the flourishing neoclassicism of the period saw a new phase in the longstanding fascination in this most luxurious of stones.





***11**

**AN ITALIAN IMPERIAL PORPHYRY
FRAGMENT**

LATE 18TH/EARLY 19TH CENTURY

On an Imperial porphyry revolving plinth
31 in. (79 cm.) high, including plinth

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

The fragment: By repute, with Valerio Turchi,
Rome, where acquired by Philip Hewat-Jaboor in
March 2005.

The plinth: Acquired from Philip Astley-Jones,
April 1983.

As discussed in the Porphyry Introduction (on
p. 16 of the catalogue) objects such as this were
re-worked in later centuries from larger existing
antique porphyry objects and architectural
columns.

***12**

**AN ITALIAN IMPERIAL PORPHYRY
MORTAR**

16TH CENTURY

The oval vessel with moulded rounded foot
5½ in. (15 cm.) high; 7½ in. (17.9 cm.) deep

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Sir William Miles Aykroyd, 3rd Baronet (1923-
2007) and thence by descent.





***13**
AN ITALIAN WHITE MARBLE MODEL OF A SPANIEL, PERHAPS REPRESENTING 'FIDELITY'
 SECOND HALF 18TH CENTURY

Depicted perched on a book holding a stick in its mouth
 13 in. (33 cm.) high; 18¼ in. (46.5 cm.) wide; 7¼ in. (18.5 cm.) deep

£8,000-12,000 US\$11,000-15,000
 €9,300-14,000

PROVENANCE:
 With Heim Gallery, London, where acquired in November 1969 by Sir William Miles Aykroyd, 3rd Bt (1923-2007), Buckland Newton Place, Dorset and thence by descent to Philip Hewat-Jaboor.

EXHIBITED:
 London, Heim Gallery, *Autumn Exhibition 1969*, no. 51, catalogue not traced.

■*14
AN ITALIAN IMPERIAL POPRHYRY BASIN
 17TH/18TH CENTURY, ON LATER FOOT

Perhaps a holy water stoop
 11½ in. (29 cm.) high; 15¼ in. (39 cm.) diameter

£5,000-8,000 US\$6,400-10,000
 €5,800-9,300

PROVENANCE:
 Anonymous sale; Sotheby's, London, 24 April 1974, lot 234 (as 2nd century AD with modern foot).
 Private Collection, Japan.
 with Galerie Chenel, Paris.
 Their sale: Sotheby's, London, 17 December 2020, lot 135.

EXHIBITED:
 Tokyo, Kokusai Bigutzu Ltd, *2nd Exhibition Catalogue*, 1974, no. 67, catalogue not traced.



***15**
AN ITALIAN IMPERIAL PORPHYRY 'AMPHORA' VASE AND COVER

ATTRIBUTED TO FRANCESCO ANTONIO FRANZONI (1734-1818), CIRCA 1770, THE PLINTH PROBABLY ORIGINAL

Of Grecian amphora form, with circular spreading socle and square base, on a verde antico and black marble plinth
 21¼ in. (54 cm.) high; 7½ in. (18 cm.) wide;
 6½ in. (16 cm.) deep

£25,000-40,000 US\$32,000-51,000
 €29,000-46,000

PROVENANCE:
 Collection Salomon Goldschmidt; his sale, Paris, Galerie Georges Petit, 19 May 1888, lot 174; where purchased by Henri-Jules Stettiner (1842-1912), Paris.
 Private Collection, France.
 Collection of M. Covo (antique dealer, Paris, 1970s).
 Parisian art market.
 Acquired from Steinitz, Paris, 2019.

This impressive vase is identical in form and size to a marble vase and cover, firmly attributed to Franzoni, in the Pio Clementino Museum, Galleria degli Candelabri in the Vatican – and shares the distinctive bifurcated handles popular in the late 18th century. A further pair of vases, of identical form, but lacking covers, previously in the Wrightsman Collection are now in the Metropolitan Museum of Art (see Accession Number 2019.283.43). Franzoni (1734-1818) was one of the most celebrated restorers of Antiquities, primarily working in the Vatican collections for Pope Pius VI. One of his most famous achievements was the *Sala degli Animali* in the Museo Pio-Clementino, often referred to as a 'stone zoo', due the extraordinary assembly of carved marble animals.



The related pair of urns from the Wrightsman Collection
 © The Metropolitan Museum of Art.



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



***16**

A FRENCH ORMOLU-MOUNTED IMPERIAL PORPHYRY CACHE-POT

19TH CENTURY

Of cylindrical form, the gadrooned rim above foliate mask handles, on a circular socle and square base, the base stamped with probably spurious château de Saint-Cloud inventory mark 'St C 20' 12 in. (30.5 cm.) high; 10¼ in. (26 cm.) wide; 10¼ in. (26 cm.) deep

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

The Hon. Mrs. Reginald (Daisy) Fellowes, Paris; thence by descent to her daughter, Comtesse de Castéja (1911-1986).

Purchased from Galerie Perrin, Paris, January 1994.

LITERATURE:

P. Arizzoli-Clémentel, *Georges Geffroy, 1905-1971, Une légende du grand décor français*, Paris, 2016, p. 76 (illustrated in Mrs Fellowes' entrance hall on Rue de Lille, Paris).

The Hon. Daisy Fellowes (*née* Marguerite Séverine Philippine Decazes de Glücksberg, 1890-1962), was a renowned society figure and celebrated fashion icon and tastemaker. Her apartment at 69 rue de Lille was decorated by Georges Geffroy (1903-1971), the prominent Parisian society decorator, who designed the interiors of the Hôtel Lambert for Baron Alexis de Redé in 1948, among many others. An avid collector of French furniture himself, Geffroy's personal collection contained pieces by Jacob, Weisweiler and Riesener, and other top craftsmen. The rue de Lille apartment, which was purchased with her second husband Reginald Fellowes after the war, was a sumptuous assemblage of European furniture, European and Asian *objets d'art*, and paintings (see 'Dernier regard sur l'hôtel particulier du faubourg Saint-Germain dans lequel régna l'Honorable Mrs. Reginald Fellowes', *Connaissance des Arts*, April 1977, pp. 86-93).



The Cache-Pot in Geffroy's interior for Daisy Fellowes on the rue de Lille.



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

*17

A PAIR OF ITALIAN IMPERIAL PORPHYRY VASES

CIRCA 1800-1810

Each of Grecian amphora form, the everted lip above a slender collared neck issuing square handles, the tapering body carved with a plain frieze, on a turned socle on a stepped circular base
27¾ in. (71 cm.) high; 7½ in. (19 cm.) diameter (2)

£100,000-150,000 US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Almost certainly acquired by Sir Alexander Hope (1769-1837).
His house in Mayfair.
By descent to Henry W. Hope at Luffness House, where moved in 1888.
Sold by order of the trustees in 1923.
Sold Phillips, Knowle, 7 June 1989, lot 145 (together with the following lot).
Sold Didier Aaron Ltd., London, June 1990.
Acquired from Peter Petrou.

EXHIBITED:

London, Grosvenor House Fine Art and Antiques Fair, 1989.

LITERATURE:

D. del Bufalo, *Porphyry, Red Imperial Porphyry, Power and Religion*, Turin, 2012, p. 159, v. 148.
K.O. Bernheimer, *Kunst und Tradition, Meisterwerke bedeutender Provenienzen*, Munich, 1989, pp. 154-155, fig. 43.

Alluding to imperial, royal and princely taste through millennia, these striking porphyry vases are a powerful statement of connoisseurship and epitomise the latest neoclassical taste that swept Europe in the early 19th century.

With their distinctive amphora shape and square handles, recalling the storage vessels of antiquity, the form of these vases is an evolution of neoclassicism that was developed and executed by Italian designers and *scalpellini* in the late 18th and early 19th centuries. The sharply cut square handles and slender elongated bodies recall two 18th century vases in two of the greatest Italian collections: a vase in the Pitti Palace in Florence with related long square-section handles extending to the top of the neck (illustrated D. Del Bufalo, *Porphyry*, Turin, 2012, p. 155, fig. 117) and a vase in the Gallery of Maps in the Vatican with similar handles emerging from a sharply cut tapering body on a socle also of related form (*ibid*, p. 155, fig. 121a). The development of this amphora form in Rome in the late 18th century is demonstrated by designs produced by Giuseppe Valadier, of the remarkable Roman dynasty of craftsmen, in particular for a pair of ormolu-mounted white marble candelabra of similarly slender tapering form with handles that was sold Sotheby's, Paris, 28 June 2023, lot 322.



Luffness House.



Sir Alexander Hope (1769-1837).

The crisp and finely executed carving of these vases points to the technical refinement of stonecutting prevalent in Europe in the late 18th and early 19th centuries. As well as in Rome, the cutting and polishing of porphyry objects was particularly well-developed in Paris under the auspices of the duc d'Aumont, who employed a number of highly-skilled cutters at the *Menus-Plaisirs du Roi*. Later in the 19th century Karl XIV Johann (Jean Bernadotte), the King of Sweden, exploited deposits in the valley of Älvdalen and there set up his own manufactory, which produced high quality porphyry objects in the neoclassical style fashionable in Scandinavia at the time.

These vases were once amongst a number of porphyry vases which adorned the interiors of Luffness House in East Lothian, Scotland, where they had almost certainly been placed by Sir Alexander Hope (1769-1837). Initially constructed as a castle in the 16th century to defend against English incursions, Luffness was acquired by the Hopes of Hopetoun in 1739. It passed to General Sir Alexander Hope (1769-1837), second son of the 2nd Earl of Hopetoun, who expanded and altered the house in 1822 to plans by William Burn, transforming it into an elegant residence in the early Scots baronial style. Alexander Hope was a distinguished military figure who attained in 1808 the rank of major-general and in 1812 was appointed governor of the Royal Military College at Sandhurst.

Hope clearly had a penchant for porphyry objects and the 1825 inventory of Luffness mentions a garniture of three porphyry vases that had been gifted to Hope by Karl XIV Johann, King of Sweden, while further porphyry vases are recorded in the 1837 inventory, and a record dated to 1888 of items removed from the Hopes' Mayfair townhouse to Luffness boasts six porphyry vases, probably including the present lot and the porphyry tazza in this collection (lot 18) alongside the Swedish garniture. Hope had visited Sweden in 1813 in his military capacity and had exchanged gifts with Karl XIV Johann, formerly Jean Bernadotte. Konrad O. Bernheimer (*Kunst und Tradition, Meisterwerke bedeutender Provenienzen*, Munich, 1989, pp. 154-155) has suggested that in addition to the garniture of three Swedish porphyry vases, the present vases and the tazza in this collection also formed part of this royal gift. However, the Italian origin of the vases and, crucially, the use of Egyptian over Swedish porphyry would prove an unlikely choice of state gift for a monarch keen to promote objects from his own royal mines.

It is noteworthy that Hope travelled extensively in Europe and from 1821-1823 undertook a grand tour to Germany, Switzerland and Italy with his wife and five children. It is probable that these vases and the tazza were acquired on this trip.







***18**
AN ITALIAN IMPERIAL PORPHYRY TAZZA
LATE 18TH CENTURY, PROBABLY ROME

The shallow bowl with everted rim, on a ring-turned spreading moulded socle and square plinth
10 in. (26 cm.) high; 18½ in. (47 cm.) diameter

£40,000-60,000 US\$51,000-76,000
€47,000-70,000

PROVENANCE:
Almost certainly acquired by Sir Alexander Hope (1769-1837).
His house in Mayfair.
By descent to Henry W. Hope at Luffness House, where moved in 1888.
Sold by order of the trustees in 1923.
Sold Phillips, Knowle, 7 June 1989, lot 145 (together with the preceding lot).
Sold Didier Aaron Ltd., London, June 1990.
Acquired from Peter Petrou.

EXHIBITED:
London, Grosvenor House Fine Art and Antiques Fair, 1989.

LITERATURE:
D. del Bufalo, *Porphyry, Red Imperial Porphyry Power and Religion*, Turin, 2013, p. 157, v. 129.
K.O. Bernheimer, *Kunst und Tradition, Meisterwerke bedeutender Provenienzen*, Munich, 1989, pp. 154-155.

This elegant porphyry tazza is likely to have been inspired by tazze of antiquity, including the enormous porphyry basin measuring 14 feet in diameter that occupies the centre of the *Sala Rotonda* in the Vatican Museum (inv. no. MV.261.0.0). Basins of this form regained popularity among the Italian elite as early as the 16th century, as demonstrated by the large fountain in the courtyard of the Palazzo Vecchio in Florence. Two comparable Roman tazze dating to the last quarter of the 18th century are in the collection of the Villa Borghese, Rome, one of porphyry in the *Sala degli Imperatori* (inv. no. CLXIV) and the other of granitello in the *Sala Egizia* (inv. no. CCVIII). Like the pair of elongated amphora vases in this collection (lot 17), this tazza was formerly in the collection of the Hope family in Luffness House (see footnote to the preceding lot).

***19**
AN ITALIAN ALABASTRO COTOGNINO TABLE
CIRCA 1820, PROBABLY ROME

Of circular form, on a cylindrical column and Rosso di Levanto base
50½ in. (128.5 cm.) diameter; 31¾ in. (81 cm.) high (2)

£40,000-60,000 US\$51,000-76,000
€47,000-70,000

PROVENANCE:
The collection of the Lords Alington at Crichel House, Dorset and by descent to The Hon. Mrs. Mary Anna Marten, Crichel House, Dorset.
Acquired from Carlton Hobbs Ltd., London, 1991.

The table top, with its distinctive figuring, is almost identical, both in size and the veining, to another table top in the Sculpture Gallery at Chatsworth, on a *circa* 1830 base, acquired by William Cavendish, 6th Duke of Devonshire (1790-1858), who collected many mineral specimens. It is not inconceivable that the alabaster tops could have come from the same piece of stone, acquired in Italy in the late eighteenth century, on respective Sturt and Cavendish Grand Tours.

It is unclear when the present lot entered the collections of the Alington family at Crichel House, Dorset but many members of the family were inveterate collectors, including Humphrey Sturt (1724-1786). The latter was responsible for the remodelling of Crichel House from the 1770s, including designs by James Wyatt, a painted interior by Biagio Rebecca, and significant furniture commissions, including a 'Chinese Chippendale' side table, sold Christie's, London 23 May 2012, lot 230 (£241,240, including premium). The collections at Crichel continued into the 20th century with both the last Lord Alington (1896-1940) and his daughter The Hon. Mary Anna Marten adding to the collections. The last Lord Alington, alongside his sister Lois, later Viscountess Tredegar, both purchased extensively in Italy between the wars, including a possible Imperial present by Luigi Manfredini which was sold from the estate of The Hon. Mary Anna Marten; Christie's, London, 7 July 2011, lot 7 (£612,450, including premium).

Please note that the bronze base illustrated in the interior image is not included with this lot.





21



20

■*20
A GRAND TOUR ALABASTER COLUMN FRAGMENT
 17TH/18TH CENTURY
 Together with a Grand Tour *giallo tigrato* marble fragment
 The column fragment: 18 in. (46 cm.) wide, overall
 The marble fragment: 23 in. (58.5 cm.) long, overall (2)
 £1,500-2,500 US\$2,000-3,200
 €1,800-2,900

PROVENANCE:
 The column fragment: Anonymous sale; Summers Place Auctions, Sussex,
 25 May 2010, lot 30.

■*21
AN ITALIAN BRECHE VIOLETTE MARBLE COLUMN
 18TH CENTURY
 40 in. (102 cm.) high; 11¼ in. (30 cm.) diameter
 £2,000-3,000 US\$2,600-3,800
 €2,400-3,500

PROVENANCE:
 Acquired from Christopher Gibbs, London, July 1998.



22

■*22
AN ITALIAN IMPERIAL PORPHYRY COLUMN FRAGMENT
 17TH/18TH CENTURY
 On an associated white marble socle and square base
 23 in. (58 cm.) high
 £6,000-8,000 US\$7,700-10,000
 €7,000-9,300

PROVENANCE:
 Collection of Priscilla Grazioli Medici, Rome, formed in the second half of the
 19th century.
 With Alessandra di Castro, Rome, where purchased in September 2017.

As discussed in the Porphyry Introduction (on p. 16 of the catalogue) columns
 such as this were re-worked in later centuries from larger existing antique
 porphyry objects and architectural columns.

■*23
**AN ITALIAN GRANITO NERO E BIANCO QUERIZO-DIORITE DEL
 UADI BARUD (WADI BARUD) MARBLE COLUMN**
 16TH/17TH CENTURY
 On later white marble socle and plinth
 62 in. (157.5 cm.) high
 £10,000-15,000 US\$13,000-19,000
 €12,000-17,000

PROVENANCE:
 Probably bequeathed by John Jones (1798-1882) to the Victoria and Albert
 Museum, London, deaccessioned in 2006.
 Acquired from Alexander di Carcaci, London, March 2008.



23



***24**

A PAIR OF SEVRES PORCELAIN TORTOISESHELL-GROUND TWO-HANDLED VASES AND COVERS
CIRCA 1809, RED STENCILLED SEVRES MARKS

Gilt with acanthus scrolls and palmettes, on faux marble bases
16½ in. (41 cm.) high overall (2)

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Probably sold 18 October 1809 to Madame Albizzi.
Anonymous sale; Christie's, Paris, 3-4 May 2016, lot 233 (after the sale).

The Sevres Archives for the period 1808-1810 reveals that very few pairs of vases were produced and even fewer with this characteristic colored 'tortoiseshell' ground. The only mention that could correspond, both in the assessment sheets (PB1), and in the register of credits to the Government from 1808-10 (Vbb2,123) corresponds to the delivery for Madame Albizzi. Here we find the mention of "2 Etruscan vases carafes 2 g tortoiseshell background gold frieze Boitel.... 90 (francs)" on October 15, 1809; and by order of the Emperor "December 31, 1810/ for Mad. Albizzi/ (...) 2 Etruscan vases with tortoiseshell background/gold decoration Pair.... 180 (francs)".



■ 25

A HEREND PORCELAIN 'YELLOW DYNASTY' PATTERN PART TABLE-SERVICE
20TH CENTURY, PAINTED AND PRINTED FACTORY MARKS

Painted with scrolling foliate motifs and flowering bamboo, reserved against a yellow ground, comprising: An oval two-handled soup-tureen and cover, two circular two-handled vegetable-tureens and covers, two circular serving-bowls, two rectangular two-handled trays in two sizes, a large oval serving-platter, an oval dish, a footed tazza, a sauce-boat, twelve dinner-plates, eleven side-plates, ten bread and butter-plates, eight two-handled soup-cups and stands, a milk-jug, a sugar-bowl, six coffee-cups and eight saucers, a small salt and a ladle

£3,000-5,000

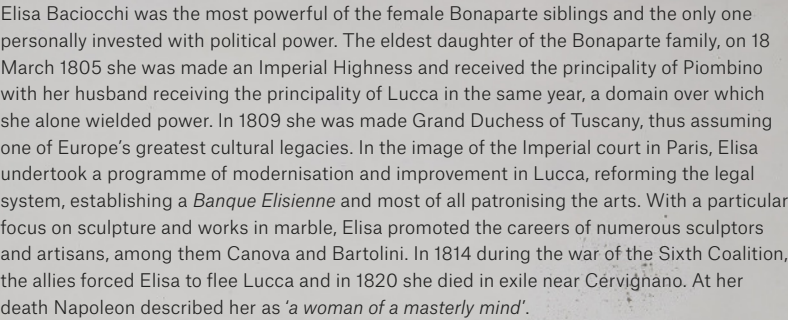
US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Purchased from Fortnum & Mason Ltd, Piccadilly, London, December 1974.



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



The carving of this frame, particularly the scrolling foliate motif and the use of Napoleonic bees, bears striking similarities to a frame, also attributed to Delporte Frères, which houses a bust-length portrait of the Emperor Napoleon in ceremonial robes by François Gérard, now in the Montreal Museum of Fine Arts (Ben Weider Collection, inv. 2008. 403).

AN EMPIRE GILTWOOD PICTURE FRAME
 ATTRIBUTED TO DELPORTE FRERES, CIRCA 1805-1813
 Now fitted

as a mirror, the rectangular frame carved with a scrolling foliate motif punctuated by Napoleonic bees and centred by the French imperial eagle, the angles enriched with the thunderbolt of Jupiter, the inner slip carved with lamb's tongue motif, surrounding an associated bevelled mirror plate, regilt
28¾ in. (73 cm.) high; 37 in. (94 cm.) wide

£5,000-8,000 US\$6,400-10,000
€5,800-9,300

PROVENANCE:
By repute, Elisa Bonaparte, Grand Duchess of Tuscany, Princess of Lucca.
Acquired from Antichita Bacarelli, August 2015.



ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1810

The stepped top with ebony stringing, above a frieze drawer inlaid with stylised floral motifs, over a pair of doors inlaid with stylised palmettes, flanked by open bays fitted with a shelf, surmounted by acroteria, on bracket feet and a plinth base

43 in. (109.5 cm.) high; 68 in. (173 cm. wide); 19 in. (49 cm.) deep

£25,000-40,000	US\$32,000-51,000
	€29,000-46,000

PROVENANCE:
H. Blairman and Sons, 1980s.
Sir James Stirling R.A. (1926-1992) and by descent until sold
H. Blairman & Sons, London, where acquired by Philip Hewat-Jaboor, July
2016.

EXHIBITED:
National Trust for Scotland, 2000-2015.
H. Blairman & Sons Ltd, London, 2016.

LITERATURE:
F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 112.
H. Blairman & Sons Ltd., *Furniture & Works of Art*, 2016, no. 4.

This impressive bookcase is almost identical to a design found in '*Tracings by Thomas Wilkinson, from Designs of the late Mr George Bullock 1820*', with minor differences to the base, now held in the Birmingham Museum and Art Gallery (1974M3.87). It is likely Thomas Wilkinson either worked for Bullock, or used his original designs to take advantage of Bullock's wide appeal and imitability. Cabinets such as this, designed by Bullock, often included a raised central plinth, possibly for the display of sculpture or other objects;



a side cabinet with a similar raised plinth is now in the collection of the V&A (see W.32:1 to 33-1979).

Sir James Stirling (1924-1992) was a giant of 20th century British architecture; he was that rare creature - a passionate advocate of the modern with a deep appreciation of the past and with a true connoisseur's understanding of the historical styles from which he drew inspiration, much like Philip Hewat-Jaboor. Stirling surrounded himself with furniture, pictures and objects that reflected his friendships, his work and the spirit of the age, with a particular focus on the Regency period. Highlights from his collection of Regency furniture were sold in these rooms., 29 April 2010, lots 111-120.



•Ω28

**A SET OF TWELVE ITALIAN HARDSTONE
PLACE CARD OR MENU-HOLDERS**

MARK OF GUCCI, MODERN

Each on square base and with baluster stem supporting various fruits fashioned from various hardstones, some with leaves and stalks, in three fitted cases, *marked underneath*

1¾ in. (3.5 cm.) high (12)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



*29

TWO PAIRS OF GEORGE II SILVER CANDLESTICKS

MARK OF WILLIAM GOULD, LONDON, TWO 1747 AND TWO 1748

Each on shaped square base, with baluster stem, spool shaped socket and detachable nozzles, the earlier pair faintly engraved on the base and nozzles with a crest, the base rim with later inscription 'Caroline G', the later pair each engraved with a coat-of-arms in rococo cartouche, *mark on bases, two sockets and one nozzle*

8 in. (20.5 cm.) high

61 oz. 19 dwt. (1,927 gr.)

The arms are those of Lee impaling Stonhouse, for Robert Lee (1706-1776), later 4th Earl of Lichfield and his wife Catherine (1708-1754), daughter of Sir John Stonhouse, 3rd Bt. (d.1733), whom he married in 1745. He was the eleventh child, but second surviving son of Edward Henry Lee, 1st Earl of Lichfield (1663-1716) and his wife Lady Charlotte Fitzroy, daughter of Charles II, King of Great Britain and his mistress Barbara Villiers, Duchess of Cleveland. (4)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

The 1747 pair Robert Lee (1706-1776), later 4th Earl of Lichfield. Both pairs Sir William Miles Aykroyd, 3rd Bt. (1923-2007), of Buckland Newton Place, Dorset, then by descent.



■*30

**A SEVRES PORCELAIN COMPOSITE 'FRIZE D'OR' PATTERN
PART-DINNER AND DESSERT-SERVICE**

CIRCA 1775, INTERLACED BLUE L MARKS, ONE PLATE WITH DATE LETTER, VARIOUS PAINTER AND GILDER MARKS

Each piece gilt with a border of lattice and scroll work, comprising: Four shell-shaped dishes, four shaped square dishes, thirty dinner-plates and seventeen soup-plates

8½ in. (21.6 cm.) wide, the shaped square dishes

£5,000-7,000

US\$6,400-8,900

€5,800-8,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 25 October 1991, lot 372. The large oval dish: The late Lady de Trafford, Eaton Square; sold, Christie's, London, 3 March 1994, lot 48.

WILLIAM BECKFORD

An Introduction



Fonthill Abbey (lot 46).

WILLIAM BECKFORD: A RENAISSANCE MAN OF THE 18TH CENTURY
Born in 1759, William Beckford was a man of extraordinary talent and discerning taste. His collection was greatly facilitated and expanded by the vast wealth inherited from his father, Alderman Sir William Beckford (1709-1770) who had made his fortune from sugar plantations in Jamaica and the enslavement of African people. A novelist, art collector, critic and, notably, a builder of extraordinary architectural wonders, William Beckford’s unique eye set him apart as a Renaissance man of his era.

THE BECKFORD COLLECTION
Beckford amassed an incredible collection of antiquities and decorative arts at his home Fonthill Abbey in Wiltshire including furniture, paintings and silverwork, much of which was celebrated in the exhibition Philip Hewat-Jaboor organised in 2001, *William Beckford 1760-1844, An Eye for the Magnificent*, which brought together over 175 objects connected to Beckford.

Single-minded in his pursuit of the finest works, Beckford often diverged from the more conventional taste of his peers such as the Prince of Wales (later King George IV), who collected largely contemporaneous material, or Thomas Hope, who was inspired by the ancient world. Beckford’s interests were far broader, though his taste was equally discerning. His love of ancient, medieval and Renaissance art was matched by his appreciation for Islamic and Asian works, the Baroque period, and 18th- and early 19th-century

objects and books, often underpinned by his abiding interest in heraldic devices, such as the Latimer Cross and the Hamilton cinquefoil, inherited from his mother Maria Hamilton. His time spent in Paris from 1788-1793, at the hotel d’Orsay, rented from the Comte d’Orsay, during a period of great change following the French Revolution, also provided great inspiration and extensive acquisitions.

Many pieces from this astonishing collection are now in major institutions around the world including twenty-seven in The National Gallery, London including works by Mantegna, Velasquez, Raphael and Bellini’s legendary arresting portrait of Doge Leonardo Loredan.

FONTHILL ABBEY: A GOTHIC MASTERPIECE
Fonthill Abbey, in spite of its eventual destruction and its moniker ‘Beckford’s Folly’, was the pinnacle of William Beckford’s architectural vision and aesthetic sensibilities. Commissioned by Beckford in the late 18th century near his father’s Palladian mansion Fonthill Splendens, the abbey, designed by James Wyatt, was a gothic masterpiece rising from the Wiltshire landscape. The abbey served as a monumental canvas for Beckford’s growing art collection.

The grandeur was not to last, however, and as the 19th century unfolded Beckford’s profligacy, combined with financial misfortune and rising debts forced the sale of the abbey, alongside its contents, to John Farquhar in 1823. He had originally planned a sale in 1822 with James Christie which was cancelled, however in 1823 Farquhar engaged Christie’s former sales clerk Harry Phillips, to disperse of the collection. What followed is the now legendary 37-day Fonthill Abbey house sale, to which several lots in the following pages can be traced. The building itself, thanks to Beckford’s grandiose and somewhat hasty designs, quickly ran into disrepair – its ornate tower collapsing in 1824, and the rest of the abbey was demolished from 1845. The tragedy of the tower’s collapse, however, amused Beckford, and he was said to have been disappointed not to have seen it fall himself. Fonthill was, in many ways for Beckford, a pure fantasy driven by taste, curiosity and a touch of eccentricity.

LANSDOWN TOWER: THE FINAL CHAPTER
Despite Beckford’s changes in fortune, he moved in great style to Bath, initially living in 66 Great Pulteney Street before settling at 20 Lansdown Crescent. He subsequently acquired the adjoining 1 Lansdown Place West, on the corner of Lansdown Crescent, and 19 Lansdown Crescent, and set about their refurbishment



William Beckford by Sir Joshua Reynolds.
© The Picture Art Collection / Alamy Stock Photo.

in what he described as his ‘new style’. It was, however, Lansdown Tower or Beckford’s Tower, constructed between 1826 and 1827 as a retreat from the city, which became his eventual home. Here Beckford began to purchase and collect again, including oak and parcel-gilt furniture, much of which was architectural in form and was supplied by Robert Hume and Sons, is shown in *Views of Lansdown Tower*.

Today, Beckford’s Tower is open to the public and run by its own trust, a cause close to the heart of the late Philip Hewat-Jaboor. Although much of Beckford’s original collection has been dispersed, the Tower has been able to obtain several pieces that had originally been there, including Willes Maddox’s moving deathbed portrait of Beckford, which was sold at Christie’s, London, 10 February 2022, lot 171. In continuing to acquire works related to Beckford, the Trust also acknowledges, contextualises and evaluates the complex legacy of the Beckford family.



Lansdown Tower (lot 46).

***31**
A PAIR OF ENGLISH CUT-GLASS ARMORIAL PINT DECANTERS AND STOPPERS
EARLY 19TH CENTURY

Numbered I and II, engraved with the Hamilton coat-of arms, the necks with applied cut snakes
9½ in. (23.8 cm.) high overall (2)

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:
Probably William Beckford, Fonthill Abbey, Wiltshire; sold Phillips house sale, 9 September - October 1823 (Thirty-First Day), lot 1415 Four Pint ditto (decanters).
Acquired from Peter Hempson Antiques, London, October 2015.

Another decanter from this service, albeit with a different stopper, is illustrated in A. McConnell, *The Decanter*, Antique Collector’s Club, Woodbridge, 2004, p. 244, pl. 347-2.

•*32
A SET OF TWELVE GEORGE III SILVER TEASPOONS AND A PAIR OF SUGAR NIPS EN SUITE
MARK OF JOHN ROBINS, LONDON, 1818

The spoons and nips with melon fluted bowls, the openwork handles with paired stems and scroll finials, the centre of the nips engraved with two crests, *marked on handles*
The tongs 5½ in. (14.3 cm.) long
The spoons 5¼ in. (13.5 cm.) long
10 oz. 19 dwt. (342 gr.)
The crests are those of Beckford and Hamilton, for William Beckford (1760-1844), of Fonthill Abbey, Wiltshire. (13)

£700-1,000 US\$890-1,300
€820-1,200

PROVENANCE:
William Beckford (1760-1844), of Fonthill Abbey, Wiltshire, later Lansdown Tower, Bath, by descent to his daughter, Susanna Euphemia, Duchess of Hamilton (1786-1858) wife of Alexander Hamilton, 10th Duke of Hamilton (1767-1852), then by descent to, Angus Alan Douglas Douglas-Hamilton, 15th Duke of Hamilton and 12th Duke of Brandon (1938-2010).



EXHIBITED:
New York, Bard Graduate Centre, *William Beckford 1760-1844: An Eye for the Magnificent*, 2001-2002, then London, Dulwich Picture Gallery, 2002, no. 114.

LITERATURE:
D. E. Ostergard, ed., *William Beckford 1760-1844: An Eye for the Magnificent*, New Haven, Yale University Press, 2001, pp. 381, no. 114.



***33**
SIX GEORGE III SILVER MEAT-DISHES
LONDON, THE LARGEST WITH MARK OF ROBERT SHARP, 1796, THE FIVE SMALLER WITH MARK OF PHILIP RUNDELL, 1823

Each oval and with gadrooned borders, engraved with a coat-of-arms within drapery mantling, *marked on reverse, one engraved with scratchweight '72=0'*
Two 16 $\frac{1}{8}$ in. (43 cm.), two 14 $\frac{1}{8}$ in. (38 cm.) and two 13 $\frac{7}{8}$ in. (35.5 cm.) wide
308 oz. (9,592gr.)
The arms are those of Beckford, for William Beckford (1760-1844). (6)

£5,000-8,000 US\$6,400-10,000
€5,800-9,300

PROVENANCE:
William Beckford (1760-1844), by descent to his daughter, Susanna Euphemia, Duchess of Hamilton (1786-1858) wife of Alexander Hamilton, 10th Duke of Hamilton (1767-1852), then by descent to their grandson, William, 12th Duke of Hamilton (1845-1895) of Hamilton Palace, Lanarkshire.
The Trustees of the 12th Duke of Hamilton; sold Christie's, London, 25 February 1948, lots 139,140 and 142 (72 gns., 90 gns. and 98 gns. to Kaye).
A Gentleman; Christie's, London, 9 July 1997, lot 89.

***34**
A SET OF FIVE GEORGE IV SILVER TABLE SPOONS
MARK OF WILLIAM ELEY AND WILLIAM FEARN, LONDON, 1823

Reeded Old English pattern, the handles engraved with a coat-of-arms within grapery mantling, *marked on handles*
8 $\frac{1}{2}$ in. (22 cm.) long
17 oz. 5 dwt. (537 gr.)
The arms are those of William Beckford (1760-1844). (5)

£500-700 US\$640-890
€580-810

PROVENANCE:
William Beckford (1760-1844)



***35**
A PAIR OF VICTORIAN SILVER-GILT 'HOLBEIN' CANDLESTICKS
MARK OF JOHN FIGG, LONDON, 1867, RETAILED BY WILLIAM BOORE

Each on hexagonal base with openwork rim, baluster stem and cylindrical sockets, with beaded borders, the form after French 17th-century examples, elaborately cast and chased overall with birds amidst stylised scrolling foliage on a matted ground, in fitted case, *marked on bases, the fitted case lining stamped WILLIAM BOORE/ GOLDSMITH, JEWELLER & c/ 54, STRAND LONDON*
6 $\frac{1}{2}$ in. (16.9 cm.) high
15 oz. 8 dwt. (479 gr.) (2)

£3,000-5,000 US\$3,900-6,400
€3,500-5,800

PROVENANCE:
Acquired from Robin Martin Antiques, London, September 2015.

These silver-gilt candlesticks emulate two pairs commissioned by Beckford in 1800 from Vulliamy and Son and made by Paul Storr, which are now in the collection of Jerome and Rita Gans, Virginia Museum of Fine Arts, Richmond, (Acc. nos. 2010.44). The Storr candlesticks epitomise Beckford's particular love of curiosities and antiquarian cabinet pieces in precious metal. Although Horace Walpole had also enjoyed a taste for the antiquarian and had revived earlier styles at Strawberry Hill, Beckford can be seen as the first to foster a widespread antiquarian style, and these candlesticks represent the earliest examples of the medieval, or what was thought to be a medieval revival style. The Storr candlesticks, which Beckford referred to as his 'Holbein' candlesticks, were copies of French 17th century examples.



The accounts of Vulliamy and Son, Beckford's supplier, describe them as follows: '*...the whole Gilt and finished in so perfect a manner as exactly to resemble a pair of highly-finished Gold Chased Candlesticks*' Public Record Office Mss. C.104/57. Identical candlesticks are known in carved boxwood, and form part of a group of wood toilet service articles clearly copied from contemporary French silver, which have been attributed to workshops in the city of Nancy know as *Bois de Bagard*, after the work of the sculptor Cesar Bagard (1620-1704). In the 2001-2 Beckford exhibition catalogue entry for the Storr candlesticks the work of Nicholas-Francois Foulon (1628-1698) was also cited as a possible design source.

It has always been assumed that treen examples provided the model for the present silver candlesticks, but Vulliamy's description suggests that silver-gilt originals from the reign of Louis XIV may have existed in London in 1800 and provided the specific model for the present examples. Whether or not Beckford knew they were copied from seventeenth century prototypes, he preferred to say that '*they were executed after an original design by Holbein*' and fashioned in solid gold. It has been suggested that Vulliamy or Storr retained the original casts, which enabled later silversmiths, such as John Figg, to produce copies well into the 19th century.



***36**
A PAIR OF PARIS (DIHL AND GUERHARD) PORCELAIN GOLD-GROUND COFFEE-CUPS AND SAUCERS
CIRCA 1790, GILT FACTORY MARKS

Painted with pink and purple flowers
5¼ in. (13.3 cm.) diameter, the saucers (4)
£2,500-4,000 US\$3,200-5,100
€3,000-4,600

PROVENANCE:
William Beckford; Christie's, 17 September 1822, Magnificent Effects at Fonthill Abbey, Wiltshire (sale cancelled).
Susan, Duchess of Hamilton (1768-1859).
By descent to the 15th Duke of Hamilton (1938-2010).

EXHIBITED:
New York, Bard Graduate Centre, *William Beckford 1760-1844: An Eye for the Magnificent*, 2001-2002, then London, Dulwich Picture Gallery, 2002, no. 49.

LITERATURE:
D. E. Ostergard ed., *William Beckford 1760-1844: An Eye for the Magnificent*, exhibition catalogue, Yale University Press, 2001, p. 331, cat. no. 49.

Beckford owned at least eight cups and saucers of this type, there are a further three in the collections of the Dukes of Hamilton, Lennoxlove, East Lothian and one in the British Museum (see A. Dawson, *French Porcelain, A Catalogue of the British Museum Collection*, London, 12994, no. 270, col. pl. 40).



The related cup and saucer in The British Museum.

***37**
EIGHT SEVRES PORCELAIN 'PARASOL CHINOIS' PATTERN PLATES
CIRCA 1792, BLUE INTERLACED L MARKS ENCLOSING DATE LETTERS PP, VARIOUS PAINTER AND GILDER MARKS

Each with a spray of roses within gilt beaded *beau bleu* ribbon, the border with a shaded yellowish-green pleated ribbon within puce lines and suspending flower swags and cornflowers
9½ in. (24.5 cm.) diameter (8)
£12,000-18,000 US\$16,000-23,000
€14,000-21,000

PROVENANCE:
Probably from a set of 120 assiettes unies with 'Parasols Chinois' decoration, purchased by William Beckford in two tranches: 72 acquired on 13 March 1792, and a further 48 acquired via the *marchand-mercier* Madame Lefebvre, on 23 November 1792, probably among purchases made in Paris to furnish Fonthill Abbey, Wiltshire (subsequently dispersed at auction).

Four of the plates: Anonymous sale; Ader, Tajan, Paris, 29 June 1994, lot 89. Purchased from John Whitehead, 12 July 1994.

One of the plates: Purchased from John Whitehead, London, 21 July 1997.

Two of the plates: William Beckford circa 1792 (120 plates - two similar designs - purchased from the Sevres factory).
Earl of Sefton, Croxteth Hall; Christie's in association with Corkhill & Job, Liverpool, 17-20 September 1973 (12 plates).
With Partridge & Co, London.
Christian Dior, Paris.
The Property of a Lady; Christie's, London, 30 June 1980, lot 82 (twelve plates), lot 83 (seventeen plates [unsold]).
With Robert Williams, London.
Sir J.H. Plumb, Cambridge, New York, private collector.
Anonymous sale; Christie's, New York, 22 October 2010, lot 514.

EXHIBITED:
New York, Bard Graduate Centre, *William Beckford 1760-1844: An Eye for the Magnificent*, 2001-2002, then London, Dulwich Picture Gallery, 2002, no. 48.

LITERATURE:
J. Whitehad, 'Some French Purchases by William Beckford', *The Beckford Journal* 2, Spring 1996, p. 41.
D.E. Ostergard, *William Beckford 1760-1844: An Eye for the Magnificent*, Yale, 2001, p. 330, cat. no. 48.



The present set of plates, painted in the *parasol Chinois* pattern recorded in the Sèvres album of plate designs as pattern no. 134, are likely to be among those originally made for the noted English collector William Beckford. The factory sales records note two purchases in the name of 'Milford Betfort' (sic), now presumed to be mis-spelling of Beckford's name -- one on 13 March 1792 for 72 plates at cost of 33 *livres* each, and one on 23 November 1792 at a slightly higher cost of 39 *livres* each. The date letter marking system used at Sèvres was not based on a calendar year starting in January, hence the date letter for 1793 found on all of the plates presumed to comprise these orders (Sèvres register Vy10).

From 1791-93, Beckford lived in Paris on the rue de Grenelle, buying up huge quantities of works of art in post-revolutionary Paris. These he installed at his newly built Gothic revival house, Fonthill Abbey.

Mr. Phillips auctioned the remaining contents of Fonthill Abbey in 1823 and several lots of Sèvres porcelain were offered. Included were a set of twenty-four plates and three matching sets of twelve plates each, but with no descriptive information as to the decoration. It is likely that at least some of these were painted with pattern no. 134.

*38

A PAIR OF LATE GEORGE III ORMOLU CANDLESTICKS
BY BENJAMIN LEWIS VULLIAMY, LONDON, CIRCA 1805-10

Each with dished circular drip-pan and dart-moulded everted rim, the scrolled acanthus-cast nozzle above a rosette and gadrooned collar and acanthus-cast bulbous baluster stem with stiff-leaf spreading domed socle, the circular drum pedestal hatched with alternating Hamilton-cinquefoils and Beckford Latimer crosses flanked by chimerical winged-lions, on a domed spreading acanthus and palm-leaf cast circular base
14¼ in. (36 cm.) high; 5¾in. (14.5 cm.) diameter (2)

£70,000-100,000	US\$89,000-130,000
	€82,000-120,000

PROVENANCE:
Commissioned by William Beckford for Fonthill Abbey.
John Farquhar.
Sold Phillips, Fonthill Abbey sale, 17 October 1823 (twenty-ninth day's sale), lot 1167 for £7.7s. or lot 1168 for £7.
Beatrice Lagrave Maltby, New York; by whose estate sold, Christie's, New York, 16 April 1994, lot 15 (as a set of four).

EXHIBITED:
New York and London, *William Beckford, 1760-1844, An Eye for the Magnificent*, 2001, no. 82.

LITERATURE:
M. Snodin and M. Baxter, 'William Beckford's Silver', *Burlington*, November and December 1980, pp. 735-748 and pp. 820-834.
H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, vol. 1, p. 324, fig. 5.1.3.
C. Wainwright, 'Fonthill Abbey', *The Romantic Interior*, London, 1989, fig. 114.

These candlesticks, conceived in the French antique manner popularised by C. Percier and P. Fontaine's *Receuil de Décorations Intérieures*, 1801, are likely to have been designed partly under Beckford's own direction. The prototype dupe of candlesticks appears to be the silver-gilt candlesticks bearing Beckford heraldic charges or devices that he commissioned from the Parisian goldsmith Henri Auguste to a design by the architect Jean-Guillaume Moitte (d. 1810), while residing at the Hotel Kinsky, rue St. Dominique, Paris, during 1801-3 (M. Snodin and M. Baxter, *op. cit.*, p. 827).

This pair are conceived as pedestal-supported Roman candelabra, whose vase-nozzles are wrapped in acanthus-calyxes with ribbon-stems flowered with the Beckford 'cinquefoil' rose crest, while their reed-capped balusters, supported on inverted palm-calyxes, are wrapped by palm-enriched acanthus, which corresponds to that wreathing their domed plinths.



St Michael's Gallery, Fonthill Abbey from John Rutter's *Delineations of Fonthill*, 1823.

The drum-pedestals are guarded by addorsed goat-horned demi-chimera, recalling the creature that was sacred to the sun-god Apollo, while their trellised compartments unite Beckford's 'cross fleury' or 'Latimer cross' device with the 'cinquefoil' rose inherited from the Hamiltons on his maternal side. Beckford, who once wrote about his '*pride of Ancestry*', inherited the 'cross fleury' from the Bishop Latimer, who had been martyred in 1555 by Queen Mary I. In John Rutter's views of the romantic interiors of Fonthill Abbey, published as *Delineations of Fonthill and its Abbey*, 1823, a pair of such candlesticks, supported on Louis XIV 'boulle' gueridon-stands, are illustrated in the St. Michael Gallery, while another eight furnished the Elizabethan style 'pier-set' stands in the adjoining Gallery. This was named after King Edward III (d. 1377), founder of the Order of the Garter and displayed in its frieze the coats-of-arms of all the Knights of the Garter from whom Beckford's daughter, Susan Euphemia, Duchess of Hamilton claimed lineage (C. Wainwright, *op. cit.*, p. 126, fig. 107; p. 114, fig. 97 and p. 115, fig. 98). Rutter stated that the St. Michael Gallery was lit by candlesticks '*executed by Vulliamy*', the '*ormolu Manufacturer in ordinary*' to George Prince of Wales, later George IV, Benjamin Vulliamy (d. 1820) of Pall Mall. Rutter also included the candlesticks with boulle stands in his view of the grand Drawing-Room (Wainwright *op. cit.*, p. 140, fig. 120).

In all, six candlesticks of this model have been identified. The present lot forms two from a set of four from the Estate of Beatrice Lagrave Maltby, sold Christie's, New York, 16 April 1994, lot 15, while a further pair was sold by W.N. Stubb, Esq., in these Rooms on 15 April 1982, lot 2. The other pair from the Beatrice Lagrave Maltby set was sold from the collection of Edward Sarofim; Christie's, London, 16 November 1995, lot 111 (£106,000, including premium).



***39**

**A PAIR OF LOUIS XVI SILVER-GILT
TRAVELLING CANDLESTICKS**

MARK OF HENRY AUGUSTE, PARIS, 1788

In the neo-classical style, the plain detachable tapering stems on circular bases, with laurel foliage and beaded borders, and plain circular detachable nozzles, engraved on nozzle sleeves and undersides with a crest, *marked inside foot-rims, on stem rims and nozzle sleeves*

6⅓ in. (16 cm.) high

16 oz. 6 dwt. (500 gr.)

The crest is that of Beckford, for William Beckford (1760-1844). (2)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

William Beckford (1760-1844).

Anonymous sale; Sotheby's, Monaco, 25 June 1998, lot 435.

Beckford first encountered Henry Auguste at his shop in Paris in 1788. It was a particularly tempestuous relationship, but this did not prevent the silversmith supplying Beckford with many works including a spectacular gold ewer, which remained with him until his death and which was recently acquired by the Metropolitan Museum, New York, (Acc. no. 2023.434).



***41**

A PAIR OF VICTORIAN SILVER CANDLESTICKS

MARK OF EDWARD, EDWARD, JAMES AND WILLIAM BARNARD.
LONDON, 1844, DESIGNED BY EDWARD ENGLISH OF BATH AND
MODELLED BY JAMES SHORT OF BRISTOL

Each on domed base chased with radiating palm foliage and resting on five scroll feet, the knob above chased, with alternating five-pointed mullet and husks, the fluted baluster stem chased with panels of scalework and rising from an acanthus calyx, the broad detachable drip-pan with foliate knob below, the underside chased with overlapping scales, with ovolo borders, with detachable foliate sockets, engraved beneath one foot with a crest, with motto above and earl's coronet beneath, *marked on bases, drip-pan sleeves, drip-pan linings and socket bases, numbered 1 and 2, the bases engraved with signature* *ENGLISH BATH Delt. and SHORT BRISTOL Sculpt.*

12¾ in. (32.5 cm.) high

99 oz. 14 dwt. (3,102 gr.)

The crest is that of Stanhope, presumably for Philip Henry Stanhope, 4th Earl Stanhope (1781-1855). (2)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Commissioned by William Beckford for Lansdown Tower, but probably not delivered, the order placed 1842 but hallmarked after 29 May 1844, following Beckford's death;
Anonymous sale; Christie's, New York, 29 April 1987, lot 262 (\$36,000).

LITERATURE:

J. Bourne and V. Brett, *Lighting in the Domestic Interior, Renaissance to Art Nouveau*, London, 1991, p. 182, fig. 599.

The engraved name Short refers to James Short, who is listed in the Bristol directories as working at 37 Corn Street, between 1825 and 1847. Short's signature is recorded on a pair of silver-gilt sconces by Barnard & Company of 1842, made for William Beckford. A salt-cellar and ladle also made for Beckford in 1843 with maker's mark JHW is signed, Short fecit Bristol (see M. Baker, T. Schroder and E. Laird Clowes, *Beckford and Hamilton Silver from Brodick Castle*, 1980, nos. B41 and B49, and M. Snodin and M. Baker, 'William Beckford's Silver, II', *Apollo*, December 1980, p. 823).

English appears to be E. F. English, described variously as an auctioneer and antique dealer in Milsom Street, Bath, who in 1844 published *Views of Lansdown Tower* with coloured plates by Willes Maddox. After the sale of Fonthill Abbey, Beckford had moved to Lansdown Crescent, Bath, and constructed an elaborately furnished tower high on Lansdown Hill behind the crescent. Practically all the furnishings were designed by Beckford in collaboration with a young architect, Henry Edmund Goodridge. A pair of candlesticks, almost identical to the present pair, can be seen on top of a cabinet in plate 12 of English's *Views* and it would seem likely that, as Beckford died in May 1844, the present pair of candlesticks was a commission that was never delivered to him, but instead sold by Short and English to another client, presumably Philip, 4th Earl Stanhope (1781-1855), as suggested by the engraved crest and earl's coronet. Another pair, gilded, now in a private collection and it appears that this pair was that delivered to Beckford, passing by descent to the 12th Duke of Hamilton and were included in his sale at Christie's, London, on 27 June 1992 as lot 622.



***40**

A PAIR OF REGENCY SILVER-GILT CUPS AND COVERS

MARK OF WILLIAM PITTS, LONDON, 1811

Each on circular domed base with scroll feet, the stems formed as the crouching figure of Atlas, the bowls chased with panels of flowers, on a matted ground, the detachable domed covers with standing soldier finial holding a lance and a shield, engraved on foot-rim with a crest and on the shield with a coat-of-arms, *marked underneath, on bowls and cover rims*

8¼ in. (21 cm.) high

35 oz. 5 dwt. (1,097 gr.)

The crest is the ancestral crest of Beckford for William Beckford (1760-1844), inherited from his father Alderman William Beckford (1709-1770). (2)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

William Beckford (1760-1844) of Fonthill Abbey, Wiltshire.

Koopman Rare Art, London, 14 October 1996.

The chased flowers relate to a silver-gilt fruit bowl and stand by Paul Storr and matching dessert stands made for the Earl of Lonsdale in 1812 by William Pitts, the former sold at Christie's, New York, 19 October 2001, lot 299.

*42

A PAIR OF GEORGE III SILVER-GILT WAITERS
MARK OF WILLIAM BURWASH, LONDON, 1817

Circular, each on eight short bracket feet, the centres elaborately etched, chased and engraved with arabesque Renaissance style strapwork ornamented with foliage scrolls and cartouches, centred on the Hamilton heraldic badge of a cinquefoil ermine, with moulded borders, the underside finely engraved with two crests and mottos on scrolling ribbons, *marked on reverse*

7 in. (17.7 cm.) diameter

22 oz. 3 dwt. (689 gr.)

The crests are those of Beckford and Hamilton, for William Beckford (1760-1844) of Fonthill Abbey, Wiltshire.

(2)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:
William Beckford (1760-1844), for Fonthill Abbey, Wiltshire.
John Farquhar; Christie's, London, 1822, day 6, lots 52 and 53 (Lot 52 as 'A Silver Gilt Gothic Salver Richly Chased and Engraved'; Lot 53, 'Ditto').
Probably sold Phillips', London, 1823, lots 825 and 826, and purchased back by William Beckford, by descent to his daughter,
Susanna Euphemia, Duchess of Hamilton (1786-1858) wife of Alexander Hamilton, 10th Duke of Hamilton (1767-1852), then by descent to their grandson,
William, 12th Duke of Hamilton (1845-1895), Hamilton Palace, Lanarkshire;
Christie's, London, 20 June 1882, lot 617, 'A PAIR OF CIRCULAR TRAYS, of silver-gilt, covered with ornaments of elaborate flat chasing, 7 in. diam., from the Beckford Collection', £78.15s to Durlacher.
Sir Michael Shaw-Stewart, Bt. (and his wife Lady Octavia Grosvenor, who had inherited the Fonthill Abbey estate from her father the 2nd Marquess of Westminster, who had acquired it in the 1850s) and by descent to,
Niel Rimington (1928-2009) of Fonthill Old Abbey, Wiltshire,
The Estate of the late Niel Rimington of Fonthill Old Abbey Estate, Woolley and Wallis, Salisbury, 27 January 2010, lot 1005, the pair.
With Koopman Rare Art, London, February, 2010.

EXHIBITED:
Salisbury, Salisbury Library and Bath, The Victoria Gallery, *William Beckford*, Salisbury, 22 April - 15 May, Bath 28 May - 12 June, 1976, cat. no. C22 (one only).
New York, Bard Graduate Centre, *William Beckford 1760-1844: An Eye for the Magnificent*, 2001-2002, then London, Dulwich Picture Gallery, 2002, no. 108 (one only).

LITERATURE:
J. Lees-Milne ed. *William Beckford*, exhibition catalogue, 1976, cat. no. C22 (one)
M. Snodin and M. Baker, *The Burlington Magazine*, 'William Beckford's Silver', vol. 122, no. 933, December, 1980, p. 744, and appendix A71, figs. 825 and 830.
D. E. Ostergard ed., *William Beckford 1760-1844: An Eye for the Magnificent*, exhibition catalogue, Yale University Press, 2001, p. 378 and p. 425, no. 108 (one).



Detail of the reverse.



The Duchess of Hamilton by Willes Maddox.

WILLIAM BURWASH AND BECKFORD
This pair of waiters is an example of historicist silver unlike any other commissioned by William Beckford, apart from a sideboard dish of 1812 by Samuel Whitford for which Burwash created the central plaque, now in the Victoria and Albert Museum London (M.47-1980). Saracenic inspired, they are elaborately decorated with strapwork combined with Islamic inspired motifs. The design also has parallels with engravings of Renaissance strapwork after the work of George Wechter (1526-1586) as published in Nuremberg in 1579 in his pattern book *30 Stück zum verzachnen für die Goldschmied verfertigt*. However, the radiating motifs on the present lot, deeply etched and then enhanced by chasing and engraving give the composition a three-dimensionality and energy not found in Renaissance silver. Furthermore the choice of ornament is also notably idiosyncratic including not only heraldic motifs, such as the Hamilton cinquefoil in its centre, but also Chinese forms such as the short scrolling feet. In the 2002 Beckford exhibition catalogue it was suggested these waiter could have been intended as decanter stands owing to their sturdy construction.

William Burwash had established himself as a specialist maker of high quality salvers and dishes before he worked for Beckford. His first mark was entered in partnership with Richard Sibley in 1805. He later entered his own mark in 1812. His first known surviving work created for Beckford's Fonthill dates to 1812, the plaque for the dish cited above. Snodin, *op. cit.*, 1980 records seven works by Burwash in Beckford's collection including a pair of wall sconces, now displayed at Brodick Castle,

THE HERALDRY
The first crest, an heron's head erased holding a fish in its beak and gorged with a collar of flory counterflory, represents the ancestral crest of Beckford, inherited from his father Alderman William Beckford, Lord Mayor of London in 1762 and 1769. The second is a crest of Augmentation, assigned under the authority of the Earl Marshall, dated 20 March 1810. Mr Beckford's representation of a co-heir of the Abercorn branch of the house of Hamilton is commemorated by the oak tree traversed by a frame saw inscribed with the word 'Through'. An allusion to Beckford's descent from the first Lord Latimer through the Mervyn family, Lords of Fonthill-Gifford, marked by the Latimer shield, 'gules a cross flory or pendent from the tree'. Beckford also adopted the Mervyn motto 'De Dieu Tout' in place of 'Libertas Et Natalie Solum' used by his father.





***43**

A GEORGE III SILVER-GILT TEAPOT, TEA POT STAND AND TEA-CADDY FROM BECKFORD'S COMING-OF-AGE SERVICE
MARK OF AARON LESTOURGEON, LONDON, 1781, THE STAND WITH MARK OF DANIEL SMITH AND ROBERT SHARP

Each oval and with beaded borders, the teapot with wood handle and finial, the teapot and caddy engraved with a coat-of-arms within a drapery mantling, the stand on three ball feet, engraved with a crest, *marked underneath and in cover* the stand 6½ in. (15.5 cm.) long gross weight 40 oz. 1 dwt. (1,246 gr.) The arms are those of Beckford quartering Hamilton and Arran for William Beckford (1759-1844) of Fonthill Splendens, Wiltshire. (3)

£8,000-12,000 US\$11,000-15,000 €9,300-14,000

PROVENANCE:
William Beckford (1760-1844), of Fonthill Splendens, later Fonthill Abbey and then Lansdown Tower, Bath, by descent to his daughter, Susanna Euphemia, Duchess of Hamilton (1786-1858) wife of Alexander Hamilton, 10th Duke of Hamilton (1767-1852), then by descent to, Angus Alan Douglas Douglas-Hamilton, 15th Duke of Hamilton and 12th Duke of Brandon (1938-2010), His Grace The Duke of Hamilton and Brandon; Sotheby's, London, 14 July 1988, lot 136. Anonymous sale; Sotheby's, New York, 16 April 1996, lot 268. An Exceptional Eye, A Private British Collection; Sotheby's, London, 14 July 2010, lot 140. Purchased from Koopman Rare Art, London, July 2010.

LITERATURE:
M. Snodin and M. Baker, *The Burlington Magazine*, 'William Beckford's Silver II', vol. 122, no. 933, December, 1980, p. 825, the teapot A1. Ostergard, ed., *William Beckford 1760-1844: An Eye for the Magnificent*, New Haven, Yale University Press, 2001, p. 417, n. 2.

This elegant teapot, stand and caddy, in the retrained neo-classical style typical of the 1780s, is part of a large commission of plate which celebrated Beckford's coming of age in 1781. Surviving works include silver-gilt candlesticks by John Scofield of Adam design in the Brodick Castle collection, which also includes a coffee pot, a pair of cruets by Pitts, a pair of salvers, a soup-tureen, entree dishes and other works, all dating from 1781. A pair of teapots also by Lestourgeon, the stands also by Smith and Sharp, are in the collection of the Glasgow Museum and Art Gallery.

The form of the teapot and stand in the Hewat-Jaboor collection is identical to the celebrated gold teapot and stand commissioned by Beckford in 1785 from Daniel Smith and Robert Sharp, now in the collection of the Barber Institute, Birmingham.



***44**

A GEORGE III SILVER-GILT CORAL AND CHALCEDONY 'HERCULES' TAZZA
MARK OF JAMES ALDRIDGE, LONDON, 1820, DESIGNED BY GREGORIO FRANCHI AND WILLIAM BECKFORD

The openwork circular foot on six scroll feet, with lion's mask monopodiae, the upper border chased with the Hamilton cinquefoil between fleur-de-lys, the base of the chalcedony bowl applied with melon fluted spherical coral terminal, the cover with plain border engraved with scrolling foliage and animals, in the style of Virgil Solis, the finial on six openwork scrolls with carved coral figure of Hercules, the underside of the cover rim engraved with heraldic martlets, in modern fitted case, *marked on bowl rim and cover, the foot mount and finial mount unmarked* 6½ in. (16.5 cm) high gross weight 11 oz. 10 dwt. (358 gr.)

£30,000-50,000 US\$39,000-64,000 €35,000-58,000

PROVENANCE:
William Beckford (1760-1844) for Fonthill Abbey, Wiltshire; from whose collection sold by, English & Son, Lansdown Tower (Scarlet Room), Bath, 20-29 November 1845, 7th day, lot 514, purchased by Raven for £77 14s. A Private Collection, Athens. Kenneth Davis Works of Art Ltd, London.

EXHIBITED:
New York, Bard Graduate Centre, *William Beckford 1760-1844: An Eye for the Magnificent*, 2001-2002, then London, Dulwich Picture Gallery, 2002, no. 119.

LITERATURE:
Edmund English and Son of Bath and Robert Hume of Berners Street, Lansdown Tower Inventory Mss, 1844, 'mammelated cup and cover with coral Hercules'. The Illustrated London News, 6 December 1845 p. 3, illustrated. C. Richardson, *Studies in Ornamental Design*, London, 1851, illus. frontispiece. D. E. Ostergard, ed., *William Beckford 1760-1844: An Eye for the Magnificent*, New Haven, Yale University Press, 2001, pp. 384-385, no. 119, detail of rim, p. 208, fig. 11-6.

This exotic work, described as a 'tour-de-force' by Michael Snodin in the 2002 landmark Beckford exhibition catalogue, is made from 'mammelated' agate and coral with finely modelled heraldically embellished silver-gilt mounts. It was created for Beckford by the London silversmith James Aldridge, however, Beckford himself almost certainly gave personal directions to the silversmith and quite probably with additional supervision from Beckford's great friend Gregorio Franchi (1769-1828).

Evidence of the close collaboration between Beckford, Franchi and Aldridge can be seen in the album of drawings and designs, which once belonged to Aldridge, now preserved in the Victoria and Albert Museum (V&A E 1-89-1972).

Aldridge was apprenticed to Charles Aldridge in 1778 and became free in 1785. Charles Aldridge had also worked for Beckford, creating the Hamilton Beckford candlesticks in 1787 which are now in the collection of the Victoria and Albert Museum, sold Christie's, London, 17 November 2009, lot 277. James entered his first mark in 1798 when based at 20 Strand, later moving to 11 Northumberland Street nearby in around 1807.

James Aldridge's first surviving commission from Beckford dates from 1812, a bowl modelled in the form of a Chinese porcelain or enamelled copper bowl with engraved decoration that simulated painted enamel decoration. A large number of commissions followed for silver-gilt and gold-mounted hardstone vessels and silver-gilt mounted cups, scent flasks and jugs with East Asian porcelain bodies. One of the more extraordinary commissions was a magnificent hookah pipe which Aldridge created using a Mughal nephrite ewer as the body with silver-gilt and platinum mounts. The Victoria and Albert Museum album, mentioned above, was compiled by Aldridge and includes designs for Beckford accompanied by annotations and drawings by Franchi. The album dates from the Fonthill Abbey period. Some pieces, which appear in the album, amongst others are now at Brodick Castle, Isle of Arra, illustrated in D. Ostergard ed., *op. cit.*, nos. 63. 69, 110 and 126.

The agate bowl, of the Hercules cup and cover offered here, was described in the *Illustrated London News* as of 'botryoidal chalcedony', a rare form of the hardstone which features striations in grape like clusters. It is thought that both the coral figure of Hercules and the fluted pendant finial beneath the bowl date from the 18th century, coming from a Southern Italy workshop. Beckford displayed this finely detailed work in one of the wall hung cabinets in his dining room at 19 Lansdown Crescent in Bath, however, it is clear from the numerous heraldic ornaments and the intricately engraved animal and foliage border that it was intended to be handled and admired through close examination.

The engraved bird, animal and foliate scroll border relates to the designs of the Dutch engraved and art agent Michel Le Blon (1587-1656) as published in *Somige Eenvooldige Vruchten En Spitsen Voor Dancomen* in 1611 and illustrated by Snodin in his chapter on Beckford and metalwork in the 2002 exhibition catalogue.

The innovative approach of combining semi-precious hardstones and gems with Renaissance inspired mounts and ornament epitomises Beckford's taste for *Kunstkammer* like objects. Similar works by Aldridge, Storr and John Harris can be found in the Brodick Castle Collection as cited above; a cup and cover of 1816 by Aldridge, a bowl by Storr, also 1816 and a bowl and cover by Harris of 1818, and an unmarked agate and silver-gilt cup and cover of circa 1820 is in the Gilbert Collection, Victoria and Albert Museum, London, D. Ostergard ed., *op. cit.*, nos. 115-118. As noted earlier Aldridge also married East Asian porcelain with silver-gilt mounts to satisfy Beckford's passion for the exotic; such as a Chinese Export porcelain teapot body with engraved silver-gilt golden carp mounts, sold Christie's London, 27 November 2012, lot 839, a Meissen porcelain jug, sold Christie's 7 July 2023, lot 49, and a sugar bowl and cover formed from Japanese porcelain, sold Christie's London, 15 December 2016, lot 110. A tea cup and saucer of Sevres 'des Indes' pattern porcelain mounted by Aldridge in 1827 was exhibited by H. Blairman & Sons in 2010.



Objects of Vertu by Willes Maddox (1813-1853) depicting lot 42 © Beckford's Tower and Museum, Bath.

•*45

ANTIQUE YELLOW SAPPHIRE INTAGLIO RING

bezel-set with a yellow sapphire intaglio carved with a bearded philosopher in profile, late 18th/early 19th century

Size/Dimensions: UK ring size P
Gross weight: 2.7 grams

£700-900

US\$890-1,100
€820-1,000



PROVENANCE:

William Beckford, Fonthill Abbey, Wiltshire; sold Phillip's house sale, 9 September and following days until end of October, gem lots 381-410. Anonymous sale, Christie's, London, 7 October 1998, lot 21.

*46

JOHN CHESSELL BUCKLER (BRITISH, 1793-1894); AND
THOMAS BARKER OF BATH (PONTYPOOL 1769-1847 BATH)

Fonthill Abbey, Wiltshire; and Beckford's Tower

i) pencil and watercolour on paper; ii) pencil, pen and brown ink, brown wash on paper

i) 20⅞ x 15⅞ in. (54 x 39.5 cm.); ii) 10 x 7½ in. (25.6 x 19 cm.) (2)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:

i) with Hurlingham Fine Arts, Headley, until 2016, where purchased by Philip Hewat-Jaboor.

ii) Ray Livingston Murphy.
Anonymous sale; Sotheby's, London, 13 November 1997, lot 38, where purchased by Philip Hewat-Jaboor.



Detail of the carving.



~*47

A LOUIS XIV BOULLE BRASS AND PEWTER-INLAID
TORTOISESHELL CASKET

EARLY 18TH CENTURY, ATTRIBUTED TO ANDRE-CHARLES BOULLE

The domed hinged lid with husk-trail border centred by scrolling acanthus foliage and with an iron handle, the sides with further husk-trails, enclosing a rosewood interior with inscribed rectangular banding, the sides with a scrolling escutcheon with laurel swags surmounted by a figure head, flanked by strapwork scrolls centred by an acanthus spray, the underside with fruitwood and ebony rectangular banding and with crossbanded edge, with paper label inscribed in ink '*From North Lodge Bought at W. Beckfords' sale at Fonthill*'

5⅜ in. (14.5 cm.) high; 10⅞ in. (27.5 cm.) wide; 8⅞ in. (20.5 cm.) deep

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

PROVENANCE:

William Beckford, Fonthill Abbey; sold Phillips 23 September 1823, possibly lot 289 or 889.
Private collection; sold Dreweatts, 7 February 1996, lot 174.
Anonymous sale; Christie's, London, 4 July 1996, lot 204.

One of the caskets in the Fonthill Abbey sale was described as a '*boule and tortoiseshell box, lined with green silk velvet and gold lace*', which could refer to this lot, although there are no signs of a previous lining. A casket from the same workshop, then attributed to the ébéniste Pierre Gole, was exhibited in 1994 at the Biennale des Antiquaires, Paris. The inventory taken in 1684, after Gole's death, reveals that the ébéniste made only very few pieces decorated with tortoiseshell. The inlay in pewter and brass on tortoiseshell is, however, also characteristic of the oeuvre of André-Charles Boulle, although the design of the marquetry on this casket is not typical of his work. The presence of heads and busts in profile are similar in style to those on a red tortoiseshell casket, sold by Lord Kinnaird and members of the Kinnaird family, Rossie Priory in these Rooms, 22 June 1989, lot 92, as well as a commode in the Toledo Museum (1965.167).



■48
A REGENCY GILT-METAL-MOUNTED EBONY CENTRE TABLE
ATTRIBUTED TO ROBERT HUME, CIRCA 1815

The canted pink and grey *Sarrancolin* marble top, supported by Solomonic columns, joined by a wavy X-frame stretcher
35½ in. (90 cm.) high; 43 in. (109 cm.) wide; 27¼ in. (69 cm.) deep

£6,000-9,000 US\$7,700-11,000
€7,000-10,000

PROVENANCE:
Acquired from Carlton Hobbs, September 1993.

This ebony table can be firmly attributed to the work of carver, gilder, cabinet-maker and dealer, Robert Hume Senior, who is recorded in various London addresses from 1808-1840. He specialised primarily in furniture decorated with hardstones and *pietre dure*. William Beckford, alongside King George IV, was one of his greatest patrons and commissioned many pieces of furniture for Fonthill Abbey and later for Lansdown Tower. Such

was the closeness of their relationship, that Beckford wrote in March 1819, 'Almost every day now I see Hume, and seeing him one sees objects of curiosity, and seeing them one always thinks them desirable; then one gives little commissions, and then one makes little purchases, and so piling up debts and deficits one marches towards an abyss as black as Death!' (Bet McLeod, 'A Celebrated Collector', Ed. Derek E. Ostergard, *William Beckford, 1760-1844: An Eye for the Magnificent*, New Haven and London, 2002, pp. 169-170.

This table bears striking similarities to the bases of a pair of display cabinets, purchased by George Hammond Lucy in the legendary Fonthill Abbey Sale (lots 1297-1298) and now at Charlecote Park (NT 533018). It not inconceivable that the present table once also formed part of the Beckford Hume commission; included in the thirtieth day's sale on 18 October 1823, there are seven tables listed as 'An ebony table, on carved legs with enrichments in or-molu'.

~∞*49
A WILLIAM IV SILVER-GILT EWER AND BASIN
MARK OF WILLIAM ELLIOTT, LONDON, 1830 AND 1834

The ewer tapering cylindrical and on short spreading foot, one side applied with a plaque cast and chased with Poseidon riding a chariot pulled by sea-horses, the other with Amphitrite astride a seahorse, each surrounded by tritons, nereids and putti blowing trumpets and conch shells, all on a textured ground, further chased with palmettes, the neck and hinged cover applied with fruiting grapevines, with a reeded ivory insulated handle, the basin circular, chased with palmettes, the centre applied with a plaque cast with Aphrodite riding a dolphin, the basin engraved four times with initials 'LB' below a viscountess' coronet, *the ewer marked underneath, inside cover and on handle and finial, the basin marked on side*
the ewer: 27.3 cm. (10¾ in.) high, the basin: 37 cm. (14½ in.) wide

gross weight 86 oz. (2,670 gr.)
The initials are those of Louisa Beresford (d.1851) wife firstly of Thomas Hope and secondly of William Carr Beresford, Viscount Beresford (1768-1854). (2)
£4,000-6,000 US\$5,100-7,600
€4,700-7,000

PROVENANCE:
Louisa, Viscountess Beresford (d. 1851) and by descent to, The Duke of Atholl; sold Christie's, London, 29 November 2007, lot 522.
Anonymous sale, Christies, South Kensington, 16 March 2016, lot 182.

This lot has been registered as an item made before 3 March 1947 with less than 10% ivory; submission reference: KXJ8A6NP.

~∞*50
A GEORGE IV SILVER-GILT SIX-PIECE TEA AND COFFEE SERVICE
MARK OF JOHN BRIDGE, LONDON, 1828

Comprising a coffee pot on stand, a teapot on stand, a cream jug and a sugar bowl, each shaped circular and slightly *bombé*, on rim foot, the sides chased with panels depicting Poseidon riding a chariot pulled by sea-horses, the coffee pot and teapot also with Amphitrite astride a seahorse, the cream jug and sugar bowl with Aphrodite riding a dolphin, each central figure surrounded by tritons, nereids and putti blowing trumpets and conch shells, all on a textured ground, with foliate and scroll borders, the coffee pot and teapot with ivory scroll handle and hinged cover with fluted ivory finial, the cream jug and sugar bowl with textured serpent handles, the coffee pot warming stand on shaped triangular platform below three winged lion's paw feet, with urn-shaped lamp and cover, each engraved with a coat-of-arms and a crest, the warming stand engraved twice with a crest, *marked on bases and covers*
the coffee-pot, 12 in. (30.5 cm.) high
gross weight 120 oz. 11 dwt. (3,751 gr.)
The arms are those of Hope impaling Beresford, for Thomas Hope (1769-1831) of Deepdene, Surrey, and Duchess Street, Marylebone, London and his wife Louisa (d.1851), fifth daughter of William, 1st Baron Decies (1743-1819), whom he married in 1806. (6)

£10,000-15,000 US\$13,000-19,000
€12,000-17,000

PROVENANCE:
Thomas Hope (1769-1831) of Deepdene and Marylebone, then by descent, The Hope Heirlooms; Christie's, London, 17 July 1917, lot 47 (£36 to Willson). Richard Minoprio Esq.; Sotheby's, London, 20 June 1974, lot 114. The Al Tajir Collection, London.
A Gentleman; Christie's, London, 11 June 2003, lot 32.

EXHIBITED:
London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 157.

This lot has been registered as an item made before 3 March 1947 with less than 10% ivory; submission reference: 74FTUZGW.

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





***51**

A PAIR OF EMPIRE ORMOLU AND GREEN EGYPTIAN PORPHYRY CANDLESTICKS
EARLY 19TH CENTURY, AFTER A DESIGN BY JEAN-GUILLAUME MOITTE

The nozzles cast with dancing classical maidens, on acanthus-cast bases
Each 14 in. (36 cm.) high (2)

£7,000-10,000 US\$8,900-13,000
€8,200-12,000

PROVENANCE:

Acquired from Pascal Izarn, June 2014.

These candlesticks resemble the bases of the Vulliamy candlesticks from Fonthill (lot 38). A related design by Jean-Guillaume Moitte for the Auguste Workshop is in the collection of the Metropolitan Museum of Art (1978.521.4).

■*52

AN EMPIRE ORMOLU-MOUNTED MAHOGANY COMMODE

ATTRIBUTED TO PIERRE-BENOIT MARCION, EARLY 19TH CENTURY

The *bleu turquin* rectangular marble top above four long drawers, the drawers with medallions depicting classical busts, the uprights surmounted by Egyptian female busts, on plinth base
38 in. (96.5 cm.) high; 52¼ in (133 cm.) wide; 25 in. (63.5 cm.) wide

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

With William Iselin, Paris.
Acquired from Bury Antiques Ltd., June 2011.

Although unsigned, this commode, both in the use of superior mahogany and sophisticated ormolu mounts, suggests an attribution to Pierre-Benoît Marcion (1769-1840), the most important supplier to the Napoleonic Court after Jacob-Desmalter. For further information on Marcion's multiple commissions for the Court, see J-P. Planchon, *Marcion, ébéniste de Napoleon*, Saint-Rémy-en-L'Eau, 2007.





***53**

A GERMAN ORMOLU-MOUNTED EBONY STRIKING VASE PENDULE À CERCLES TOURNANTS

BY BRAUSCH, HAMBURG, DATED 1780

Of ovoid outline on waisted socle, the cover with figure seated on a capital holding a downturned *flambeau* torchere as the time indicator to the repoussé gilt and patinated-brass *cercles tournants* hour and minute indication rings below, the hour ring engraved to the border 'BRAUSCH HAMBURG 1780', outset leaf-capped angular handles, the socle with stylised foliate border signed in Gothic script 'BRAASCH HAMBURG 1780'(?), the twin barrel movement with shaped plates joined by four vase-shaped pillars, verge escapement and adjustable bob, rack striking on large bell to backplate, signed 'BRAUSCH HAMBURG 1780' to frontplate
18½ in. (47 cm.) high; 14½ in. (37 cm.) wide;
9¾ in. (24.8 cm.) deep

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Sir William Miles Aykroyd, 3rd Baronet (1923-2007), and thence by descent.

***54**

A ROMAN GRANITO NERO E BIANCO QUERIZO-DIORITE DEL UADI BARUD (WADI BARUD) VASE AND COVER

LATE 18TH CENTURY

Of amphora form with a tapering body, the neck flanked by square-sectioned handles, surmounted by a circular domed lid with knopped finial, above a circular spreading socle
18½ in. (47 cm.) high; 7½ in. (19 cm.) diameter

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

By repute Louis-Benjamin Fleuriat de Bellevue (1761-1852).
French Private Collection.
Sold Beaussant Lefèvre & Associés; Drouot, Paris, 16 October 2015, lot 115.

This is a typical example of *granito bianco e nero*, a stone worked from the first century AD. The quarries were near a fort called Tiberiane, for which reason the stone came to be known as *Tiberianum*. It is from the Precambrian basement rocks of Wadi Barud.

The apparent pair to the present lot, was sold from the Collection of the late Christabel, Lady Aberconway; Christie's, London, 15 June 1995, lot 1.

Louis-Benjamin Fleuriat de Bellevue (1761-1852) was a noted French geologist and scientist whose collections eventually formed part of the foundation for the Museum of Natural History at La Rochelle.





***55**

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Pivoines dans un vase

signed 'Helleu' (lower left)
oil on canvas
23½ x 25¼ in. (60 x 64.2 cm.)
Painted in 1900.

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Jane, Lady Abdy (1934-2015), London, until 2015, by whom bequeathed to Philip Hewat-Jaboor.

LITERATURE:

Honfleur, Eugene Boudin Museum, *Paul Helleu: 1859-1927*, exhibition catalogue, 3rd July - 4th October, 1993, unnumbered, p. 131, illustrated.

In response to an interview for the Financial Times, 25 September 2019, Philip Hewat-Jaboor commented:

The best gift I've received recently was an oil painting of a vase of peonies by Paul César Helleu. I have a passion for peonies and this appeared as a gift from my great friend [the art dealer] Lady Jane Abdy after her death. It's one of the most beautiful things I have ever been given.

The art world was Jane Abdy's domain - she was in her element at the centre of it, a much loved and respected figure, familiar in the salerooms, at exhibitions and galleries, whether in London, Paris, Stockholm or Copenhagen. With her formidable knowledge of artists, collections and the fascinating personalities from the worlds of art and literature from the 17th to the 20th centuries she was a perfectionist in everything she did. The interiors of her home (Cecil Beaton's former house on Pelham Place) were an homage to the paintings she loved, the lilacs and pale blues of Tissot

and Winterhalter and the soft greys of Hammershoi and the Danish 19th Century painters she introduced so effectively to the international market. Her gallery The Ferrers Gallery in Piccadilly Arcade mounted exhibitions of less remembered artists, whose popularity and significance she did so much to enhance. The Ferrers Gallery was followed in the 1970s by the Bury Street Gallery with an exhibition on *The Souls* in 1982, and in 1984 the first London exhibition of the Danish 19th Century painters since 1907.

We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work, which has been registered in their archive as n° APCH HU4-2737.



Jane, Lady Abdy by James Reeve © The Artist.

■*56

**A PAIR OF EMPIRE MAHOGANY
FAUTEUILS**

BY JACOB DESMALTER, CIRCA 1803-1813

Each with a scroll carved top-rail above padded back and seat covered in stamped red mohair and corresponding braid, on tapering ring-turned legs, stamped to the underside 'Jacob D. R. Meslee' and numbered 30713

Each: 35½ in. (89.5 cm.) high; 24¼ in. (61.5 cm.) wide; 19½ in. (48.5 cm.) deep (2)

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam,
4-5 October 2011, lot 61.

■Ω57

A CORAL-COLOURED MOHAIR SOFA

BY PIERRE-HERVE WALBAUM, MODERN
With bullion-fringe: together with five fringed-

37 in. (94 cm.) high; 74 in. (188 cm.) wide;
36 in. (91.5 cm.) deep

£2,000-3,000

US\$2,600-3,800
€2,400-3,500





***58**

FRANCIS FRITH (1822-1898)

The Pyramids of Sakkarah, North East

albumen print mounted on card
signed and dated in the negative (image);
typed title (mount, recto)
Image/sheet: 38 x 49.2 cm. (15 x 19½ in.)
Mount: 53.2 x 65 cm (21 x 25½ in.)
1858

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, London, 9 November 1989, lot 629.
Acquired by Charles Isaacs Photographs, from the above.
Acquired by Quillan Company from the above, 1990.
Their sale; Sotheby's, New York, 7 April 2008, lot 60.
Lee Gallery, Winchester, USA, from whom purchased by Philip Hewat-Jaboor in May 2012.

EXHIBITED:

Probably Cleveland, Cleveland Museum of Art, *19th-Century Views of Egypt*, May - September 1992, catalogue not traced.

LITERATURE:

H. Gernsheim, *Incunabula of British Photographic Literature 1839-1875*, London, 1984, p. 31, no. 130.
Jill Qasha, *The Quillan Collection of Nineteenth and Twentieth Century Photographs*, New York, 1991, pl. 20.

Francis Frith was struck with wanderlust at an early age. Discontented with his job in Liverpool and inspired by the pyramids, he made his first trip to Egypt in 1856, landing in Alexandria in September of that year, travelling up the Nile through Egypt to Syria and Palestine. There he concentrated on capturing the monuments of the 'romantic past'. This photograph is from his second trip and shows the oldest of Egypt's pyramids, the 3rd Dynasty Step-Pyramid of Pharoah Djoser.



***59**

FRANCIS FRITH (1822-1898)

Hypaethral Temple, Philae

albumen print, mounted on card
Typed title (mount) recto
Image/sheet: 38 x 46 cm. (14¾ x 18½ in.)
Mount: 53.2 x 65.8 cm (21 x 25½ in.)
1850s

£4,000-6,000

US\$5,100-7,600
€4,700-7,000

PROVENANCE:

By repute, Robert Hershowitz.
With Lee Gallery, Winchester, USA, where purchased by Philip Hewat-Jaboor in February 2012.

EXHIBITED:

Probably Cleveland, Cleveland Museum of Art, *19th-Century Views of Egypt*, May - September 1992.

LITERATURE:

H. Gernsheim, *Incunabula of British Photographic Literature 1839-1875*, London, 1984, p. 31, no. 130.





The related design in *Household Furniture and Interior Decoration*, 1807.

*60

A PAIR OF REGENCY ORMOLU CANDLESTICKS

ATTRIBUTED TO ALEXIS DECAIX, AFTER THE MODEL SUPPLIED TO THOMAS HOPE FOR DUCHESS STREET

Each nozzle in the form of a flaming tripartite colza lamp with flamed finials to the corners, above a baluster stem decorated with classical figures, on a waisted socle and three-winged sphinx supports on anthemia-decorated moulded plinth 14½ in. (37 cm.) high, and slightly smaller (2)

£8,000-12,000 US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Acquired from William Iselin, October 2002.

The candlesticks are conceived in the antique style after the French manner as introduced to London around 1800 by the connoisseur Thomas Hope (d.1831), and popularised through the publication of the guide to his Duchess Street mansion entitled *Household Furniture and Interior Decoration*, 1807. Their 'oil-lamp' nozzles stand on candelabrum-baluster stems with hollow-sided 'altar' pedestals and addorsed sphinx-monopodia perched on their palmette-enriched plinths. The lamp-bowls, with flames issuing from their triple palm-decorated spouts, are embellished with bas-reliefs of butterflies approaching palm-shaped torches. Their balusters, issuing from a palm-calyx, are wreathed by triumphal palm-bearing *nike* figures attending flaming altars. The sphinxes have twisted hair after the bacchic manner, as discussed in Hope's guide (*ibid*, pl. LVII).

An identical pair of candlesticks is illustrated on one of the 'griffin' sideboard-tables in a detail sketch (pl. XV, no. 3 and in closer detail in pl. XLIV), but not in the room view of the Aurora breakfast-room, where two 'griffin'-tables stood (pl. VII). It is probable that there was a pair of this model of candlesticks on each of the tables although it is not known how many pairs exist. One pair, with firm Hope provenance, was sold anonymously, Christie's, London, 6 July 1995, lot 9 (£40,000, including premium) whilst a single candlestick is shown *in situ* in the Drawing room at Slane Castle, Co. Meath in J. O'Brien and D. Guinness, *Great Irish Houses and Castles*, London, 1992, p. 161.

*61

AN ITALIAN ORMOLU-MOUNTED SMARAGDITE VASE AND COVER

CIRCA 1770, THE MOUNTS LATE 18TH/EARLY 19TH CENTURY

The domed bead-edged lid and baluster-shaped body flanked by entwined snake handles above a circular socle and square base with beading 18½ in. (46 cm.) high; 9½ in. (25 cm.) wide; 8¼ in. (21 cm.) deep

£20,000-30,000 US\$26,000-38,000
€24,000-35,000

PROVENANCE:

The Busca Collection, Villa Serbelloni, Como, in the 19th Century, and by descent. Anonymous sale; Bonhams, London, 5 July 2012, lot 88. Acquired from Tomasso Brothers Fine Art, Leeds, July 2012.



■~*62

A GEORGE IV PARCEL-GILT, BRAZILIAN ROSEWOOD CONSOLE TABLE

CIRCA 1820

With a rectangular marble top supported by gilded acanthus-scrolled legs, on concave-fronted plinth base, with mirrored back 35½ in. (89 cm.) high; 27¾ in. (70.5 cm.) wide; 16¾ in. (43 cm.) deep

£4,000-6,000 US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Acquired from Robert Miller, July 2002.



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



■*63

A SWEDISH GILT-BRONZE-MOUNTED CUT AND FROSTED-GLASS HANGING LAMP
CIRCA 1800

The glass shade with three candle branches, fitted for electricity
25½ in. (65 cm.) high; 17 in. (43 cm.) diameter

£5,000-8,000 US\$6,400-10,000
€5,800-9,300

PROVENANCE:

Acquired in Sweden by Philip Astley-Jones.

•*64

A PARIS (DIHL ET GUERHARD) PORCELAIN FAUX-AGATE BOUGH-POT AND STAND
CIRCA 1810, RED STENCILLED MARK TO THE STAND

Of tall flared form, the rim and stand gilt with a band of alternating acanthus and anthemion, edged by fruiting grapevine and gilt bands
9⅞ in. (25.2 cm.) high

£700-1,000 US\$890-1,300
€820-1,200

PROVENANCE:

Anonymous sale; Christie's, New York, 7 June 2012, lot 31.

Dihl was known to experiment with 'grand feu' colours. Proud of the results he achieved simulating hardstones, in his portrait by Le Guay of 1797, he is shown with a pair of faux-agate vases similar in colour to the present bough-pot. See R. de Plinval de Guillebon, *Porcelain of Paris, 1770-1850*, New York, 1972, p. 137, nos. 97-98.

■*65

AN EMPIRE ORMOLU AND PATINATED-BRONZE FENDER
EARLY 19TH CENTURY

Signed 'LP' to the reverse, each end support surmounted by a winged-griffin
11½ in. (29 cm.) high; 40½ in. (103 cm.) wide

£4,000-6,000 US\$5,100-7,600
€4,700-7,000

PROVENANCE:

Acquired from Otto von Mitzlaff, March 2013.

A similar fender at the Ministère de la Marine is illustrated in E. Dumonthier, *Les Bronzes du Mobilier National*, 1910, pl. 51, no. 1.



■*66

A PAIR OF CHARLES X GILT-METAL-MOUNTED TÔLE-PEINTE LAMPS
BY THILORIER & SERRUROT, CIRCA 1830, LATER ADAPTED FROM OIL LAMPS

Each simulated marble body of amphora form, fitted with gilt-metal handles, on a square pedestal and stepped foliate base applied with embossed plaque stamped 'N 15571' and '15573', and engraved 'PAR BREVET D'INVENTION/ LAMPES HYDROSTATIQUES/ DE THILORIER & SERRUROT/ RUE DU BOULOY No. 4', fitted for electricity
23½ in. (59.5 cm.) high; 6 in. (15 cm.) wide, excluding fittings, and slightly smaller (2)

£4,000-6,000 US\$5,100-7,600
€4,700-7,000

■*67

A PAIR OF GRANITO DELLA COLONNA DELLA FLAGELLAZIONE DI CRISTO TABLE TOPS
20TH CENTURY

On steel side tables each with conforming undertier inset with a glass panel

Each: 28⅞ in. (73.1 cm.) high; 31½ in. (80 cm.) wide; 17¼ in. (35.2 cm.) deep (2)

£10,000-15,000 US\$13,000-19,000
€12,000-17,000





***68**
A REGENCY EBONY-INLAID OAK AND BURR-ELM TABLE CABINET CONTAINING SPECIMEN MARBLES AND HARDSTONES
ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1815
The top inlaid with an octagonal central lozenge above three drawers containing various associated hardstones and marbles including Sicilian jaspers, Granito Antico, Giallo Antico, Alabaster and Malachite, each drawer with incised numbering
3½ in. (8 cm.) high; 11½ in. (30.1 cm.) wide; 17½ in. (44.7 cm.) deep
£6,000-10,000 US\$7,700-13,000
€7,000-12,000

PROVENANCE:
The marbles: Acquired from Alberto di Castro, November 2018.
The cabinet: Acquired from H. Blairman & Sons, March 2017.

This box was presumably made for a collector of marble specimens, or possibly as a sample box for a cabinet-maker. Two related boxes, lacking their original samples are illustrated in C. Wainwright et. al., *George Bullock: Cabinet-Maker*, London, 1988, no. 32.



■ ***69**
A GEORGE IV ORMOLU-MOUNTED AMBOYNA CENTRE TABLE
ATTRIBUTED TO MOREL AND SEDDON, CIRCA 1820
The rectangular top with gilt edge and above a foliate-mounted frieze, on shaped trestle end supports, the supports and stretcher centred by lion masks, foliate-carved volutes and stylised palmettes, on brass paw feet
29 in. (74 cm.) high; 23½ in. (60 cm.) wide; 15¼ in. (39 cm.) deep
£5,000-8,000 US\$6,400-10,000
€5,900-9,300

PROVENANCE:
Kentshire Galleries; sold Sotheby's, New York, 18 October 2014, lot 138.

This table, with its rich amboyna veneers and very well-executed ormolu mounts, can be firmly attributed to the London firm of Morel and Seddon. The partnership of Morel and Seddon was formed shortly after Nicholas Morel's personal selection by George IV to furnish the royal apartments at Windsor Castle in 1826. That same year, Morel was sent to Paris to obtain patterns and drawings for furniture and the French fashion for using 'antique' ornamental reliefs - present on these tables - was swiftly adopted into the designs produced by the Royal cabinet-makers. For further information on the Windsor commission see H. Roberts, *For the King's Pleasure*, London, 2001. The lion heads and flower-head roundels of the present table can also be found throughout the furniture at Windsor. For example, the palmette mounts to the base of the trestle supports are nearly identical to those found on an elm and giltwood wash stand (account nos. 887 and 927) (*ibid*, p. 317, fig. 397) made for a suite of bedrooms at Windsor (room nos. 227-231). The motif of stylised laurel leaves which flank a central roundel (found on the stretcher of the present table) can be found on many pieces at Windsor, including on an ormolu-mounted ebony door (account no. 222) (*ibid*, p. 135, fig. 157).



■ ***70**
A PAIR OF GEORGE III GILTWOOD ARMCHAIRS
ATTRIBUTED TO JOHN LINNELL, CIRCA 1775
Each padded arched bellflower-carved back surmounted by a ribbon-tied bow, with part-padded rosette-capped and bellflower-carved arms and padded seat, upholstered in an acorn-patterned silk, with fluted serpentine seat rail between rosette blocks on fluted tapering legs headed by drapery, on block feet
Each 39½ in. (100 cm.) high; 27 in. (69 cm.) wide; 29 in. (74 cm.) deep (2)
£12,000-18,000 US\$16,000-23,000
€14,000-21,000

PROVENANCE:
Sir William Miles Aykroyd, 3rd Bt (1923-2007), Buckland Newton Place, Dorset and thence by descent to Philip Hewat-Jaboor.

This impressive pair of armchairs relates closely to a suite of seat furniture, comprising chairs and sofas, of circa 1770-1775 attributed to cabinet-maker John Linnell (H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, p.44, figs.84-85); including an armchair which is now in the Victoria and Albert Museum, London. The attribution is based on a Linnell drawing of circa 1768-1770 which shares similar features (*ibid*, p. 43, fig. 83). The chairs' drapery to the tops of the legs directly copy fashionable Louis XVI furniture and appear in the form of ormolu mounts on documented examples of Linnell furniture, notably games tables supplied to both the Duke of Northumberland for Alnwick Castle and Viscount Scarsdale for Kedleston Hall (*ibid*, pp. 141-143, figs. 279-281). The fluting of the seat rails and bellflower carving is mirrored in the marquetry designs found on Linnell's case furniture of

this period. A set of four virtually identical armchairs were sold Phillips, London, 8 October 1996, lot 86. This may be the same set of four that was sold Christie's, London, 6 July 1962, lot 128 (£750 to Spillane). A similar pair of chairs was sold, the Property of a Gentleman, Christie's, London, 10 April 1986, lot 34.

John Linnell (1729-1796) was one of the first English furniture-makers to be educated in design, studying at St. Martin's Lane Academy, founded by William Hogarth in 1735. By the age of 21 Linnell was working as a designer for his father William's furniture-making business, where one of his first jobs was for Charles Somerset, 4th Duke of Beaufort's Chinese Bedroom at Badminton House. This commission, some of which is preserved at the Victoria and Albert Museum, London, has come to represent an extremely important moment in the history of English furniture design, in particular the influence and incorporation of chinoiserie motifs and materials therein. A pair of chairs from the legendary Badminton commission were sold from the Collection of Anne and Gordon Getty; Christie's, New York, 20 October 2022, lot 21 (\$226,800, including premium).Linnell's high quality furniture was greatly prized in its day and his work was considered amongst the best of British design, rivalling his contemporaries including Thomas Chippendale, John Cobb and the partnership of William Ince and John Mayhew. Many of John Linnell's designs are also preserved at the Victoria and Albert Museum.



■*71

A REGENCY MAHOGANY CABINET OR 'RECESS'

DESIGNED BY THOMAS HOPE FOR HIS RESIDENCE ON DUCHESS STREET, CIRCA 1800, PROBABLY CARVED BY THOMAS BOGAERT

The central section of the top of pedimented form and decorated with scrolling anthemion above a central section divided into a demi-lune and a rectangular recess flanked by a section to either side divided into four small demi-lune recesses, on a stepped plinth, inscribed to the underside in blue pencil '81847', on later calamander base 24½ in. (62 cm.) high; 26½ in. (67.7 cm.) wide; 47½ in. (12.7 cm.) deep

£25,000-40,000 US\$32,000-51,000
€29,000-46,000

PROVENANCE:

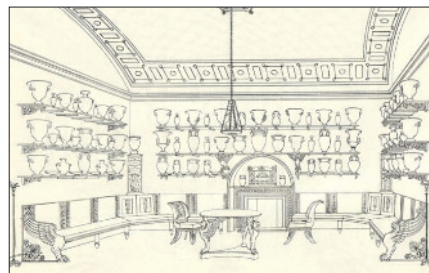
Presumably Thomas Hope, Duchess Street, Third Vase Room.
Kenneth S. Harris, until sold; Sotheby's, Chicago, 20 June 1999, lot 427.

LITERATURE:

Thomas Hope, *Household Furniture and Interior Decoration: Classic style Book of the Regency Period*, plate XXVII.

This intriguing cabinet or 'recess' graced the Third Vase Room at Thomas Hope's palatial London creation on Duchess Street, and is shown above a chimneypiece in plate 4 of Hope's '*Household Furniture and Interior Decoration*' housing elements of Hope's vast collection of Greek and Roman antiquities.

It is likely the execution of this recess was undertaken by the enigmatic Peter Bogaert, of whom little is known but who appears to have worked in London from 1786 until at least 1819; Hope refers to 'two men, to whose industry and talent I could in some measure confide the execution of the more complicate [sic] and more enriched portion of my designs; namely Decaix and Bogaert: the first a bronzist, and a native of France; the other a carver, and born in the Low Counties.' (T. Hope, *Household Furniture and Interior Decoration*, London, 1807, p. 10.) A table, originally at Duchess Street, which bears the idiosyncratic classical vision of Hope and also attributed to Bogaert is in the collections of the V&A (see W.1-2004).



Interior at Duchess Street in *Household Furniture and Interior Decoration*, 1807.





***72**
A DECORATIVE GROUP OF VARIOUS MARBLE AND HARDSTONE FRAGMENTS
19TH-20TH CENTURY

Including malachite, porphyry, lapis, moss agate, jasper, verde antico and Siena; some with descriptive labels
The largest malachite example: 9 in. (23 cm.) long (50)

£5,000-10,000 US\$6,400-13,000
€5,800-12,000

***73**
A LARGE COLLECTION OF MINERAL AND HARDSTONE SPECIMENS
19TH CENTURY AND LATER

Including amethyst, green porphyry, Egyptian porphyry, agates and granites
The largest specimen: 11 in. (28 cm.) wide (26)

£800-1,200 US\$1,100-1,500
€930-1,400



73

***74**
A REGENCY GILT-BRONZE AND PATINATED-BRONZE INKWELL
CIRCA 1815

On white marble base with gilt-bronze bun feet; together with a 19th century Italian green Serpentine marble tazza
The inkwell: 4 in. (10 cm.) high; 12 in. (30.5 cm.) wide
The tazza: 4¼ in. (11 cm.) high; 5¾ in. (14.5 cm.) diameter (2)

£500-800 US\$640-1,000
€580-930

PROVENANCE:
The tazza: Acquired from Edric van Vredenburg, September 1998.



***75**
A PAIR OF REGENCY BRONZE AND GILT-BRONZE MEDUSA MASK CURTAIN TIE-BACKS
DESIGNED BY THOMAS HOPE, CIRCA 1820

The circular dish centred by a Medusa mask enclosed by braided frieze decoration, with three holes for suspension, lacking chains
Each: 4¾ in. (12.5 cm.) diameter (2)

£1,200-1,800 US\$1,600-2,300
€1,400-2,100

PROVENANCE:
Almost certainly supplied to Thomas Hope circa 1820 for The Deepdene, Surrey. Purchased from The Deepdene in the 1960s by Angus McBean, Esq.
Private Collection, 12 Broad Street, Boxford, Suffolk (on the base of the Deepdene lioness).
Acquired from Hilary Chelminski, London, September 2001.

When lot 186 (The Coade Stone lioness from Deepdene) was offered at Christie's in 1996, these medallions were placed on the associated mahogany base.

***76**
A PAIR OF ITALIAN BRONZE MODELS OF THE WARWICK VASE
19TH CENTURY

Each 9 in. (23 cm.) high (2)

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

PROVENANCE:
Sir William Miles Akyroyd, 3rd Baronet (1923-2007), Buckland Newton Place, Dorset, and thence by descent.





*77

THOMAS HOPE (AMSTERDAM 1769-1831 LONDON)

Portrait head of Henry Philip Hope (1774-1839)

signed, inscribed and dated 'Portrait of R. Hope/ Tho^s. Hope del 1803/ Naples'
(on the backing sheet)
pencil on paper
5¾ x 5⅞ in. (14.5 x 14.8 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

The wife of the artist, Louisa Hope, by whom given to
Emily Susan Drummond.
with William Drummond, F.S.A.; Christie's, South Kensington, 7 December
2016, lot 116 (part).
with Lowell Libson, London, where purchased by
Philip Hewat-Jaboor.

*78

AN EMPIRE ORMOLU AND GILTWOOD FRAME
EARLY 19TH CENTURY, IN THE RETOUR D'EGYPTE TASTE

The frame enclosing the lithographic frontispiece "*Facsimile of Coloured
Monuments of Egypt*" after Charles -Joseph Panckoucke by Louis-Jean Allais,
possibly originally a mirror-frame
38½ x 32 in. (98 x 81.5 cm.)

£6,000-10,000

US\$7,700-13,000
€7,000-12,000

PROVENANCE:

Denise Ledoux-Lebard, Paris; sold Artcurial, Paris, 20 June 2006, lot 2.

Denise Ledoux-Lebard (1913-2014) was a noted scholar of French decorative
arts, whose particular focus was the 19th century cabinetmakers of Paris.



*79

JEAN-BAPTISTE LEPÈRE (PARIS 1761-1844)

A Procession in Honour of Horus in the Temple at Philae

pencil, pen and brown ink and watercolour on paper
20½ x 31½ in. (52 x 80 cm.)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 January 2000, lot 181, where
purchased by Philip Hewat-Jaboor.

This drawing was engraved by Phelippeau in the same direction but with
far fewer figures, as plate 18 in volume 1 of the monumental *Description de
L'Egypt*, commissioned by Napoleon after his Egyptian campaign. The books
record the temples and monuments of Egypt and were profoundly influential
on European taste. The watercolour is an important record of the decoration
of the interior of the temple, even if La Pere has taken some small liberties in
his representation.



*80

AN ASSEMBLED GROUP OF ELEVEN PARIS (LOCRE)
PORCELAIN EGYPTIAN REVIVAL PLATES

CIRCA 1790-1800, BLUE CROSSED TORCH MARKS AND VARIOUS
INCISED INITIALS

Each varyingly painted, depicting obelisks, Egyptian temples, scarabs,
mummies, hieroglyphics and goddesses, against faux marble and other
grounds

9¼ in. (23.5 cm.) diameter

(11)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Two plates: Anonymous sale; Sotheby's Olympia, 5 July 2006, lot 79.
Seven plates: Anonymous sale; Christie's, New York, 19 October 2007, lot 370.
One plate: Anonymous sale; Christie's, New York, 24 October, 2009, lot 233.
One plate: The Collection of Lee B. Anderson; sold Doyles, New York,
12 September 2012, lot 1354.

***81**
A PAIR OF ITALIAN IMPERIAL PORPHYRY CAMPANA VASES
LATE 18TH/EARLY 19TH CENTURY
The pedestals almost certainly original, one with restorations
12¼ in. (31 cm.) high; 7¼ in. (18.5 cm.) wide (2)
£8,000-12,000 US\$11,000-15,000
€9,300-14,000

PROVENANCE:
Princess Fabrizia Borghese (*née* Citterio), Milan, from whom purchased by
Alessandra di Castro.
Acquired from Alessandra di Castro, October 2021.



■*82
A GEORGE IV GILT-BRONZE-MOUNTED EBONY, AMARANTH AND MAHOGANY BREAKFRONT SIDE CABINET
ATTRIBUTED TO ROBERT HUME, CIRCA 1825
The rectangular slate top centred by an inlaid Jasper and alabaster panel with
scallop outline above a relief-carved foliate frieze and conforming architrave,
the central section with one long drawer above a glazed cupboard door, the
flanking sections each with two shelves, on plinth base
35 in. (88.5 cm.) high; 42¾ in. (108.5 cm.) wide; 10½ in. (27 cm.) deep
£10,000-15,000 US\$13,000-19,000
€12,000-17,000

PROVENANCE:
Purchased from James Graham-Stewart, London, 17 February 1999 (£10,000).



This cabinet, both in its design and construction, bears remarkable similarities to work completed by Robert Hume and Son, for William Beckford at both Fonthill Abbey and Lansdown Tower. The overall form is similar to the bases of four oak coffers and stands supplied by Hume *circa* 1831, which were located at either end of the Scarlet Drawing Room, and illustrated in W. Maddox, *Views of Lansdown Tower*, Bath, 1844. Although the present lot slightly pre-dates the Lansdown Tower commission, it is highly conceivable that this cabinet with its firm attribution to Robert Hume and Sons may have been a Beckford commission, particularly given the closeness and long-standing relationship between Beckford and the firm (see footnote to lot 48).

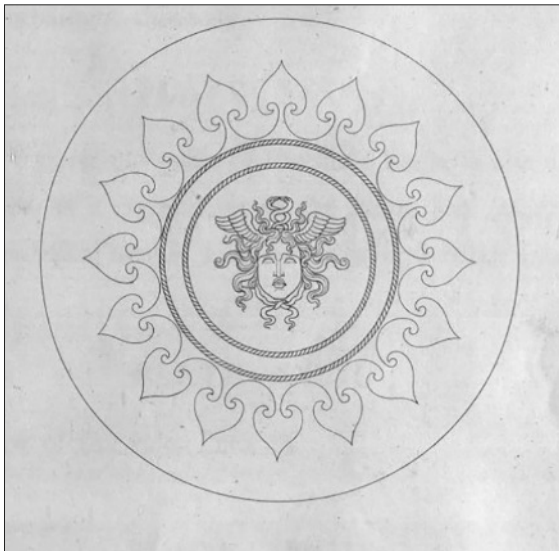
***83**
AN ITALIAN PIETRA DURA PLAQUE
SECOND HALF 17TH CENTURY, FLORENCE, PROBABLY GRAND
DUCAL WORKSHOPS
The rectangular scene depicting a flowering vase inlaid with various
hardstones and marbles including lapis lazuli and giallo antico, on a black
background, within a later giltwood frame, restorations
10½ in. (25.8 cm.) high; 6½ in. (17.5 cm.) wide (unframed)
£8,000-12,000 US\$11,000-15,000
€9,300-14,000

PROVENANCE:
With Antichità Alessandro di Castro, Rome.

In 1588 Ferdinando I de' Medici, Grand Duke of Tuscany, established a court workshop which specialised in semi-precious mosaics and inlays known as the Galleria dei Lavori. These works in hardstone and soft stone know as *commessi di pietra dure*, were often incorporated into cabinets and caskets and in these panels flowers and plants were frequently depicted alongside fruit and birds. For a very similar plaque of almost identical composition with central lapis vase see Christie's, London, 6 July 2016, lot 145 (£21,250 including premium).

■Ω84
A PAIR OF MODERN SICILIAN JASPER TABLE TOPS ON MAHOGANY BASES
THE BASES AFTER THE MODEL BY THOMAS HOPE, SUPPLIED BY
PIERRE-HERVÉ, WALBAUM
The rectangular tops on X-frame trestle end-supports joined by a brass ring-
turned baluster stretcher, each end on plinth base with Greek key terminals
The tops, each: 1¼ in. (3.2 cm.) high; 35½ in. (90.2 cm.) wide; 19¾ in. (50.2 cm.)
deep
The bases, each: 16¾ in. (42.5 cm.) high; 34½ in. (87.5 cm.) wide;
18½ in. (46 cm.) deep (2)
£4,000-6,000 US\$5,100-7,600
€4,700-7,000





The related design in *Household Furniture and Interior Decoration*, 1807.

■*85

A REGENCY ORMOLU-MOUNTED BRONZE HANGING DISH LIGHT

DESIGNED BY THOMAS HOPE, ATTRIBUTED TO ALEXIS DECAIX, *CIRCA* 1805

The circular dish centred by a Medusa mask enclosed by two ropetwist rings and sixteen stylised arrowheads, with three holes for suspension
14½ in. (37 cm.) diameter

£6,000-9,000

US\$7,700-11,000
€7,000-10,000

PROVENANCE:

Almost certainly Thomas Hope (1769-1831), Duchess Street, London.
Anonymous sale; Christie's, London, 22 April 2004, lot 110.

LITERATURE:

T. Hope, *Household Furniture and Interior Decoration*, London, 1807, pl. 38 [XXXVIII].

The connoisseur antiquarian Thomas Hope (d. 1831) commissioned this romantic shield for a Drawing Room lamp at his Duchess Street mansion museum, which was designed by the architect C.H.Tatham (d. 1842) as a 'Columbarium' for Sir William Hamilton's Greek vase collection purchased in 1801 at Christie's (D. Watkin, 'Thomas Hope's house in Duchess Street', *Apollo*, March 2004, pp. 31-39). It represents the shield of Minerva, protectress of the Arts, and displays the Gorgon Medusa's head, which was presented to the deity by the hero Perseus. The source is likely to have been the Medusa sculpted in one of Hope's marble tripod tazze (The Hope Collection, The Lady Lever Art Gallery, *Catalogue*, London, fig. 33).

The shield's ivy ribbon inlay evokes the Athenian Dionysus temple erected by Lysicrates (J. Stuart & N. Revett, *Antiquities of Athens*, 1762). Hope, who subscribed to Tatham's *Etchings of Ornamental Architecture*, 1801, no doubt participated in Tatham's preparations for his *Ornamental Plate*, 1806. They are likely to have collaborated on the invention of the Minerva shield, which Hope illustrated in his *Household Furniture and Interior Decoration*, 1807, (pls. 5 & 38). The narrative theme of Hope's furniture is likewise reflected in his 'Aurora' lantern, which derives in part from Percier & Fontaine's *Receuil de décorations intérieures*, 1801 (*ibid.*, pl. 5). The latter (unpublished) lantern is now in the Metropolitan Museum of Art, New York. Hope's publication praised the work of Alexis Decaix, the Piccadilly bronze-founder, who is likely to have executed the shield.

*86

A GEORGE III GILT AND PATINATED-BRONZE CANDELABRUM DESIGNED BY JAMES 'ATHENIAN' STUART, CIRCA 1760-65, ATTRIBUTED TO DIEDERICH NICOLAUS ANDERSON, THE BRANCHES LATER AND AFTER A DESIGN BY BENJAMIN LEWIS VULLIAMY

Of Antique 'athénienne' form, the bowl cast with scrolling foliage and flower heads, the gadrooned underside centred by a faun mask, supported by a three female-headed monopodia, joined by two concave-sided guilloché-cast bands, on lion's paws and a spreading anthemion-carved white marble plinth, probably originally with pierced lid and branches issuing from the edge of the bowl, now with filled holes, the brass lid later, surmounted by a later candelabrum with three leaf-cast scrolling branches with acanthus nozzles about a central baluster finial, drilled for electricity
31½ in. (80 cm.) high; 13½ in. (34.3 cm.) wide

£25,000-40,000

US\$32,000-51,000
€29,000-46,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 June 1981, lot 6.

LITERATURE:

J. Bourne and V. Brett, *Lighting in the Domestic Interior*, London, 1991, p. 99, fig. 315.

This candelabrum was designed by the celebrated architect James 'Athenian' Stuart (1713-1788), and reflects the nascent appetite in England for neoclassical ornament and is emblematic of Stuart's own fascination with the furniture and architecture of ancient Greece. Combining a number of recognisably classical motifs, the underside of the tazza bears the face of the faun Pan while the antique-fluted pilasters of the tripod are headed by stately-dressed nymphs wearing necklaces each suspending a medallion representing the three ages of man, standing on Dyonisiac lion's paws. The design of the candelabrum is based on a sketch Stuart made of a tripod that once stood on the roof of the Choragic Monument of Lysicrates in Athens, now preserved amongst the Adam manuscripts in Sir John Soane's Museum (Adam Mss. Vol. 25, nos. 89, 90, 91).

Two drawings for tripods of this form - one with branches and one with a pierced lid for perfume - attributed to the Adam brothers, and also preserved amongst their manuscripts at Sir John Soane's Museum, were inscribed 'Tripod for Sir Nathaniel Curzon Bart.', the owner of Kedleston Hall, Derbyshire, and are either the work of Stuart or copies of his work (N. Goodison, *Matthew Boulton: Ormolu*, rev. ed., London, 2002, pp. 72-4, pls. 23 & 24). A perfume-burner/candelabrum combining these designs is preserved at Kedleston (*ibid.*, p. 73, pls. 25-7; J. Cornforth, 'A splendid unity of arts', *Country Life*, June 13, 1996, p. 128), and the Adams' designs for the dining room at Kedleston, which also depict the tripod, are dated 1762, indicating that it was made before that date. The fact that the Hewat-Jaboor candelabrum has a later upper lid section and branches, and filled holes between the uprights, suggests it originally followed the same or a very similar design, although the uprights of the present example have been patinated rather than gilded as opposed to those of the Kedleston tripod.

Further examples of tripods with minor variations to the design include the pair of candelabra now at Althorp, Northamptonshire, which were originally supplied to John Spencer, later 1st Earl Spencer (1734-83) for the Painted Room at Spencer House, London, where Stuart was commissioned between 1758-65 to design the first floor interiors, following the departure of John Vardy who had been responsible for the ground floor. The Spencer candelabra have three branches issuing from between each of the female heads as opposed to one, but are otherwise identical. Both Lord Spencer and Lord Scarsdale (of Kedleston) were early subscribers to Stuart and Nicholas Revett's *The Antiquities of Athens*, first published in 1762. A further example in ormolu and now lacking branches was formerly at Wentworth Woodhouse and is now in the Victoria & Albert Museum (inv. no. M.46:1, 2-1948); and a patinated-bronze perfume burner was sold 'Out of the Ordinary The



Discerning and Individual Taste of Christopher Gibbs and Harris Lindsay, Christie's, London, May 10, 2006, lot 290 (£31,500, including premium).

The similarities between the design and craftsmanship of the models at Kedleston, Althorp and that made for Wentworth Woodhouse indicate a single source for all four - and whilst the model has in the past been attributed to Matthew Boulton and John Fothergill, Sir Nicholas Goodison believed this to be unlikely. Boulton and Fothergill's workshop was not capable of producing gilt ornaments of such size and quality in the early 1760s, by which time we can be sure the Kedleston tripod was made, and as such it is likely instead that they were made by Diederich Nicolaus Anderson, who exhibited 'a tripod, from an original design by Mr Stuart' in 1761 (Goodison, *op. cit.*, pp. 75 & 376, fn. 45).

The design for the branches of this candelabrum, which are later in date and not original, is closely related to the work of Benjamin Vulliamy (d. 1821), specifically to the celebrated design for ormolu and black slate candelabra with the same acanthus 'cup', foliate-wrapped serpentine branches and acanthus-cast drip-pans. Examples of these candelabra include one sold by the late Humphrey Whitbread, Esq., Christie's, London, 5 April 2001, lot 406 as well as a set of four currently preserved in Harewood House, Yorkshire.



■*87

A REGENCY GILT AND PATINATED-BRONZE EIGHTEEN-LIGHT CHANDELIER

CIRCA 1805, POSSIBLY NORTH EUROPEAN

The corona with six cockerel heads above a six chain suspension, the foliate cast reservoir with three Egyptian terms on a circular socle, the supporting candlesticks modelled as owls and eagles to the centre and twin snakes to the outer supported by ram's heads, fitted for electricity
39 in. (99 cm.) high; 27½ in. (70 cm.) diameter

£15,000-25,000 US\$20,000-32,000
€18,000-29,000

PROVENANCE:
Consul Christian Thams (1867-1948) at Bårdshaug Herregård, Trondheim, Norway or 22 Place Vendôme, Paris, and by descent.
Anonymous sale; Sotheby's, London, 7 July 1978, lot 224.



Bårdshaug Herregård at Orkanger.

■~88

A REGENCY ROSEWOOD AND PARCEL-GILT TORCHERE

CIRCA 1820

The circular scagliola top, above a laurel-wrapped column, on scrolled acanthus base, with concave-sided plinth
45½ in. (115.5 cm.) high

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:
Acquired from Antichita, Rome, 1985.
Property from a New York Collection; sold
Christie's, New York, 27 October 2006, lot 58.

This tripod torchere is conceived as a Roman candelabrum in the antique manner promoted by the Rome-trained architect C.H. Tatham's, *Etchings of Ancient Ornamental Architecture*, 1799. Its design, with reeded rim and Roman acanthus-wrapped pillar, derives in part from a marble antiquity from Hadrian's villa illustrated by the Italian architect G.B. Piranesi in *Vasi, Candelabri e Cippi*, Rome, 1778. Designers such as Tatham, the protégé of Henry Holland, and Vulliamy & Son took advantage of the decreased number of imported luxury *objets d'art* from Parisian *marchands-merciers* during the French wars of the early 19th century. Torchères were among the most sought-after commissions they received.

The overall design recalls two pairs of bronze candelabra supplied in 1807-1808 by Royal suppliers Vulliamy & Son for the 8th Lord Kinnaird (d. 1826), one pair of which was acquired for the Royal Pavilion at Brighton in 1971 (see R. Smith, 'Vulliamy and the Kinnaird candelabra: Craftsmanship and Patronage in Regency London', *Apollo*, January 1997, pp. 30-34). Another similar example in bronze, likely to have been commissioned by John Russell, 6th Duke of Bedford (d. 1839), was sold Christie's house sale, Woburn Abbey, Bedford, 20-21 September 2004, lot 15.



■*89

AN ENGLISH GILT-BRONZE-MOUNTED SIMULATED-PORPHYRY SCAGLIOLA VASE

THE HANDLES REGENCY, CIRCA 1815 AND LATER,
THE VASE BY ORIEL HARWOOD, LATE 20TH CENTURY

28½ in. (72.5 cm.) high, overall

£3,000-5,000
US\$3,900-6,400
€3,500-5,800

PROVENANCE:
The handles: By repute, supplied to the Prince Regent for Brighton Pavilion.
Acquired from Robin Martin Antiques, April 2008.
The vase commissioned by Philip Hewat-Jaboor from Oriel Harwood.

The form of the handles on this vase relates to many ormolu-mounts supplied by Vulliamy and others for the Chinese porcelain to grace the main rooms for the Prince Regent at Brighton Pavilion. For further information on these various commissions see J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen: Volume II*, London, 2016.



■*90

A FLUORSPAR CIRCULAR TABLE TOP
20TH CENTURY

1¼ in. (4.5 cm.) high; 18 in. (46 cm.) diameter

£3,000-5,000
US\$3,900-6,400
€3,500-5,800

PROVENANCE:
Acquired from David Bridgewater, April 2005.



*91

TWO IMPERIAL PORPHYRY ROUNDELS

LATE 18TH/EARLY 19TH CENTURY

Together with an Italian white marble oval frame or base with a later inserted Imperial porphyry panel, 19th century
The roundels: 8¼ in. (20.5 cm.) and 7½ in. (19 cm.) diameter
The frame/base: 7¼ in. (18 cm.) high; 6.¾ in. (15.7 cm.) wide;
1¼ in. (4 cm.) deep

£2,000-3,000
US\$2,600-3,800
€2,400-3,500

PROVENANCE:
The Earls Fortescue, Castle Hill, Devon.

Castle Hill was rebuilt following a fire in 1934, by celebrated neo-Regency architect Lord Gerald Wellesley, later the 7th Duke of Wellington.

*92

A PORPHYRY GRINDING STONE AND BURNISHER

THE GRINDING STONE PROBABLY 15TH/16TH CENTURY

The grinding stone with rounded edges and moulded with a shallow inset oval bowl, the burnisher associated and probably later
The grinding stone: 2½ in. (6.4 cm.) high; 4¾ in. (12 cm.) wide;
2¾ in. (7 cm.) deep

£3,000-5,000
US\$3,900-6,400
€3,500-5,800

PROVENANCE:
The grinding stone: Spink & Son, 1965.
Auctionata, 22 March 2016, lot 66.
À la façon de Venise, 2019.

The burnisher: With Jean-Claude Ciacimino, 2017.
Acquired from Oliver Hoare, September 2021.

EXHIBITED:
The burnisher: London, Oliver Hoare, Jean-Claude Ciacimino's Alchemical Toy-Cupboard, *Every Object Tells a Story*, 2017, no. 301 and *The Natural World Exhibition*, 2021.



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



***93**

AN ITALIAN ALABASTER AND ROSSO ANTICO VASE
LATE 18TH CENTURY

With squared handles, egg-and-dart shoulder and fluted body above a foliate base, on a fluted spreading socle with stiff leaves, and later square base
18½ in. (46 cm.) high; 9½ in. (24.3 cm.) wide

£8,000-12,000 US\$11,000-15,000
€9,300-14,000

PROVENANCE:

By repute the Collection of Ludovica Purini, Rome.
Acquired from Alessandra di Castro, July 2017.

LITERATURE:

B. Miller and M. Diaz-Griffith, 'Curious Objects: The Color of Beauty - Philip Hewat-Jaboor's Neoclassical Vase', *The Magazine Antiques*, 25 July 2019, www.themagazineantiques.com/article/curious-objects-the-color-of-beauty-philip-hewat-jaboors-neoclassical-vase/.



Kilruddery House, Co. Wicklow.

***94**

AN ITALIAN BRECCIA AFRICANO MARBLE VASE
LATE 18TH/EARLY 19TH CENTURY

15½ in. (39 cm.) high

£12,000-18,000 US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Almost certainly supplied to John Brabazon, 10th Earl of Meath (1772-1851) by Gaspare Gabrielli, and by descent at Killruddery House, Bray, Co. Wicklow, until sold:
The Earl and Countess of Meath; Adam's, Dublin, 17 May 2005, lot 271.
Acquired from Philippe Sacerdot, December 2006.



This impressive vase was possibly supplied to Lord Meath by his Italian agent, the painter Gaspare Gabrielli. Gabrielli had initially been brought to Ireland from Rome to work on Lyons Demesne, Co. Kildare for the architect Richard Morrison. This relationship with Morrison appears to have continued after Gabrielli's return to Rome in *circa* 1820, when he became a dealer in works of art. He supplied chimneypieces and works of art to Morrison houses, including Kilruddery and Ballyfin, and it is likely that the present lot was placed within the 'Grand Tour' inspired sculpture gallery Morrison designed for Lord Meath at Kilruddery.



***95**
AN ITALIAN PORFIDO ROSSO LATERIZIO VASE AND COVER
LATE 18TH CENTURY, PROBABLY ROME
The lid with acorn finial; the ovoid body with square handles
23¼ in. (59 cm.) high
£15,000-25,000 US\$20,000-32,000
€18,000-29,000
PROVENANCE:
Acquired from Tomasso Brothers, Leeds, April 2008.

■*96
AN EMPIRE MAHOGANY CANAPE
BY JACOB DESMALTER, CIRCA 1803-1813
Covered in purple cut silk velvet; together with two matching scatter cushions,
stamped twice 'Jacob D Rue Meslee' to the front rail
39¼ in. (100 cm.) high; 79 in. (201 cm.) wide; 29¼ in. (74 cm.) deep
£6,000-10,000 US\$7,700-13,000
€7,000-12,000
PROVENANCE:
Anonymous sale; Beaussant-Lefevre, Paris, 5 December 2007, lot 277.





The Drawing Room at Wynyard Park, Durham.
© Country Life Picture Gallery.



The Grand Drawing Room, Fonthill Abbey, engraved by John Cleghorn, published 1823, showing the fuller suite of furniture at Fonthill.

■*97

A PAIR OF ROMAN GILTWOOD ARMCHAIRS CIRCA 1815, THE DESIGN ATTRIBUTED TO LORENZO SANTI

Each pedimented top rail carved with griffins and undulating S-scroll frieze with flowerheads, the back, arms and seat covered in leopard-print velvet, on winged lion mask supports, with a fluted seat, on lion's front legs, one carved twice with Roman numerals 'VI, the other carved thrice with 'III' Each: 42½ in. (108 cm.) high; 27½ in. (70.2 cm.) wide; 23¼ in. (59 cm.) deep (2)

£30,000-50,000 US\$39,000-64,000
€35,000-58,000

PROVENANCE:
Almost certainly commissioned by Cardinal Fesch (d. 1839) in Rome, the uncle of Napoleon;
Moved to his house in the Rue du Mont Blanc, Paris, *circa* 1806;
Probably amongst those sold in Paris, 17 June 1816, lots 444-446.
Probably bought by William Beckford, for Fonthill Abbey, Wiltshire, and sold Phillip's house sale, 9 September and following days until end of October, 1823, lots 1534-40.
Charles William Stewart, 3rd Marquess of Londonderry, Wynyard Park, Durham, and thence by descent.
Acquired from Carlton Hobbs, January 2005.

EXHIBITED:
New York, Bard Graduate Centre, *William Beckford 1760-1844: An Eye for the Magnificent*, 2001-2002, then London, Dulwich Picture Gallery, 2002, no. 53 (one only).

LITERATURE:
D. E. Ostergard ed., *William Beckford 1760-1844: An Eye for the Magnificent*, exhibition catalogue, Yale University Press, 2001, p. 336, cat. no. 53.

These impressive chairs were almost certainly part of the large and celebrated suite of seat-furniture supplied to Napoleon I's uncle, Cardinal Joseph Fesch (1763-1839), probably for his Roman embassy, the Palazzo del Buffalo-Ferraioli in the Piazza Colonna. From a design of *circa* 1806 by Dionisio Santi (b. 1784-86) and/or Lorenzo Santi (1783-1839), as published in the former's *Modèles de Meubles* (1828), the suite consisted of at least ninety-six pieces, most of which were recorded in an inventory, dated 1815, of Fesch's Parisian hôtel Hocquart de Montfermeil; the suite comprised *chaises*, *fauteuils*, *canapés* and *causeuses*. In this number but not described separately there were at least three stylistic variations: a suite with triangular pediments, as in the case of the present lot, a group with arched pediments, and an 'acanthus-tailed griffin suite' (L. Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, vol. II, New Haven and London, 2009, p. 744). Many of the chairs from the suite bear chiselled Roman numerals, as found on the pair offered here (*ibid.*, pp. 738-756).

Some of the suite was subsequently sold in the sale of Fesch's Parisian house in the rue de Mont Blanc, 17 June 1816 and following days, lots 444-446, while the balance possibly remained at Fesch's archiepiscopal residence at Lyon. Fourteen pieces were bequeathed to Fesch's home town of Ajaccio, Corsica, and a large part was inherited by his principal heir, Joseph Bonaparte, King of Spain and comte de Survilliers (1768-1844); this was later acquired by Prince Anatole Demidoff for the Villa San Donato, outside Florence, illustrated in two watercolours by Fortuné de Fourier, dated 1841, of the *salle de Bal*. The San Donato sale, held by Charles Pillet et al, 15 March 1880 and following days, included sixty-one pieces from this suite, and marked the date of its wide dispersal.

The antiquarian and collector, William Beckford of Fonthill Abbey, Wiltshire, almost certainly purchased his set of Fesch seat-furniture, with triangular pediments, from the Fesch sale in 1816. These were illustrated in John Rutter's *Delineations of Fonthill*, 1822, and were sold in the Phillips 1823 Fonthill house sale, comprising twenty-two chairs and six stools, 'The Grand (Damask) Drawing Room', probably lots 1534-1540, to the 3rd Marquess of Londonderry (ed. D.E. Ostergard, *William Beckford, 1760-1844: An Eye for the Magnificent*, New Haven and London, 2001, p. 432, no. 53). Three further armchairs from the Beckford sale entered the collection of Sir Frederick Lewis, 1st Baron Essendon (1870-1944) and were sold at Christie's, South Kensington, 18 February 2007, lots 214 and 216.



*98

A ROMAN MARBLE HEAD OF BACCHUS

CIRCA 2ND CENTURY A.D.

The youthful god with delicate features, his lips parted, his centrally parted wavy hair held back and twisted up into a chignon, with ribbons falling onto his shoulders and two loose locks of hair curving down against the back of his neck, wearing a finely carved twisted wreath of ivy leaves, laden with berry clusters, with a large vine leaf and bunch of grapes over each ear, with a short corkscrew curl behind, heavily drilled and open-worked in places, mounted onto a 19th century bust and with 19th century restorations
21 in. (53.3 cm.) high

£70,000-90,000

US\$89,000-110,000
€82,000-100,000

PROVENANCE:

George Granville Sutherland-Leveson-Gower, 5th Duke of Sutherland, K.T., P.C. (1888-1963), Sutton Place, Guildford.
Property of Clare Sutherland-Leveson-Gower, Duchess of Sutherland (1903-1998); *Sculpture*, Christie's, London, 7 July 1992, lot 94 (as attributed to Bartolomeo Cavaceppi, 18th century).

Clare Sutherland-Leveson-Gower (*née* O'Brian) was the second wife of the 5th Duke of Sutherland and at one time was the chatelaine of Dunrobin Castle, which on the death of her husband in 1963, was inherited by his niece. The Dukes of Sutherland had variously owned Trentham Hall, Staffordshire, the contents of which were sold in 1907; the London townhouse Stafford House, some contents of which were sold in 1913; and Sutton Place near Guildford, Surrey, which the 5th Duke purchased in 1918, and sold to J.P. Getty in 1959. The first three properties are mentioned in Michaelis as having only a very small number of Antiquities.

In a Christie's inventory of the contents of Sutton Place, dated March 1952, this bust is listed in the Library as a 'white marble bust of a Bacchante, on turned socle - 21in. high'. C.C. Vermeule in 'Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain' in *American Journal of Archaeology*, vol. 59, no. 2 (April 1955), p. 147, noted that 'at Sutton Place, in the Library and on the top shelves over the book cases, there are six ancient busts'. He goes on to only discuss the Herakles with lionskin (sold with Adam Partridge in February 2020 for £320,000) which was originally in Stafford House (Michaelis, p. 485) as viewed by Waagen in 1854 and Michaelis in 1882. In July 1913 Knight, Frank and Rutley had sold part of the contents of Stafford House including another bust of a bearded male (lot 373, listed as Homer) and now in the Lever collection (G. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, p. 22, no. 7, pl. 15). This bust of a bearded male in the Lever collection is mounted on a similarly shaped bust and socle, with a comparable treatment of the break line across the neck.

Waagan mentions seeing 'antique busts and bas-reliefs' in Stafford House in *Treasures of Art in Great Britain, Vol II*, 1854. One can surmise that the present bust was one of these pieces cursorily mentioned in his description of the objects in the house, and that it too was moved to Sutton Place prior to 1952.



Sutton Place, Surrey.





■*99

A ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH CENTURY A.D.

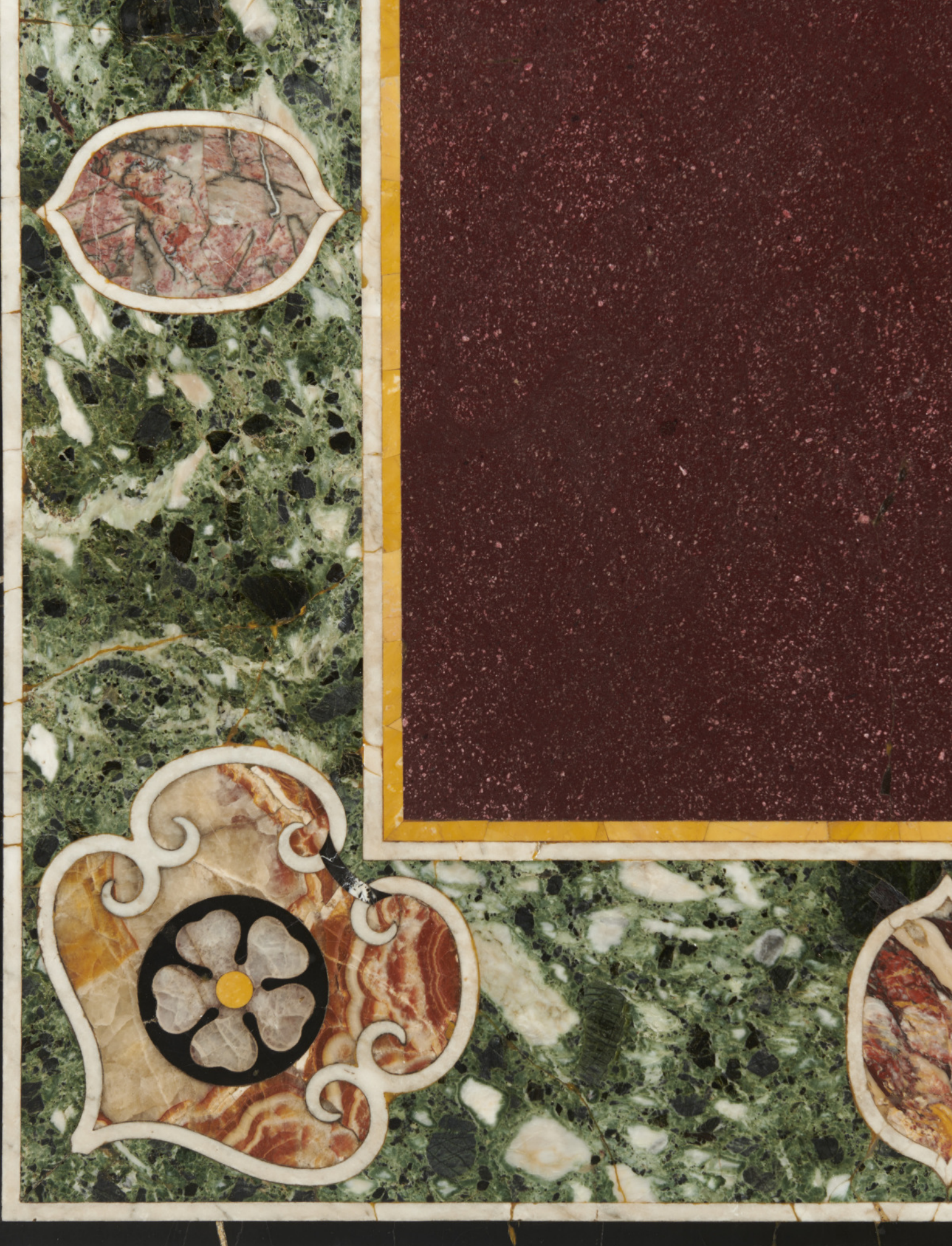
Composed of brown, red, gray, black, yellow and pink tesserae on a white ground, with a geometric design of lozenges and squares, each filled with differing patterns including a central krater, foliate motifs, and geometric designs, arrows in the field between
68 $\frac{7}{8}$ x 82 $\frac{3}{4}$ in. (175 x 210 cm.)

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

PROVENANCE:

Antiquities, Sotheby's, London, 8 July 1991, lot 324.
Swiss private collection, acquired from the above.
with Donati, Lugano, 2006.
with Charles Ede, London, 2008.



■*100

A ROMAN PIETRA DURA TABLE TOP

16TH CENTURY

Of square form, centred by a porphyry panel with a white marble and *giallo antico* slip, the *verde antico* border with *breccia africano* lozenges to each side and the angles with *alabastro fiorito* cartouches centred by cinquefoil rosettes, with a grey marble undercut edge
3 in. (7.5 cm.) high; 47 in. (120 cm.) wide; 44 in. (112 cm.) deep

£50,000-80,000

US\$64,000-100,000
€58,000-93,000

PROVENANCE:

Acquired from Galerie Perrin, Paris.



***101**

A PAIR OF ETRUSCAN-STYLE PAINTED WOOD CHARGERS

FIRST HALF 19TH CENTURY, PROBABLY ENGLISH

Mounted on later metal stands
24¾ in. (63 cm.) diameter (2)

£5,000-8,000 US\$6,400-10,000
€5,800-9,300

PROVENANCE:

By repute, Gerald Wellesley, 7th Duke of Wellington, K.G., D.L, F.R.I.B.A. (1885-1972).
By repute, Edward Knoblock (1874-1945).
With Earle D. Vandekar of Knightsbridge Antiques, New York, where acquired in 2005.

Edward Knoblock (1874-1945) was born in New York and arrived in England in 1897, where he worked as a playwright and author. He was one of the earliest and most influential collectors of Regency furniture in England and was a prominent buyer at the July 1917 sale of The Deepdene, Surrey, the country house of Thomas Hope. The Deepdene sale acted as a catalyst for renewed interest in the Regency period and Knoblock, alongside Lord Gerald Wellesley, was a key proponent of this Regency revival. He formed an important collection, first at The Beach House, Worthing, and later at 11 Montagu Place, London.

■*102

A PAIR OF ITALIAN FIOR DI PESCO MARBLE COLUMNS

16TH/17TH CENTURY

101½ in. (257 cm.) high (2)

£30,000-50,000 US\$39,000-64,000
€35,000-58,000



102
(part lot)



■*103

AN ITALIAN IMPERIAL PORPHYRY SLAB
ROME, 17TH/18TH CENTURY

26 in. (66 cm.) wide; 23½ in. (60 cm.) deep

£5,000-10,000 US\$6,400-13,000
€5,800-12,000

PROVENANCE:
Acquired from Valerio Turchi, April 2010.

Philip Hewat-Jaboor displayed this slab on top of one of the columns in lot 104, as a table (illustrated in the interior on the previous page).

■*104

A PAIR OF ITALIAN ASWAN GRANITE COLUMNS
18TH CENTURY, PROBABLY ROME

Each 26½ in. (67 cm.) high; 11¼ in. (30 cm.) diameter (2)

£5,000-8,000 US\$6,400-10,000
€5,800-9,300

PROVENANCE:
Acquired from Valerio Turchi, April 2010.



*105

A BYZANTINE GREEN PORPHYRY CAPITAL
CIRCA 6TH-7TH CENTURY A.D.

Of Corinthian order, the round base impressed with a square socket, the sides with two orders of acanthus leaves rising to four corner volutes 8¾ x 10½ in. (22.4 x 26.9 cm.)

£10,000-15,000 US\$13,000-19,000
€12,000-17,000

PROVENANCE:
Pandolfini, Florence, 11 December 2003, lot 279 (part), accompanied by an Italian export licence, dated 14th April 2004.
with Tomasso Brothers Fine Art, Leeds, acquired from the above.
Private collection, UK, 2004.

Lapis Lacedaemonius has been quarried and carved since antiquity. Since the blocks are generally smaller than those of red porphyry, and its natural occurrence restricted to a single source on the Peloponnese, it is less commonly seen in large-scale ancient carving than more abundant red porphyry. Generally its use in Roman times was limited to the elements in *opus sectile* pavements in both temples and churches. Since it had the same properties as red porphyry in terms of hardness, when larger blocks were found they were appropriate for use as capitals. For two examples of green porphyry capitals in the Museum of Fine Arts in Boston, which are similar in size and silhouette to the present lot, albeit with more elaborate decoration, attributed to the first half of the fifth century, see acc. nos 1995.680 and 1997.3.



■*106

A FRAGMENTARY ROMAN PORPHYRY COLUMN
CIRCA 2ND-3RD CENTURY A.D.

Of cylindrical form with narrow flaring base 12¾ in. (33 cm.) high

£7,000-10,000 US\$8,900-13,000
€8,200-12,000

PROVENANCE:
By repute the Towneley Collection, deaccessioned from the British Museum and sold in the 1970s.
with Ben Weinreb, London.
with Giles Ellwood, London, 1994.





***113**

A ROMAN PORPHYRY AMPHORA WITH LID
CIRCA 2ND-4TH CENTURY A.D.

The ovoid body with narrow neck and flaring rim, the arching handles with finely carved stepped decorative attachment plates, with ridged and raised bands on the angles, the underside carved with a stepped edge and raised central concave disc, the domed lid decorated with two incised rings, with central stepped disc, knob now missing and with later drilled hole
14¼ in. (37.5 cm.) high

£70,000-100,000

US\$89,000-130,000
€82,000-120,000

PROVENANCE:
with Iraj Lak, London, circa 1982.

LITERATURE:
D. del Bufalo, *Porphyry: Red Imperial Porphyry. Power and Religion*, Rome, 2000, p. 143, V37.

In antiquity, porphyry was highly regarded for its colour, since purple was symbolic of high rank and authority. The stone was quarried at only one location in Egypt's eastern desert near *Mons Porphyrites*, known today as Gebel Kokham, beginning in the early 1st century A.D. It was transported overland to Kainopolis on the Nile, modern Qena, and then by boat north to Alexandria and from there on to Rome and elsewhere in the Empire. During the Roman Period, the quarries were under the direct control of the Emperor. An insatiable taste for luxurious coloured stones began during the Republic when Rome conquered the Hellenistic kingdoms in the East. Porphyry was only sporadically used during the 1st century A.D., reaching its first peak of use during the reigns of the Emperors Trajan (98-117 A.D.) and Hadrian (117-138 A.D.), and again in the late 3rd and 4th centuries during the Tetrarchy and following. It was used for architectural elements including columns and floor paving, for decorative urns and basins, and for Imperial sarcophagi and statuary.

See R. Delbrueck, *Antike Porphywerke*, Berlin and Leipzig, 1932; and M. L. Anderson and L. Nista (eds), *Radiance in Stone: Sculptures in Colored Marble from the Museo Nazionale Romano*, University of Pennsylvania, 1989, for porphyry and its use in antiquity. For a fragmentary amphora in the Louvre see inv. no. E 23437 and for a vase with similar detailing to the underside of the foot see inv. no. N 1215.





■*114

AN ITALIAN IMPERIAL PORPHYRY TABLE TOP

17TH CENTURY

Of canted-rectangular shape, on later faux-marble wooden stand

The top: 21 x 15¾ in. (53.5 x 40 cm.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Acquired from Alessandra di Castro, June 2019.

■*115

A GRECO SCRITTO MARBLE COLUMN

17TH/18TH CENTURY

Of cylindrical form, on an associated circular socle on stepped and moulded white marble rectangular base

32½ in. (82.5 cm.) high; 12½ in. (32 cm.) wide;
12½ in. (32 cm.) deep

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Acquired from Dario del Bufalo, January 2014.



■λ*116

MASSIMO LISTRI (B. 1954)

Husei Vatican XVII

archival lambda print, flush-mounted on aluminum

Signed, titled, dated and numbered '2/5' in ink on photographer's credit label (flush mount, verso)

40⁵/₈ x 47¹/₄ in. (103 x 120 cm.)

This work is number 2 from an edition of 5.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Acquired directly from the artist, July 2018.



***117**

AN ITALIAN IMPERIAL PORPHYRY DISH

CIRCA 1840

19 in. (47.8 cm.) diameter; 1½ in. (3.3 cm.) deep

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Terence Lapping Thirkhill (d. 2009), Worton, North Yorkshire.
Bought from him or his heirs by Patrick Jefferson for his personal collection,
circa 2005.

■*118

AN ITALIAN IMPERIAL PORPHYRY COLUMN

17TH/18TH CENTURY

On later black slate square base

41¼ in. (105 cm.) wide; 16 in. (41.5 cm.) diameter

£15,000-25,000

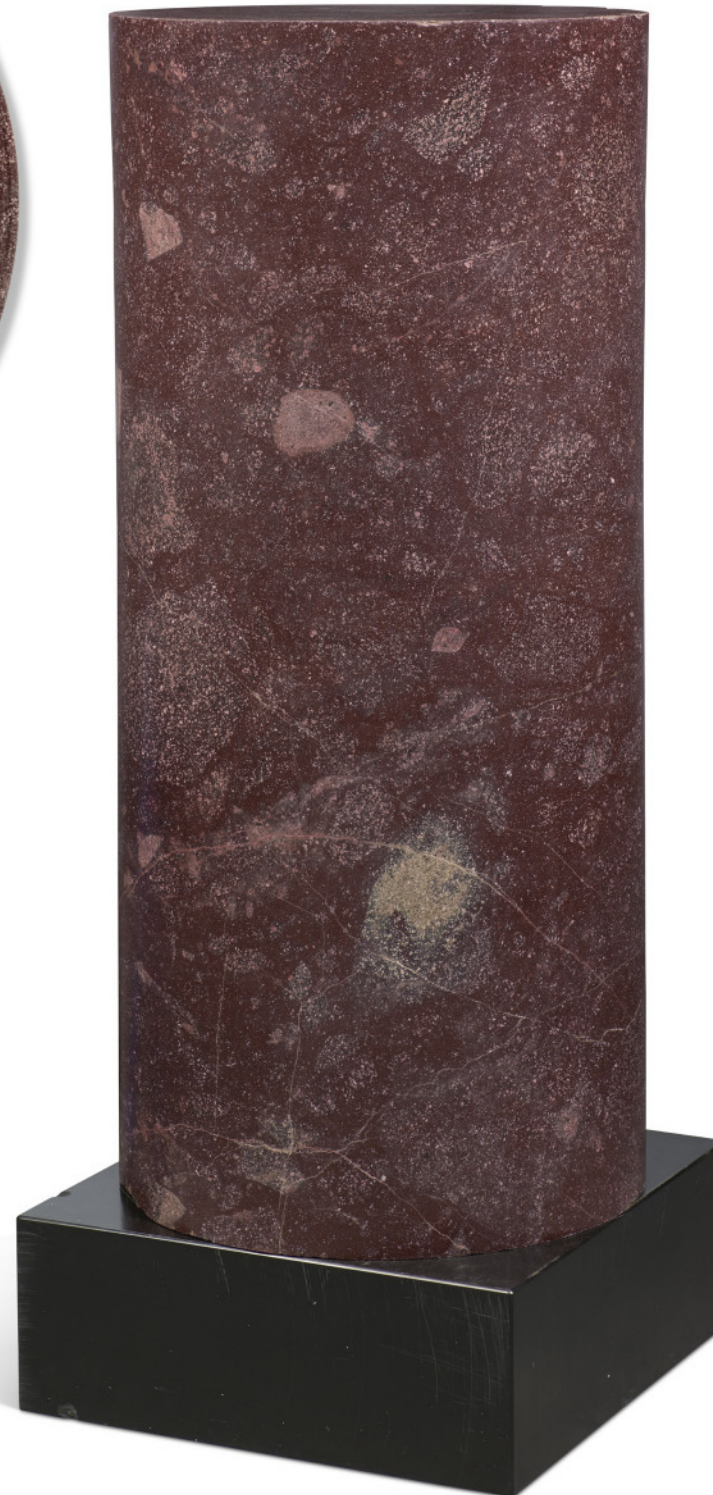
US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Acquired from Dario del Bufalo, January 2014.

As discussed in the Porphyry Introduction (on p. 16 of the catalogue) columns such as this were re-worked in later centuries from larger existing antique porphyry objects and architectural columns.





■*119

A LATE ROMAN OR EARLY BYZANTINE GREEN PORPHYRY COLUMN

CIRCA 3RD-4TH CENTURY A.D.

The slightly tapering cylindrical shaft with gently flaring base and stepped, rounded top
34 in. (86.3 cm.) high

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

PROVENANCE:

Ernest Brummer Collection, New York, acquired from Leon Richeton, 12 July 1927 (for The Brummer Gallery Records at The Metropolitan Museum Cloisters Library and Archive, see Object Inventory Card Number: P4553).

The Ernest Brummer Collection, Ancient Art, Vol. II, Grand Hotel Dolder, Zurich, 16-19 October 1979, lot 656.

UK private collection.

with Rupert Wace Ancient Art, London, 2007.



*120

A BYZANTINE RED AND GREEN PORPHYRY MOSAIC FRAGMENT, IN LATER MARBLE PANEL

CIRCA 4TH-5TH CENTURY A.D.

The hexagonal, diamond and triangular-shaped green and red porphyry mosaic set within a marble panel inscribed 'mosaico dell'altare isolato detta la confessione dell'incendio di S.Paolo il di 15 luglio 1823'
9½ in. (23 cm.) wide

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

According to the inscription taken from the church of S. Paolo, after the fire in July 1823.

Art market, London, 2005.

On the 15th July 1823 a workman on the roof of the Basilica of Saint Paul Outside the Walls, Rome, started an accidental fire which destroyed almost the entire structure of the building which had managed to remain intact for almost 1500 years. Repair work would not begin for another two years and would not be completed until the 20th century. The basilica had been founded by Constantine I over the tomb of Paul of Tarsus - St. Paul, who had been beheaded under the rule of emperor Nero. The first altar was placed over the tomb by Leo I, and in the 6th Century Pope Leo the Great had placed a new altar above the earlier one, but still directly over the sarcophagus of St. Paul.



■*123

AN ONYX LARGE VASE
FIRST HALF 19TH CENTURY

On an associated ormolu-mounted ebony and specimen marble plinth
39 in. (99 cm.) high, on plinth

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

With Barragan, Madrid, 1995.
Acquired from Carlton Hobbs, New York, January 2008.

■*124

AN ITALIAN IMPERIAL PORPHYRY COLUMN
17TH/18TH CENTURY

On a later white marble circular plinth
33¼ in. (84.5 cm.) high; 24 in. (61 cm.) diameter, overall

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

By repute from the Dukes of Abercorn, Baronscourt, Co. Tyrone.
The Property of Mr David and Lady Pamela Hicks, Britwell House; sold
Sotheby's house sale, 20-22 March 1979, lot 40.

As discussed in the Porphyry Introduction (on p. 16 of the catalogue) columns
such as this were re-worked in later centuries from larger existing antique
porphyry objects and architectural columns.



***125**

AN ITALIAN GREEN PORPHYRY VASE AND COVER
LATE 18TH CENTURY

The cover probably replaced
14½ in. (37 cm.) high, overall

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

PROVENANCE:
With Craig Carrington.
Acquired from Tomasso Brothers, June 2014.



***126**

AN ITALIAN 'NERO DI BELGIO' TWO-HANDLED AMPHORA
LATE 18TH CENTURY

A two-tier rounded finial and domed lid, with a shield-shaped body, flanked by
straight-edged bifurcated handles above a circular socle and square base.
20.½ in. (53 cm.) high; 9.½ in. (25 cm.) wide; 8.¾ in. (22 cm.) deep

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

PROVENANCE:
By repute Francesco Taccone, Marquis of Sitizano (1763-1818).
Acquired from Alessandra di Castro, June 2016.

This impressive urn, by tradition, was once in the collection of the celebrated
Marquis of Sitizano who acted as Chief Treasurer of the Kingdom of Naples,
under Bourbon rule. He employed both Angelia Kaufmann and Antonio
Canova as art agents. A similar marble vase, with identical bifurcated
handles is in the Galleria dei Candelabri in The Vatican.



■ *127

AN ITALIAN PIETRA DURA AND EBONY HOUSE ALTAR
19TH CENTURY, INCORPORATING SOME EARLIER ELEMENTS

Of architectural form and profusely inlaid with various hardstones including
lapis, Sicilian jasper, porphyry, amethyst and others, probably originally with a
painting or Crucifixion group to the centre, now with replaced specimen
28¾ x 17¾ in. (73 x 45 cm.) overall

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 12 December 1991, lot 336.



***128**
AN ITALIAN GROUP OF FRAMED SPECIMEN MARBLE FRAGMENTS
17TH-19TH CENTURY

Mounted on a silk ground, each stone labelled in Italian. From left to right: 'Verde antico', *Granito della colonna*, *Serpentino*, *Lumachella d'Egitto*, *Giallo antico*, *Fior di pesca*, *Africano*, *Africano Rosso*, *Cipollino nero*, *Pavonazzetto*, *Porfido rosso d'Egitto*, *Giallo nuvolato*, *Giallo antico*, *Porfido rosso d'Egitto*, *Rosso antico*, *Porfido rosso d'Egitto*
15½ x 21¼ in. (39 x 54 cm.)

£3,000-5,000 US\$3,900-6,400
 €3,500-5,800

PROVENANCE:
Acquired from Dario del Bufalo, Rome.



■Ω129
A REGENCY-STYLE X-FRAME GREY-PAINTED LOW TABLE
BY HATFIELDS, MODERN

The removable top inset with twenty-one specimens of Sicilian Jasper
The table: 15 in. (38 cm.) high; 25 in. (63.5 cm.) wide; 15½ in. (39.5 cm.) deep

£2,000-3,000 US\$2,600-3,800
 €2,400-3,500

PROVENANCE:
The specimens: Acquired from Alberto di Castro, November 2018.



■*130
A REGENCY BRONZE TORCHÈRE
ATTRIBUTED TO ALEXIS DECAIX, AFTER A DESIGN BY GEORGE SMITH, CIRCA 1830

The circular dished top above a fluted and foliate-wrapped shaft, on tripartite base with lion-paw feet
59¼ in. (150.5 cm.) high; in. 10¾ (27.5 cm.) wide

£4,000-6,000 US\$5,100-7,600
 €4,700-7,000

PROVENANCE:
Acquired from R. N. Myers & Sons, Skipton, September 1999.

***131**
AN ITALIAN IMPERIAL PORPHYRY BUST OF A ROMAN EMPEROR
LATE 18TH/19TH CENTURY, AFTER THE ANTIQUE

On a later red marble base
15½ in. (39.5 cm.) high

£7,000-10,000 US\$8,900-13,000
 €8,200-12,000

PROVENANCE:
With Michel Dumez-Onof Gallery, 1970.
Anonymous sale; Sotheby's, London, 9 December 1974, lot 274.
Sold by Robin Symes to Leon Levy (returned to Robin Symes).
Acquired from Charles Ede Ltd., July 2007.

EXHIBITED:
London, Michel Dumez-Onof Gallery, *Ancient Works of Art*, 1970, no. 13 (as 'Head of Augustus').

LITERATURE:
Michel Dumez-Onof Gallery, *Ancient Works of Art*, Exh.Cat., 1970, no. 13.



■*132
AN ALABASTRO A PECORELLA TABLE TOP
18TH CENTURY

On a later gilt-metal X-frame base
29¾ in. (75.5 cm.) high; 45¼ in. (115 cm.) wide; 21¼ in. (54.5 cm.) deep

£5,000-8,000 US\$6,400-10,000
 €5,800-9,300

PROVENANCE:
Acquired from Adriano Cordiano, June 2017.



***133**

AN ITALIAN GRANITO FIORITO DI BIGO DEL UMM BALAD VASE AND COVER
18TH CENTURY

On later granite and *rosso antico* base
27 in. (69 cm.) high; 14½ in. (37 cm.) wide

£40,000-60,000

US\$51,000-76,000
€47,000-70,000

PROVENANCE:

Acquired from Phillips & Harris, London, 17 July 1980.

This impressive vase, carved from *Granito di Bigio*, a stone found in the Eastern deserts of Egypt, bears similarities to vases in the Galleria dei Candelabri in the Vatican. *Granito di Bigio* was a favoured stone used by Giuseppe Valadier and his workshop in the early-nineteenth century, and can be found in an impressive inkstand centrepiece, sold Christie's, London, 6 December 2012, lot 63 (£27,500, including premium).

■*134

A BRECCIA AFRICANO MARBLE COLUMN
18TH/19TH CENTURY

On a later white marble socle and plinth
59¾ in. (152 cm.) high; 21 in. (53.5 cm.) square

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Probably acquired by George Greville, 2nd Earl of Warwick (1746-1818) and by descent at Warwick Castle.
Acquired directly from Warwick Castle by Niall Hobhouse.
Acquired from Hobhouse Ltd., Somerset, August 2011.

LITERATURE:

Probably illustrated *in-situ* in the Cedar Room, 'Warwick Castle', *Country Life*, 6 June 1914, p. 848.



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



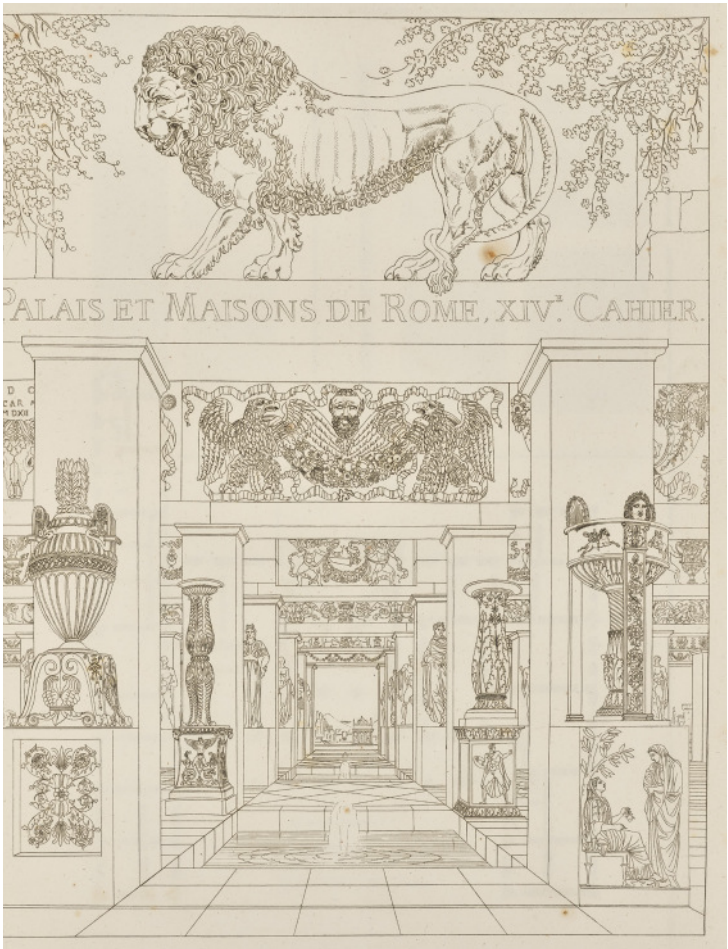
•0135
DENON, DOMINIQUE VIVANT, BARON DE (1747-1825)

Planches du voyage dans la basse et la haute Egypte. [London: Samuel Bagster, 1807].

‘Denon was the first to reveal the richness of Egyptian art to Europe’ (Blackmer). Denon was a member of the *Commission des Sciences et Arts* which accompanied Napoleon to Egypt. Concerned that the official publication – the famous *Description de l’Egypte* – would be delayed, Denon decided to publish his own drawings and journals first in 1802. The present lot is a later English production from 1807. Sold as a collection of plates, not subject to return. See Blackmer 471.

Folio (500 x 304mm). Letterpress title and 2pp. list of contents, engraved frontispiece and 108 plates, many of which folding, including large area map, plans, views, and depictions of hieroglyphs and antiquities, plate 25 present as the frontispiece (lacking plate 84 listed in the contents as the frontispiece to vol. II, with plate 25 present as the frontispiece to the current vol., folding plate 72 torn in half, folding plates 49 and 74 with short tears into engraved image, browning and staining mainly confined to edges but sometime creeping into the images, scattered spotting throughout, some tiny marginal fraying and short tears). Modern half calf (extremities lightly rubbed, spine label starting to lift at one edge). *Provenance*: Philip Hewat-Jaboor (booklabel).

£500-800 US\$640-1,000
€580-930



0136
PERCIER CHARLES (1764-1838) AND PIERRE FRANÇOIS LÉONARD FONTAINE (1762-1853)

Palais, maisons, et autres édifices modernes, dessinés à Rome. Paris : Chez les auteurs, au Louvre et P. Didot l'ainé (imprimerie de Baudouin), [1798].

The first book to introduce the Empire Style with its mixture of Greek, Roman, Italian, and Egyptian elements. Percier and Fontaine were Napoleon and Josephine's primary architects, and were inspired to produce this work during their stay in Rome just after Percier had won the Grand Prix de Rome in 1786. The plates are of interior views, details, and exterior elevations to gardens. This is the second edition, published in the same year as the first, with only a slightly different title-page, and complete with the rare subscribers' list. Millard I, 133; cf. Berlin Ornamentstichsammlung 2733; Cicognara 3822 (eds. 1798).

Folio (445 x 295mm). Letterpress title with engraved vignette, 8pp. 'Discours preliminaire,' 100 engraved plates on 99 sheets including pictorial title plates for each cahier, with plates 12 and 13 on one sheet, and 44 pp. of letterpress at end comprising 4pp. 'Avis des Editeurs,' and 40pp. of 'Explication des planches,' 'Noms des principaux auteurs,' 'Table chronologique des architectes' and 'Liste des souscripteurs.' (lightly spotted throughout). Later leather-backed boards (somewhat scraped and rubbed, front inner hinge starting). *Provenance*: A.E. Chambellan (*papetier*, ticket) – Philip Hewat-Jaboor (booklabel).

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

•0137
HOPE, THOMAS (1769-1831)

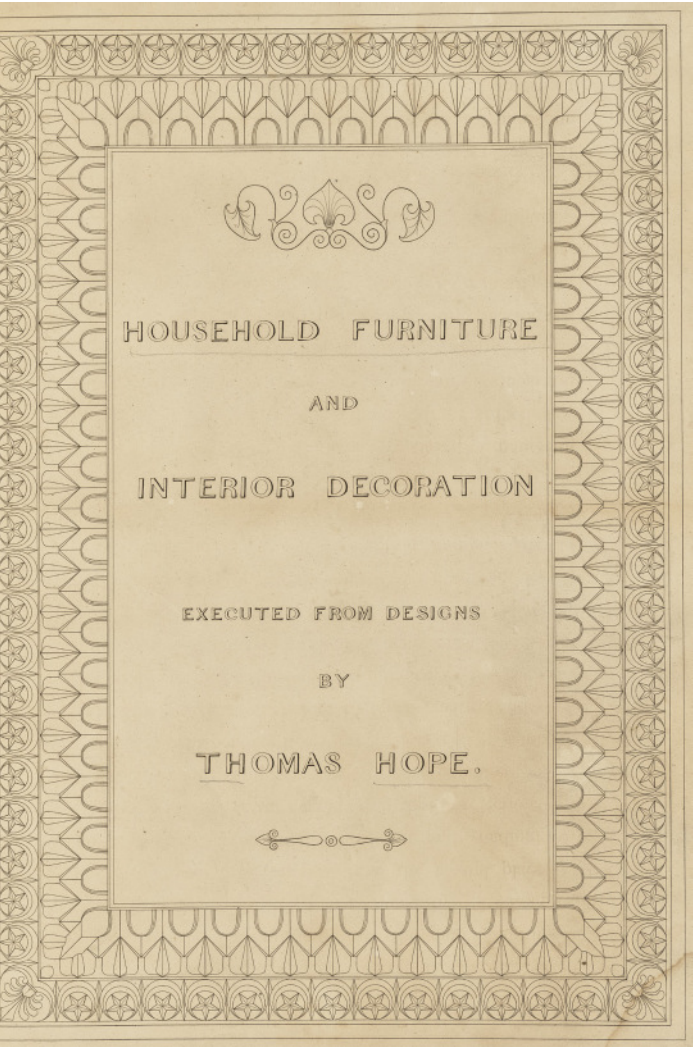
Household Furniture and Interior Decoration. London: Longman, Hurst, Rees & Orne, 1807.

The Regency design book which introduced the term ‘interior decoration’ into the English language, formerly in the library of Maison Jansen, the world’s first international interior design firm. Hope, scion of a wealthy banking family, outfitted his London home on Duchess Street with decor inspired by his extensive travels through Europe, Africa, and Asia and published engravings of his home to promote his taste to the public. Influenced particularly by Ottoman and Egyptian designs, Hope is also famous for purchasing Sir William Hamilton’s Greek vase collection, which graced the halls of Duchess Street from 1801 onwards.

Dutchman Jean-Henri Jansen opened his furniture store on the Rue Royale in 1880, offering antiques and furniture of his own production. It became well-known for its lavish window displays, and became synonymous with upper class taste at the height of Beaux-Arts fashion. By the turn of the 20th century, Jansen’s reputation was international, with many satellite offices spanning the globe. Although it closed the doors of its 9 rue Royale headquarters in 1989, Jansen’s style remains today the subject of much emulation and desire. Abbey *Life* 24; Berlin Kat. 1236.

Folio (474 x 290mm). Half-title, additional engraved title with ornamental Turkish border, 60 plates (spotting throughout, short marginal tears and nicks to a few plates, some plates cropped close to captions). Contemporary panelled calf (rebacked, preserving original gilt spine, heavily rubbed and scuffed). *Provenance*: Maison Jansen (ink stamp on front free endpaper with address of Rue Royale) – Philip Hewat-Jaboor (booklabel).

£700-1,000 US\$890-1,300
€820-1,200



•0138
CHRISTIE, JAMES (1773-1831)

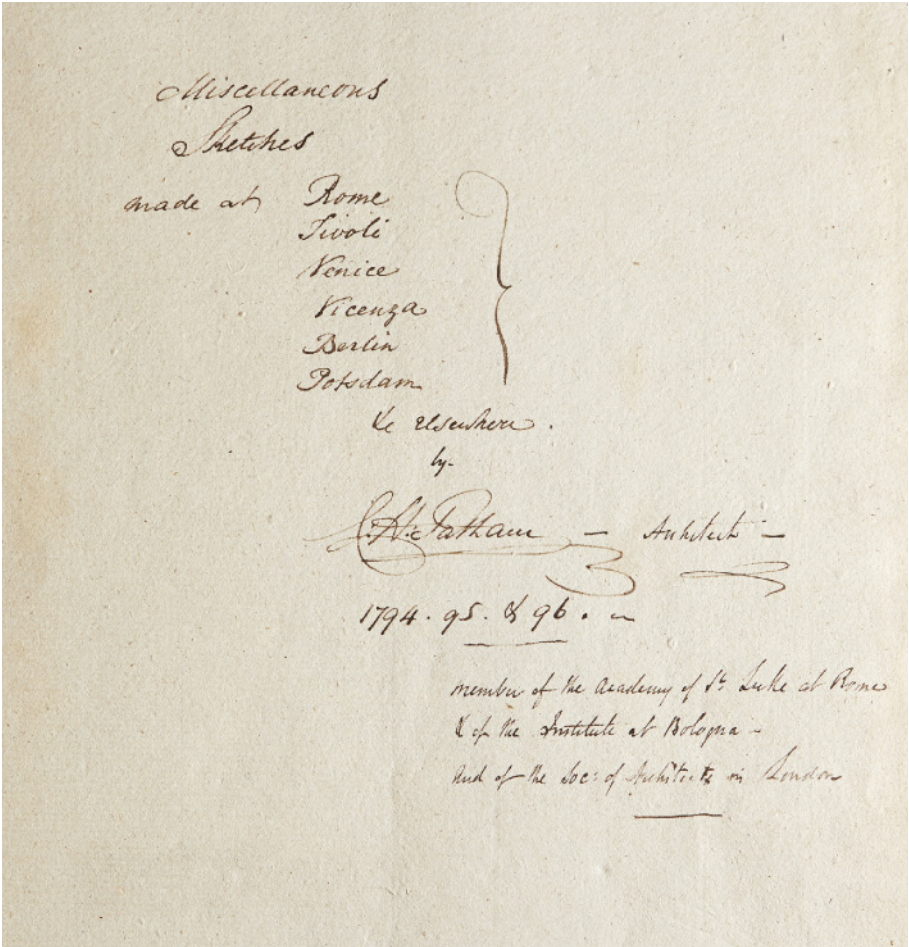
A Disquisition Upon Etruscan Vases; Displaying Their Probable Connection With The Shows At Eleusis, And The Chinese Feast of Lanterns. London: by William Bulmer for T. Becket, 1806.

First edition, important authorial presentation copy, with good wide margins, inscribed on verso of title: 'To Thos. Hope Esq. from the author'. The work was published privately by James Christie, antiquary and auctioneer, 'in only 100 copies which he distributed to his friends ... Christie's interest in Greek vases was sparked by his friendship with Charles Towneley; he also produced a catalogue of Thomas Hope's vases. The examples discussed in this work are in fact from Hope's collection and from that of the British Museum' (Blackmer). Blackmer 347.

Quarto (369 x 263mm). Engraved vignette on title and 17 engraved plates, one of which double-page, several engraved vignettes in the text (some plates lightly spotted, occasional light browning). Contemporary blue crushed morocco, large Greek-style gilt roll-tooled border on sides, central gilt armorial of Hope of Craighall, spine ruled and decorated gilt in compartments, gilt turn-ins and edges (extremities lightly rubbed, joints more heavily, front cover a little faded, a few scuff marks). *Provenance*: Thomas Hope (1769-1831, art collector and connoisseur; binding) – Lord Francis Pelham Clinton Hope (sold Christie's 25-27 July 1917, lot 107) – Christie's South Kensington 29 November 2006, lot 54.

£1,000-1,500 US\$1,300-1,900
€1,200-1,700





0139

CHARLES HEATHCOTE TATHAM (1772-1842)

An album of approximately 160 drawings mounted onto 41 album pages: 'Miscellaneous Sketches made at Rome, Tivoli, Venice, Vicenza, Berlin, Potsdam & Elsewhere by C.H. Tatham, Architect, 1794, 95 & 96'

thirteen signed with initials or monogram, 28 variously dated 1794-1811, the majority inscribed with notes on locations, dimensions and other details 103 pencil; 16 pencil, pen and grey ink; 6 pencil, grey and brown wash; 21 pencil, pen and ink and grey and brown wash; 2 pencil and watercolour the album 20½ x 13½ in. (52.1 x 34.3 cm.)

£6,000-9,000	US\$7,700-11,000
	€7,000-10,000

PROVENANCE:
The artist and by descent to his daughter, Julia Tatham, who married the painter George Richmond, and by descent in the Richmond family until Anonymous sale; Bloomsbury Auctions, London, 1 June 2000, lot 90.

This album of drawings includes studies of buildings, antiquities and furniture executed in Italy, as well as antiquities supplied and installed at Castle Howard, six designs for medals, designs for dinner invitations and visiting cards, and designs for light fittings.

The album was compiled by the artist in 1815, and it seems likely that some of the dates were added later.





•0140

TATHAM, CHARLES HEATHCOTE (1772-1842)

Etchings, Representing the Best Examples of Ancient Ornamental Architecture; Drawn from the Originals in Rome, and Other Parts of Italy, During the Years 1794, 1795, and 1796. London: for the Author, 1799.

Influential neo-classical work, for which Tatham spent two years working on the 102 plates, illustrating the best examples from the collection of his patron Frederick Howard, fifth earl of Carlisle. One-third of the 210 subscribers were architects and craftsmen. Fowler 342.

Folio (470 x 285mm). 102 etched plates, dated 1798-1800, 4-page list of subscribers (title heavily stained and soiled, this extending into preface, light soiling throughout). Modern binding of blue straight-grained morocco over drab boards, preserving corners from a contemporary binding of blue straight-grained morocco decorated with wide intricate foliate gilt roll tooled border, gilt edges (extremities lightly rubbed). *Provenance:* William Beckford (modern pencil inscription at head of subscribers' list stating 'this is from the collection of William Beckford Esq', but no other sign of provenance) – Daniel Ruddle (ink ownership inscription on title) – John Thompson (bookplate, most probably father of:) – Walter Stuart Thompson (1867-1944, architect; bookplate) – Philip Hewat-Jaboor (booklabel).

£800-1,200

US\$1,100-1,500

€930-1,400

•0142

SOUSA COUTINHO, MANOEL DE (1555-1632)

Plans, Elevations, Sections, and Views of the Church of Batalha in the Province of Estremadura in Portugal ... introductory discourse by James Murphy. London: I. and J. Taylor, [1792]-1795.

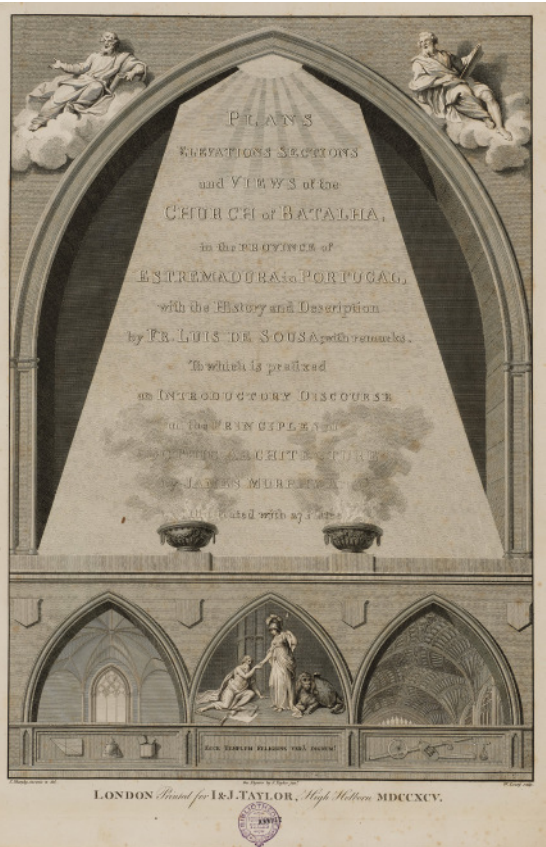
Detailed account of the Dominican Church and Monastery of Santa Maria de Vitoria, founded in 1388 by John I of Portugal in thanksgiving for his victory at the battle of Aljubarrota (and so popularly known as 'Batalha'). The work of the Portuguese architect, Alfonso Domingues, was added to during the 15th and 16th centuries, and though unfinished, the 'Capelas Imperfeitas' are considered among the best examples of Manueline architecture. The Dublin architect, James Cavanah Murphy (1760-1814), spent three months at Batalha in 1788, drawing the complex of buildings before commencing a long journey through Portugal and Spain which provided material for other books. Settling in London in 1790, he began his work on the plates and discovered de Sousa's work on the history of the Dominicans (Lisbon, 1622). His book, 'one of the seeds of the Gothic Revival', was eventually published in five parts.

Folio (535 x 360mm). Engraved title by W. Lowry after James Murphy, engraved dedication, and 25 etched and engraved plates after Murphy by Lowry and others, 2 of which double-page, 2pp. letterpress subscribers' list, 2pp. preface, section-title and 56pp. text (plates lightly spotted). 19th-century red half roan over red watered silk-covered boards (extremities lightly rubbed, covers unevenly faded). *Provenance:* Bibliotheque Fondation Thiers (cancelled library stamps in margins of title, stamps repeated throughout the book, one just over portrait on dedication) – Philip Hewat-Jaboor (booklabel).

£300-500

US\$390-640

€350-580



•0143

PERCIER CHARLES (1764-1838) AND PIERRE FRANÇOIS LÉONARD FONTAINE (1762-1853)

Recueil de décorations intérieures, comprenant tout ce qui a rapport a l'ameublement. Paris: Chez Les Auteurs, Au Louvre, P. Didot L'Aîné, 1812.

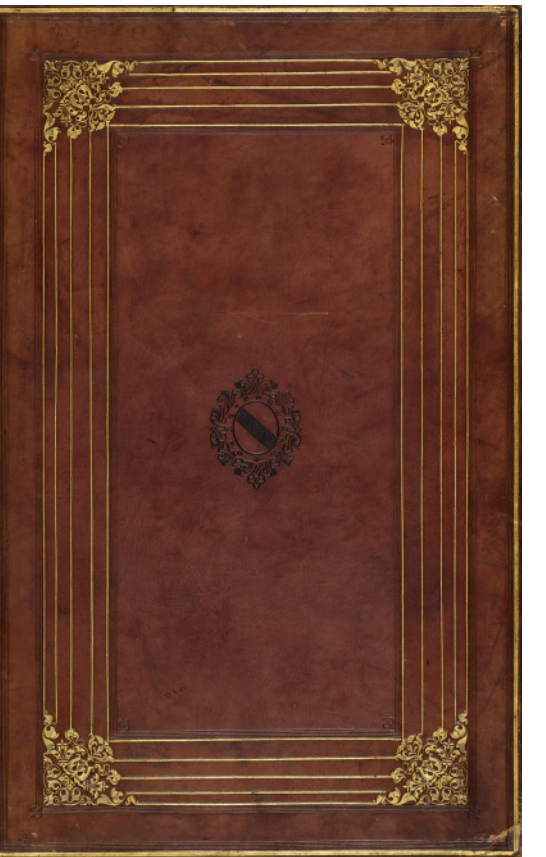
The principal text in the history of interior design, written by the highly influential and the most famous architects and decorators of the early 19th century. This the second complete edition including full explanatory text. In Britain, Percier and Fontaine inspired the likes of Thomas Hope and Henry Moses. It has been argued that the *Recueil* was the first book to introduce the French term 'décoration intérieur'. The present lot is a well preserved copy in a romantic binding. Berlin Ornamentstichsammlung 4056.

Folio (450 x 285mm). 72 engraved plates, half-title, title. *Discours Préliminaire* with engraved headpiece (some plates lightly spotted, occasional light browning). Near contemporary rose-coloured calf, covers elaborately panelled with a narrow outer border of gilt and blind fillets enclosing central panel composed of numerous fillets in gilt and blind with very large gilt fleurons at the corners, with central arms stamped in black, gilt spine, green morocco gilt lettering piece to second compartment, the other compartments richly gilt, gilt turn-ins, marbled endpapers and edges (somewhat rubbed, upper joint split at foot and with tailcap slightly defective). *Provenance:* Sir William Stirling-Maxwell (1818-1878, Scottish historical writer, art historian and politician; binding) – *Provenance:* Philip Hewat-Jaboor (booklabel).

£200-300

US\$260-380

€240-350



•0141

FLAXMAN, JOHN (1755-1826)

Compositions... from the Divine Poem of Dante Alighieri, containing Hell, Purgatory and Paradise. London: Longman, Hurst, Rees, and Orme, 1807.

Oblong folio (270 x 414mm). 2 engraved titles and 110 plates by Flaxman (front preliminary blank torn and loose, first title lightly creased and with large tear along left-hand plate mark, light to moderate spotting throughout). Later 19th-century half morocco, upper cover lettered in gilt, gilt edges (rubbed, with upper joint starting to split at head). *Provenance:* Philip Hewat-Jaboor (booklabel).

£200-300

US\$260-380

€240-350



144

■*144

AN ALABASTRO FIORITO COLUMN
17TH/18TH CENTURY

Of cylindrical form, repairs and restorations
47¼ in. (120 cm.) high; 11 in. (28 cm.) diameter

£7,000-10,000

US\$8,900-13,000
€8,200-12,000

PROVENANCE:

With Cassio Antiques, London, 1990.
Acquired from Rainer Zietz Ltd, London, May 2009.

■*145

**A ROMAN OCCHIO DI PAVONE PAVONAZZO MARBLE COLUMN
FRAGMENT**

CIRCA 1ST-2ND CENTURY A.D.

32 in. (81.5 cm.) high; 16¼ in. (41cm.) diameter, overall

£5,000-7,000

US\$6,400-8,900
€5,800-8,100

PROVENANCE:

Fitzwilliam Museum, Cambridge.
with Edric van Vredenburgh, Brussels, circa 2009.
with Tomasso Brothers, Leeds.
with Galerie Chenel, Paris, 2017.



145



146

■*146

**A GRAND TOUR FRAGMENT OF A GIALLO ANTICO MARBLE
PILASTER**

17TH/18TH CENTURY

41½ x 12 in. (105.5 x 30.5 cm.)

£6,000-8,000

US\$7,700-10,000
€7,000-9,300

PROVENANCE:

Priscilla Grazioli Medici, Rome.
Ditta Paolo Medici & Figlio Strl, Rome.



■*147

**A PAIR OF CHINESE CLOISSONNE ENAMEL VASE
TABLE LAMPS**
LATE 19TH CENTURY

On ebonised bases, with silk shades
13¾ in. (35 cm.) high, excluding fittings (2)

£3,000-5,000 US\$3,900-6,400
€3,500-5,800

PROVENANCE:

One: Acquired from Colefax & Fowler Ltd by Sir William Miles Aykroyd, 3rd Baronet (1923-2007), and thence by descent.
The other: Acquired from Tarquin Bilgen, London, March 2009.

■*148

**A SET OF FOUR ITALIAN GRAND TOUR MARBLE INSET
LITHOTHEQUES**

THE SPECIMENS 17TH-19TH CENTURY

Each specimen numbered
Each tondo: 17½ in. (44.5 cm.) diameter (4)

£5,000-8,000 US\$6,400-10,000
€5,800-9,300

PROVENANCE:

Acquired directly from Professor Count Raniero Gnoli, October 2014.

LITERATURE:

R. Gnoli, *Marmora Romana*, Rome, 1971.

These lithothèques, also called marmothèques, contain samples of ancient marbles, the numbers relate to manuscripts signed by the great scholar of marbles Professor Raniero Gnoli, with references taken from his book *Mamora Romana*, published in three editions, dated 1971, 1988, 2018.



*149

**A REGENCY GILT-BRONZE-MOUNTED CHINESE PORCELAIN
POT-POURRI BOWL AND COVER**
THE MOUNTS ATTRIBUTED TO VULLIAMY & CO., LONDON,
THE PORCELAIN QIANLONG

The base bearing character mark, the body and lid decorated with scrolling foliage, the cover restored
8½ in. (21.5 cm.) high

£4,000-6,000 US\$5,100-7,600
€4,700-7,000

PROVENANCE:

With Spink and Son, London.
Acquired from Alistair Sampson Antiques, December 1998.





*150

A REGENCY GILT-BRONZE-MOUNTED CHINESE PORCELAIN CORAL-GROUND VASE

ATTRIBUTED TO VULLIAMY & CO, LONDON, THE VASE QING, LATE 18TH/EARLY 19TH CENTURY, THE MOUNTS CIRCA 1815

Of slender baluster form, the leaf-cast rim attaching to scrolled foliate handles cast with flowerheads, the body decorated with exotic birds within a bamboo landscape, the underside with printed paper label for 'CHAIT GALLERIES, NEW YORK'

20½ in. (52 cm.) high

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROVENANCE:

With Chait Galleries, New York.

Anonymous sale; Christie's, New York, 22 April 2009, lot 165.

This Chinese vase is mounted with voluted handles in the Grecian manner is inspired by the *oeuvres* of French bronziers such as Pierre-Phillippe Thomire (d.1843). This 'antique' fashion was further popularized by the connoisseur Thomas Hope with the publication of his *Regency Furniture and Interior Decoration* of 1807 and a similarly mounted vase is illustrated as plate XXXI.

The French 'antique' taste was favored by the Prince of Wales, later George IV, and the firm of Vulliamy headed by Benjamin Vulliamy (d.1811) and his son Benjamin Lewis Vulliamy (d.1854) was employed, primarily as clockmakers, but also in the supply of decorative objects, many of which were provided through manufacturers and suppliers in France. This vase with its flattened ribbed devices at the base of the handles can be compared in treatment and design to similarly scalloped friezes on a pair of Chinese vases mounted by the Vulliamy firm for Carlton House and delivered in 1808 (*Carlton House: The Past Glories of George IV's Palace*, exhibition catalogue, The Queen's Gallery, Buckingham Palace, 1991, p. 96, no. 48). There are also similarities in the scrolling treatment of the mounts to the celebrated Harewood vase, supplied by Vulliamy & Son to the Lascelles family, which was sold in these rooms 5 December 2012, lot 525 (£241,250, including premium).



■*151

AN ALABASTER COLUMN

PROBABLY 16TH/17TH CENTURY

On a later acanthus-clasped later marble plinth, reduced in height and with restored break

47 in. (119.5 cm.) high

£6,000-10,000

US\$7,700-13,000

€7,000-12,000

PROVENANCE:

Probably bequeathed by John Jones (1798-1882) to the Victoria and Albert Museum, London, deaccessioned 2006.

Acquired from Alexander di Carcaci, London, March 2006.





■*152
A REGENCY BRONZE, GILT-BRONZE AND GLASS DISH-LIGHT
CIRCA 1815
The dish with foliate terminal, held within a circlet with lion's masks, the suspension chains rising to a leaf-cast ceiling fitment, fitted for electricity
31½ in. (80 cm.) high; 17¼ in. (44 cm.) diameter
£3,000-5,000 US\$3,900-6,400
€3,500-5,800
PROVENANCE:
Acquired from Fileman Antiques, March 2013.

*153
A PAIR OF REGENCY GILT-BRONZE AND PATINATED-BRONZE GRIFFIN PAPERWEIGHTS
CIRCA 1815
5¼ in. (13.5 cm.) high; 5¼ in. (13.5 cm.) wide; 2¼ in. (6 cm.) deep (2)
£2,500-4,000 US\$3,200-5,100
€2,900-4,600
PROVENANCE:
Anonymous sale; Christie's, South Kensington, 13 February 2002, lot 463.
Acquired from Jeremy Ltd., March 2002.



■*154
AN INDIAN BRASS-MOUNTED EBONY CABINET-ON-STAND
LATE 17TH CENTURY, COROMANDEL COAST
Of typical form, the two cupboard doors opening to reveal a conforming arrangement of seven drawers, on spirally-turned legs joined by stretchers, the back with handwritten paper label reading 'Mr Hus?? / 59'
46¾ in. (118.5 cm.) high; 27 in. (69 cm.) wide; 18½ in. (47 cm.) deep
£15,000-25,000 US\$20,000-32,000
€18,000-29,000
PROVENANCE:
Acquired from Peter Tillou Fine Arts, November 1993.

Boldly and profusely carved with flowers and foliage in low and high relief and made from costly ebony and fragrant sandalwood, this fine cabinet is both visually and olfactorily striking. Made in the Dutch colony of Batavia, present-day Jakarta, the cabinet combines a form European in origin with the precious materials of the Far East. Batavia was home to a large number of Chinese artisans and cabinet-makers in the 17th and 18th centuries and their influence may be seen on the form and style of the mounts of this cabinet. The luscious and lavish carving of plants in symmetrical swirling outlines is

related to a Batavian clothes chest in the Tropenmuseum in Amsterdam (TM-1295-27a) dated 1650-1700, as well as a cabinet sold with Zebregs & Röell, Amsterdam. The Zebregs & Röell cabinet shares with the present lot an arrangement of interior drawers carved in lower relief. This type of cabinet also shares characteristics with colonial furniture made on the Coromandel Coast. An ebony chair in the Ashmolean, Oxford (WA.OA180) that was reputedly given to Charles II as part of Catherine of Braganza's dowry has similar shallow-relief carving and an ebony cabinet with related shape and carving, formerly in the collection of the Dukes of Hamilton, intriguing given the Hamilton-Beckford connection, was sold Sotheby's London, 3 May 2018, lot 128.

There was a certain fascination with ebony for eighteenth and nineteenth century collectors, most notably Horace Walpole for Strawberry Hill and William Beckford for Fonthill Abbey, a Coromandel side table originally in the Walpole collection was sold from the Stuart Cary Welch Collection; Sotheby's, London, 25 October 2022, lot 53 (£30,000 including premium).



*155

A FRENCH ORMOLU-MOUNTED CHINESE EXPORT BLUE AND WHITE PORCELAIN VASE

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

The cover topped with an acorn above latticed and acanthus leaf-cast cover, the porcelain beneath decorated in rich blue, the neck decorated with a geometric border, the body below with scholar's objects and vases of flowers including lotuses, with flower-head ormolu mounts surrounded by a laurel band on two sides, above ormolu fluted and leaf-cast band and quatrefoil base 15½ in. (39.4 cm.) high

£2,500-4,000

US\$3,200-5,100
€3,000-4,600

PROVENANCE:

Sir William Miles Aykroyd, 3rd Bt (1923-2007), Buckland Newton Place, Dorset; sold, Duke's house sale, 11 December 2007, lot 289.

■*156

**AN EMPIRE ORMOLU-MOUNTED MAHOGANY COMMODE
EARLY 19TH CENTURY, IN THE MANNER OF BERNARD MOLITOR**

The white and grey rectangular marble top, above three long drawers centred by lozenge motifs, on bronzed paw feet
35¼ in. (89.5 cm.) high; 51¼ in. (131.5 cm.) wide; 23¾ in. (60.5 cm.) deep

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, Paris, 29 March 2007, lot 119.
Anonymous sale; Christie's, London, 6 July 2012, lot 251.



■*157

A PAIR OF RUSSIAN EMPIRE GILT-BRONZE THREE-LIGHT WALL-LIGHTS

ATTRIBUTED TO JEAN-PIERRE LANCRY, CIRCA 1810

Each with a Minerva mask with plumed head-dress backplate above a foliate clasp issuing three burnished foliate-wrapped branches with circular drip-pans supported by tapering cups, the palmette and acanthus boss issuing from a lotus clasp

Each: 17½ in. (44.5 cm.) high; 15 in. (38.1 cm.) wide; 8 in. (20.3 cm.) deep (2)

£7,000-10,000

US\$8,900-13,000
€8,100-12,000

PROVENANCE:

Acquired from Lars Olsson, Uppsala, Sweden.

These wall-lights are extremely similar to an example in the collection at the St. Petersburg museum Tsarskoe Selo, which are traditionally attributed to Jean-Pierre de Lancry, who supplied ornamental bronzes to the Imperial Court between 1804 and 1807. These included sconces 'with a representation of Minerva's heads in helmets...'; a description referring to this same design (I. Sychev, *Russian Bronze*, Moscow, 2003, p. 101). A strikingly similar example of this Minerva mask can also be found on a French Empire chandelier illustrated in the *Vergoldete Bronzen* (H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, pp. 306, plate XXXVIII). A pair was sold Christie's, New York, 5-19 November 2021, lot 126 (\$6,875, including premium).



***158**
CHINESE SCHOOL, 18TH CENTURY
Flowering prunus branches and fruits
 watercolour on paper, in giltwood frames
 22½ in. (56 cm.) x 19½ in. (49.8 cm.), framed (2)
 £800-1,200 US\$1,100-1,500
 €930-1,400

PROVENANCE:
 By repute from a book commissioned by the King of Sweden from the Swedish East India Company.
 Acquired from Jeremy Ltd.,



***159**
A CHINESE FAMILLE VERTE WINE COOLER
 KANGXI PERIOD (1662-1722)
 6¾ in. (17 cm.) high; 9 in. (23 cm.) diameter
 £3,000-5,000 US\$3,900-6,300
 €3,500-5,800

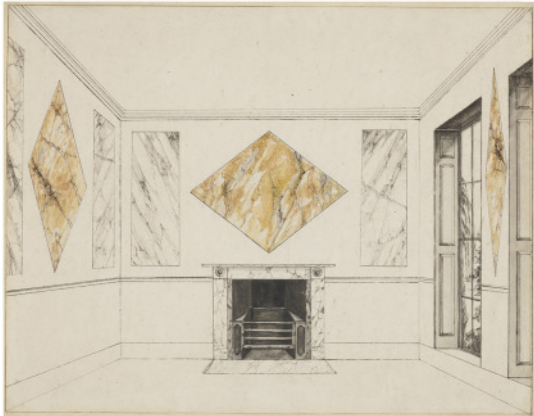
PROVENANCE:
 Sir William Miles Aykroyd, 3rd Baronet (1923-2007), and thence by descent.

***160**
A GROUP OF AGATE SAMPLES
 19TH CENTURY
 In a later ebonised and faux-tortoiseshell frame
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,700

PROVENANCE:
 Matthew Robinson Boulton (1770-1842), who purchased Great Tew Park in 1815, and by descent to Major Eustace Robb, Great Tew Park, Oxfordshire; Christie's house sale, 27-29 May 1987, lot 937 or 942 (unframed as part of a larger collection).
 Acquired from Philip Astley-Jones, April 2007.

***161**
A VICTORIAN EBONISED AND PIETRA DURA CABINET
 LATE 19TH CENTURY, THE PIETRA DURA FLORENTINE, 17TH CENTURY
 Inset with four panels of pietra dura depicting birds and one larger panel with a dog chasing a hare, with beaded mouldings and hinged top with compartment, on spirally turned legs
 41 in. (104.5 cm.) high; 16¼ in. (42.5 cm.) wide; 12 in. (31 cm.) deep
 £6,000-9,000 US\$7,700-11,000
 €7,000-10,000

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 28 November 2001, lot 250.



•*162

MAURO ANTONIO TESI (MAURO, 1730-1766); AND ITALIAN SCHOOL (EARLY 19TH CENTURY)

Alternative designs for an ornate oval window or mirror; and Design for a room with marbled panels

- i) pen and brown ink and watercolour on paper; ii) pen and black ink with brown wash on paper
i) 7½ x 5½ in. (19.5 x 13.9 cm.);
ii) 7½ x 9½ in. (20 x 25 cm.)

(2)

£600-1,000 US\$770-1,300
€700-1,200

PROVENANCE:

i) Edmond Fatio (L. 3472).
Sir William Miles Aykroyd, 3rd Bt; Duke's, Dorset,
11 December 2007, lot 89, where purchased by
Philip Hewat-Jaboor.

ii) with Hazlitt, Gooden and Fox, London, *An
Exhibition of Interiors*, 6 November - 11 December,
1982, no. 13, where purchased by Philip Hewat-
Jaboor.

•163

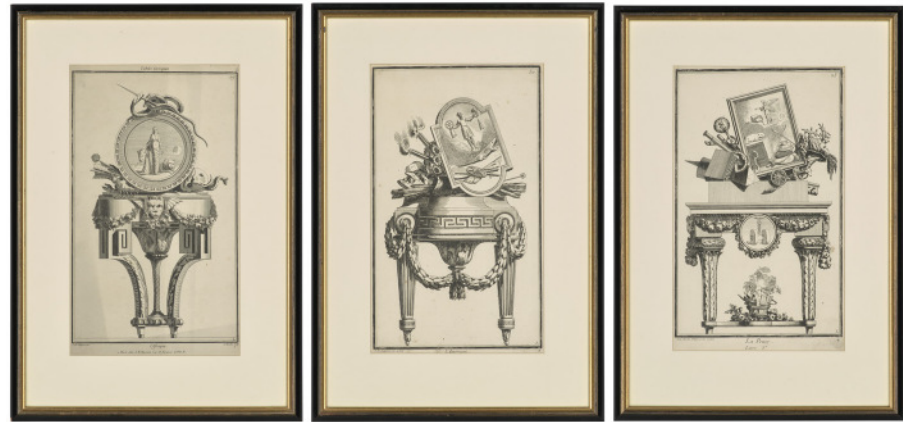
JEAN-CHARLES DELAFOSSE (1734-1791)

*Seventeen engravings of furniture and
candlestick designs, including: L'Asie,
L'Afrique, L'Amerique, La Perse, Le Japon,
and Les Indes, six framed, eleven mounted
but unframed*

The framed examples:
21½ in. (54.5 cm.) x 15 in. (38.2 cm.)

(17)

£1,000-1,500 US\$1,300-1,900
€1,200-1,700



(part lot)

164

**FRENCH SCHOOL (19TH CENTURY);
AND ENGLISH SCHOOL (LATE 19TH
CENTURY)**

*Design for a Monumental Altar; Facade
of a house; and Design for a table base*

- i) pencil, pen and black ink, and watercolour on
paper; ii) ink and watercolour on paper; iii) chalk
and pencil on paper, signed and dated 'R. Anslow,
F. d. S. 97' (lower right)
i) 20½ x 16½ in. (52 x 41 cm.);
ii) 15 x 27½ in. (38.10 x 70 cm.)

(3)

£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:

i) Kate de Rothschild, until November 1988, where
purchased by Philip Hewat-Jaboor.
ii) Jeremy Ltd. London, where purchased by Philip
Hewat-Jaboor in 1988.

EXHIBITED:

New York and London, Didier Aaron Ltd., *Kate
de Rothschild and Didier Aaron, Master Drawings
1550-1850*, 19 October - 5 November 1988, no. 60.



(part lot)



*165

CHARLES PERCIER (PARIS 1764-1838)

*Design for the Stage: A wooded Garden with the Temple of Venus,
for André Ernest Modeste Grétry's Anacréon Chez Polycrate*

inscribed 'porphire' (lower right) and further inscribed and dated 'approuvé
pour être Executé/ tel qu'il est du coté droit/ Paris 13 xbre 1792/ Cellerier [?]'
(verso)

pencil, pen and black ink and watercolour, heightened with white on paper
15 x 24¾ in. (38.1 x 62.3 cm.)

£7,000-10,000 US\$8,900-13,000
€8,200-12,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 July 1990, lot 169.
Anonymous sale; Galerie Koller, Zurich, 2 November 1995, lot N210A.
Anonymous sale; Christie's, London, 21 November 1996, lot 21.
with Charles Plante Fine Art, Washington D.C., until January 1997, where
purchased by Philip Hewat-Jaboor.

EXHIBITED:

London, Dorchester Hotel, *The 12th World of Drawings and Watercolours Fair*,
February, 1997, unnumbered.
London, Charles Plante Fine Arts with Stair and Co, *Inside out: Historic
Watercolour Drawings, Oil Sketches and Painting of Interiors and Exteriors,
1770-1870*, 2000, no. 10.
New York, Bard Graduate Center Gallery, *Charles Percier: Architecture and
Design in an Age of Revolutions*, November 18, 2016–February 5, 2017, no. 134.

LITERATURE:

'Dealers and for Art Fair Exhibitors', *Antiques Trade Gazette*, 15 February 1997,
page number untraced, illustrated.

In 1792, not long after his return from Rome, Percier was appointed *directeur
de décor* of the *Opéra de Paris*. The director of the Opera in 1792-3 was
the architect Jacques Cellerier, a former pupil of Blondel and Leroy, whose
acceptance of the design is recorded in the inscription. Percier's extensive
knowledge of classical antiquities is echoed in the frieze, the candelabra
and other details of this drawing. This is one of his few known stage designs
immediately preceding his long association with Fontaine from 1794.



•*166

FRENCH SCHOOL (19TH CENTURY); AND P. ROBIN (FRENCH, 19TH CENTURY)

Femme en blanc assise dans un fauteuil rouge; and Sur la Plage; Par la Rivière

i) indistinctly signed with initials and dated 'El. 1831' (lower left); ii) signed 'P. Robin' (lower left); iii) signed 'P. Robin' (lower right)
i) pencil, watercolour and pastel heightened with white on paper; ii) and iii) oil on panel
i) 10⅞ x 9¼ in. (27.6 x 23.6 cm.); ii) and iii) 7 x 9 in. (18 x 23 cm.) (3)

£1,000-1,500 US\$1,300-1,900 €1,200-1,700

PROVENANCE:
i) Anonymous sale; Hôtel Drouot, Paris, 2 November 1946, untraced. Anonymous sale; Hôtel Drouot, Paris, 16 March 1966, lot 44, as *by Eugene Isabey*. with Roland, Browse & Delbanco, London, as *by Eugene Isabey*. Sir William Miles Aykroyd, 3rd Bt, and by descent to Philip Hewat-Jaboor.
ii) with The Arthur Jeffress Gallery, London, where purchased by Sir William Miles Aykroyd, 3rd Bt, and by descent to Philip Hewat-Jaboor.
LITERATURE:
P. Miquel, *Eugene Isabey 1803-1886, La Marine au XIX siecle*, Maurs-la-Jolie, 1980, no. 1567, as *by Eugene Isabey*.



(part lot)

•167

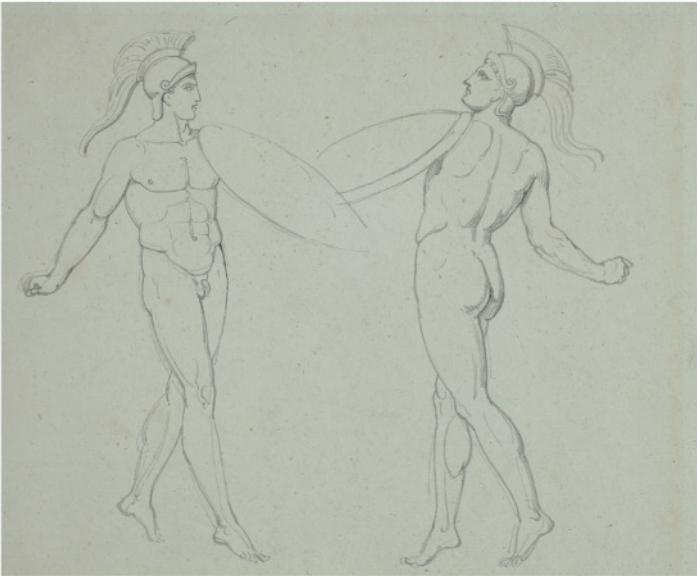
ANTONIO SENAPE (ROME 1788-1850 NAPLES)

Panorama of Naples, the Bay beyond; and Three Vedute of Naples

pencil, pen and brown and black ink, brown wash, on three joined sheets of paper
9½ x 42½ in. (24.2 x 107.1 cm.) and 9⅞ x 14⅝ in. (25 x 37 cm.) in giltwood frames (4)

£700-1,000 US\$900-1,300 €820-1,200

PROVENANCE:
Sir William Miles Aykroyd, 3rd Bt; Duke's, Dorset, 11 December 2007, lots 79 and 94, where purchased by Philip Hewat-Jaboor.



•*168

SIR GEORGE HAYTER (LONDON 1792 - 1871); AND CIRCLE OF JOHN FLAXMAN R.A. (YORK 1755-1826 LONDON)

Two men raising a wooden lintel; and Two nude classical warriors in combat (recto); Head studies and a full-length figure study (verso)

The first signed with initials and dated 'GH/ 1824' (lower right)
i) pencil, pen and brown ink, brown wash on paper; ii) pen and grey ink on paper (*recto*); pencil on paper (*verso*)
i) 10¼ x 8⅞ in. (26.2 x 20.5 cm.); ii) 8⅞ x 9⅝ in. (20.5 x 24.5 cm.) (2)

£600-1,000 US\$770-1,300 €700-1,200

PROVENANCE:
i) Sir William Miles Aykroyd, 3rd Bt; Duke's, Buckland Newton Place, 11 December 2007, lot 93, as *English School, 1824, Men Raising a Wooden Post* (part), where purchased by Philip Hewat-Jaboor.
ii) Sir William Miles Aykroyd, 3rd Bt; Duke's, Buckland Newton Place, 11 December 2007, lot 87, as *Joseph Nash, Pencil Drawing of Classical Warriors in Combat* (part), where purchased by Philip Hewat-Jaboor.

*169

MATTIA BORTOLONI (SAN BELLINO 1696-1750 BERGAMO)

Jupiter, Juno and Ganymede - a modello for a ceiling decoration

oil on canvas
20⅞ x 17 in. (53 x 43.2 cm.)

£4,000-6,000 US\$5,100-7,600 €4,700-7,000

PROVENANCE:
with Hazlitt Gallery, London, May 1961, as 'Giovanni Battista Crosato'. Sir William Miles Aykroyd, 3rd Bt. (1923-2007), Buckland Newton Place, Dorset, and by descent.

LITERATURE:
E. Martini, *La Pittura Veneziana del '700*, Venice, 1964, p. 149, under note 27.
V. Caprara, 'Novità sul Bortoloni', *Notizie da Palazzo Albani*, VII, no. 1, 1978, pp. 80 and 82, fig. 4.
F. Malachin and A. Vedeva, eds., *Bortoloni, Piazzetta, Tiepolo: il '700 Veneto*, 2010, pp. 36-37.





•*170

A SET OF TWENTY-SIX ENGLISH SILVER-PLATED DINNER PLATES
UNMARKED, 19TH CENTURY

Plain circular and with moulded borders, each engraved with the cypher L with marquess' coronet above and with number 35 on reverse
9½ in. (24 cm.) diameter
The initial L is for the Marquesses of Londonderry, Wynyard Park, Durham. (26)

£1,000-1,500 US\$1,300-1,900
€1,200-1,700

PROVENANCE:
The Marquesses of Londonderry, Wynyard Park, Durham.

•*171

TWELVE SEVRES PORCELAIN PLATES
CIRCA 1775-1791, INTERLACED BLUE L MARKS ENCLOSING DATE LETTERS X, Y, LL AND OO, VARIOUS PAINTERS'S MARKS

Decorated with blue and gilt feathered borders, painted with flower-sprays
9½ in. (24 cm.) wide (12)

£1,000-1,500 US\$1,300-1,900
€1,200-1,700

PROVENANCE:
Earl of Sefton, Croxteth Hall, Liverpool; sold Christie's house sale in association with Corkhill & Job, Liverpool, 17-20 September 1973, lot 865 (part lot).
Peter Cadbury (1918-2006).
Acquired from Duncan McLaren Ltd., London, 1990.



■*172

A PARIS AND ENGLISH PORCELAIN COMPOSITE PART TABLE-SERVICE
EARLY 19TH CENTURY

Each piece painted with a border of antique motifs and arabesques, comprising: A circular two-handled soup-tureen, two circular two-handled sauce-tureens and stands, two oval dishes, seven shallow bowls and fifteen dinner-plates
12½ in. (31.5 cm.) wide across handles, the soup-tureen

£700-1,000 US\$890-1,300
€820-1,200

PROVENANCE:
Walter James Charlton Meyrick, Apley Castle, Shropshire; sold house sale, Barber and Sons, 1-4 September 1953, where acquired by Sir William Miles Aykroyd, 3rd Baronet (1923-2007), and thence by descent.

Two bowls from this service, with slightly differing urns in the border decoration are now in the Royal Collection, see G. de Bellaigue, *French Porcelain in the Collection of HM The Queen*, Vol III, London, 2009, p. 11161, no. 363.

■*173

TWELVE PARIS (LOCRE AND RUSSINGER) PORCELAIN PLATES
CIRCA 1795, BLUE CROSSED TORCH MARKS, SOME PIECES STENCILED 'LOCRE & RUSSINGER'

Decorated in black enamel and gilding with a central foliate medallion, the borders with swans and scrolling motifs
9¾ in. (23.8 cm.) diameter (12)

£1,000-1,500 US\$1,300-1,900
€1,200-1,700





■*174

A GIEN FAIENCE PART TABLE-SERVICE
20TH CENTURY, PRINTED GIEN/FRANCE
FACTORY MARKS

Painted in puce with landscapes and scattered insects, comprising: two two-handled shaped circular vegetable-tureens and covers and twenty-five dinner-plates 11½ in. (28.5 cm.) wide across handles, the vegetable tureens

£600-1,000

US\$770-1,300
€700-1,200

PROVENANCE:

Acquired from Thomas Goode, London.

■*175

A SPODE NEWSTONE CHINA IMARI PART DINNER-SERVICE
CIRCA 1815, IMPRESSED SPODE MARKS AND IRON RED PATTERN NO. 2283 TO MOST PIECES

Printed, painted and gilt with a jardiniere issuing flowers, within broad borders of fan-shaped flowers and scrolling foliage, the ground decorated with iron-red leaves, comprising: A circular vegetable-tureen and two covers, two large serving-platters, three smaller, two smaller, a small oval dish, a teapot and cover, ten starter-plates, thirty-six dinner-plates, twelve soup-plates, seventeen side-plates and nine dessert-bowls 17 in. (43 cm.) long, the largest serving-platter

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

Sir Alfred Hammond Aykroyd, 2nd Baronet (1894-1965), and by descent.

Ten plates acquired from Moxham Antiques.

The teapot, cover and stand: Anonymous sale; Woolley and Wallis, Salisbury, 31 May 2006, lot 77.



■Ω176

A NYMPHENBURG PORCELAIN PART DINNER-SERVICE
20TH CENTURY, GREEN PRINTED FACTORY MARKS AND IMPRESSED SHIELD MARKS

Painted in green *camieu* with flower sprays, comprising: An oval two-handled soup-tureen and cover, two two-handled double-lipped sauce-tureens on fixed stands, a shaped square salad-bowl, a circular dish, two small oval dishes, sixteen dinner-plates, eleven shallow soup-plates, nine starter-plates and nine side-plates 14½ in. (36.7 cm.) wide across handles, the soup-tureen

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

Sir William Miles Aykroyd, 3rd Baronet (1923-2007), Buckland Newton Place, Dorset and thence by descent.



λ*177

CHARLES VYSE (1882-1971)

A group of six vessels

Variously incised 'C. VYSE / CHELSEA'; 'VYSE / 1937'; 'VYSE / 1935', each with a celadon glaze, comprising: A large facettied bowl, three similar vases if lobed petal form, in sizes, a bowl of lobed petal form, a square footed bowl with canted corners

5½ in. (14 cm.) high, the tallest vase

(6)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900



λ*178

CHARLES VYSE (1882 - 1971)

A group of seven wares

Variously incised 'C.VYSE / CHELSEA' 'VYSE / 1938'; 'C. VYSE' and 'CHARLES VYSE / CHELSEA', comprising: Three stoneware bowls of various forms, a brown-glaze bowl, three small circular dishes of various forms 5½ in. (14.5 cm.) wide, the fluted bowl

(7)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900





179



λ*179

STEPHEN COX, R.A. (B. 1946)

Bowl X and Bowl XII

Bowl X: carved in 1992; Bowl XII: carved in 1989.
Imperial porphyry; basalt with gold leaf, unique
Bowl X: 3 in. (7.5 cm.) high; 6 in. (15 cm.) diameter
Bowl XII: 3¼ in. (8 cm.) high; 6¼ in. (16 cm.) diameter (2)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Purchased directly from the artist in 1995.

EXHIBITED:

Bristol, City Museum and Art Gallery, *Stephen Cox, Sculptor: Origins and Influences*, September - November 2006, exhibition not numbered.

LITERATURE:

Bowl XII: S. Bann, *The Sculpture of Stephen Cox*, Much Hadham, 1995, p. 133, no. 398, illustrated.
Both works: Exhibition catalogue, *Stephen Cox, Sculptor: Origins and Influences*, Bristol, City Museum and Art Gallery, 2006, pp. 62 - 63, illustrated.

λ*180

STEPHEN COX, R.A. (B. 1946)

Bowl IX and Bowl II

pegmatite; diorite with large pink quartz inclusion and gold insert, unique.

Bowl IX: 2¾ in. (7 cm.) high; 5¼ in. (14.5 cm.) diameter

Bowl II: 3¼ in. (8 cm.) high; 5¼ in. (14.5 cm.) diameter

Carved in 1989, unique. (2)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Purchased directly from the artist in 1995.

EXHIBITED:

Bowl II: Bristol, City Museum and Art Gallery, *Stephen Cox, Sculptor: Origins and Influences*, September - November 2006, exhibition not numbered.

LITERATURE:

Both works: S. Bann, *The Sculpture of Stephen Cox*, Much Hadham, 1995, p. 132 - 133, no. 388 and 395, illustrated.

Bowl II: Exhibition catalogue, *Stephen Cox, Sculptor: Origins and Influences*, Bristol, City Museum and Art Gallery, 2006, pp. 64, illustrated.



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STEPHEN COX, R.A. (B. 1946)

Bowl and Bowl

green porphyry; Hammamat breccia, unique.

1: 3½ in. (8.3 cm.) high; 5½ in. (14.1 cm.) diameter

2: 3½ in. (9 cm.) high; 5½ in. (13.5 cm.) diameter

Carved circa 1993. (2)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Purchased directly from the artist circa 1995.

EXHIBITED:

Bowl on left: Bristol, City Museum and Art Gallery, *Stephen Cox, Sculptor: Origins and Influences*, September - November 2006, exhibition not numbered.

LITERATURE:

Bowl on left: Exhibition catalogue, *Stephen Cox, Sculptor: Origins and Influences*, Bristol, City Museum and Art Gallery, 2006, p. 65, illustrated.



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STEPHEN COX, R.A. (B. 1946)

Vitellia

Hammamat Breccia, unique.

74¼ in. (190 cm.) high, excluding base

Carved in 1998.

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

PROVENANCE:

Acquired directly from the artist by Philip Hewat-Jaboor.

EXHIBITED:

Lewes, Glyndebourne Opera House, Michael Hue-Williams Fine Art, *For Capriccio*, 1998, catalogue not traced.

Viewing by appointment at Christie's offsite warehouse. Please contact cswallow@christies.com



One of the Coades Lionesses in-situ at Deepdene, circa 1930 © Surrey History Centre.

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A REGENCY COADE STONE MODEL OF A RECUMBENT LIONESS
BY COADE, LAMBETH, DATED 1819

On a moulded plinth, the front impressed 'COADE LONDON 1819'
26½ in. (67.5 cm.) high; 15½ in. (39.5 cm.) wide; 48¾ in. (124 cm.) deep

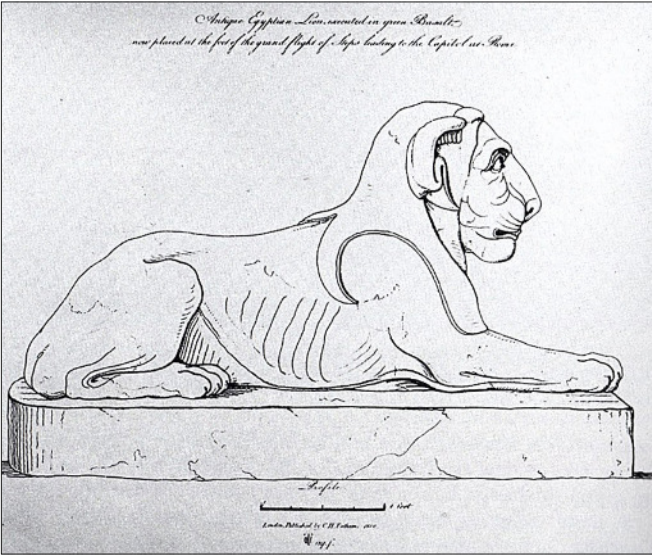
£15,000-25,000 US\$20,000-32,000
€18,000-29,000

PROVENANCE:
Almost certainly supplied to Thomas Hope (d. 1831) in 1820 for the Deepdene, Dorking, (A second lioness supplied in 1820).
Purchased from the Deepdene in the 1960s by either Peter Hone.
Private Collection, 12 Broad Street, Boxford, Suffolk.
Acquired from Hilary Chelminski, London, September 2001.

LITERATURE:
A. Kelly, *Mrs. Coades Stone*, Reading, 1990, pp. 261-3.

The origin of this lioness derives from the pair of Egyptian lionesses in basalt brought to Rome in antiquity and now at the base of the Scalinata on the Campidoglio in Rome. Charles Heathcote Tatham illustrated one of the lionesses in his influential *Etchings, Representing the Best Examples of Ancient Ornamental Architecture; Drawn from the Originals in Rome, and Other Parts of Italy During the Years 1794, 1795, and 1796*, London, 1799. A closely related lion was used in an advertisement by George Bullock in the *Liverpool Chronicle*, 13 March 1805, p. 2, col. 3 (see L. Wood, 'George Bullock in Birmingham and Liverpool', *George Bullock, Cabinet Maker*, Exh. Cat. 1988, p. 43, fig. 14). Mrs. Coades also produced this model in Coadestone and the etching for it, entitled *Egyptian Lioness*, is dated to the 1770s-80s. It is illustrated in A. Kelly, *Mrs. Coades Stone*, Reading, 1990, p. 263.

Thomas Hope, the arbiter of early nineteenth-century decoration, bought his first lioness from Coades and Sealy between 1799 and 1813, however he had to be supplied with a new one in 1820, as the first had proved defective in some way. The present lot is almost certainly the second lioness supplied to Thomas Hope for his house the Deepdene, near Dorking in Surrey, now demolished. He used the design of the lioness in a design for a settee in his Egyptian Room in Duchess Street, shown in his influential *Household Furniture and Interior Decoration*, London, 1807, pls. 8 and 17/4. A pair of similar Coades Stone lions were also ordered by Robert Adam for Culzean Castle, Scotland.



The related design in *Household Furniture and Interior Decoration*, 1807.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "London Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie's is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie's.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the

gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years, or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit www.christies.com/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 www.christies.com/christies-live-terms.

(c) Written Bids

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**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦•.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% of that part of the

hammer price above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships or delivers to the United States, sales or use tax may be due on the hammer price, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

For **lots** Christie's ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer's premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie's will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie's LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer's premium** (exclusive of any applicable VAT). Christie's will collect the Indian Equalisation Levy Tax from you, where required to do so.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the λ symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If one or more of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown to not be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(l) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) Books. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

a. 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;

b. drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

c. books not identified by title;

d. **lots** sold without a printed **estimate**;

e. books which are described in the catalogue as sold not subject to return; or

f. defects stated in any **condition** report or announced at the time of sale.

(ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(i) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (l) also apply to a claim under these categories. (l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the 'SubHeading'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† Ø	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:
a) have registered to bid with an address outside of the UK; and
b) provide immediate proof of correct export out of the UK within the

- required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for * and Ωlots. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. Private buyers who choose to export their purchased **lots** from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/ shipping we will issue you with an export invoice with the applicable

- VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take

- professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport and registration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransportlondon@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact.us@arttransport.london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to 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. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol α and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ⌘ and further information can be found in paragraph 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 of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♁ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

(h) **Handbags**

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 personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, 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 handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaching this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot

use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

SubHeading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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 information.
- 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**.
- Artist’s Resale Right. See Section D3 of the Conditions of Sale for further information.
- Lot** offered without **reserve**.
- Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.
- Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 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 information.
- 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 of Sale for further information.

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.

†, Ø, *, Ω, α, † See VAT Symbols and Explanation in the Conditions of Sale for further information.

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property in which Christie’s has an ownership or financial interest

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie’s has an ownership or financial interest in every **lot** in the catalogue, Christie’s will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie’s holds such financial interest, we identify such **lots** with the symbol ◊ next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the irrevocable written bid. Third party guarantors are required by us to disclose to

anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Δ◆ 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 Δ◆ next to the **lot** number. 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 she has a financial interest in relation to the **lot**.

▢ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**’s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ▢. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot**’s full **buyer’s premium** plus applicable taxes.

Post-catalogue notifications

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 (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Crozier Park Royal (details below). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie’s Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

If the **lot** remains at Christie’s, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

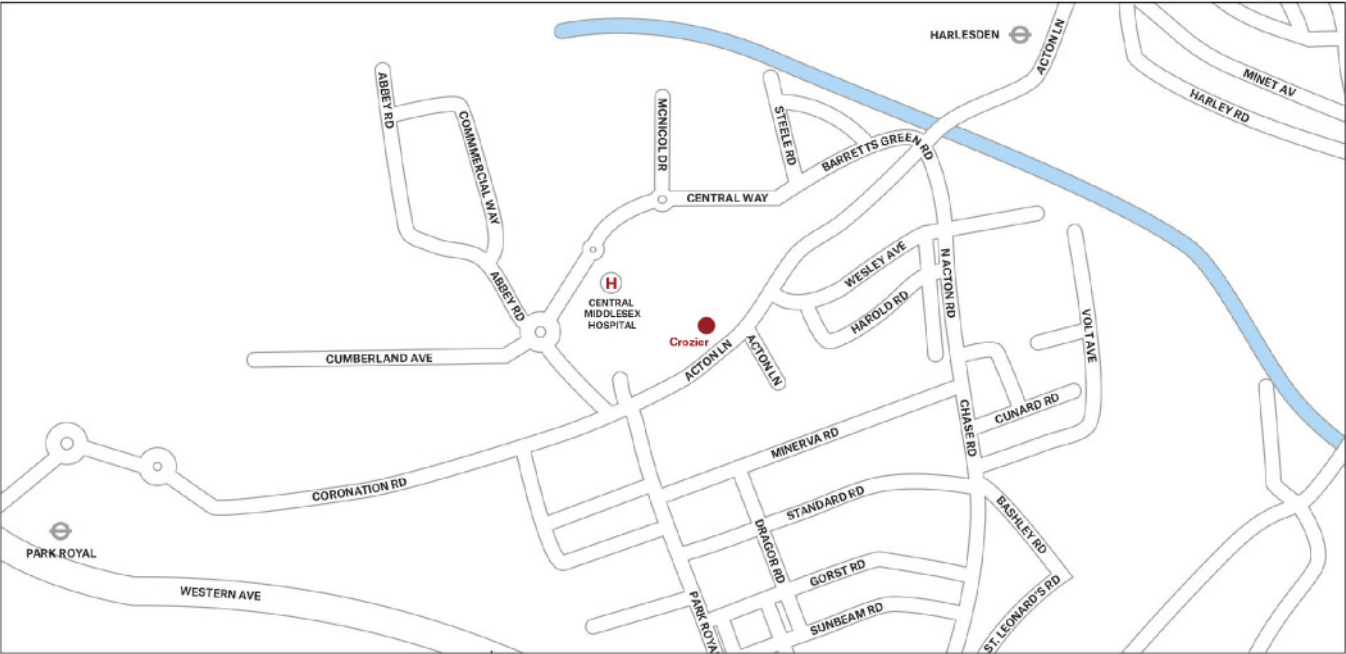
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and **lots** transferred are not available for collection at weekends.





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com 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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For a complete salerooms & offices listing go to christies.com



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