

The background of the entire page is a photograph of a staircase. The stairs are covered in a green carpet with a fine, repeating geometric pattern. To the left of the stairs, a portion of a wall is visible, featuring a decorative pattern of white circles with various colored centers (green, purple, yellow) and black shapes. The text is overlaid on the right side of the stairs.

A SURREAL LEGACY
SELECTED WORKS OF ART FROM
THE EDWARD JAMES FOUNDATION

King Street 15 December 2016

CHRISTIE'S







CONF

A SURREAL LEGACY

SELECTED WORKS OF ART FROM THE EDWARD JAMES FOUNDATION

THURSDAY 15 DECEMBER 2016

AUCTION

Thursday 15 December 2016
at 10.30 am - Lots 1-187

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

VIEWING - HIGHLIGHTS ONLY

Friday	2 December	9.00 am - 4.30 pm
Saturday	3 December	12 noon - 5.00 pm
Sunday	4 December	12 noon - 5.00 pm
Monday	5 December	9.00 am - 4.30 pm
Tuesday	6 December	9.00 am - 8.00 pm
Wednesday	7 December	9.00 am - 4.30 pm

VIEWING

Saturday	10 December	12 noon - 5.00 pm
Sunday	11 December	12 noon - 5.00 pm
Monday	12 December	9.00 am - 4.30 pm
Tuesday	13 December	9.00 am - 8.00 pm
Wednesday	14 December	9.00 am - 4.30 pm

AUCTIONEERS

Nick Orchard & Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **WEST DEAN-13765**

CONDITIONS OF SALE

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

AUCTION RESULTS

Tel: +44 (0)20 7839 9060

christies.com

[25]

POST-SALE SERVICES

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

ABSENTEE AND TELEPHONE BIDS

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

CLIENT SERVICES

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

Front cover: Carpet woven with Tilly Losch's footprints and wall-paper designed by Edward James, West Dean.
Inside front cover: Edward James in the Tent Room at 35 Wimpole Street, 1939, below Pablo Picasso's *Femme assise au chapeau* and Salvador Dalí's *White Calm* (1936)
© Norman Parkinson Ltd./Courtesy Norman Parkinson Archive © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2016
© Succession Picasso/DACS, London 2016

Opposite: Lot 71

Overleaf: Detail of lot 20

Back cover: Edward James in the Oak Hall at West Dean, circa 1950



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

CHRISTIE'S

These auctions feature

CHRISTIE'S LIVE

Bid live in Christie's salerooms worldwide register at christies.com

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



SPECIALISTS & CONTACTS FOR THIS AUCTION



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



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



ANDREW WATERS
Head of Private
Collections, UK
awaters@christies.com
+44 (0)20 7389 2356



AMELIA WALKER
Head of Sale, Director,
Specialist Head of Private
Collections, UK
awalker@christies.com
+44 (0)20 7389 2085



ADRIAN HUME-SAYER
Associate Director,
Private Collections
ahumesayer@christies.com
+44 (0)20 7389 2696



OLIVIER CAMU
International Director,
Impressionist & Modern Art
ocamu@christies.com
+44 (0)20 7389 2450



**MICHELLE
MCMULLAN**
Specialist, Impressionist &
Modern Art
mcmullan@christies.com
+44 (0)20 7389 2137



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



SIMON ANDREWS
International Specialist,
20th Century
Decorative Arts
sandrews@christies.com
+44 (0)20 7752 3380



JEREMY MORRISON
Head of 20th Century
Decorative Arts
jmorrison@christies.com
+44 (0)20 7752 3274



SARAH MANSFIELD
International Director,
Russian Art
smansfield@christies.com
+44 (0)20 7389 2927



**ALEKSANDRA
BABENKO**
Associate Specialist,
Russian Art
ababenko@christies.com
+44 (0)20 7389 2489



LAETITIA DELALOYE
Head of Antiquities
ldelaloye@christies.com
+44 (0)20 7752 3018



DOMINIC SIMPSON
Head of European
Ceramics & Glass
dsimpson@christies.com
+44 (0)20 7752 3268



FREDDIE DEROUEMONT
Associate Director,
Old Master Paintings
fderougemont@christies.com
+44 (0)20 7389 2415



KATHARINE COOKE
Sale Coordinator
kcooke@christies.com
+44 (0)20 7389 2566



ALEXANDRA CRUDEN
Sale Coordinator
acruden@christies.com
+44 (0)20 7389 2566



CARLJN DAMMERS
Head of Sale Management
cdammers@christies.com
+44 (0)20 7389 2482



SHARON GOODMAN
Specialist Researcher,
Furniture & Works of Art
sgoodman@christies.com
+44 (0)20 7389 2546

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2016)



'Ars longa, vita brevis'

A GREAT BRITISH ECCENTRIC

Edward James (1907-1984) was a complex, gifted, and in many ways exceptional character whose quixotic life and legacy across the arts have earned his enduring reputation. Born in the glorious Edwardian era to substantial privilege, he demonstrated considerable imagination and independence of spirit, reinvesting this privilege in a life of personal creativity and of generosity and support to artists within his orbit. James is perhaps best known as a champion of Surrealism in the 1930s, not only as a collector and patron but also in his own, highly idiosyncratic perspectives. Yet his story is one with many intriguing facets through successive decades – revealing him also as a poet, a publisher, a mystic, an impresario, and most consistently as a dreamer with the drive to pursue his extravagant ideas.

The setting for James's crucial formative years was West Dean Park, the grand family estate in Sussex purchased by his father William Dodge James in 1891. The original Jacobean structure had been extended and elaborated in a neo-Gothic style in the early 19th century by the architect James Wyatt. For William James, West Dean was the fruit of an inherited fortune built by his father and grandfather in America through enterprise and a marriage that brought together important interests in timber and mining. William acquired many furnishings and artworks with the house, and added many more. The resulting environment – the richly layered backdrop to his son Edward's childhood – was an eclectic mix drawn

from across centuries and cultures, within an imposing edifice that itself represented multiple strata of history. From European armour to Egyptian shabti figures, from Georgian silver to Chinese blue and white, via paintings and artefacts of all kinds, West Dean provided an extraordinary source of stimulation to the curiosity and febrile fancy of the young Edward. Yet his childhood was not entirely idyllic, marked by the untimely loss of his father when Edward was only five, and by his less than ideal relationship with his mother, by all accounts a remote figure – factors that pushed Edward to develop and find comfort in a lively inner world of his own construction.

James made his mark as an undergraduate at Oxford – for his attention-catching personal style rather than his academic achievements. He took an extended suite of rooms at Christ Church and decorated them with flair and a certain delight in provocation, bringing together Flemish tapestries, lush silks, sumptuous colours, and Napoleonic wallpaper. He declared his devotion to the arts with the motto 'Ars longa, vita brevis' ('Art lasts, life is fleeting') incorporated in a gold on black frieze in the drawing room, adding his own twist with the words 'sed vita longa si scias uti' ('but there is more to life if you know how to live it'). James's high aestheticism and taste for poetic artifice were making themselves manifest. He was determined to lead his life on his own terms and within a world that was the product of artistry and romantic imaginings.



West Dean House, near Chichester, Sussex, circa 1900

Passion has its own logic and perhaps the most significant event in the burgeoning of James's unique sensibility was his infatuation with Viennese actress and dancer Tilly Losch. James met her in 1928. He was captivated by her persona. They married in 1931; but the marriage was fraught and very soon in trouble. After much tension, it was dissolved in 1934. Rather as Dorian Gray had fallen in love with an actress in the artifice and glow of the theatre, yet could not reconcile his ideal and his expectations with everyday reality, so James had projected his own fantasies onto Losch, but their relationship at a practical level was doomed. It nonetheless stimulated James's involvement in *Les Ballets 1933*, an offspring of the late Sergei Diaghilev's *Ballets Russes*, with a programme that James sponsored and helped develop as a platform for Losch. *Les Ballets 1933* drew James into the world of the Neo-Romantic artists – notably Pavel Tchelitchew and Christian Bérard – who so effectively determined the look and the mood of this short-lived but significant

venture. Their pictorial universe – delicate, elusive, melancholic, dreamy – struck a chord with James, as did the ephemeral magic of the world of dance and theatre. He valued performance, the intangible, temporal creative manifestation, as much as the lasting art work.

James had, meanwhile, taken a house in Wimpole Street that he refurbished to his own unconventional taste, immortalised in a photograph by Norman Parkinson in which James sits at his desk beneath fabrics draped from the ceiling across free-standing marble columns to which these generous swags are tethered with tasselled cords. The effect is of a stage set, calling to mind the desire expressed by James's contemporary and fellow aesthete Cecil Beaton that he 'would like to live in scenery'. James's search for visual, sensual, and spiritual experience that transcended the predictable or conventional found focus in his empathy with the Surrealists. He had shown a strong affinity with their artistic ideas even before June 1936, when, as art critic



Tilly Losch and Roman Jasinsky in *L'Errante*, *Les Ballets 1933*, wearing a dress designed by Pavel Tchelitchew. Photographer unknown



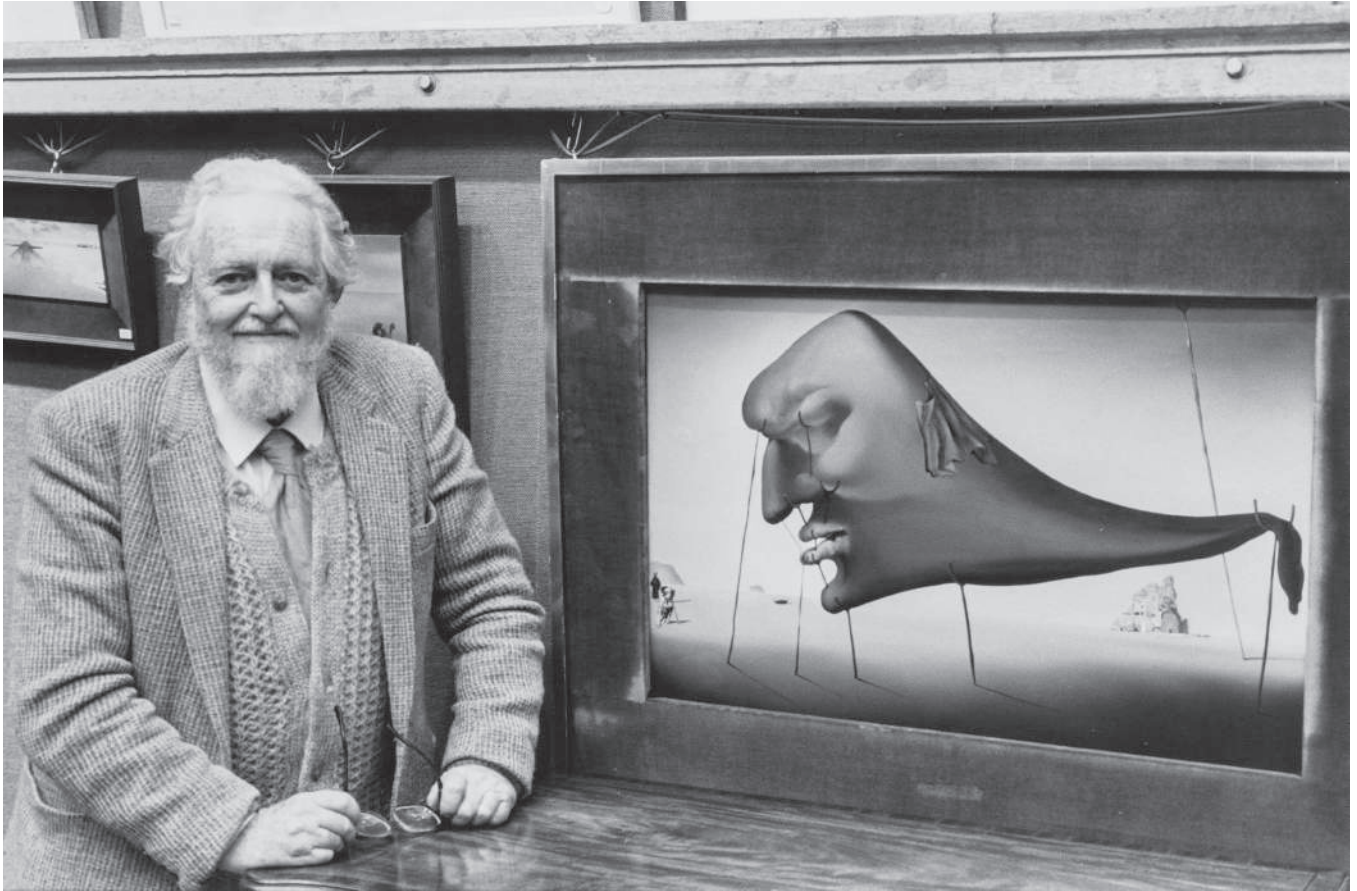
Edward James in the Tent Room at 35 Wimpole Street, 1939, below Pablo Picasso's *Femme assise au chapeau* and Salvador Dalí's *White Calm* (1936)
 © Norman Parkinson Ltd./Courtesy Norman Parkinson Archive. © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2016. © Succession Picasso/DACS, London 2016

Herbert Read observed, 'the International Surrealist Exhibition broke over London, electrifying the dry intellectual atmosphere, stirring our sluggish minds to wonder, enchantment and derision.'

Already in 1935, James had published his novel, *The gardener who saw God* – an expression of his own search for the transcendental. In that same year, he had set about adapting to his needs and to his whims Monkton House, a lodge designed by Sir Edward Lutyens on the West Dean estate. James added such bizarre flourishes as moulded drapes to the front of the house falling from upper windows, and bamboo-like drain pipes. Lutyens's concept was overwhelmed by James's predilection for fantasy and surprise. Already a champion of the Surrealist movement, James was expressing himself in an intuitive Surrealist vein. He was a contributor to, as well as a sponsor of, the movement's journal, *Minotaure*; he collected and commissioned works; and, typically, he engaged with key artists, notably René Magritte and Salvador Dalí.



First International Surrealist Exhibition, London, 1936, Salvador Dalí and Edward James (far left) Photographer unknown. Image Rights of Salvador Dalí reserved. Fundació Gala-Salvador Dalí, Figueres, 2016



Edward James with Salvador Dalí's *Le Sommeil* (1937) at Christie's, 1981 © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2016

Aware of Dalí's financial straits, James made an offer in 1936 to support him for a year against works that he would create during that time. The close rapport with Dalí led to the creation of emblematic three-dimensional expressions of the Surrealist spirit in the celebrated and deliciously disconcerting sofas inspired by the lips of Mae West, and the equally unexpected 'Lobster' telephone. These works survive as important tributes to Edward James's courage and singularity as a patron.

The generosity that also defined Edward James is evidenced in his endowment of West Dean as a place of study and craft apprenticeship. James's restlessness as a personality can be traced in his never-ending search for fulfilment through creative expression, reflected in his later years in his elaboration of a personal Xanadu deep in the jungle of Mexico – the last of the many chapters in the artistic journey of a great British eccentric.

Philippe Garner



Monkton House, circa 1986. Christie's



The Staircase at Monkton House, circa 1986 © Crown copyright. Historic England Archive

Opposite: Edward James in Mexico





1

A PAIR OF WHITE PLASTER AND MILK GLASS 'HAND' WALL-LIGHTS

MODERN, AFTER THE 1930s ORIGINALS BY NICHOLAS DE MOLAS

Fitted for electricity
18¼ in. (46.5 cm.) high

£1,000-2,000

(2)

\$1,300-2,500
€1,200-2,200

LITERATURE:

The original pair of lamps:

M. Garland, *The Indecisive Decade*, London, 1968, p. 54.

Exhibition catalogue, *Surreal Things: Surrealism and Design*, London, 2007, p. 356.

Exhibition catalogue, *Surreal Encounters: Collecting the Marvellous*, Edinburgh, 2016, p. 206.

The original pair of hand wall-lights after which these were directly modelled (still at West Dean) were designed by Nicholas de Molas circa 1933 and were supplied to Edward James for 35 Wimpole Street.

Madge Garland (Lady Ashton), editor of British Vogue, Professor of Fashion, Royal College of Art, recalled the original lamps at the ground-breaking International Exhibition of Surrealism, New Burlington Galleries, London, 1936: 'Now a touch of surrealism confused the already crowded scene... (and) over-stepped the frontiers of art and became an influence in the home. Nicholas de Molas designed a pair of life-size white plaster hands to hold a globe lamp but was out-bid by A. Costa [sic.], who made a table of two-foot-high white hands on whose tips was balanced a glass top. In Edward James's house in Wimpole Street footprints were woven in the stair-carpet, a ceiling was covered in fur and mirrored walls flew open at the touch of a knob to reveal fantastic pictures by Magritte' (Garland, *op. cit.*).



2
A PAIR OF PAINTED AND MILK GLASS MASK
WALL ORNAMENTS
 CIRCA 1930-40

Losses and restorations to hair, inventory label EPT188
 8 in. (20 cm.) high

£1,500-2,500

(2)

\$1,900-3,100
 €1,700-2,800

λ3
PAUL NASH (1889-1946)

Diving Stage, Study

signed with monogram and dated '1927' (lower left), inscribed 'Diving Stage, Study' (on the reverse)
 pencil, crayon and watercolour, squared for transfer
 12 x 7 in. (30.5 x 17.8 cm.)

£5,000-8,000

\$6,300-9,900
 €5,700-9,000

PROVENANCE:

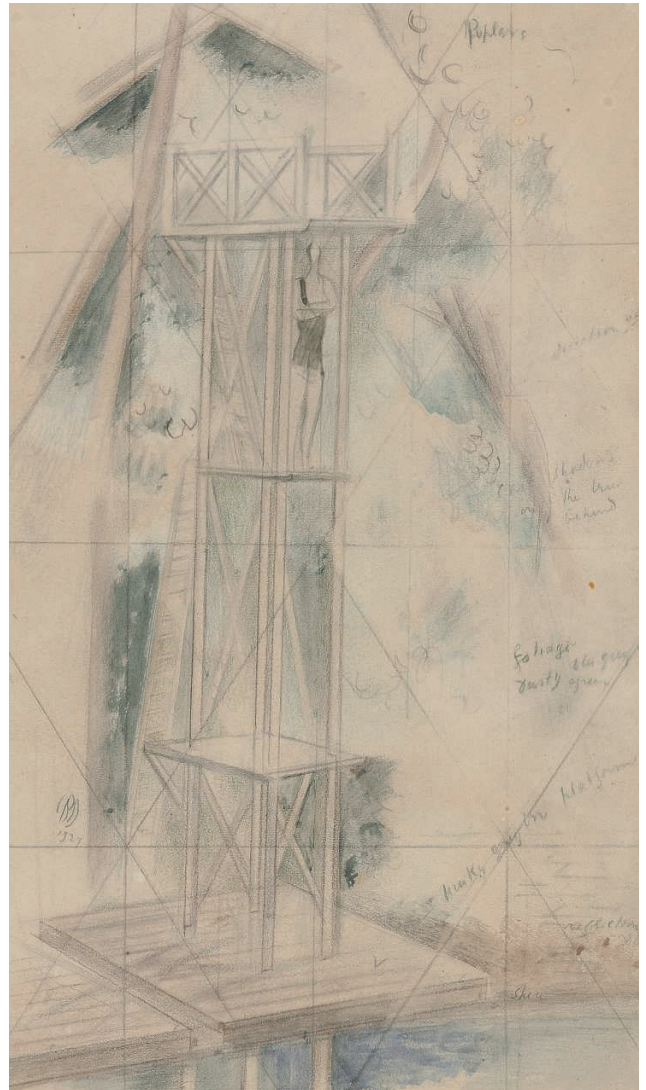
Probably acquired by Edward James directly from the artist.

EXHIBITED:

Brighton, Brighton Museum and Art Gallery, *A Surreal Life: Edward James 1907-1984*, April - July 1998, no. 155.

The present work is a study for an oil of 1928, *Diving Stage*, in the Collection of the British Council. Andrew Causey writes that it was 'based on a visit to a swimming pool, though clearly figurative, it also marks Nash's assimilation of Picasso's spatial inventiveness in the Cubist pictures of 1910-11 ... As with Nash's still lifes of 1926-7, so here there is a sense of his posing the problem of shallow Cubist space as a means of attaining a more abstract mode of expression, and leaving the issue unresolved' (A. Causey, *Paul Nash*, Oxford, 1980, p. 145).

Paul Nash designed many interiors for Edward James's London home, 35 Wimpole Street, including the glass bathroom designed for his wife Tilly Losch. Significantly, Edward James owned *Encounter in the Afternoon*, 1936, one of Nash's most important Surrealist paintings. Later owned by the Hon. Simon Sainsbury, this painting was sold in these Rooms, 18 June 2008, lot 120.





Oliver Messel. Photographer unknown

Oliver Hilary Sambourne Messel (1904-1978) was a British artist and most famously a great theatre and film designer of the 1920s to the late 1950s. Having trained as a painter at the Slade, with celebrated contemporaries including Rex Whistler, he became a portrait painter and soon began commissions for the theatre, including designing the masks for Sergei Diaghilev's Ballets Russes production of *Zephyr et Flore* in London in 1925. From 1926, Charles B. Cochran engaged Messel to design costumes, sets and masks for his annual reviews at the London Pavilion. It is possible that these beautiful large-scale drawings (lot 6) were produced at some point during this time, possibly for Cochran.

In 1932 Edward James published *The Venetian Glass Omnibus* (published by the eponymous James Press), which tells of a group of children travelling across Europe to Venice in a Baroque multi-levelled glass bus, and was lavishly illustrated by Oliver Messel. Messel also designed the costumes for the 1932 production of *The Miracle*, a revival of the 1911 religious spectacle in which a nun, played by James' wife Tilly Losch, leaves her convent to go into the forest with her lover. Messel gave a sketch of Tilly in the play to Edward James for Christmas in 1933 (sold from the Edward James Collection, Christie's house sale, 5 June 1986, lot 1730). Messel was a friend of James' and often stayed with him, both in England and in the Italian Villa Cimbrone at Ravello, where James stayed in 1934 soon after his divorce from Losch, driving friends including Messel and Syrie Maugham around on sight-seeing trips in his large open-top car.



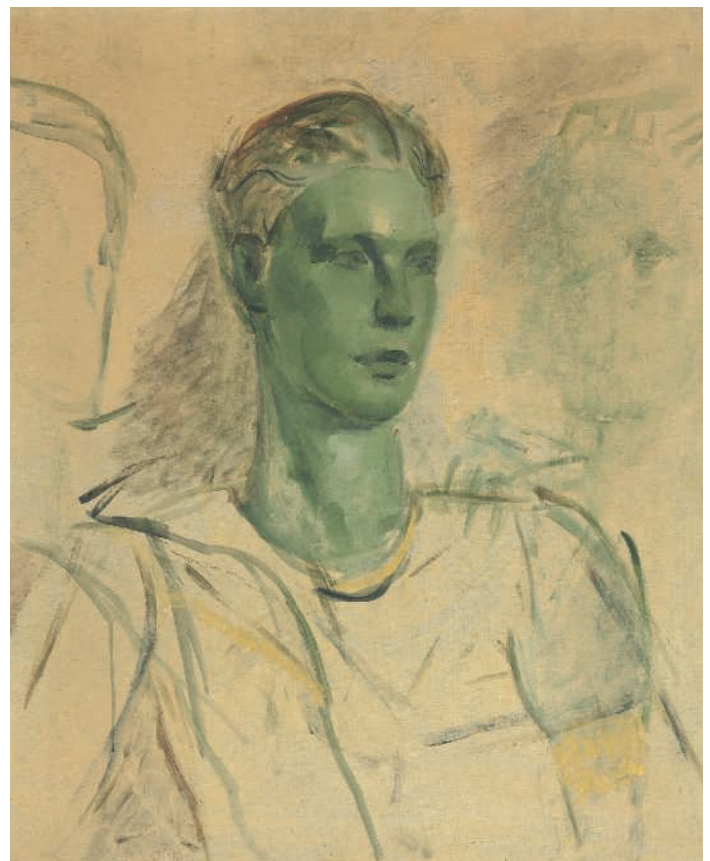
λ4
OLIVER MESSEL (1904-1978)
A skewbald pony with red ribbons

pen and blue ink and oil on prepared paper
11 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in. (28.9 x 26 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:
with Arthur Tooth & Sons, London.



λ5
OLIVER MESSEL (1904-1978)
Portrait sketch of a young man

signed and dated 'Oliver Messel 1930' (on the stretcher)
oil on canvas
30 x 25 in. (76.2 x 63.4 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

λ6

OLIVER MESSEL (1904-1978)

Two black men dressed as Neptune and a triton

the one signed 'Messel' (centre left), the other signed with an initial 'M' (upper right)

charcoal, crayon and pastel on buff paper, in carved frames probably designed by Rex Whistler

38¼ x 28½ in. (97.2 x 72.4 cm.) each

(2)

£30,000-50,000

\$38,000-62,000

€34,000-56,000



These magnificent frames are designed in a 20th-century revival of the Palladian style popular during the reign of George II, most famously championed by Richard Boyle, 3rd Earl of Burlington and the architect William Kent. The frames were almost certainly designed by Rex Whistler (1904-44), who was a friend of Edward James' and a frequent visitor to the latter's London home, 35 Wimpole Street. Whistler illustrated Edward James' 2nd volume of poetry - *The Next Volume* - compiled in 1932 soon after leaving Oxford. Edward James notably commissioned Whistler to design a magnificent carpet for the dining room at Wimpole Street, depicting Neptune surrounded by dolphins in a turquoise sea, which was woven at the Wilton Royal Carpet Factory in 1935 (now at West Dean). James also commissioned Whistler to design carved baskets of fruit, butterflies and cartouches for the oak minstrel's gallery as well as the closely-related shell-decorated doorframe of the ground floor library at West Dean (for a detail of the doorframe, see page opposite lot 72 in this catalogue). These frames, as well as the doorframe and other decorative wooden features, were carved by John English, a craftsman who in 1936 also produced the celebrated 'Cat's Cradle Chair' - the back of which is formed of two outstretched forearms between which string is interwoven - a surrealist wonder designed by Edward James and Salvador Dalí (The Edward James Foundation, West Dean).



Edward James in the Tent Room at 35 Wimpole Street, early 1930s
 © Sasha Stringer/Hulton Archive/Getty Images



■ 7

A PAIR OF ITALIAN VIOLET BRECCIA MARBLE COLUMNS

17TH/18TH CENTURY, THE CAPITAL PROBABLY 17TH CENTURY

One with associated white marble Corinthian capital, the other lacking, each with associated white marble socle and *verde antico* square base 75 in. (191 cm.) high, including capital; each base 9⁷/₈ in. (25 cm.) square (2)

£5,000-8,000

\$6,300-9,900
 €5,700-9,000

PROVENANCE:

Probably purchased by Edward James in the early 1930s for 35 Wimpole Street, London; photographed in the Tent Room *circa* 1933.

LITERATURE:

Exhibition catalogue, *Surreal Encounters: Collecting the Marvellous*, Edinburgh, 2016, p. 207.

(detail of lot 8)





■ 8

**A SET OF FOUR ITALIAN VIOLET
BRECCIA MARBLE COLUMNS**

THE COLUMNS 17TH/18TH CENTURY,
THE CAPITALS PROBABLY 16TH CENTURY

Each with associated white marble Ionic capital
and socle, one capital with platform to top, minor
differences in the carving of the capitals

93¾ in. (238 cm.) high, the one with the platform
slightly taller;

each base 14½ in. (37 cm.) square (4)

£30,000-50,000

\$38,000-62,000

€34,000-56,000

PROVENANCE:

Probably purchased by Edward James in the early
1930s for 35 Wimpole Street, London (a set of
six, two of which remain at West Dean); three
photographed in the Tent Room circa 1933.

LITERATURE:

Exhibition catalogue, *Surreal Encounters:
Collecting the Marvellous*, Edinburgh, 2016, p. 207.



λ10

SALVADOR DALÍ (1904-1989) AND EDWARD JAMES (1907-1984)

Lobster Telephone (white aphrodisiac)

white Bakelite telephone and white plaster lobster

Length: 12½ in. (31.7 cm.)

Conceived by Salvador Dalí in 1936; commissioned by Edward James from Green & Abbott in 1938 in an edition of eleven: four red and seven white.

£150,000-250,000

\$190,000-310,000

€170,000-280,000

PROVENANCE:

Made for Edward James by Green & Abbott in 1938.

The Edward James Foundation, West Dean, West Sussex.

EXHIBITED:

Paris, Galerie Beaux-Arts, *Exposition Internationale du Surréalisme*, January - February 1938, no. 19 (an earlier version titled 'Téléphone aphrodisiac').

Venice, Palazzo Grassi, *Dalí: The Centenary Retrospective*, September 2004 - January 2005, no. 175, p. 286 & 288 (illustrated p. 287); this exhibition later travelled to Philadelphia, Philadelphia Museum of Art, February - May 2005.

London, Victoria & Albert Museum, *Surreal Things: Surrealism and Design*, March - July 2007, pp. 246-247 & pp. 284-285 (one of the painted and another plaster version illustrated); these works later travelled to Rotterdam, Museum Boijmans Van Beuningen, September 2007 - January 2008 and Bilbao, Guggenheim Museum, March - September 2008.

Frankfurt, Schirn Kunsthalle, *Surreal Objects, Three-Dimensional Works from Dalí to Man Ray*, February - May 2011, p. 192 (one of the painted versions illustrated & incorrectly dated to 1936, p. 193).

London, Christie's, *Defining British Art, Loan Exhibition*, June - July 2016, pp. 166-167 & 247 (illustrated p. 168).

Edinburgh, National Galleries of Scotland, *Surreal Encounters: Collecting the Marvellous*, June - September 2016, pp. 206-210, 246 & 259 (one of the painted versions illustrated pl. 45); this exhibition will later travel to Hamburg, Hamburger Kunsthalle, October 2016 - January 2017 and Rotterdam, Museum Boijmans Van Beuningen, February - May 2017.

LITERATURE:

S. Dalí, *The Secret Life of Salvador Dalí*, New York, 1942, p. 271.

M. Etherington-Smith, *Dalí*, London, 1992, p. 247-248.

R. Descharnes & G. Néret, *Salvador Dalí, The Paintings*, vol. I, 1904-1946, Cologne, 1994, no. 618, p. 274 (the red version illustrated, p. 275).

N. Coleby (ed.), *A Surreal Life: Edward James, 1907-1984*, exh. cat. Brighton, 1998, pp. 27 & 124 (n. 23) (the red version illustrated p. 49 & on the cover).

R. & N. Descharnes, *Dalí, The Hard and The Soft, Sculptures & Objects*, Azay-le-Rideau, 2004, no. 84, p. 43 (the red version illustrated).

We are grateful to Dr Sharon-Michi Kusunoki for her assistance in cataloguing this work.

'I do not understand why, when I ask for a grilled lobster in a restaurant, I am never served a cooked telephone; I do not understand why champagne is always chilled and why on the other hand telephones, which are habitually so frightfully warm and disagreeably sticky to the touch, are not also put in silver buckets with crushed ice around them... Telephone frappé, mint-coloured telephone, aphrodisiac telephone, lobster-telephone... telephones... telephones... telephones...'

Salvador Dalí



'Edward James, humming bird poet [who] ordered aphrodisiac lobster telephones, bought the best Dalís, and was naturally the richest'

Salvador Dalí

An icon of Surrealism and one of the most instantly recognisable works of the 20th Century, Salvador Dalí's *Lobster Telephone (white aphrodisiac)* was created in collaboration with the artist's friend and patron Edward James. Having first met in 1934, the pair became great friends and, two years later, when Dalí was visiting James in his London home, they conceived of an elaborate Surrealist interior project that would transform the everyday into an eclectic, imaginary environment. Furthering the idea of a Surrealist object, a concept Dalí had proposed in 1931, they collaborated on a range of highly theatrical, surreal interior schemes, objects and pieces of furniture, transforming the rooms of James's country home, Monkton, into fantastical surrealist visions: a sofa became a pair of scarlet red lips inspired by a photograph of screen siren, Mae West, a pair of lamps was created from a tower of golden Champagne glasses, and in *Lobster Telephone*, a phone has metamorphosed into a lobster. With these surreal objects, assemblages and paranoiac-critical interiors, Dalí significantly expanded the artistic possibilities of Surrealism, pushing this groundbreaking movement into an experimental new dimension.

Initially conceived in 1936, *Lobster Telephone* is one of eleven objects of this type that James commissioned from the decorating company, Green & Abbott, London. Though it is not known exactly when this project started, a letter from Green & Abbott to James dated 18th July 1938 states that the



Salvador Dalí and Edward James, *Lobster Telephone* or *Telephone Aphrodisiac*, 1938. The Edward James Foundation. © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2016



'telephone lobsters' would be 'varnished and hard...by Thursday' (Letter Green & Abbott to Edward James, 18th July 1938). James oversaw the production of these objects, suggesting the colour schemes and deciding on the numbers. Of the eleven, seven, like the present work, were entirely white; the remaining four consisted of black telephones with a red lobster. Other examples from this iconic series now reside in museums across the world, including the Tate Gallery, London, Museum Boijmans Van Beuningen, Rotterdam and Minnesota Museum of Art, Minneapolis.

Consisting of a white telephone with a white plaster lobster shell encasing the receiver, the idea for the *Lobster Telephone* was inspired by an event that took place while Dalí and his lover, Gala were staying with James in London at his home, 35, Wimpole Street, in 1936. James recalled that he, Dalí and some other friends were sitting on the bed in James's room eating lobster. When they finished, they threw the shells off the side of the bed, one of which landed on top of the telephone. In addition to this, earlier in the year, as Sharon-Michi Kusunoki has written, James had visited a wealthy aristocrat in her home. Receiving guests at her bedside, with an ice bucket of lobster by her side, she heard her telephone ringing. She reached to answer it, but instead of retrieving the receiver, she picked up the lobster by mistake. It was this humorously incongruous juxtaposition of a phone and a lobster that sparked James's imagination, prompting him to suggest to Dalí the creation of a 'lobster telephone' (S-M. Kusunoki in D. Ades, *Dalí: The Centenary Retrospective*, exh. cat., Venice & Philadelphia, 2004-5, p. 286).

An artist who revelled in the surreal and surprising effects that juxtapositions of everyday objects and scenarios could create, Dalí was likewise captivated by the combination of a lobster and a telephone. In 1935 he had executed a drawing entitled *New York Dream – Man finds lobster in place of phone*. A year later, he created the first Lobster Telephone – an earlier, slightly different version of the present work and those that James commissioned – which was later exhibited at the 1938 *International Surrealist Exhibition* in Paris. As he wrote in his autobiography, *The Secret Life of Salvador Dalí*, 'I do not understand why, when I ask for a grilled lobster in a restaurant, I am never served a cooked telephone; I do not understand why champagne is always chilled and why on the other hand telephones, which are habitually so frightfully warm and disagreeably sticky to the touch, are not also put in silver buckets with crushed ice around them'. He continued with a vivid, fantastical list of other types of surreal telephonic juxtapositions, 'Telephone frappé, mint-coloured telephone, aphrodisiac telephone, lobster-telephone, telephone sheathed in sable for the boudoirs of sirens with fingernails protected with ermine, Edgar Allen Poe telephones with a dead rat concealed within, Boecklin telephones installed inside a cypress tree...telephones on the leash which would walk about, screwed to the back of a living turtle... telephones...telephones...telephones...' (S. Dalí, *The Secret Life of Salvador Dalí*, trans. H. M. Chevalier, New York, 1942, p. 271).

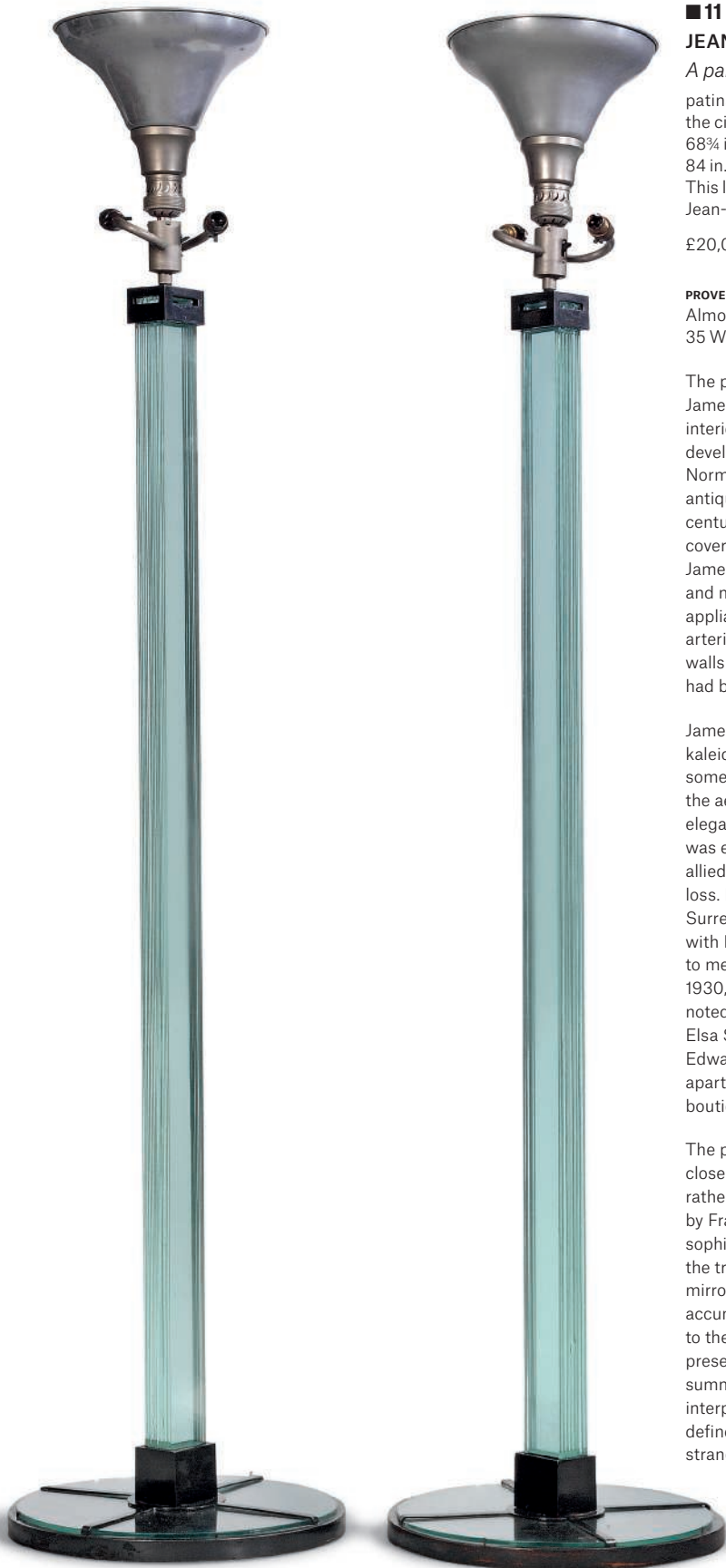
One of his best-known motifs, the lobster was an object that Dalí was particularly drawn to. Intrigued by contrasts of form, Dalí was fascinated by the structure of this prehistoric looking crustacean: the hard shell that enclosed the soft, delicate flesh within. Along with its opulent association as a food, it was above all the aphrodisiac power and erotic associations of lobster that made it a compelling subject for Dalí. In *Lobster Telephone*, the sexual connotations of the lobster are emphasised by the placement of the lobster itself: the tail, and by extension its sexual organs, are directly covering the mouthpiece of the receiver. Dalí continued this disconcerting erotic juxtaposition a few years later in 1939 when he completed an ambitious project, *The Dream of Venus*, for a pavilion in the World's Fair in New York. An elaborate, three-dimensional environment, this installation was funded and overseen by James who ensured it was constructed in accordance with Dalí's ideas. Part of this Surrealist experience involved nude women adorned with costumes of seafood and live lobsters placed over their genitalia. This idea had also been taken up by fashion designer, Elsa Schiaparelli who collaborated with Dalí in 1937 to create an evening dress that featured a printed lobster down the front of the skirt, the tail strategically placed over the wearer's crotch.



Gala, Dalí and Edward James in Rome, 1935. Photographer unknown. Image Rights of Salvador Dalí reserved. Fundació Gala-Salvador Dalí, Figueres, 2016



The Dream of Venus. From the right: Edward James, Gala, Salvador Dalí and a model. Photo: George Platt Lynes. © Estate of George Platt Lynes. Image Rights of Salvador Dalí reserved. Fundació Gala-Salvador Dalí, Figueres, 2016



■ 11

JEAN-MICHEL FRANK (1895-1941)

A pair of standard lamps, circa 1928

patinated bronze, glass, aluminium, each with a stem of layered glass, the circular bases with glass surmount
68¾ in. (174.5 cm.) high, excluding fittings;
84 in. (213.5 cm.) high, overall

This lot will be sold with a certificate of authentication from the Jean-Michel Frank committee.

(2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Almost certainly supplied to Edward James for 35 Wimpole Street, circa 1930.

The present series of floor lamps most likely formed part of the furnishings of James's London residence at 35 Wimpole Street. His London home offered interior schemes that were no less intriguing than those subsequently developed for Monkton House and West Dean. A celebrated 1939 portrait by Norman Parkinson shows James languid in his office, draped ceilings above antique furniture and Italianate ornaments, suggestive of an eighteenth-century collector in the campaign tent of his Grand Tour (see inside front cover). By contrast, the bathroom completed in 1932 by artist Paul Nash for James's wife Tilly Losch, was a dazzling modernist mosaic of tinted glass and mirrored surfaces, fluorescent lighting and machine-age chromed-metal appliances. One scheme for the drawing room included white skeletons and arteries painted on dark wine-coloured silk, another proposed to clad the walls with a re-creation of the jagged rocks of Cadaqués, Spain, to which he had been introduced by Dalí.

James's embrace of Surrealism, therefore, can be assessed as a kaleidoscopic landscape of overlapping metaphorical planes that owed some resonance to Dalí's ruminations upon paranoid furniture. By contrast, the aesthetic terrain invoked by Jean-Michel Frank offered a transcendental elegance that was determined not by what was included, but rather by what was excluded. The consequence was a conceptual interpretation that was allied with the Surrealist notions of absence, memory, disinheritance and loss. Frank had been intrinsically involved with the leading members of the Surrealist movement since the early 1920s, when he formed friendships with Louis Aragon and Paul Eluard. He was also amongst the first Parisians to meet Dalí at a dinner hosted by Charles and Marie-Laure de Noailles in 1930, leading to Frank commissioning several works from him. Frank was noted for his collaborations with Alberto Giacometti, and with the couturier Elsa Schiaparelli, amongst many others. Frank also secured an example of Edward James's and Salvador Dalí's Mae West Lips Sofa for the Parisian apartment of his client, which was also briefly displayed in Elsa Schiaparelli's boutique in Place des Vosges.

The present series of lamps relate closely to a model, featuring rectangular bases, designed by Frank around 1928. An outwardly sophisticated and elegant design, the translucency of the shaft and the mirrored surfaces respond to light to accumulate shadows that instead attest to the mystery, and thus ambiguous presence of the object – fluently summoning François Mauriac's eloquent interpretation of Frank's *oeuvre* as being defined 'l'étrange luxe de rien' (the strange luxury of nothingness).



Jean-Michel Frank, 1935.
Photographer: Rogi André.

■ 12

JEAN-MICHEL FRANK (1895-1941)

A pair of standard lamps, circa 1928

patinated bronze, glass, aluminium, each with a stem of layered glass, the circular bases with glass surmount

68¾ in. (174.5 cm.) high, excluding fitments;
84 in. (213.5 cm.) high, overall

This lot will be sold with a certificate of authentication from the Jean-Michel Frank committee. (2)

£20,000-30,000

\$25,000-37,000
€23,000-34,000

PROVENANCE:

Almost certainly supplied to Edward James for 35 Wimpole Street, *circa* 1930.

■ 13

JEAN-MICHEL FRANK (1895-1941)

A pair of standard lamps, circa 1928

patinated bronze, glass, aluminium, each with a stem of layered glass, the circular bases with glass surmount

68¾ in. (174.5 cm.) high, excluding fitments;
84 in. (213.5 cm.) high, overall

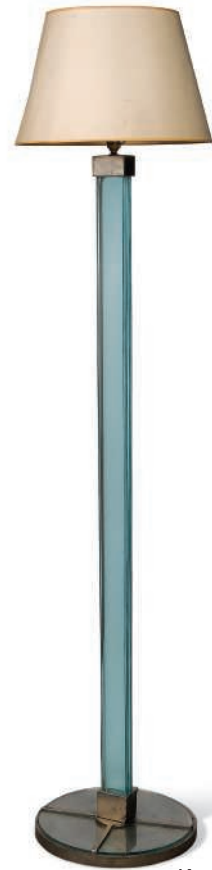
This lot will be sold with a certificate of authentication from the Jean-Michel Frank committee. (2)

£20,000-30,000

\$25,000-37,000
€23,000-34,000

PROVENANCE:

Almost certainly supplied to Edward James for 35 Wimpole Street, *circa* 1930.



14

■ 14

ATTRIBUTED TO SYRIE MAUGHAM, AFTER THE DESIGN BY JEAN-MICHEL FRANK

A standard lamp, circa 1935

nickel-plated metal, glass, aluminium, with a stem of layered glass, the circular base with a glass surmount

66½ in. (169 cm.) high, excluding fitments;
77 in. (195.5 cm.) high, overall

£3,000-5,000

\$3,800-6,200
€3,400-5,600

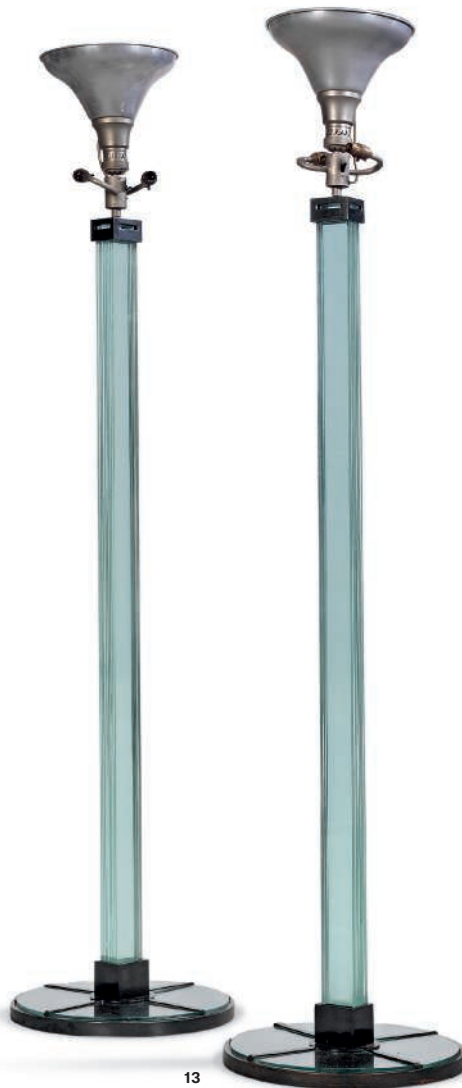
PROVENANCE:

Almost certainly supplied to Edward James by Syrie Maugham for 35 Wimpole Street, *circa* 1935.

A tantalising reference in an archive listing of Monkton House notes 'An Art Deco glass standard lamp by Syrie Maugham with fluted column on circular mirrored base'. It seems feasible that this period version of the Jean-Michel Frank model (see lots 11-13) was supplied by Syrie Maugham, who worked as the leading decorator to the elite of 1930s London. Edward James was a client and friend of Maugham's - she supplied him with several pieces from her shop for both 35 Wimpole Street and Monkton House (the official decorator was Norris Wakefield, a junior partner at Dolly Mann's decorating firm). Maugham also stayed with him at the Villa Cimbrone at Ravello in 1934, along with Oliver Messel (see lots 4-6).



12



13



Christian Bérard, 1932. George Hoyningen-Huene
(sold Christie's, London, 2006)

CHRISTIAN BÉRARD, EDWARD JAMES AND LES BALLETS 1933

In early 1933, 'Les Ballets 1933' was formed by George Balanchine and Boris Kochno, who had both previously been members of the Ballets Russes and the latter Sergei Diaghliev's former secretary. Whilst a small group of contemporaries such as Coco Chanel and Cole Porter had helped to initially fund the company, in the spring of 1933 Kochno enlisted the financial support of Edward James. In 1929 Edward James had met and fallen in love with Austrian ballet dancer Otilie (Tilly) Losch and in 1931 they were married. The relationship quickly faltered and by 1933 James, in an attempt to win back the affections of his wife, sponsored Les Ballets 1933 with the express desire that works were to be created to showcase her talents. It was James' great patronage which allowed Les Ballets 1933 to run for a full season and which allowed Kochno and Balanchine to realise their vision. The neo-Romanticist Pavel Tchetlitchew was heavily involved in the design and conception of stage and costume production for Les Ballets, particularly the two works created specifically for Losch - *L'Errante* and *The Seven Deadly Sins*. Despite being a great rival of Tchetlitchew, Christian 'Bébé' Bérard, who James had first met in Paris in the early 1930s and who was Kochno's lover and lifelong associate, also contributed extensively, designing stage sets and costumes for *Mozartiana*, as well as *Les Songes* and *Fastes*, with André Derain.

Despite being slightly unsophisticated, Bérard was extremely popular in Parisian society. In the early 1930s Bérard worked with Jean-Michel Frank on designs and decorative schemes for furniture, and also worked as a fashion illustrator for Coco Chanel, Elsa Schiaparelli and Nina Ricci. He tragically died of a heart attack on the stage of the Théâtre Marigny in February 1949. Cecil Beaton paid tribute to him after his death: 'Perhaps the one creative artist who represents both the triumph of individuality and at the same time, a tragic compromise with contemporary pressure, was Christian Bérard. In his serious work he limited his subject matter to the tragic world of the poor: melancholy urchins, acrobats and peasants were his favourite sitters, and he painted them with a palette of restrained colours. These canvases could have little influence on fashion, but it was Bérard's other gifts which made him such a powerful catalyst in the arts and styles of his time' (C. Beaton, *The Glass of Fashion*, London, 1954).



λ15

CHRISTIAN BÉRARD (1902-1949)

Portrait of Hélène Lazareff

signed and dated 'Bérard '39' (lower left)

oil on canvas

11½ x 9¾ in. (29.2 x 24.3 cm.)

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

Probably purchased by Edward James in the mid-late 1940s.

LITERATURE:

B. Kochno with J. Clair and E. Charles-Roux, *Christian Bérard*, Paris, 1987, no. 79, p. 127 (illustrated) and p. 51 (photographed by Cecil Beaton in 1944 in the artist's atelier on the rue Casimir-Delavigne).

Hélène Lazareff (1909-1988) was a Russian-born French journalist who founded *Elle* magazine in 1945. She was married to Pierre Lazareff (1907-1972), who was the founder of the French newspaper *France-Soir*. This portrait was likely painted just before she fled France for New York during the Second World War.



λ16

CHRISTIAN BÉRARD (1902-1949)

Portrait of a boy

signed 'Bérard' (lower left)

oil on canvas

30 $\frac{3}{8}$ x 24 $\frac{1}{2}$ in. (77.8 x 62.3 cm.)

£8,000-12,000

\$10,000-15,000

€9,000-13,000

PROVENANCE:

with Hugo Gallery, New York, June 1947, where purchased by Edward James for \$2,000.

EXHIBITED:

Brighton, Brighton Museum and Art Gallery, *A Surreal Life: Edward James 1907-1984*, 25 April-26 July 1998, no. 135.



17

λ17

CHRISTIAN BÉRARD (1902-1949)

*Figure study; and
Study of a standing nude in a bedroom*

(i) pen and black ink and grey wash heightened with white, mounted and glazed; (ii) pen and black ink and dry brush on primed paper
11 x 7 in. (28 x 17.7 cm.); and
12 x 12⁷/₈ in. (30.4 x 32.7 cm.)

(2)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

Probably acquired by Edward James in the 1930s or 40s.



18

λ18

CHRISTIAN BÉRARD (1902-1949)

Le promeneur

indistinctly signed 'Berard' (lower right)
pastel on paper
19⁵/₈ x 25³/₈ in. (50 x 65.2 cm.)

£1,500-2,500

\$1,900-3,100
€1,700-2,800

PROVENANCE:

Probably acquired by Edward James in the 1930s or 40s.

19

EDWARD JAMES (1907-1984)

Young man carrying a lantern

pencil, pen and blue ink, watercolour and bodycolour on two joined sheets
13¹/₂ x 7⁷/₈ in. (34.2 x 20.3 cm.)

£600-900

\$750-1,100
€680-1,000



19



Carpet designed by Edward James for Monkton House,
made by Green & Abbott (now at West Dean)



Pavel Tchelitchew (1898-1957). George Platt Lynes, 1948, private collection.

PAVEL TCHELITCHEW AND EDWARD JAMES

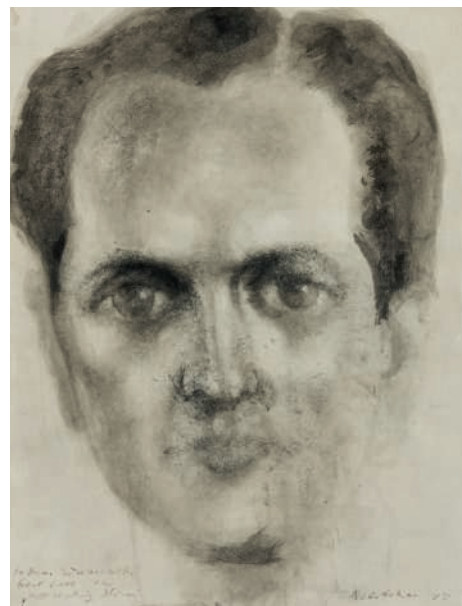
Edward James and his Estate in Sussex had a profound impact on the life and art of Pavel Tchelitchew. Along with a sparkling coterie of British patrons, enthusiasts and admirers, including Peter Watson (1908-1956), Sir Cecil Beaton (1908-1980) and Dame Edith Sitwell (1887-1964), Edward James - like his fellow 'Tchelitchevians' - was drawn to the esoteric neo-classicism of the artist's oeuvre and, seduced by the Russian's charisma, began to acquire his work apace in the early 1930s.

The extensive archival correspondence relating to Edward James and his collection corroborates that he was a key supporter of Tchelitchew, regularly acquiring works from his dealers, including Julien Levy (1906-1981) and R. Kirk Askew (1903-1974) of Durlacher Brothers, and lending significant works for exhibition. Some of the works from this impressive selection were included in Tchelitchew's major solo shows at the Museum of Modern Art, New York, in 1942 and the Huntington Hartford Gallery of Modern Art in 1964. With examples from every major period and in every conceivable medium, from silverpoint to oil adorned with sequins, the magnitude of Edward James's collection of Tchelitchew was perhaps only rivaled in importance, but not in scope, by the collection formed by Charles (see lot 50) and Ruth Ford (1911-2009).

As one would expect given the close relationship between patron and artist, there are numerous fascinating linkages between the biography of Edward James and Tchelitchew's oeuvre within the collection. One such connection is that, according to Parker Tyler, the origin of the tree in Tchelitchew's masterwork *Hide-and-Seek* (1940-1942, Museum of Modern Art, New York) was a '...striking, not very large tree shorn of its leaves, found by the artist on Edward James's estate in Sussex in 1934' (P. Tyler, *The Divine Comedy of Pavel Tchelitchew*, New York, 1967, p. 59). This visual reference is recalled by lot 38, *Leaf children*, executed in 1939 in preparation for this major work.

Tchelitchew's theatrical works further reflect links between the two men as it was through ballet that Edward James truly forged his relationship with the artist. In 1933, following his marriage to the dancer Otilie (Tilly) Losch (1903-1975), Edward James sponsored Les Ballets 1933, a new dance company founded by George Balanchine (1904-1983) with Boris Kochno (1904-1990) at the helm as artistic director. With the backing of Edward James, Tchelitchew was commissioned to create the entire concept, scenario and design for a new ballet showcase for his wife. Set to a theme from Franz Schubert's *Wanderer Fantasy* arranged by Franz Liszt, *L'Errante* (see lot 48) charts the psychological journey of its heroine through a shadow-world created by lights and back projections onto white muslin. Tchelitchew designed a glittering green sheath dress for Losch, with a train so long that movement was a challenge; a typical Tchelitchevian sacrifice of practicality for the higher purpose of aesthetic form (see photograph on page 8).

Five years later, Tchelitchew worked on *Nobilissima visione*, a ballet set to Paul Hindemith's orchestral work and choreographed by Léonide Massine for the Ballet Russe de Monte Carlo. Depicting episodes from the life of Saint Francis of Assisi, the work was completed in February 1938 and premiered at the Theatre Royal, Drury Lane in London on 21 July 1938. The opening night was a great success, as Charles Henri Ford wrote to Parker Tyler: 'There were 21 curtain calls, screams for Tchelitchew who was dragged shyly onto the stage twice; then...Edward James and I went backstage to kiss him...and the Russian-Jewish promoter yelled at us to get off: I told him to shut up and [...] Pavlik, already disgusted for many good reasons with said promoter, went into a barrage of Russian, mostly curses, beat the man's fat face with the ballet program, said he would never again set foot in the theatre and he didn't. We got a taxi and home to bed. Lights out: came a scratch on the hotel room door: Edward: rather bewildered to find Pavlik in bed before midnight with 'everybody' in London talking about his triumph [...] (op. cit., pp. 412-413). Lot 47, a costume design for the production, is even more revealing of the event described. According to a declaration signed in jest by Edward James and witnessed by a solicitor on the reverse, Tchelitchew, in fact, kicked the stage manager in the Adam's apple while remonstrating "Take your banker's nose out of my painted business" and "You should stand before me as a dead tree". This comical scene, in which the players are all figures known to us through biography, exemplifies the remarkable provenance that highlights the group of Tchelitchews as a whole. Each work is part of the mythology of the artist and patron. Tchelitchew would have approved.



Pavel Tchelitchew, *Portrait of Edward James*, 1947, The Edward James Foundation



20

PAVEL TCHELITCHEW (1898-1957)

The Concert

signed and dated 'P Tchelitchev 33' (lower left)

oil on canvas

35 x 45¼ in. (89.5 x 116.3 cm.)

Painted in 1933

£250,000-350,000

\$320,000-430,000

€290,000-390,000

PROVENANCE:

with Arthur Tooth & Sons, London.

EXHIBITED:

London, Arthur Tooth & Sons, *Paintings, Gouaches, Drawings by Pavel Tchelitchev*, 23 February-18 March 1933, no. 17 (label on the stretcher).

New York, Huntington Hartford Gallery of Modern Art, *Pavel Tchelitchev*, 20 March-9 April 1964, no. 121 (label on the frame).

Brighton, Brighton Museum and Art Gallery, *A Surreal Life: Edward James 1907-1984*, 25 April-26 July 1998, no. 55 (label on the stretcher).

LITERATURE:

Exhibition catalogue, *Paintings, Gouaches, Drawings by Pavel Tchelitchev*, London, 1933, no. 17.

J.T. Soby, *Tchelitchev: Paintings and Drawings*, New York, 1942, illustrated p. 61, no. 36.

Exhibition catalogue, *Pavel Tchelitchev*, New York, 1964, listed p. 60, no. 121.

P. Tyler, *The Divine Comedy of Pavel Tchelitchev*, New York, 1967, p. 132.

N. Coleby (ed.), *A Surreal Life: Edward James 1907-1984*, London, 1998, no. 55.

Exhibition catalogue, *Surreal Encounters: Collecting the Marvellous*, Edinburgh, 2016, p. 206.

'I have not yet seen any pictures of Monsieur Tchelitchev's which did not tell one something new about an object we have seen a thousand times, yet have never really seen...'

Dame Edith Sitwell, *The Graphic*, 28 July 1928

Sitwell's comment is insightful, if misleading, in that perhaps the greatest quality of Tchelitchev's work is its resistance to interpretation. It may hint or imply higher meaning, yet ultimately elude complete explanation. In general, Tchelitchev's oeuvre has always been difficult to categorise; he received no mention in Alfred H. Barr's *Fantastic Art, Dada, Surrealism* (1936) and had refused participation in the exhibition by stating that his was a rational, if autonomous vision. The gallerist Pierre Loeb is rumoured to have cancelled his contract with Tchelitchev following Jean Cocteau's damning review of his one-man show in 1929, accusing Tchelitchev of 'confusing the aim of painting with puzzle-making'. Like Sitwell, Cocteau may have missed the point.

The Concert marks the apex of Tchelitchev's work devoted to the circus theme. According to J.T. Soby, the author of the catalogue for Tchelitchev's first major retrospective, the painting is 'remarkable for its compositional balance, luminosity and tenderness of conception' (J.T. Soby, *Tchelitchev*, New York, 1942, p. 25).

The circus held a particular fascination for Tchelitchev, who like other artists including Pablo Picasso (1881-1973), Henri de Toulouse-Lautrec (1864-1901) and Georges Rouault (1871-1958), found inspiration among the acrobats and other circus performers. He became a regular visitor to the famous Le Cirque Medrano, located at 63 Boulevard de Rochechouart in Montmartre and other one-ring circuses, often accompanied by friends such as the poet and art critic Edouard Roditi (1910-1992) and the effervescent Stephen Tennant (1906-1987), one of the brightest of the so-called 'Bright Young Things'.

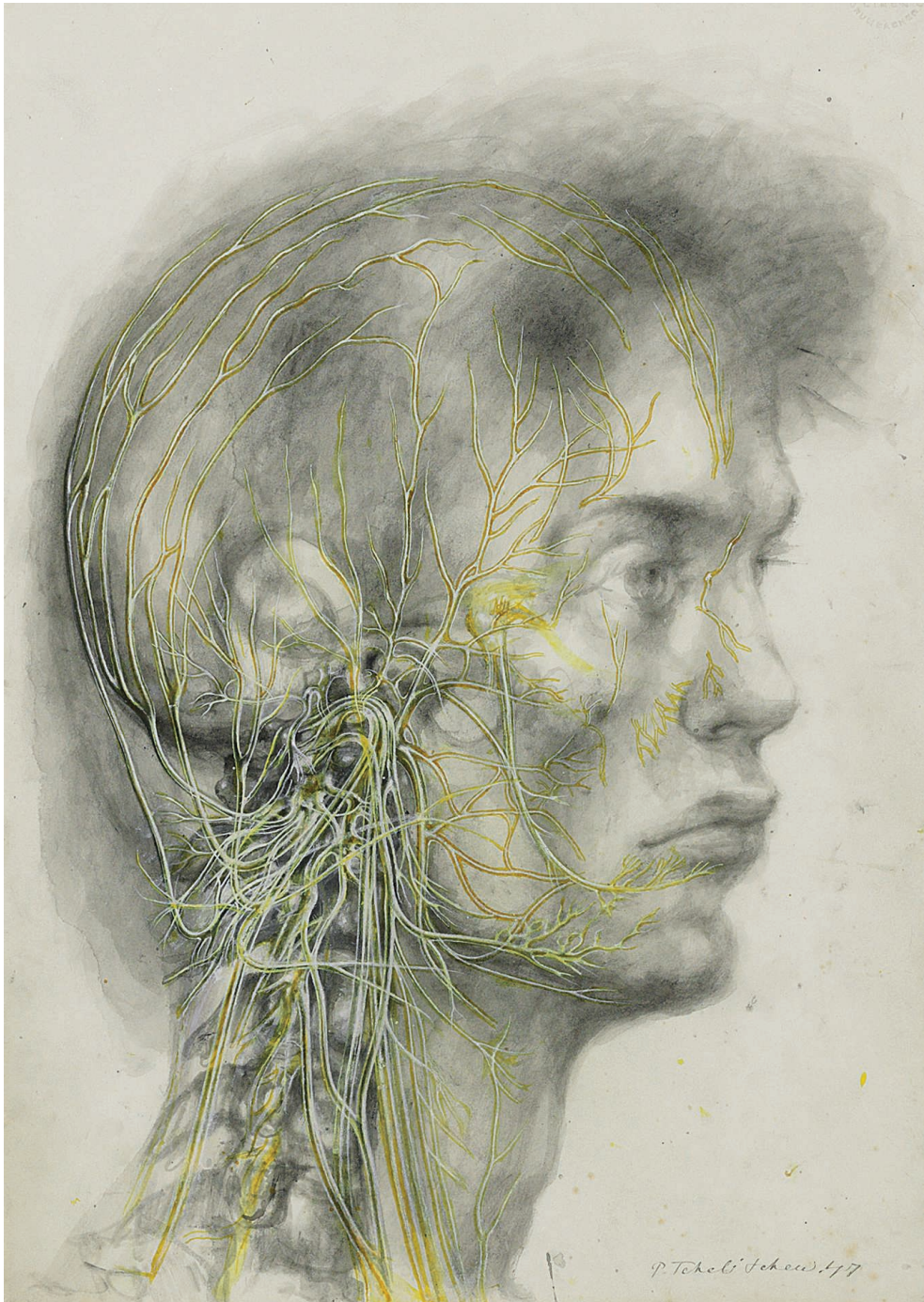
Mesmerised by the aerial feats of the famous Con Colleano (1899-1973), otherwise known as 'The Wizard of the Wire', Tchelitchev was equally transfixed by the clowns, including the Fratellinis and the legendary Grock

(1880-1959), and Barquette (1898-1973) the influential female impersonator and trapeze artist. The beguiling masquerade of the circus with its fluid adoption of personas and use of costumes appealed to Tchelitchev and his preference for 'double-images' and ambiguity. During the period 1929-1932, Tchelitchev was preoccupied by tattooed circus figures, tracing the embellishments on their skin like a cartographer charts a coastline. The complexity of these interior landscapes increased, often involving metamorphic elements, or incorporating signs or symbols. His depictions of prostrate acrobats, injured and cumbersome, in sharp contrast to the physical virtuosity required by their profession, demonstrates Tchelitchev's determination to explore further what he saw as the fantastical underworld of the circus.

Painted in 1933, *The Concert* was the culmination of Tchelitchev's pictorial studies; indeed he never returned to the theme after its completion. The magical world it depicts is mysterious, familiar and yet other-worldly. As Parker Tyler attempts to describe, *The Concert* depicts '...four quasi-musical instruments being played by clowns. One is a toy globe or top governed by a pull-cord, one a cat's cradle anchored by the teeth, another a balloon being inflated by mouth and "plucked", the fourth, one of those party favors that inflate and unroll simultaneously when blown into through a mouthpiece. Each in its way is a cosmic symbol (the balloon also has the strange connotation of the womb) while the cat's cradle is a striking prediction of the structure of the dancing boxes that were to house the artist's Celestial Physiognomies' (P. Tyler, *The Divine Comedy of Pavel Tchelitchev*, New York, 1967, p. 132).

To return to Sitwell and Cocteau, *The Concert* is indecipherable, and bizarre, yet utterly beautiful. The clowns have a totemic quality which in turn lends the objects they hold a magical and ineffable symbolism, heightened by the phosphorescence of Tchelitchev's palette. For Tchelitchev, the 'puzzle' is an inherent quality of his work; one may question what *The Concert* reveals or exposes, but in truth the composition, like Tchelitchev's work in general, is its own universe and subject to its own mystical lore.





21

PAVEL TCHELITCHEW (1898-1957)

Anatomical Head with Yellow

signed and dated 'P. Tchelitchev. 47' (lower right)

ink and gouache on paper

21 x 15 in. (53.4 x 38.2 cm.)

Executed in 1947

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

with Durlacher Bros., New York.

Acquired from the above by Edward James in 1947.

EXHIBITED:

Chichester, Goodwood House, *The private eye of Pavel Tchelitchev*, 17-21 June 1975, no. 10, as 'X-ray study of a man's head'.

LITERATURE:

G. Stamp, 'Surreal Recall', *Apollo*, July 2007, p. 80, fig. 2.



22

PAVEL TCHELITCHEW (1898-1957)

The Eye

gouache on three joined strips of paper laid down on board
20¾ x 19⅞ in. (52.6 x 50.2 cm.)

Executed in 1949

£30,000-50,000

\$38,000-62,000
€34,000-56,000

EXHIBITED:

New York, Huntington Hartford Gallery of Modern Art, *Pavel Tchelitchew*, 20 March-9 April 1964, no. 298 (label on the reverse).

LITERATURE:

Exhibition catalogue, *Pavel Tchelitchew*, New York, 1964, listed p. 67, no. 298, illustrated p. 36.

P. Tyler, *The Divine Comedy of Pavel Tchelitchew*, London, 1967, illustrated pl. [pp. 410-411].



23

PAVEL TCHELITCHEW (1898-1957)

Peter the Great

signed and dated 'P Tchelitchew 34' (lower right)
 pastel on paper
 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65 x 49.8 cm.)
 Executed in 1934

£15,000-20,000

\$19,000-25,000
 €17,000-22,000

LITERATURE:

J.T. Soby, *Tchelitchew: Paintings and Drawings*,
 New York, 1942, illustrated p. 64, no. 39.
 L. Kirstein (ed.), *Pavel Tchelitchew Drawings*, New York,
 1947, p. 17.
 P. Tyler, *The Divine Comedy of Pavel Tchelitchew*,
 London, 1969, p. 54.



24

PAVEL TCHELITCHEW (1898-1957)

Study for 'The Tennis Players'

signed and dated 'P. Tchelitchew. 34' (upper left)
 ink on paper
 12 $\frac{3}{4}$ x 9 $\frac{1}{8}$ in. (32.2 x 25 cm.)
 Executed in 1934

£5,000-7,000

\$6,300-8,700
 €5,700-7,800

EXHIBITED:

New York, Museum of Modern Art, *Tchelitchew:
 Paintings and Drawings*, 28 October-29 November
 1942, no. 118 (label on the backboard).

LITERATURE:

Exhibition catalogue, *Tchelitchew: Paintings and
 Drawings*, New York, 1942, listed p. 93, no. 118.



25

PAVEL TCHELITCHEW (1898-1957)

The Hen and the Man

signed and dated 'P. Tchelitchew 34' (lower left)

oil on canvas

25¾ x 36¼ in. (65.6 x 92.3 cm.)

Painted in 1934

£60,000-80,000

\$75,000-99,000

€68,000-90,000

PROVENANCE:

with Arthur Tooth & Sons, London (label on the stretcher).

EXHIBITED:

New York, Huntington Hartford Gallery of Modern Art, *Pavel Tchelitchew*, 20 March-9 April 1964, no. 133 (label on the stretcher and frame).

LITERATURE:

Exhibition catalogue, *Pavel Tchelitchew*, New York, 1964, listed p. 61, no. 133, illustrated p. 21.

P. Tyler, *The Divine Comedy of Pavel Tchelitchew*, London, 1969, p. 404.

L. Kirstein, *Tchelitchew*, Tokyo, 1994, p. 58, listed p. 178.

Tchelitchew frequently exploited the natural malleability of memory to fuel his fixation with portentous symbols.

In his authoritative biography of the artist, Lincoln Kirstein (1907-1996) recounts an event that took place when Tchelitchew was in Tunisia with his partner of twelve years, Allen Tanner (1898-1987). While returning from their host's villa, Tanner witnessed a hen being attacked by other hens and related the graphic horror to Tchelitchew.

Five years later, Tchelitchew painted an echo of the event, *The Hen and the Man*: 'A broad nocturnal landscape frames an enormous strident bird, rearing back in swollen defiance, seeming to gloat over a supine, naked youth, passive in his phosphorescent nightmare. Haloed in fractured lightning, the enraptured or magnetized fowl is electrified in apocalypse.' (L. Kirstein, *Tchelitchew*, Tokyo, 1994, p. 58).

This disturbing vision, a puzzle to decipher, appears to suggest the dominance of Nature over Man, as the feathered beast looms large over a pallid, powerless pound of flesh. Like so many of Tchelitchew's signifiers, the hen returns in his later work and can be seen scabbling at the edge of the water in *Phenomena* (1936-38), Tchelitchew's monumental Bosch-like masterpiece that he bequeathed to the State Tretyakov Gallery, Moscow.



26

PAVEL TCHELITCHEW (1898-1957)

Study of a sleeping boy

signed and dated 'P Tchelitchev 36' (lower right)

silverpoint on prepared paper

19 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in. (50 x 32.2 cm.)

Drawn in 1936

£3,000-5,000

\$3,800-6,200

€3,400-5,600

27

PAVEL TCHELITCHEW (1898-1957)

Composition with a child, mountains beyond

signed and dated 'P Tchelitchev 36' (lower left)

silverpoint on prepared paper

12 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in. (31.6 x 47.8 cm.)

Drawn in 1936

£4,000-6,000

\$5,000-7,400

€4,500-6,700

26



27

28

PAVEL TCHELITCHEW (1898-1957)

Sketch for Feet

signed and dated 'P Tchelitchev 35' (lower right)

ink on paper

18½ x 11½ in. (46.1 x 28.2 cm.)

Executed in 1935

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Arthur Tooth & Sons, London.

EXHIBITED:

London, Arthur Tooth & Sons, *Phenomena*, 16 June-9 July 1938, no. 41 (label on the backboard).

LITERATURE:

Exhibition catalogue, *Phenomena*, London, 1938, listed no. 41.



29



28

29

PAVEL TCHELITCHEW (1898-1957)

Adolescence

signed and dated 'P. Tchelitchev 38' (lower left)

silverpoint on prepared paper

12½ x 4 in. (31.8 x 10 cm.)

Drawn in 1938

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Arthur Tooth & Sons, London.

EXHIBITED:

London, Arthur Tooth & Sons, *Phenomena*, 16 June-9 July 1938, no. 2 (label on the backboard).

LITERATURE:

Exhibition catalogue, *Phenomena*, London, 1938, listed no. 2.



The Dining Room at Monkton House © Elizabeth Whiting & Associates / Alamy Stock Photo.
© 2016 Estate of Leonora Carrington / ARS, NY and DACS, London.



■ 30

SALVADOR DALÍ (1904-1989) AND EDWARD JAMES (1907-1984)

Mae West Lips Sofa

wood carcass upholstered in red and green Melton wool fabric with green appliqué and black wool fringing

Length: 81 in. (205.7 cm.)

Height: 30¼ in. (77 cm.)

Depth: 37¼ in. (96 cm.)

Conceived by Salvador Dalí and Edward James in 1936, and executed by Green & Abbott in 1938 as one of a pair for the dining room at Monkton House.

£250,000-400,000

\$320,000-500,000

€290,000-450,000

PROVENANCE:

Made for Edward James by Green & Abbott in 1938.

At Monkton House, West Dean Estate, West Sussex, until 1986, and then moved to West Dean House, West Sussex.

The Edward James Foundation, West Dean, West Sussex.

EXHIBITED:

Brighton, Brighton Museum & Art Gallery, *A Surreal Life: Edward James, 1907-1984*, April - July 1998, no. 192, pp. 27, 50, 102, 124 (n. 23) & 149 (illustrated pp. 10 & 50).

Venice, Palazzo Grassi, *Dalí: The Centenary Retrospective*, September 2004 - January 2005, no. 173, p. 284 (a pink satin sofa illustrated p. 285); this exhibition later travelled to Philadelphia, Philadelphia Museum of Art, February - May 2005.

London, Victoria & Albert Museum, *Surreal Things: Surrealism and Design*, March - July 2007, p. 42 (a pink satin sofa illustrated, p. 2); these works later travelled to Rotterdam, Museum Boijmans Van Beuningen, September 2007 - January 2008 and Bilbao, Guggenheim Museum, March - September 2008.

Edinburgh, National Galleries of Scotland, *Surreal Encounters: Collecting the Marvellous*, June - September 2016, pp. 205, 206, 208, 246, 258 (illustrated, p. 206; a red and pink sofa illustrated pl. 46); this exhibition will later travel to Hamburg, Hamburger Kunsthalle, October 2016 - January 2017 and Rotterdam, Museum Boijmans Van Beuningen, February - May 2017.

LITERATURE:

S. Dalí, *The Secret Life of Salvador Dalí*, New York, 1942, p. 78 (one of the two tone sofas illustrated).

C. Aslet, 'Monkton House, East Sussex', *Country Life*, 12 September 1985, p. 704.

J. Glancey, 'Mad Monkton', *World of Interiors*, May 1986, p. 148.

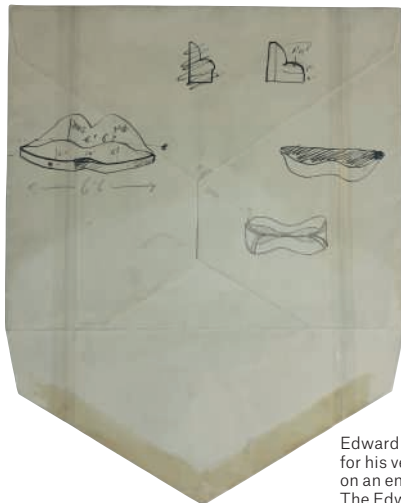
M. Etherington-Smith, *Dalí*, London, 1992, no. 23, pp. 8, 248 & 249 (one of the pink satin sofas illustrated).

R. Descharnes & G. Néret, *Salvador Dalí, The Paintings*, vol. I, 1904-1946, Cologne, 1994, no. 552, p. 244 (one of the pink satin sofas illustrated).

D. Guinness, 'Edward James', *World of Interiors*, May 1998, p. 148.

R. & N. Descharnes, *Dalí, The Hard and The Soft, Sculptures & Objects*, Azay-le-Rideau, 2004, pp. 40-41 (the pink satin sofas illustrated p. 41).

G. Stamp, 'Surreal Recall', *Apollo*, July 2007, pp. 80-1, fig. 4 (the pair to this sofa illustrated).



Edward Carrick's sketch and dimensions for his version of the Mae West Lips Sofa, on an envelope, 1938.
The Edward James Foundation

***'Salvador Dali's inventions are curious things...
They came out of real occurrences'***

Edward James





In 1936 Edward James proposed to his friend Salvador Dalí that they collaborate to create a complete Surrealist interior for the drawing room of his London home on Wimpole Street. These discussions enjoyed a lively momentum, and the concept swiftly evolved into the project that would lead to the remodelling of James's country house, Monkton, and establish enduring resonance as one of the most important manifestations of British Surrealism. Throughout 1938 James immersed himself passionately in his new project, negotiating the minutiae of every detail, gaining confidence in the possibilities of his imagination. By summer 1939 the final details of the installation were complete, and the interiors of Monkton revealed themselves as a dazzling and wildly innovative cornucopia.

Amongst the most significant objects to evolve from James's fertile imagination and his collaboration with Dalí was the Mae West Lips Sofa, of which a total of five were made for James, by two different manufacturers, in 1938. By the early 1930s, assessments of eroticism and sensuality, of seduction and compliance, prevailed as persistent undercurrents within Surrealism. Ambiguities of implicit expression were explored through the communicative parts of the human body, the eye, hands, sexuality and above all the mouth. André Breton's Second Surrealist Manifesto of December 1929 featured seductive lipstick-imprints to the cover, and is amongst the first literal expressions of the body within Surrealism.

Crucial to the initial discussions between James and Dalí in 1936, was the latter's gouache *Mae West's Face which May Be Used as a Surrealist Apartment*, 1934-1935 – a deconstruction of a 1934 photograph of Mae West, her characteristics dismantled and re-conceived as furnishing components within an interior, her lips now rendered as a sofa. Together, James and Dalí discussed notions of paranoiac furniture – as witnessed by Dalí's sketch, *The Birth of Paranoiac Furniture* – which James then planned to manufacture. Dalí attributed his inspiration for the sofa to the uncomfortable, jagged rocks of Cadaqués, which by turn he associated with balconies on the façades of architect Antonio Gaudí.

Dalí and James collaborated on the essential design of the Mae West Lips Sofa, however it was James who decided upon the final shapes, and the upholstery treatment of the five examples that he commissioned for his own use. James designed three different interpretations of the sofa, which were produced as two pairs in wool and a single example finished in satin. Of these five sofas, one pair was produced by Edward Carrick's firm Associated Artist-Technicians, and another pair and the single satin example were produced by John Hill's firm, Green & Abbott, who also coordinated most of the other internal works undertaken at Monkton.

The earliest remaining reference to the production of the sofas dates to 20th January 1938. In this correspondence with John Hill, James confirms that pink satin, rather than a misunderstanding over the use of pink leather, is in fact to be used for the one sofa. James further details the specifics of the black fringe to be used on another – this – version of the design, and within the same context references the version then also being made by Edward Carrick. This important document reveals that all three versions of the sofa were conceived concurrently, and with actual production having been sufficiently initiated by late 1937.

In February 1938, James received the first of the sofas, which he retained for the dining room of his Wimpole Street home. This example, produced by Green & Abbott, featured duo-tone pink satin dyed specifically to match couturier Elsa Schiaparelli's characteristic 'shocking pink' lipstick. Schiaparelli remained an influential and active member of the Surrealist circle, and her Upper Grosvenor Street boutique, which opened in 1934, was noted for elaborate Surrealistic window displays. This satin example of the Mae West Lips Sofa remains with the Edward James Foundation, and was recently exhibited at the retrospective *Surreal Things: Surrealism and Design*, the Victoria & Albert Museum, London, 29 March – 22 July 2007. In early March 1938, James received an invoice from Edward Carrick for a pair of sofas, these now upholstered in red and pink Melton wool enhanced by brass close-nailed detail to the apron. Of these, one was subsequently purchased from James on the 12 January 1983 by the Royal Pavilion, Libraries & Museums, Brighton & Hove, where it remains exhibited. The other, having been purchased from James by the Robert Fraser Gallery, London, in October 1984, was subsequently secured at auction, Christie's, London, 8 October 2003, by the Boijmans Van Beuningen Museum in Rotterdam.

The present example is one of a pair that was designed specifically for the Dining Room of Monkton, having remained at the site since delivery in July 1938. This version of the Mae West Lip Sofa, upholstered in bright red wool, is principally distinguished by a heavy black worsted fringe to the green wool apron, and also by an overall structure that is more elongated than the other versions. James's communication with John Hill reveals fastidious attention to this detail – the fringe was to be specially woven, and according to James, needed "to look like the embroidery upon the epaulettes of a picador, or the breeches and hat of a toreador." (Edwards James, letter to John Hill, 20th January 1938). James subsequently chose to further ornament this pair of sofas by the careful positioning of three delicate felt appliqué shapes, suggestive of caterpillar larvae, to the seat and backs of both examples. The matching, remaining example of this important pair of sofas remains with the Edward James Foundation.

Opposite: Salvador Dalí, *Mae West's Face which May Be Used as a Surrealist Apartment*, 1934-1935 © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2016



■ 31

SALVADOR DALÍ (1904-1989) AND EDWARD JAMES (1907-1984)

A pair of Champagne standard lamps

modelled as stacked champagne glasses with tray bases decorated with ivy,
some 'glasses' with removable half-section inserts
gold-painted and lacquered brass
Height: 63 in. (160 cm.)

Conceived by Salvador Dalí and Edward James and commissioned from Green
& Abbott in 1938, in an edition of four of which two remain with the Edward
James Foundation at West Dean. (2)

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Made for Edward James by Green & Abbott in 1938.
At Monkton House, West Dean Estate, West Sussex, until 1986,
and then moved to West Dean House, West Sussex.
The Edward James Foundation, West Dean, West Sussex.

EXHIBITED:

Brighton, Brighton Museum & Art Gallery, *A Surreal Life: Edward
James, 1907-1984*, April - July 1998, no. 193, p. 149
(illustrated *in situ* p. 10).

LITERATURE:

C. Aslet, 'Monkton House, East Sussex', *Country Life*,
12 September 1985,
p. 702, fig. 4.
J. Glancey, 'Mad Monkton', *World of Interiors*, May 1986,
no. 1 (illustrated p. 146).
G. Stamp, 'Surreal Recall', *Apollo*, July 2007, p. 81.
Exhibition catalogue, *Surreal Encounters: Collecting the
Marvellous*, Edinburgh, 2016, pp. 206, 210 & 258
(illustrated *in situ* fig. 41, p. 206).



Sketch for Champagne lamp, Green & Abbott, 1938,
The Edward James Foundation





The present lot is one of two pairs that were supplied to James for use in Monkton. One pair was to be sited in the Business Room, the other pair positioned adjacent to the pair of worsted-trimmed Mae West Lips Sofas, flanking the fireplace in the Dining Room. Examination of the communication between James and John Hill's firm Green & Abbot, whose design drawings for the lamps are dated 7 March 1938, reveals James's fastidious attention to every detail. A first pair was already in place by late July 1938, however these were to be recalled to Green & Abbot so that the shades could be raised by a mere four inches. Further intrigue concerned the wells of the champagne cups, which were proving popular as ashtrays amongst James's guests. Initially James considered having these thinly lined with glass, before settling upon hemispherical metal cups correctly patinated to invisibly match the shaft. The final considerations concerning the ornamentation of the lamps involved the gilt-painting of ivy leaves to the Rococo-style base, with the first completed pair being delivered on the 19 December 1938, the second and final pair being received by summer 1939. That these two pairs of lamps should require over a year of consistent revisions to the design bears witness to the immense commitment that James expressed towards achieving perfection in his ambition. The other, matching pair of lamps of this design remain with the Edward James Foundation.





■ 32

EDWARD JAMES (1907-1984)

A set of four painted 'Barber's pole' candlesticks

Originally with glass storm shades, inventory label M116
42½ in. (108 cm.) high

Conceived by Edward James and commissioned from Green & Abbott in 1938. (4)

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

Supplied by Green & Abbott for Monkton House in 1938, with a further slightly taller pair, which remain at West Dean. Green & Abbott's invoice of 31 October 1938: 'To supplying four candle lamp standards with glass chimneys, painted in red and green as quoted 6.7.38..... 97/6...£19.10s.0d (Not yet delivered.)' [the other pair were invoiced in early 1939].



■ 33

**AN EMPIRE ORMOLU-MOUNTED MAHOGANY COMMODE
EARLY 19TH CENTURY**

The veined white marble top above a frieze drawer and three graduated drawers flanked by columns, inventory label M10
31 in. (91.5 cm.) high; 45 in. (114.5 cm.) wide; 26 in. (66 cm.) deep

£1,000-2,000

\$1,300-2,500

€1,200-2,200

PROVENANCE:

Probably purchased by William James prior to 1912. Located at Monkton House from the mid-1930s until the mid-1980s, when moved to West Dean.



■ 34

A PAIR OF WHITE-PAINTED OCCASIONAL TABLES

THE COVERS MADE FOR EDWARD JAMES, CIRCA 1930-40

Each with tiered pink muslin and lace covers, inventory label M269
27½ in. (70 cm.) high; 16¼ in. (41 cm.) diameter (2)

£500-1,000

\$620-1,200

€560-1,100

Opposite: Detail of Edward James' bed made for Monkton House, after the design of Admiral Lord Nelson's hearse, now at West Dean





35

PAVEL TCHELITCHEW (1898-1957)

Metamorphic clouds

signed and dated 'P Tchelitchew 32' (lower right)

ink on paper

10½ x 14¾ in. (27 x 37 cm.)

Executed in 1932

£2,000-3,000

\$2,500-3,700

€2,300-3,400

EXHIBITED:

Possibly; New York, Museum of Modern Art, *Tchelitchew: Paintings and Drawings*, 28 October-29 November 1942, no. 113.

LITERATURE:

Possibly; Exhibition catalogue, *Tchelitchew: Paintings and Drawings*, New York, 1942, listed p. 93, no. 113 as 'Figures in the Clouds'.



36

PAVEL TCHELITCHEW (1898-1957)

Figures on a beach

signed and dated 'P Tchelitchew 43' (lower right)

ink on paper

14½ x 16¾ in. (36 x 43 cm.)

Drawn in 1943

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

with Arthur Tooth & Sons, London (label on the backboard).



37

PAVEL TCHELITCHEW (1898-1957)

Pêcheurs

signed and dated 'P. Tchelitchew 35' (upper left)

watercolour, gouache and ink on coloured paper laid down on board
19 $\frac{1}{8}$ x 26 $\frac{3}{4}$ in. (48.5 x 68 cm.)

Executed in 1935

£30,000-50,000

\$38,000-62,000

€34,000-56,000

PROVENANCE:

with Arthur Tooth & Sons, London (label on the reverse).

EXHIBITED:

London, Arthur Tooth & Sons, *Paintings, Gouaches, Drawings by Pavel Tchelitchew*,
24 October-16 November 1935, no. 24.

LITERATURE:

Exhibition catalogue, *Paintings, Gouaches, Drawings by Pavel Tchelitchew*, London,
1935, listed no. 24.



38

PAVEL TCHELITCHEW (1898-1957)

Leaf children

signed and dated 'P. Tchelitchew/1939' (lower right)

ink on paper

11 x 8½ in. (27.9 x 21.5 cm.)

£2,000-3,000

\$2,500-3,700
€2,300-3,400

39

PAVEL TCHELITCHEW (1898-1957)

Children fighting among summer flowers (Childhood of Lenore)

signed and dated 'P. Tchelitchew./1939' (lower left)

oil on canvas

25½ x 21¼ in. (65 x 54 cm.)

£60,000-80,000

\$75,000-99,000
€68,000-90,000

EXHIBITED:

New York, Museum of Modern Art, *Tchelitchew: Paintings and Drawings*, 28 October-29 November 1942, no. 58 (label on the stretcher).

New York, Huntington Hartford Gallery of Modern Art, *Pavel Tchelitchew*, 20 March-9 April 1964, no. 222.

LITERATURE:

J.T. Soby, *Tchelitchew: Paintings and Drawings*, New York, 1942, listed p. 92, no. 59.

Exhibition catalogue, *Pavel Tchelitchew*, New York, 1964, listed p. 64, no. 222, illustrated p. 31.





40

PAVEL TCHELITCHEV (1898-1957)

Birds in flight

signed and dated 'P. Tchelitchev/42' (lower right)

ink on paper

10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (27.8 x 21.6 cm.)

Executed in 1942

£800-1,200

\$1,000-1,500

€900-1,300

41

PAVEL TCHELITCHEV (1898-1957)

Desert scene with two figures

signed and dated 'P Tchelitchev 37' (lower right)

ink on paper

14 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (35.6 x 42.2 cm.)

Executed in 1937

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

with Arthur Tooth & Sons, London (label on the backboard).





42

PAVEL TCHELITCHEV (1898-1957)

L'Olivier

signed and dated 'P. Tchelitchev/35' (lower right)

gouache and ink on paper laid down on canvas

25 x 19 in. (63.7 x 48.5 cm.)

Executed in 1935

£15,000-20,000

\$19,000-25,000
€17,000-22,000

EXHIBITED:

Probably; London, Arthur Tooth & Sons, *An exhibition of paintings, gouaches, drawings by Pavel Tchelitchev*, 24 October-16 November 1935, no. 12.

Worthing, Worthing Art Gallery, *Paintings from the Edward James Collection*, 12 October-9 November 1964, no. 46 (label on the frame).

LITERATURE:

Probably; Exhibition catalogue, *An exhibition of paintings, gouaches, drawings by Pavel Tchelitchev*, London, 1935, listed no. 12 as 'Promenade des oliviers'.

Exhibition catalogue, *Paintings from the Edward James Collection*, Worthing, 1964, listed no. 46.



43

PAVEL TCHELITCHEW (1898-1957)

L'Escalier

signed and dated 'P Tchelitchew 33' (upper left)

ink on paper

11¼ x 7¾ in. (30 x 20 cm.)

Executed in 1933

£800-1,200

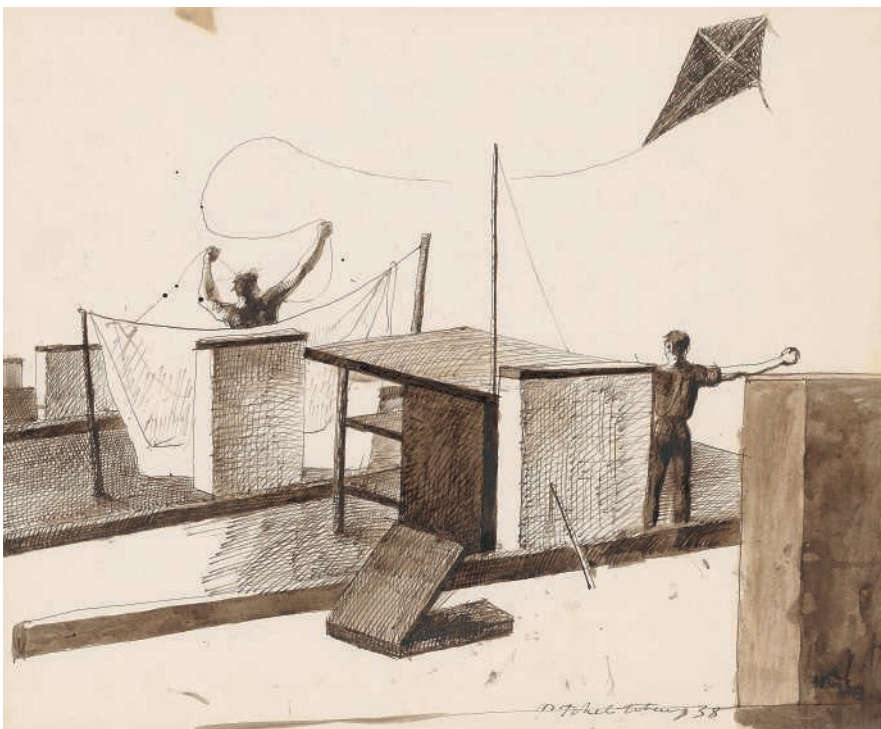
\$1,000-1,500

€900-1,300

PROVENANCE:

with Arthur Tooth & Sons, London (label on the backboard).

Another version of this composition, executed in 1932, was formerly in the collection of Mrs. Huttleston Rogers, New York.



44

PAVEL TCHELITCHEW (1898-1957)

New York Roofs

signed and dated 'P Tchelitchew 38' (lower right)

ink on paper

13½ x 16⅞ in. (34.5 x 43 cm.)

Executed in 1938

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

with Arthur Tooth & Sons, London.

EXHIBITED:

London, Arthur Tooth & Sons, *Phenomena*, 16 June-9 July 1938, no. 28 (label on the backboard).

LITERATURE:

Exhibition catalogue, *Phenomena*, London, 1938, listed no. 28.



45

PAVEL TCHELITCHEW (1898-1957)

Stage design for 'Savonarola'

signed and dated 'P. Tchelitchew 22.' (upper right)

gouache, heightened with gold, on paper

11½ x 13½ in. (28 x 34.5 cm.)

Executed in 1922

£20,000-30,000

\$25,000-37,000

€23,000-34,000



46

46

PAVEL TCHELITCHEW (1898-1957)

Asian figures; and Theatre design for the first act of 'L'Annonce faite à Marie' by Paul Claudel

the first signed and dated 'P. Tchelitchev/39' (lower right);
 the second signed and dated 'P Tchelitchev/1947' (lower left) and inscribed 'à mon cher/Edward/pour Noël/1947/1 acte/d'annonce/faite/à/Marie/de/Paul Claudel' (lower right)
 the first gouache and ink on paper;
 the second ink and colour pencil on paper
 the first 12¾ x 15½ in. (32.2 x 39.6 cm.);
 the second 11¾ x 13¼ in. (30 x 33.5 cm.)
 the first executed in 1939 (2)

£2,000-3,000

\$2,500-3,700
 €2,300-3,400

47

PAVEL TCHELITCHEW (1898-1957)

Costume design for 'Nobilissima Visione' ballet

signed, inscribed and dated 'à mon cher/Edward/après la/'tempête' de/la première/with love/Pavlik/London/21 juillet 1938' (lower right)
 gouache with a piece of crêpe de chine pinned to the paper, unframed
 20⅞ x 9¾ in. (52.8 x 25 cm.)
 Executed in 1938
 together with a lithograph in colours *Costume design for 'Balustrade' ballet: a female nymph* (2)

£800-1,200

\$1,000-1,500
 €900-1,300

For further information concerning the inscription on the reverse of this lot, please see the introductory text for the Tchelitchev section.

48

PAVEL TCHELITCHEW (1898-1957)

Studies of movement for 'L'Errante' ballet

ink on paper; framed as one
 each 8¼ x 12½ in. (20.6 x 30.7 cm.) (2)

£1,200-1,800

\$1,500-2,200
 €1,400-2,000



47 (part lot)



48





A scene from *L'Errante*, Les Ballets 1933,
The Edward James Foundation.
Photographer unknown.



49

PAVEL TCHELITCHEW (1898-1957)

Portrait of Princess Natalia Pavlovna Paley (1905-1981)

signed and dated 'P Tchelitchew 37' (lower right)

pastel on paper laid down on board

24½ x 19½ in. (62.3 x 49.5 cm.)

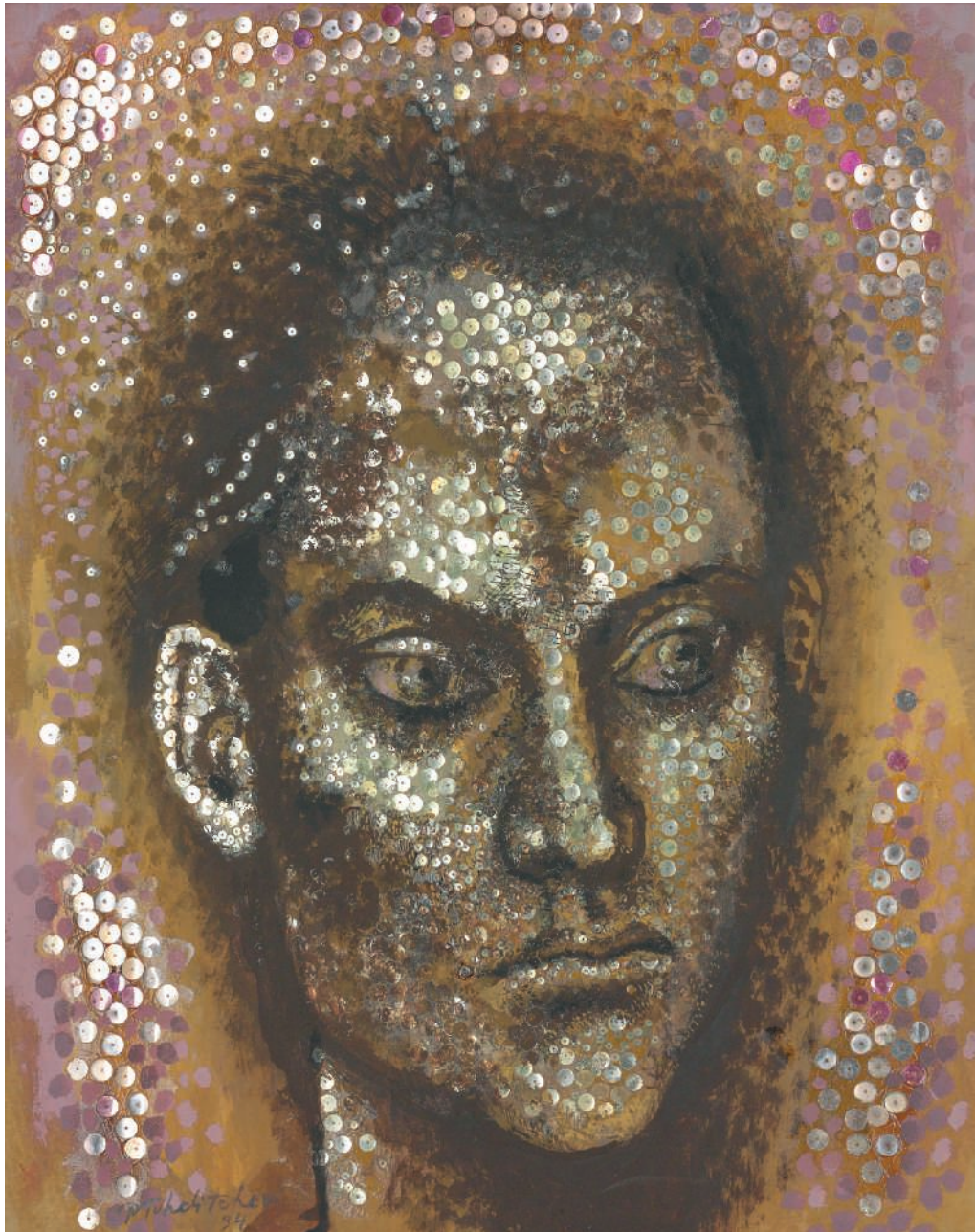
Executed in 1937

£10,000-15,000

\$13,000-19,000

€12,000-17,000

The daughter of Grand Duke Paul of Russia (1860-1919), Natalie Paley was a celebrated fashion icon and muse. Her icy beauty captivated Tchelitchew who crowned her with garlands of anemones in his 1932 oil *The Chinese Song*. An earlier portrait, dated 1931, is held in the collection of The Museum of Modern Art, New York.



50

PAVEL TCHELITCHEW (1898-1957)

Portrait of Charles Henri Ford (1908-2002)

signed and dated 'P Tchelitchew/34' (lower left)

gouache, ink and sequins on board

21¾ x 17¼ in. (55.2 x 43.6 cm.)

Executed in 1934

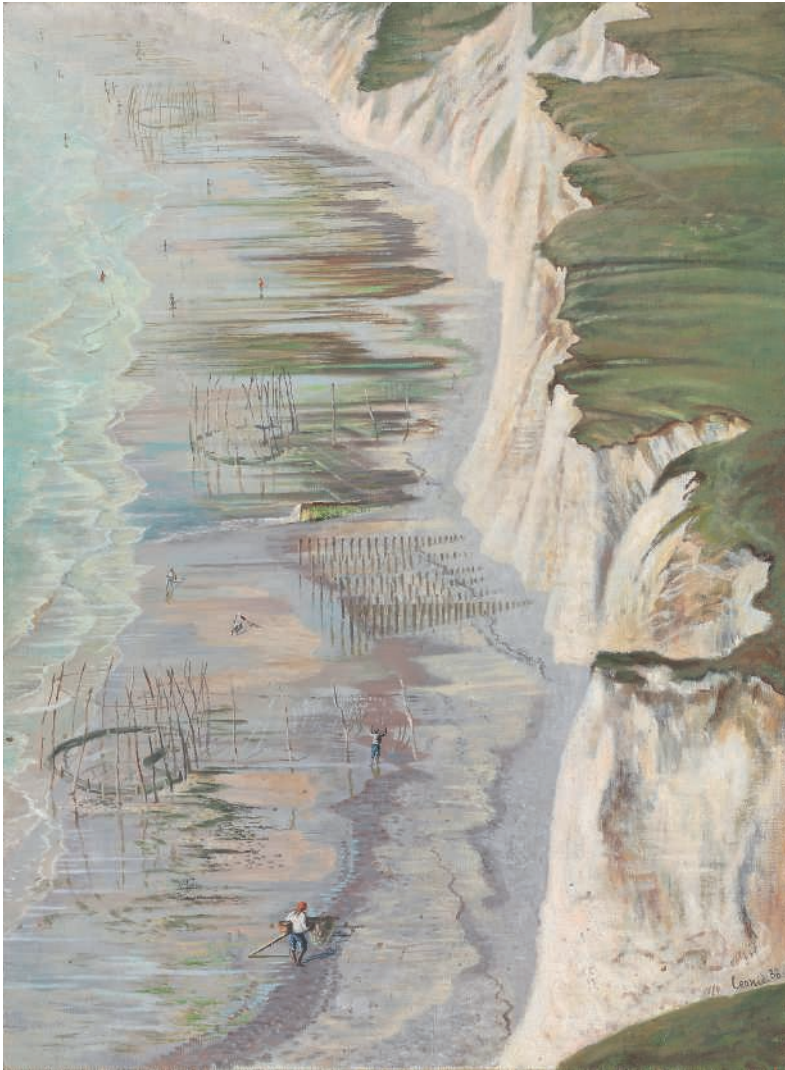
£25,000-35,000

\$32,000-43,000

€29,000-39,000

Considered by many to be America's first Surrealist poet, Charles Henri Ford was also an editor and novelist, who famously co-wrote the gay novel *The Young and Evil* (1933) with Parker Tyler (1904-1974). Tchelitchew's companion from 1933 until his death in 1957, Ford is the subject of one of Tchelitchew's most sensuous portraits, *Portrait of Charles Henri Ford in a Poppy Field* (1932).

This later portrait demonstrates Tchelitchew's use of unusual materials, like sand or coffee grains, to maximise the textural impact of his work. Tchelitchew uses the reflective qualities of sequins to enliven the surface, lending the contours of Ford's face a glistening luminosity. The same technique can be seen in Tchelitchew's commissioned portrait of the cosmetics giant Helena Rubinstein (1872-1965), *Portrait of Helena Rubinstein encrusted with sequins* (1934).



LEONID AND EUGÈNE BERMAN

Like their contemporary and fellow Russian, Pavel Tchelitchew, the Berman brothers were amongst the group of artists in Paris in the 1920s known as the 'Neo-Romanticists'. Unlike Tchelitchew and Christian Bérard, however, who both concentrated on the human figure, the Bermans' work focused more on man within the environment and landscape. Leonid Berman's paintings often depicted beaches with fisherman's boats and nets in many parts of the world. Eugène Berman's works particularly commented on the decay of the modern world, with often sorrowful depictions of man portrayed amongst ruins, with inspiration drawn from classical sources.

Following his emigration to New York in 1935, the direction of Eugène Berman's work shifted. The American art dealer and critic Julien Levy, who in the 1930s exhibited and dealt in works by many of the artists patronised and collected by Edward James, described him in his autobiography: 'Neo-Romantic was perhaps a misnomer. [Eugène] Berman and his group were Neo-Renaissance, more precisely romantic only in the trappings of melancholy and ruin, poverty and nostalgia. That was an integral part of their life at this time and not untrue of the human situation in general; behind the crazy glitter of false values, dark forces were lighting the way to another war'. On top of this, Berman's keen involvement in the theatre was perhaps symptomatic of the desire to be a 'Renaissance' artist in the sense of mastering all other forms of 'art' besides painting.

51

LEONID BERMAN (1896-1976)

Côte dieppoise

signed and dated 'Leonid. 38.' (lower right); further signed, inscribed with title, dated and numbered 'VII/1938/Leonid/1938/No25./VII/1938' (label on the reverse)

oil on canvas

31¼ x 23½ in. (80.5 x 59.5 cm.)

Painted in 1938

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

Purchased by Edward James from Julien Levy Gallery, New York, 15 August 1939, for \$700.



52

LEONID BERMAN (1896-1976)

L'étang de Leucate

signed, inscribed with title, dated and numbered 'Leonid/1936/N25M/No d'après la liste' (on the stretcher)

oil on canvas

21¼ x 31¼ in. (54 x 81 cm.)

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

with Julien Levy Gallery, New York.

Purchased from the above by Edward James in 1939 for \$350.

53

EUGENE BERMAN (1899-1972)

L'aube, Le Jour, Le Crépuscule, La Nuit

signed with the artist's initials and dated 'E.B./1931' (lower centre) and inscribed with title (lower left)

grey wash and charcoal on board
40 x 30¼ in. (102 x 76 cm.)

£2,000-3,000

\$2,500-3,700
€2,300-3,400

EXHIBITED:

Brighton, Brighton Museum and Art Gallery,
A Surreal Life: Edward James 1907-1984,
25 April-26 July 1998, no. 137 (ill. exhib. cat. p. 141).

54

EUGENE BERMAN (1899-1972)

St. Christophe traversant la Baye des 5 Géants; and La plage

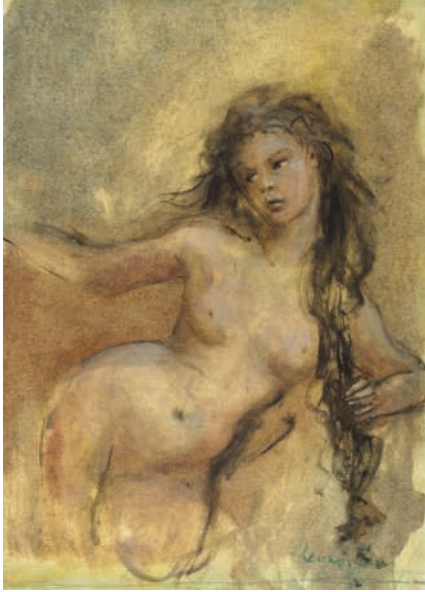
the first signed and dated with the artist's monogram '1941' (lower left) and inscribed with title (centre and lower right);
the second signed with the artist's monogram and dated '1935' (lower left)
the first ink and grey wash on paper;
the second ink on paper
the first 9¾ x 11½ in. (24.8 x 29.3 cm.);
the second 11 x 8¾ in. (28.1 x 22 cm.) (2)

£800-1,200

\$1,000-1,500
€900-1,300



54



55

55

LEONOR FINI (1907-1996)

Nu couché

signed 'Leonor Fini' (lower right)
oil and watercolour on paper
13⁷/₈ x 9³/₄ in. (35.2 x 24.8 cm.)

£2,000-3,000

\$2,500-3,700
€2,300-3,400

PROVENANCE:

Probably acquired directly from the artist by Edward James.

This work is listed as No. 1205 in the soon to be published (Skira, Milan) *Paintings of Leonor Fini - Catalogue Raisonné* by Richard Overstreet and Neil Zukerman.

Leonor Fini was one of the most important female artists of the 20th century, celebrated for her powerful depictions of women, her originality,

intelligence, charisma and wit. Edward James first met Fini in the late 1930s. They became good friends and corresponded regularly. She stayed several times at West Dean, in particular over Christmas 1948, and was very hospitable to James when he visited her in Paris. James bought much of her work and she looked to him as a major patron. James wrote of her to a mutual friend in 1951: 'the fact is that Léonor is convinced that I am a multi-millionaire because she thinks this title suits me and one's natural ego accepts whatever tribute is offered it, usually; though I would much rather she think me a good poet. I believe it would not be presumptuous of me to say that the latter attribute is nearer the mark than millionaire, for that I am certainly not... She is a great big overgrown child; and just as in the dreams of Alice in Wonderland, all the characters turn into Kings, Knights, Duchesses and Mad Hatters, so in the imagery of the artist (be it Léonor or Pavlik or Dalí) a rich man is always a millionaire. It makes him colourful'.



56

56

BERNARD SANDERS (1904-1967)

Study of a nude woman

signed 'Sanders' (upper right)
oil on canvas
23¹/₂ x 19¹/₂ in. (59.6 x 49.5 cm.)

£600-1,000

\$750-1,200
€680-1,100

57

CORRADO CAGLI (1910-1976)

Exotic standing figure

pen and black ink on paper
15³/₄ x 9³/₄ in. (40 x 24.7 cm.)

£500-800

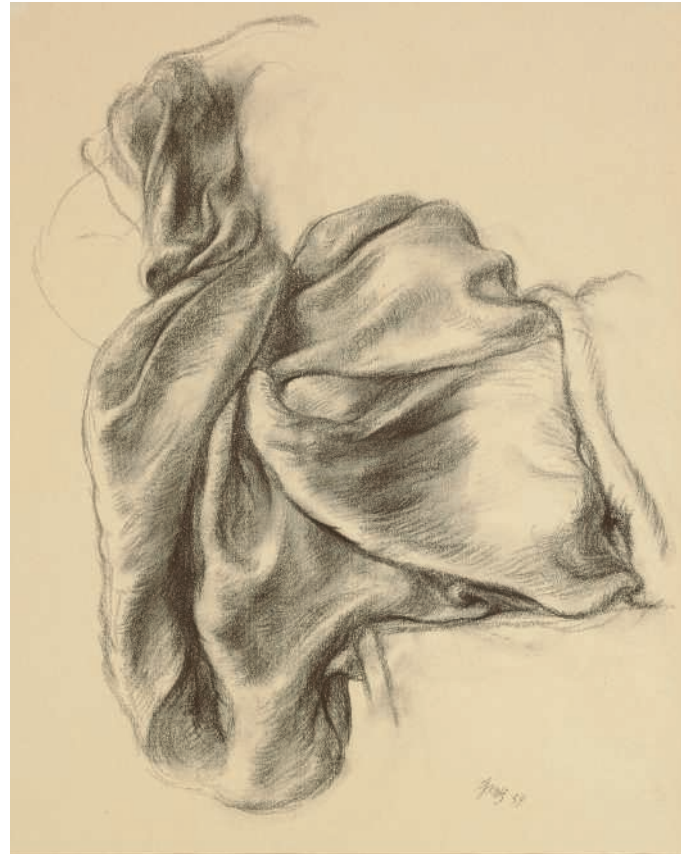
\$620-990
€560-900

Corrado Cagli was an Italian-Jewish artist, who was born in Ancona in 1910 and grew up



57

in Rome. In the 1930s he established the Scuola Romana group of artists with Giuseppe Capogrossi and Emanuele Cavalli. With the rise of Mussolini and the intensification of the persecution of Italy's Jewish population, Cagli fled first to Paris and then New York, becoming an American citizen. In New York he worked on designs and decoration for the theatre and became part of the circle of creative personalities around Pavel Tchelitchew, including the artists Eugene Berman and Morris Graves. After the war he returned to Rome, where he died in 1976.



λ58

GEORGE GROSZ (1893-1959)

Three studies in textures

(i) signed, dated and dedicated 'Grosz 39 To Edward James with my best wishes for a merry x-mas 1940 from George' (lower right)

(ii) signed and dated 'Grosz 39' (lower right)

(iii) signed 'Grosz' (lower right); inscribed '202 SHORE ROAD Long Caston, Lg. Isl.' (on the reverse)

charcoal on paper

(i) 25½ x 19¼ in. (64.7 x 48.7 cm.)

(ii) 21½ x 15½ in. (55 x 40.3 cm.)

(iii) 15½ x 19½ in. (39.5 x 50.4 cm.)

Drawn in Long Island in 1939

(3)

£6,000-8,000

\$7,500-9,900

€6,800-9,000

PROVENANCE:

The artist's studio, Douglaston, Long Island, New York, 1939.

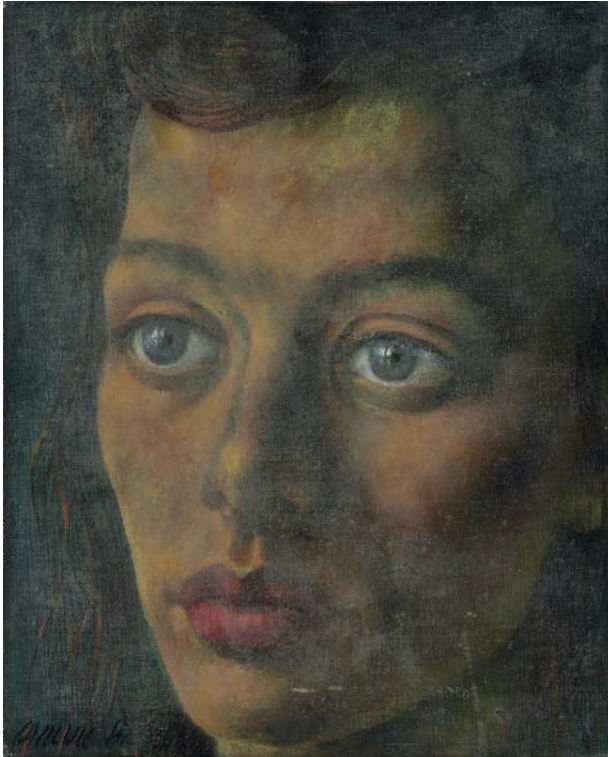
A gift from the artist to Edward James in 1940.

Ralph Jentsch has confirmed the authenticity of these works.



Edward James was evidently fairly close to George Grosz during the late 1930s and early 1940s. As well as these beautiful drapery studies, James owned several books bearing friendly dedications. Grosz greatly appreciated the patronage of various art collectors and often wanted to give them watercolours as Christmas presents; however, as he did not

want to make assumptions about which of them his friends would like, he produced a painted gift certificate which the collector could exchange for a picture of his choice. One of these certificates, dated 1942, remains in the Edward James Collection.



59

CARLYLE BROWN AND EDWARD JAMES

The American artist Carlyle Brown was born in 1920 in California. His foremost mentor in the early years of his career was Pavel Tchelitchew, who had moved to New York following the outbreak of war and to whom Brown had written in admiration and for artistic advice at the start of his military service between 1942-5. It was Tchelitchew who recommended his protégé Brown to Edward James. James would subsequently become one of Brown's most important patrons. In 1947 James attended Brown's wedding to the *Vogue* model Margery Hulett and invited the pair to stay at West Dean. Carlyle and Margery Brown set sail in February 1948 and stayed until September. Brown is said to have been thrilled to find some old palettes and paints left there by Salvador Dalí (indeed a surrealist influence is evident in some of the artist's later works). Through Brown, the couple met Cecil Beaton who included Margery in one of his celebrated photographs of eight models wearing Charles James dresses in 1948. Whilst Edward James was not at West Dean during the Browns' stay, correspondence between them in the Edward James Foundation's archive reveals that the relationship became somewhat strained at times, particularly over Brown's behaviour whilst there, his lack of gratitude and Margery's attitude towards James' criticism of her husband's work. After his stay at West Dean, Brown moved to Italy where he would stay until the end of his life. Brown's initial destination, the small town of Costafabrizi, had been a recommendation of James', with whom by the autumn of 1949 Brown had repaired relations.

59

CARLYLE BROWN (1920-1963)

Portrait of Margery (Mrs. Carlyle Brown)

signed and dated 'CARLYLE BROWN/48' (lower left)
oil on canvas-board, unframed
10 x 8 in. (25.3 x 20.3 cm.)

£600-1,000

\$750-1,200

€680-1,100

PROVENANCE:

Purchased by Edward James directly from the artist in September 1948.

Carlyle Brown painted *Head of Margery* while staying at West Dean between February and September 1948.



60

60

CARLYLE BROWN (1920-1963)

Gnarled tree formation; and Medusa on the beach, Luzon

(i) signed and dated 'CARLYLE BROWN 46' (lower right); (ii) signed and dated 'CARLYLE 46' (lower left)

(i) pencil on paper; (ii) pen and black and red ink and orange and yellow wash on paper

16 x 11½ in. (40.6 x 29.2 cm.); and 9¾ x 15¼ in. (23.7 x 38.7)

(2)

£700-1,000

\$870-1,200

€790-1,100

EXHIBITED:

(ii) San Francisco, M.H. de Young Memorial Museum, *Carlyle Brown*, no. 1





(part lot)



61

CARLYLE BROWN (1920-1963)

Death of a Knight; Celadine; Feathers; Fallen Angel; Study of a Rose; and Study of Violets

(i), (iv) signed and dated 'CARLYLE BROWN/'48' (lower right); (ii) signed and dated 'CARLYLE BROWN '48' (lower left); (iii) inscribed and dated 'West Dean House 8/48 (First Gothic Drawing)'; (v) signed and dated 'CARLYLE BROWN/'49' (lower right)

(i), (ii), (iii), (iv) bodycolour on paper, unframed; (v) pen and red ink on paper; (vi) pen and black ink on paper

18 x 22½ in. (45.7 x 57.1 cm.), and smaller

Sold together with an unframed pencil drawing by John Floyd Morris (7)

£600-1,000

\$750-1,200

€680-1,100

PROVENANCE:

Purchased by Edward James directly from the artist in September 1948.

Carlyle Brown painted *Death of a Knight*, *Celadine*, *Fallen Angel* and *Feathers* while staying at West Dean between February and September 1948.



62

CARLYLE BROWN (1920-1963)

Silence in July

signed 'CARLYLE BROWN' (lower right)

oil on canvas

40½ x 76¼ in. (103 x 193.6 cm.)

Painted in 1948.

£6,000-8,000

\$7,500-9,900

€6,800-9,000

PROVENANCE:

Purchased directly from the artist by Edward James, September 1948.

Carlyle Brown painted *Silence in July* while staying at West Dean between February and September 1948, and received \$900 for the painting. The figure in the lower left corner of the painting is Plutarco Gastelum, who was Edward James' close friend and estate manager in Mexico at Xilitla. Another version of his portrait on canvas, *Head of Plutarco*, was sold from the Edward James Collection Sale, Christie's, 2-6 June 1986, lot 1685.



(detail of Plutarco Gastelum)



63

CARLYLE BROWN (1920-1963)

Adam and Eve

signed and dated 'CARLYLE BROWN/'47' (lower left), inscribed and dated again 'Adam & Eve/NY. 1947' (on the reverse)

oil on canvas

25¼ x 50 in. (64 x 127 cm.)

£5,000-7,000

\$6,300-8,700

€5,700-7,800

PROVENANCE:

with Durlacher Bros., New York, where purchased by Edward James, July 1947.

EXHIBITED:

San Francisco, M.H. de Young Memorial Museum, *Carlyle Brown*, December 1947, no. 9.



64

DOROTHY EUGENIE BRETT (1883-1977)

Indian woman smoking

signed and dated 'DEBRETT.1935' (lower right)

oil on canvas

24¼ x 16½ in. (61.5 x 41.8 cm.)

£3,000-5,000

\$3,800-6,200

€3,400-5,600

Dorothy Eugenie Brett, commonly known only by her surname 'Brett', studied at the Slade between 1910 and 1916 and whilst there was associated with the Bloomsbury Group. In 1924 the novelist D.H. Lawrence invited her to move with him and his wife to Taos, New Mexico to join the literary colony of Mabel Dodge Luhan. Brett lived there for the rest of her life and became an American citizen. The customs and folklore traditions of Native Americans were a source of continuous inspiration for Brett's art, as depicted in these works collected by Edward James. Edward James met Brett in Taos in 1940 when he was a guest of Mabel (a distant cousin) and maintained a lifelong friendship with her.

65

DOROTHY EUGENIE BRETT (1883-1977)

The Deer Procession

signed and dated 'DEBRETT/1957' (lower right)

oil on board

23¾ x 47¾ in. (60.3 x 101.2 cm.)

£2,500-3,500

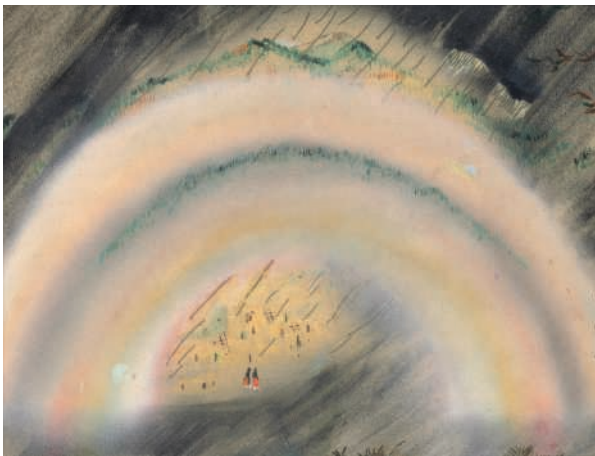
\$3,200-4,300

€2,900-3,900





66



66

66

DOROTHY EUGENIE BRETT (1883-1977)

Pueblo; and Indians by a pueblo, rainbow and storm

(i) signed and dated 'DBRETT/1942'(lower right);

(ii) signed with initials and dated 'DEB...[?]/1942' (lower left)

(i) pencil and bodycolour on paper; (ii) pen and black ink, pastel and collage on paper

17½ x 20¾ in. (44.4 x 52.7 cm.); and

8 x 10½ in. (20.2 x 26.7 cm.)

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

67

DOROTHY EUGENIE BRETT (1883-1977)

Hidden lake

signed and dated 'DEBRETT/1938' (lower right)

oil on canvas

36 x 20½ in. (91.5 x 52 cm.)

£1,500-2,000

\$1,900-2,500

€1,700-2,200



67

'The sun that shines on Edward James shines also down on me. They tell me he's in Mexico, they will not give me his address but if he sees this book he'll know I do not value him the less. For art is long and life must end, my earlier publisher and friend.'

John Betjeman



68



69

68

EDWARD JAMES (1907-1984)

The Revolving Islands

oil on canvas
50 x 28 in. (127 x 71 cm.)

£600-1,000

\$750-1,200
€680-1,100

69

EDWARD JAMES (1907-1984)

Octopus Island, calm day

signed, inscribed and dated 'Octopus Island/-calm day-/Edward J.
July.1947' (on the reverse)
oil on canvas
9 x 13 in. (22.8 x 33 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

70

EDWARD JAMES (1907-1984)

The apocalypse

oil on canvas, unframed
20 x 40 in. (50.6 x 101.5 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



70

“If I’m a surrealist it’s not because I got linked with the movement it’s because I was born among them...people who were close to their subconscious, for whom the world is not completely logical. They make the illogical logical, and they make it more vivid than life, in the way that dreams can sometimes be.”

Edward James



λ71

CECIL BEATON (1904-1980)

*Portrait of Edward James,
February 27th, 1948*

gelatin silver print, mounted on board
Condé Nast Publications blindstamp (image); signed in red crayon
(mount, recto); stamped photographer's credit and dated Condé Nast
Publications copyright credit (mount, verso)
image/sheet: 9½ x 7½ in. (24.1 x 19 cm.)
mount: 20 x 16 in. (50.8 x 40.6 cm.)

£2,000-3,000

\$2,500-3,700
€2,300-3,400

EXHIBITED:

Brighton, Brighton Museum and Art Gallery,
A Surreal Life: Edward James 1907-1984,
25 April-26 July 1998



Two chairs from lot 75 in the Tapestry Corridor at West Dean, beside the door to the Old Library, with frame designed by Rex Whistler



72

ALLAN RAMSAY (EDINBURGH 1713-1784 DOVER) AND STUDIO

Portrait of Sir John Peachey (?1720-65), 3rd Bt., of West Dean, Sussex, half-length, in a silver braided brown coat, in a feigned oval

signed and dated 'A. Ramsay. 1744.' (lower right)

oil on canvas

30 1/8 x 24 7/8 in. (76.5 x 63.3 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

By descent in the Peachey family, Barons Selsey, West Dean, until 1871 when the house was purchased by Frederick Bower, until 1891, when purchased by William James, and by descent to Edward James.

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 170 – LANDING AND STAIRS – A half-length portrait of Sir John Peachey in brown velvet coat & flowing wig, 1744.
C. Aslet, 'West Dean Park, Sussex - I', *Country Life*, 22 October 1981, p. 1381, fig. 12.

The sitter was the son of Sir John Peachey, 2nd Bt., M.P., of West Dean, Sussex. He was educated at Westminster and Christ Church, Oxford, where he matriculated in 1737. On 18 August 1752 he married Elizabeth, daughter of John Meeres Fagg of Glynley, Sussex, although the marriage produced no children. On his death, his younger brother, Sir James Peachey (1723-1808) became 4th Baronet and in 1794 was elevated to the peerage as Baron Selsey. It was the latter who engaged James Wyatt to remodel West Dean House in 1805 (see lots 76-77). On Lord Selsey's death, West Dean passed to his son John, 2nd Baron Selsey (1749-1816) and a few years later to the latter's son Henry, 3rd Lord Selsey (1787-1838). On the 3rd Lord Selsey's death the estate passed to his sister Caroline, the widow of the Rev. Leveson Harcourt. She died in 1871, the last of the Peachey's, and the estate was then bought by Frederick Bower, a wealthy china merchant, who lived there for twenty years and subsequently sold it to William James in 1891.



73

THOMAS BARDWELL (EAST ANGLIA 1704-1767 NORWICH)

Portrait of Francis Scott, Earl of Dalkeith (1721-1750), half-length, in Hussar uniform, in a feigned oval

signed and dated 'TBardwell f. / 1747' (lower right, 'TB' linked)
oil on canvas
30 1/8 x 25 in. (76.2 x 63.4 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Probably the Peachey family, Barons Selsey, West Dean, until 1871 when the house was purchased by Frederick Bower, until 1891, when purchased by William James, and by descent to Edward James.

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 171 – LANDING AND STAIRS – A Half-length portrait of an Officer in red jacket & blue velvet cape trimmed fur.

The sitter was the eldest son of Francis Scott, 2nd Duke of Buccleuch (1695-1751), by his wife Jane, daughter of James Douglas, 2nd Duke of Queensbury. On 2 October 1742 he married Caroline Campbell, eldest daughter and co-heiress of John Campbell, 2nd Duke of Argyll and 1st Duke of Greenwich. They had four sons and two daughters. Lord Dalkeith was elected as Whig Member of Parliament for Boroughbridge on 22 April 1746. On 1 April 1750 he died of smallpox aged 29, and was buried at Dalkeith Palace.

74

FOLLOWER OF SIR PETER LELY

Portrait of a lady, traditionally identified as Louise de K rouaille, Duchess of Portsmouth (1649-1734), three-quarter-length, seated

oil on canvas
49 7/8 x 40 in. (124.7 x 101.8 cm.)
with identifying inscription (centre left, on the pedestal)

£3,000-5,000

\$3,800-6,200
€3,400-5,600

PROVENANCE:

The Peachey family, Barons Selsey, West Dean, until 1871 when purchased with the house by Frederick Bower, until 1891, when purchased with the house by William James and by descent to Edward James.

LITERATURE:

Particulars of Selsey Family Pictures, n.d. (circa 1871), 'Duchess of Portsmouth Ditto [by Sir P. Lely] d. 1680 3/4 length'.
William James, *Inventory*, WDMS. 3263, 1882-1904, 'Pictures. 61. Duchess of Portsmouth, by Sir P. Lely. d.1680 3/4 length. Bower. 1892. £21.10s.0d'.



■ 75

A SET OF FOUR REGENCY GOTHIC OAK HALL CHAIRS

FIRST QUARTER 19TH CENTURY,
AFTER THE DESIGN BY GEORGE SMITH

Each with ball finials and pierced quatrefoil splat centred by an armorial shield, on square legs and block feet, inventory label 1452, three chairs partially re-railed
35 in. (89 cm.) high; 18 1/4 in. (46.5 cm.) wide; 17 1/4 in. (44 cm.) deep
The lion crest is that of the Peachey family, Barons Selsey, probably for James Peachey, 1st Baron Selsey (1723-1808) or his son John Peachey, 2nd Baron Selsey (1749-1816). (4)

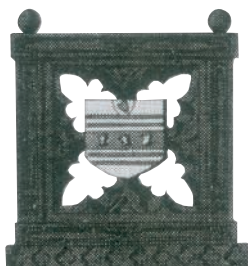
£2,500-4,000

\$3,200-5,000
€2,900-4,500

PROVENANCE:

Almost certainly supplied to either James Peachey, 1st Baron Selsey (1723-1808) or his son John Peachey, 2nd Baron Selsey (1749-1816), for West Dean House and by descent at West Dean.
Almost certainly from the set of 12 *Carved Oak Chairs with family crest emblazoned on back* recorded in the *Entrance Hall and Corridor* at West Dean in an undated document of circa 1871 (West Dean archives).
Sold or removed from West Dean after 1871.
Anonymous sale; Sotheby's, London, 9 July 1993, lot 240 (a set of twelve).
Marshcourt, Hampshire; anonymous sale, Sotheby's, London, 16 January 2001, lot 365 (a set of twelve; purchased back for West Dean by the Edward James Foundation; eight remain at West Dean).

Whilst these chairs bear a clear resemblance to George Smith's 1808 design, they could equally have been conceived by James Wyatt, who was responsible for the rebuilding of West Dean for James Peachey, 1st Lord Selsey, 1805-8, and who was also responsible for the design of much of its furniture. An interesting comparison can be drawn between the design of the shield-centred back and the similar panels Wyatt incorporated into the ceiling design for his grand staircase at Windsor Castle (J. Martin Robinson, *James Wyatt; Architect to George III*, New Haven and London, 2012, p. 264, pl. 264).



George Smith's design, 1808

WEST DEAN – A WYATT COMMISSION

James Wyatt (1746-1813) was responsible for the comprehensive rebuilding of West Dean, the design of its interiors and almost certainly much of its furnishing circa 1805-8.

In 1805 Sir James Peachey, 1st Lord Selsey (1723-1808), commissioned the King's architect James Wyatt to improve his seat at West Dean. The result was to largely rebuild the Jacobean mansion of which the only visible traces remain in the cellars of Wyatt's house. Wyatt was, perhaps, the most acclaimed architect of his day, with William Beckford's audacious Gothic fantasy, Fonthill Abbey, his most famous (or infamous) creation. West Dean has undergone subsequent alterations and additions, most notably those undertaken for Edward James' father, William James (1854-1912) in the late 19th and early 20th centuries, however, the house we see today is in essence Wyatt's vision, even if some of the more striking details of his original design have been swept away, such as the great central Gothic lancet-form window, formerly above the main entrance.

Ackermann records Wyatt's building as 'a happy combination of everything appertaining to internal comfort, refinement, and display... The whole was effected under the professional skill and cultivated taste of the late Mr. Wyatt, whose judgement was even extended to most of the interior decorations and furniture' (Ackermann, 'Views of Country Seats, West Dean House', *The Repository*..., 1 June 1827, vol. IX, pp. 311-12). John Martin Robinson attributes furniture at West Dean to James Wyatt and discusses how 'Wyatt increasingly bent his attention to the design of Gothic furniture... often to match his Gothic interiors', citing West Dean as a case in point (J. Martin Robinson, *James Wyatt: Architect to George III*, New Haven and London, 2012, p. 159). The West Dean library was fitted out with oak panelling and bookcases applied with cluster columns from which a delicate fan-vaulted tracery ceiling sprung; an interior which remained intact at the time of William James' acquisition of the house in 1891, as recorded in a contemporary photograph (illustrated right). It was almost certainly for this room that the sofa and chairs (lots 76 & 77) were commissioned, along with the related caned armchair visible in that photograph. They form part of a wider coherent group of indigenous Gothic furniture which can be confidently attributed to Wyatt. The quatrefoil-section cluster column supports not only match those employed in the original library at West Dean (now partially refitted elsewhere in the house), but appear elsewhere in Wyatt's known *oeuvre*, for example as corner pilasters for the desks he designed for Wilton House, Wiltshire, and as bannister spindles at Auckland Castle, County Durham (one desk illustrated, *ibid.*, p. 159, pl. 158).

Whilst this seat furniture cannot be identified in the 1838 West Dean inventories, it seems likely that there was a separate (now lost) list of 'heirlooms' which accompanied them, in which this furniture was likely included. A surviving document in the West Dean archive of circa 1871, in the same hand as an accompanying list of Selsey paintings, is entitled 'Articles of Oak Furniture at West Dean House for opinion of Mr. Myers.' It seems likely (at least partially)



West Dean House, showing the exterior designed by James Wyatt, published by Ackermann, 1 June 1827

to be a transcription of an earlier list of Peachey heirlooms which may have accompanied the 1838 documents accounting for the omission of these and other 'heirlooms' therein. The list gives particulars of various items of furniture under the heading 'Library' as from a 'suite of oak furniture specially designed to correspond with the fittings of the room', including: '2 occasional chairs carved oak back cane seats cushioned' and '3 sofas ditto ditto ditto' which almost certainly relate to the following lots. The same document also describes a set of '12 Carved Oak Chairs with family crest emblazoned on back' (almost certainly the set including the four chairs in lot 75), which were also conspicuously absent from the 1838 inventory. They too were almost certainly part of Wyatt's scheme and are decorated with the Peachey crest so it would be highly unlikely that they would be introduced to the house later than that date as that inventory was compiled at the death of the last Baron Selsey. Furthermore, the pair of oak console tables, apparently *en suite* with this 'Library' seat furniture, and carved with the Peachey crest, (one of which remains in the hall at West Dean; one sold Christie's, New York, 25 October 1986, lot 148) would have almost certainly formed part of the same commission along with the fitted library bookcases. These tables were recorded in the 1838 inventories, further demonstrating the presence of the wider group of indigenous Gothic furniture from Wyatt's original scheme at West Dean at that date.

We are grateful to Dr. John Martin Robinson for his assistance in researching this group of furniture.



■ 76**A REGENCY GOTHIC CANED OAK SOFA**

CIRCA 1805-10, THE DESIGN ATTRIBUTED TO
 JAMES WYATT

The cushions covered in coral-patterned cotton, the pierced quatrefoil top rail above a caned back and seat, on tapering cluster-column legs and brass castors, inventory label 317, stamped W 36¼ in. (92 cm.) high; 81½ in. (207 cm.) wide; 30½ in. (77.5 cm.) deep

£4,000-6,000

\$5,000-7,400
 €4,500-6,700

PROVENANCE:

Almost certainly commissioned by James Peachey, 1st Baron Selsey (1723-1808) for West Dean House and by descent to his granddaughter

Mrs Caroline Harcourt (née Peachey; d. 1871) until acquired with West Dean Park in 1871 by Frederick Bower and subsequently sold in 1891 to William James and by descent at West Dean.

LITERATURE:

Almost certainly one of the three sofas referred to from the *suite of oak furniture specially designed to correspond with the fittings of the room* noted in the Library at West Dean in an undated document of circa 1871 (West Dean archives).



The Library at West Dean House, designed by James Wyatt

■ 77**A PAIR OF REGENCY GOTHIC CANED OAK CHAIRS**

CIRCA 1805-10, THE DESIGN ATTRIBUTED TO
 JAMES WYATT

Each cushion covered in coral-patterned cotton, with tapering cluster-column legs and brass castors, inventory label 317, restorations 35¼ in. (89.5 cm.) high; 21¼ in. (55 cm.) wide; 26 in. (66 cm.) deep (2)

£3,000-5,000

\$3,800-6,200
 €3,400-5,600

PROVENANCE:

See previous lot.

LITERATURE:

Almost certainly the *2 occasional chairs carved oak back cane seats* referred to from the *suite of oak furniture specially designed to correspond with the fittings of the room* noted in the Library at West Dean in an undated document of circa 1871 (West Dean archives).







78

PAULUS JANSZ. MOREELSE (UTRECHT 1571-1638)

Portrait of a lady, bust-length, in a black brocade gown and cartwheel ruff edged with reticella lace

signed and dated 'PMORE.^{oo} fe: A°. 1615' (upper left, 'PM' linked)

oil on panel

25¾ x 21 in. (65.4 x 53.4 cm.)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Possibly the Peachey family, Barons Selsey, West Dean, until 1871 when purchased with the house by

Frederick Bower, until 1891, when purchased with the house by William James and by descent to Edward James.

Or purchased by William James prior to 1912.



A shooting party at West Dean, November 1906, including Edward VII (back row, middle), William James (back row, sixth from left) and Evelyn James (front row, second from right)

WILLIAM JAMES AND WEST DEAN

William Dodge James (1854-1912) was born into an Anglo-American family whose money had come from the American timber, mining and rail industries. He was the youngest of three brothers – the eldest Frank was a great explorer and big-game hunter (who was tragically killed by an elephant in Africa) and Arthur was a well-known racing figure.

James lived in London in a house in Stanhope Place. In 1889 he married Evelyn Forbes, the daughter of Sir Charles Forbes, Bt., and two years later in 1891 James bought West Dean from Frederick Bower, who himself had purchased it from the last member of the Peachey family twenty years earlier. James initially had the house altered by Ernest George and Harold Peto in 1891 and a series of photographs taken by Bedford Lemere & Co. in 1895 show the internal rooms of the house (several works of art offered in this sale can be identified in the Bedford Lemere photographs). The house was sumptuously furnished with a rich mix of Gothic tapestries, antique textiles, big game trophies, English, European and Oriental porcelain and works of art, Old Master pictures, English, French and Continental furniture. William James' purchases had started in the mid-1880s and included works of art bought from the celebrated sales of Hamilton Palace in 1882 and Christopher Beckett Denison in 1885. The Jameses travelled extensively and his purchases abroad and at home through dealers and at auction continued following the acquisition of West Dean.

As well as decorating the interiors in the archetypal Edwardian style, the house was also fitted out with the most modern conveniences, including being fully lit by electricity, having an automated steam laundry and a hydraulic food lift. The house was subsequently further altered in 1902 by the firm of Charles Mellier & Co., who merged the Drawing Room and Library into one large room – what is now known as the Old Library. The Jameses were great society hosts, and entertained the Prince and Princess of Wales on several occasions, both for Goodwood and for shooting parties. The future Edward VII was made godfather to Edward James, and was rumoured to be his real father, although Edward James always asserted that he believed his mother to be the illegitimate child of the king rather than himself. The social critic T.H.S. Escott remarked that by 1907 West Dean was 'so characteristic of the Edwardian age that it might have seemed the sudden growth of a single season' (*Society in the Country House*, 1907, London). As a family retreat away from the grandeur of West Dean House, William James commissioned Sir Edwin Lutyens to build the hunting lodge Monkton House about five miles away on the estate, in 1902-4. William James died in 1912 and the estate was left in trust for Edward until he reached the age of 25.

79

A CHINESE BRONZE-MOUNTED SANG-DE-BOEUF PORCELAIN BOTTLE VASE LAMP

19TH CENTURY

With a cream shade and inventory label OP156, previously fitted for gas and now for electricity

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

£800-1,200

\$1,000-1,500

€900-1,300

PROVENANCE:

Probably purchased by William James prior to 1912.





Above: The Morning Room at West Dean, photographed by Bedford Lemere & Co., 1895

Below: The Tapestry Corridor at West Dean, photographed by Bedford Lemere & Co., 1895

[West Dean was] 'so characteristic of the Edwardian age that it might have seemed the sudden growth of a single season'



The Smoking Room at West Dean, photographed by Bedford Lemere & Co., 1895

80

BARTHOLOMEUS VAN DER HELST (HAARLEM C. 1613-1670 AMSTERDAM)

Portrait of a boy playing golf by the shore

oil on canvas

45 x 34 in. (114.3 x 86.3 cm.), including a later horizontal addition to bottom edge of approx. 3¼ in. (7.8 cm.)

in a late 17th Century Pelletier style frame

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Purchased by William James from George Sinclair in May 1892 for £90, as 'Albert Cuyp' (photographed by Bedford Lemere & Co. in 1895 in the Smoking Room at West Dean) and by descent to Edward James (listed at Monkton House in an inventory dated October 1927).

EXHIBITED:

London, Royal Academy, *Old Masters, deceased masters of the British School & Edwin Austin Abbey RA*, 1912, no. 77, as 'Albert Cuyp'.
London, Royal Academy, *Dutch pictures 1450-1750: Winter Exhibition*, 22 November 1952-1 March 1953, as 'A. Cuyp'.
Liverpool, Walker Art Gallery, *Children painted by Dutch Artists*, 28 April-2 June 1956, as 'A. Cuyp'.

LITERATURE:

West Dean Park, *Inventory*, 1894. WDMS. 3332, 'Girl in blue dress playing golf'.
Cuyp. Sinclair. May 1892. £90'.
J.J. de Gelder, *Bartholomeus van der Helst*, Rotterdam, 1921, p. 228, no. 805.
J. van Gent, *Bartholomeus van der Helst*, Amsterdam, 2011, p. 282, no. 107.

This engaging portrait of a young boy playing golf, which Judith van Gent (*op. cit.*) dates to circa 1658-59, was executed towards the end of the decade in which Bartholomeus van der Helst established his reputation as the leading portrait painter in Amsterdam, and in which he superseded Rembrandt as the portraitist of choice amongst the city's regent and merchant elite. He owed his popularity to the prevailing taste for elegance and refinement of technique and this portrait serves as a fine example of why Van der Helst had risen to this position of pre-eminence. This period can be seen to represent a highpoint in the artist's career and from these years come some of his most celebrated works: *The Regents of Kloversdoelen* (Amsterdam Historisches Museum) and the *Self Portrait* (Ohio, Toledo Museum of Art), both painted in 1655, and the two double portraits, *Abraham del Court and his Wife* (Museum Boijmans van Beuningen, Rotterdam) and *Jochem van Aras and his Wife* (Wallace Collection, London), from 1654.

The present work shows a young boy in an open coastal landscape and is a comparatively rare representation of the game of *kolf*, an early form of golf. The sitter, dressed in a blue gown with white leading-straits at the shoulders and a large plumed hat was traditionally identified as a young girl, however, customary children's dress in 17th-century Holland dictated that boys below the age of six wore gowns, before they were 'breached' between the ages of six and eight. The sitter holds a gold-tasseled *kolf* stick in his hands and looks up towards the viewer as he prepares to hit the ball before him. The game of *kolf* was popular across the Low Countries from the 14th century onwards and was depicted numerous times in the 17th century, featuring regularly in winter landscapes by artists like Hendrick Avercamp. It appears to have been a popular childhood activity, and several portraits dating to the 1610s and 1620s show formally dressed children holding *kolf* clubs. A particularly charming example of its popularity among children is Pieter de Hooch's 1658 *The Golf Players* (National Trust, Polesdan Lacey, Surrey) where a young girl is shown standing in a doorway, a *kolf* stick in her hand, as her brother waits to continue playing outside.



George Sinclair's bill from 1892





■ 81

A STATUARY MARBLE PLAQUE

BY THOMAS WALDO STORY (1855-1915),
ROME 1889

Carved in the relief, depicting Pegasus, a figure of a male nude and a winged leopard, signed and dated 'WALDO STORY/ROME 1889' (lower right), within an inverted breakfront and fluted oak frame 38½ in. (98 cm.) high; 52½ in. (133.5 cm.) wide; 5 in. (12.5 cm.) deep

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Purchased by William James from Thomas Waldo Story in Rome, January/February 1884, for £108.

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, 'Objets d'Art, 87. Marble bas-relief in oak frame...Waldo Story... Jan 1884. Rome.... £108'.
West Dean Park, *Inventory*, 1894. WDMS. 3332, 'Marble bas relief by Waldo Story, in oak frame. Waldo Story. Feb. 1884. £108'.
C. Tatham, *In English Homes*, London, 1904, vol. I, p. 359 (illustrated in the Oak Stairway).
West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 79 – PRINCIPAL STAIRCASE – A marble Bas relief, a winged horse & a man slaying a winged lion (Pegasus) framed in oak.

The Anglo-American sculptor Thomas Waldo Story (d. 1915) was born in and also subsequently trained in Rome. He enjoyed considerable patronage from eminent British families including the Rothschilds and the Astors, for whom he created the celebrated Fountain of Love at Cliveden, Buckinghamshire.



■ 82

A SET OF SIX GEORGE III GOTHIC MAHOGANY CHAIRS

CIRCA 1800-10, THE DESIGN ATTRIBUTED TO JAMES WYATT, POSSIBLY MADE BY GILLOWS

Each with pierced tracery-carved lancet-shaped back, with close-nailed horsehair seat, inventory label 166 39½ in. (100 cm.) high (6)

£8,000-12,000

\$10,000-15,000
€9,000-13,000

PROVENANCE:

Possibly commissioned by James Peachey, 1st Baron Selsey (1723-1808) for West Dean House and by descent to his granddaughter Mrs Caroline Harcourt (née Peachey; d. 1871) until acquired with West Dean Park in 1871 by Frederick Bower, and subsequently sold in 1891 to William James and by descent at West Dean.

It has not been possible to find reference in surviving documents in the West Dean archive to the presence of these chairs at West Dean in the 19th Century. However, their very existence there, in a house designed by James Wyatt, for which Ackermann records in 1827 that Wyatt's 'judgement even extended to much of the ...furniture', and the close proximity of their exceptional design to Wyatt's known work (see lot 76 for further discussion of Wyatt's work at West Dean) lends confidence to the attribution of their design to Wyatt. The superb craftsmanship and timbers employed suggest that these chairs originate from one of the significant workshops of the day, one strong candidate being Gillows, with whom Wyatt had a relationship which stretched back as far as 1774, and who produced related Gothic mahogany chairs, such as those supplied for the Jury Room, Lancaster Castle, in 1801 (S. Stuart, *Gillows*, London, 2008, vol. I, p. 205).





The armchair visible in 1895 in the Drawing Room (now the Music Room).

■ 83

A GEORGE III MAHOGANY LIBRARY ARMCHAIR
CIRCA 1760

The arched padded back and serpentine seat covered in oyster fabric, with acanthus carved scrolled arm supports, on cabochon-headed fluted and scrolled cabriole legs and recessed castors, inventory label 907
40½ in. (103 cm.) high; 29½ in. (75 cm.) wide; 30¼ in. (77 cm.) deep

£3,000-5,000

\$3,800-6,200
€3,400-5,600

PROVENANCE:
Purchased by William James by 1895 (photographed by Bedford Lemere & Co. in the Drawing Room).



■ 84

**A GEORGE III MAHOGANY
SERPENTINE COMMODE**

ATTRIBUTED TO WILLIAM GOMM, CIRCA 1765

The top with rosette-carved edge, above four graduated drawers, the angles carved with scrolls and foliate trails, with a C-scroll and rockwork apron, bracket feet and recessed castors, stamped W.DAWSON, inventory label 1247
32¾ in. (83 cm.) high; 45¾ in. (116 cm.) wide;
24½ in. (62 cm.) deep

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Purchased by William James prior to 1912, possibly from George Sinclair, Shaftesbury Avenue, London, in May 1887 for £20.0s.0d.

LITERATURE:

Possibly: William James, *Inventory*, WDMS. 3263, 1882-1904, '21. Chippendale chest of drawers... Sinclair. May 1887...£20.0s.0d'.
West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 120 - VIOLET BEDROOM - A 3'9" mahogany Commode of 4 long drawers, carved moulding, serpentine shaped front with carved scroll trusses, brass drop handles.

This commode relates closely to a design from the early 1760s by the cabinet-maker William Gomm (*circa* 1697-1780) that features a serpentine front, richly carved angles and carved feet (L. Boynton, 'William & Richard Gomm', *Burlington Magazine*, June 1980, fig. 33). From 1763-64, Gomm was one of the principal suppliers of furniture to Edward, 5th Lord Leigh, for Stoneleigh Park, Warwickshire, where there were at least six 'Exceeding fine Serpentine Commode Dressing Tables'. A pair of commodes and a single commode removed from Stoneleigh and sold by the Right Hon. Lord Leigh at Christie's, London, 3 May 1962 (lots 53 and 54) are presumably three of these pieces as they share the same serpentine form and distinctive carved scrolling angles.

Most recently a virtually identical commode was sold from the John Shaffer Phipps (1874-1958) Collection, New York, at Woolley & Wallis, Salisbury, 5 October 2016, lot 132 (£28,000). Other closely-related examples include a pair sold anonymously, Christie's, New York, 7-8 October 2015, lot 140 (\$40,000 incl. premium); a commode sold Christie's, London, 23 May 2013, lot 200 (£169,875 incl. premium); and two commodes sold from the Hascoe Family Collection, Sotheby's, New York, 23 January 2011, lots 230 & 231 (the first altered; \$15,000 and \$40,625 incl. premium).

The stamp 'W. Dawson' is likely to be that of an unknown mid-18th century cabinet-maker recorded in the *Dictionary of English Furniture Makers*, p. 235: 'Name impressed on high quality mahogany Rococo card table with concertina action' (although the dictionary does not cite where the card table is to be found). It is possible that this cabinet-maker was a journeyman working for William Gomm.





■ 85

A PAIR OF GRIOTTE DE CAMPAN ROUGE MARBLE COLUMNS

LATE 18TH/19TH CENTURY

Each with gilt-bronze socle and white marble square base
85½ in. (217 cm.) high; each base 15 in. (38 cm.) square

(2)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Probably purchased by Edward James in the 1930s for 35 Wimpole Street, London; one photographed by Norman Parkinson in the Tent Room in 1939.

■ 86

AN ITALIAN PALE PINK BRECCIA MARBLE COLUMN

17TH/18TH CENTURY, POSSIBLY ANTIQUE AND RE-CUT

On an associated white marble socle with square base
63¼ in. (160.5 cm.) high; the base 13¾ in. (35 cm.) square

£4,000-6,000

\$5,000-7,400

€4,500-6,700

PROVENANCE:

Probably purchased by Edward James in the 1930s.





87

87
AN EASTERN MEDITERRANEAN CORE-FORMED GLASS AMPHORISKOS
 CIRCA 2ND-1ST CENTURY B.C.

The translucent dark blue body wound with opaque yellow marvered trail around the neck and opaque turquoise and yellow trails, tooled into a festoon pattern around the centre of the body, with twin translucent pale green glass handles applied at shoulder and neck, and a translucent green glass base-knob
 5½ in. (14 cm.) high

£6,000-8,000

\$7,500-9,900
 €6,800-9,000

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



88

88
AN EASTERN MEDITERRANEAN CORE-FORMED GLASS ALABASTRON
 CIRCA 3RD CENTURY B.C.

The translucent dark green body wound with an opaque white marvered spiral trail, tooled into a feathered pattern around the centre, with twin lug handles
 4½ in. (11.5 cm.) high

£2,500-3,500

\$3,200-4,300
 €2,900-3,900

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



89

89
A ROMAN AUBERGINE AND OPAQUE WHITE GLASS FLASK
 CIRCA 1ST CENTURY A.D.

The elongated translucent aubergine body with opaque white trails tooled into a feathered pattern, with short everted rim
 8¼ in. (21 cm.) high

£2,000-3,000

\$2,500-3,700
 €2,300-3,400

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



90

AN EGYPTIAN GREYWACKE HEAD OF A PRIEST

LATE PERIOD, 26TH DYNASTY, REIGN OF AHMOSE,
CIRCA 570-526 B.C.

Shaven-headed, with long arching eye brows and elongated eyes with extended cosmetic lines, the slightly smiling mouth with prominent indentations at the corners, philtrum indicated above
5½ in. (14 cm.) high

£50,000-80,000

\$63,000-99,000
€57,000-90,000

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1977); subsequently moved to West Dean House circa 1986.

The 26th Dynasty had their capital in the city of Sais in the Nile Delta, and the so-called Saite period was of relative stability and prosperity for Egypt. The artistic output is generally characterised by archaizing tendencies which consciously draw inspiration from previous dynasties in order to link their rule to the past, in particular to Thebes in Upper Egypt during the Middle Kingdom. But instead of creating sculptures for the tomb, Saïtes filled their temples with statues to be seen by worshippers. The traditional canons of proportion are applied on a more realistic style of portraiture: they evolved from idealized to more personal features which allowed human representations to be filled with character and inner life, like in this very fine example.

Another example of shaven egg-head type 'curiously compressed at the temples' and with eyebrows which 'consist of narrow plastic bands, which for two-thirds of their length are quite straight, then make a downward bend and rapidly taper to a point' for Pa-debehu, dating from the second half of the 26th Dynasty in the Brooklyn Museum, cf. E. Riefstahl (ed.), *Egyptian Sculpture of the Late Period 700 B.C. to A.D. 100*, New York, 1960, p. 65, no. 56, fig. 131.



GREEN BASALT
HEAD OF A PRIEST.

[XXVITH DYNASTY — ABOUT B.C. 550.]



91

91
AN EGYPTIAN BRIGHT BLUE FAIENCE SHABTI FOR THE HIGH PRIEST OF AMUN, PINUDJEM II

THIRD INTERMEDIATE PERIOD,
 21ST DYNASTY, CIRCA 990-976 B.C.

Standing mummiform with arms crossed, details in black, holding two picks, a seed basket across the back, wearing striated tripartite wig, with six rows of hieroglyphs with Chapter 6 from The Book of the Dead

6¾ in. (16.8 cm.) high

£5,000-7,000

\$6,300-8,700
 €5,700-7,800

PROVENANCE:

Thebes, Deir el-Bahri, Cache I.
 Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1977); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



92

92
AN EGYPTIAN BRIGHT BLUE FAIENCE OVERSEER SHABTI FOR THE CHIEF CONTROLLER OF THE HAREM OF AMUN, NESTANEBISHERU

THIRD INTERMEDIATE PERIOD,
 21ST DYNASTY, CIRCA 980 B.C.

With details in black, holding a whip in her right hand, wearing the costume of the living, two column of hieroglyphs on the front

5¼ in. (14.6 cm.) high

£2,000-3,000

\$2,500-3,700
 €2,300-3,400

PROVENANCE:

Thebes, Deir el Bahri, Cache I.
 Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1977); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



93

93
TWO EGYPTIAN FAIENCE SHABTIS LATE PERIOD, CIRCA 664-332 B.C.

One in turquoise faience with details in darker blue, with a T-shaped hieroglyphic inscription; another in pale turquoise faience, uninscribed

6¼ in. (16 cm.) high max.

(2)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).

94

AN EGYPTIAN GREEN FAIENCE SHABTI FOR THE OVERSEER OF THE WRITINGS OF THE ROYAL MEAL, PSAMTEK, BORN OF MER-NEITH

LATE PERIOD, 27TH DYNASTY, CIRCA 525-500 B.C.

Standing mummiform with arms crossed holding pick and hoe, seed bag over left shoulder, wearing a striated tripartite wig and false beard, with nine rows of incised hieroglyphs
7½ in. (19 cm.) high

£1,200-1,800

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1977); subsequently moved to West Dean House circa 1986 (recorded there in 1987).

The tomb of Psamtek in Saqqara was one of many excavations by French archaeologist and founder of the Egyptian Department for Antiquities, Auguste Mariette. For similar examples see, H.D. Schneider, *Shabtis, II*, Netherlands, 1977, p. 179, 5.3.1.137.



94



95

95

AN EGYPTIAN GREEN FAIENCE SHABTI

LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 390-30 B.C.

Standing mummiform holding pick and hoe, details in dark blue, wearing tripartite wig, false beard, seed bag over left shoulder, seven rows of hieroglyphs from Chapter 6 from The Book of the Dead
7¾ in. (19.8 cm.) high

£1,200-1,800

\$1,500-2,200
€1,400-2,000

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House circa 1986 (recorded there in 1987).

96

A GROUP OF FIVE EGYPTIAN SHABTIS AND A BA-BIRD

CIRCA 2ND-1ST MILLENNIUM B.C.

Comprising an Egyptian wood shabti with remains of polychrome decoration representing mummy bandages, wearing a tripartite wig and broad collar, with seed bag and two water jars over the shoulders, a single column of hieroglyphs down the front, New Kingdom, 19-20 Dynasty, circa 1307-1070 B.C.; a green faience shabti with single column of hieroglyphs down the back pillar for Psamtek-seneb, born to Ir-tw-rw, Late Period, circa 7th-4th Century B.C.; three small green and turquoise unincised shabtis, all Third Intermediate Period, circa 1070-712 B.C.; and a wood ba-bird, the human-headed falcon standing on integral base, wearing a tripartite wig, with long wing feathers crossing over the tail, Late Period, circa 6th-4th Century B.C.
8¼ in. (21 cm.) high max. (6)

£800-1,200

\$1,000-1,500
€900-1,300

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (two larger shabti figures and ba-bird recorded there in 1977); subsequently moved to West Dean House circa 1986 (recorded there in 1987).



96



97

AN EGYPTIAN BRONZE AND WOOD MIRROR

NEW KINGDOM, 18TH-19TH DYNASTY, CIRCA 1550-1186 B.C.

The bronze disc with long tenon inserted into the rounded wooden handle, curving splayed foot

11 in. (28 cm.) high

£2,000-3,000

\$2,500-3,700
€2,300-3,400

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



98

AN EGYPTIAN POLYCHROME PAINTED CANOPIC JAR LID

NEW KINGDOM, CIRCA 1550-1070 B.C.

Depicting human-headed Imsety, the wig painted in stripes of Egyptian Blue and gold, the white face with black painted details

9¼ in. (13.5 cm.) high

£2,500-3,500

\$3,200-4,300
€2,900-3,900

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).

99

AN EGYPTIAN SERPENTINE JAR

PREDYNASTIC-EARLY DYNASTIC PERIOD, NAQADA II-1ST DYNASTY, CIRCA 3500-2890 B.C.

The oval body on flat base, with twin lug handles and flat everted rim

4¾ in. (12 cm.) high

£2,000-3,000

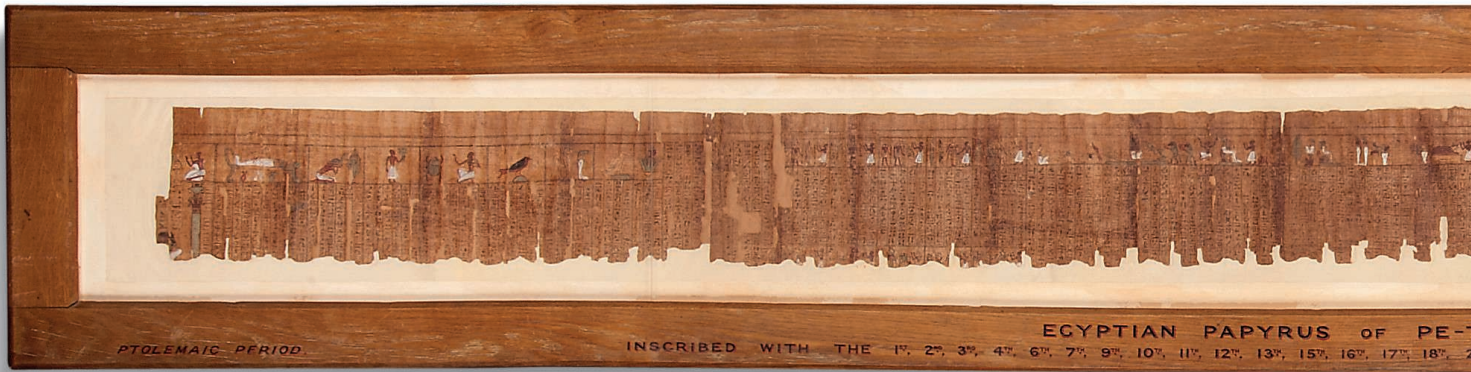
\$2,500-3,700
€2,300-3,400

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



Chap. 1-7: Statue of a recumbent Anubis, part of the funerary equipment



■ 100

**AN EGYPTIAN POLYCHROME PAINTED BOOK OF THE DEAD
PAPYRUS SCROLL FOR PA-DI-AMEN-NEB-NEST-TAWI**
PTOLEMAIC PERIOD, LATE 4TH-EARLY 3RD CENTURY B.C.

Bearing hieroglyphic text and vignettes from the Book of the Dead for Chapters 1-7, 9-13, 15-18, 81, 77, 86-88, 26, 54, 59, 89 and 148, with added colours green, red, white and yellow, framed
159 in. (404 cm.) long incl. frame

£40,000-60,000

\$50,000-74,000

€45,000-67,000

PROVENANCE:

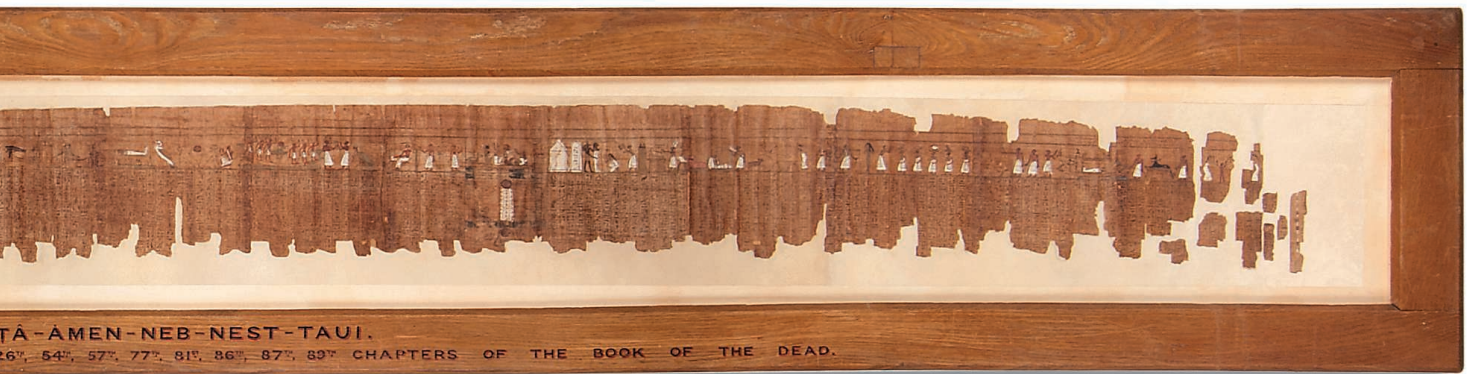
Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa (recorded on an 1912 inventory) and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 8 - Billiard Room
- T81 Egyptian Papyrus of Pe-ta-Amen-neb-nest-tani, in oak frame glazed.



The Sun-god Re seated in his boat, adored by two baboons



The Book of the Dead was a long funerary papyrus including a large number of religious texts and spells to ensure the protection of the deceased as they travelled through the underworld towards the Afterlife. The present lot comprises, in order:

Chapter 1-7: Spell for going forth by day and back, to be said on the day of the burial, with accompanying vignettes showing the mummy arriving at the tomb.

Chapter 9-13: Spell for entering and for leaving for Underworld, with accompanying vignettes.

Chapter 15: Prayer for Re.

Chapter 16: Full height vignette of the Adoration of the sun god Re.

Chapter 17: Spell for transformation and glorification of the deceased, with accompanying vignettes.

Chapter 18: Spell for the vindication of the deceased.

Chapter 81: Spell for assuming the shape of a lotus.

Chapter 77: Spell for becoming a falcon of gold.

Chapter 88: Spell for assuming the form of a crocodile.

Chapter 87: Spell for assuming the Sa-ta snake.

Chapter 86: Spell for assuming the form of a swallow.

Chapter 26: Vignette for the spell of returning a man's heart in the afterlife.

Chapter 54: Spell for giving breath back to the deceased, with accompanying vignette of the deceased with a sail.

Chapter 59: Spell for having water in the afterlife.

Chapter 89: Spell for causing a man's Ba to be returned to his corpse, with accompanying vignette of the mummy.

Chapter 148: Spell for making provision for a spirit in the realm of the dead, with accompanying fragmentary vignette below.



Chap. 1-7: the jackal-headed Anubis, god of the Underworld, takes possession of the mummy in front of the tomb



101

101

AN EGYPTIAN ALABASTER BOWL

OLD KINGDOM, CIRCA 2686-2160 B.C.

With gently inward-curving sides, the rim angled on the interior
7 in. (18 cm.) wide

£2,000-3,000

\$2,500-3,700
€2,300-3,400

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



102

102

TWO EGYPTIAN ALABASTER JARS

OLD KINGDOM, 4TH-6TH DYNASTY, CIRCA 2613-2181 B.C.

Both with slightly concave, cylindrical bodies, flat rims and flaring feet
6¼ in. (16 cm.) high max.

£2,000-3,000

(2)
\$2,500-3,700
€2,300-3,400

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



103

FOUR EGYPTIAN ALABASTER JARS

OLD KINGDOM-MIDDLE KINGDOM, CIRCA 2686-1650 B.C.

One with ovoid body and rounded rim; another of squat form with separately made rim; another with broad flattened rim, flared foot and slender concave cylindrical body, with disc lid; and another with flaring body, rounded base and separately made shoulder, neck and rim
4¼ in. (10.8 cm.) high max.

£1,200-1,800

(4)
\$1,500-2,200
€1,400-2,000

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



103

104

**AN EGYPTIAN ALABASTER
WAVY HANDLED JAR**

EARLY DYNASTIC PERIOD,
CIRCA 3100-2686 B.C.

The tall slightly tapering body with two wavy
handles either side, each pierced twice for
suspension

8½ in. (22 cm.) high

£5,000-8,000

\$6,300-9,900

€5,700-9,000

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



104



105

105

AN EGYPTIAN ALABASTER BOWL

EARLY DYNASTIC PERIOD, 1ST-2ND
DYNASTY, CIRCA 3000-2686 B.C.

With tall inward curving sides and rounded rim
6½ in. (16.5 cm.) diameter

£1,500-2,000

\$1,900-2,500

€1,700-2,200

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1967); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



106

TWO ATTIC LEKYTHOI

CIRCA LATE 6TH-5TH CENTURY B.C.

The white-ground lekythos with Gigantomachy, with Athena driving a quadriga, armed giants either side, details in added red and white, *circa* 525-475 B.C.; the black-figured lekythos with a draped female stepping up into a quadriga, a draped female with her arms raised standing behind, another draped female seated in front, band of dotted zigzag above the scene, rays on the shoulder, details in added white, *circa* 5th Century B.C. 8 in. (20.3 cm.) high max. (2)

£700-1,000

\$870-1,200
€790-1,100

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House (recorded there in 1977); subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



107

A GROUP OF ANCIENT BRONZE WEAPONS

CIRCA 2ND-1ST MILLENNIUM B.C.

Comprising a North European palstave with curved blade and side loop, an axe head with flanged sides, and a spear head with central mid-rib, the hollow shaft pierced on either side for attachment, all Bronze Age, *circa* 1400-1000 B.C.; and a Luristan axe head with curving blade and ribbed shaft, *circa* 9th-7th Century B.C. Longest: 7½ in. (19 cm.) (4)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



108

THREE GREEK BRONZE PINS

GEOMETRIC PERIOD, CIRCA 7TH CENTURY B.C.

Comprising one with beaded shaft and flat disc terminal decorated with alternate plain and beaded concentric circles, another with similar beaded shaft and plain disc terminal, and another with large button terminal Longest: 6¾ in. (17 cm.) (3)

£500-700

\$620-870
€560-780

PROVENANCE:

Almost certainly acquired by either William James (1854-1912) or his brother Frank James (1851-1890), who both travelled extensively in Egypt and the rest of Africa, and by descent to Edward James (1907-1984) in London and later at Monkton House; subsequently moved to West Dean House *circa* 1986 (recorded there in 1987).



109

A RUSSIAN PATINATED-BRONZE AND GREEN PORPHYRY

TAZZA

CIRCA 1800

The moulded circular basin supported on a figure of Hercules and an integral circular base, inventory label M212
22 in. (56 cm.) high; 17¾ in. (45 cm.) diameter

£50,000-80,000

\$63,000-99,000

€57,000-90,000

PROVENANCE:

Acquired by Alexander Douglas-Hamilton, Marquis of Douglas and later 10th Duke of Hamilton (1767-1852), possibly in Russia, when Ambassador in St Petersburg, circa 1807.

Thence by descent to William, 12th Duke of Hamilton (d. 1895), Hamilton Palace, Lanarkshire; sold Christie's, London, 17 June-20 July 1882, lot 660, £630 to 'Duncan' (Christopher Beckett Denison).

Christopher Beckett Denison, Upper Grosvenor Street, W1; sold Christie's, London, 12 June 1885, lot 807 where bought by George Sinclair for William James for £294.

During Edward James's life this tazza was in the Top Corridor at Monkton House.

LITERATURE:

Russian Lists, n.d. 'No. 4', Hamilton Archives, 332, M.12.30, '1 jatte de Porphyre verd soustenu par une figure en Bronze Ro: 1500'.

1825 Inventory of Hamilton Palace, [NRAS 332. M.4.70], p. 2 [Gallery], 'Atlas carrying a Bason Bronze & Grey Granite £20'.

1835-40 Inventory of Hamilton Palace, [HTL 3438], p. 109 [Gallery], 'A Grey Porphyry Vase upon a Bronze Atlas £40'.

1851 Inventory of Hamilton Palace, listed in the Gallery, 'A fine Bronze Figure of Hercules supporting a fine vase of green Porphyry on a red marble Base', p. 131.

1855 Draft Deed of Entail of the Marbles, Bronzes, Objects of Vertu, Buhl, Pictures, Ornamental China and Library in Hamilton Palace and relative Inventories, To be executed by The Trustees of the late Alexander Duke of Hamilton, Brandon and Chatelherault, Edinburgh, Henry Ingles W.J., listed in the Gallery, 'Bronze Figure of Hercules supporting a Vase of Green Porphyry, on a red marble base', p. 11.

1876 Inventory of Hamilton Palace, [HTL 4551], p. 70 [Gallery], 'A Circular Bowl of Green Porphyry 17 in diameter on the shoulders of Bronze Hercules & Plinth Height 25 in'.

William James, *Inventory*, WDMS. 3263, 1882-1904, 'Objets d'Art, 19. Circular bowl of green porphyry 17 in. diam - supported by a figure of Hercules in bronze, on Verona marble plinth, 25 in. high. Christie's, June 1884. Lot 807 Beckett Denison Sale. Illustrated in catalogue. From Hamilton Palace sale where it fetched £630.0.0...£304'.



Portrait of the 10th Duke of Hamilton by Sir Henry Raeburn RA

This tazza was almost certainly acquired by Alexander Hamilton (1767-1852), Marquis of Douglas (1799-1819) and 10th Duke of Hamilton (1819-1852). It can be identified in the so-called 'Russian Lists', undated manuscripts containing four lists of objects written in French with a price beside in 'Ro', most probably indicating roubles. Three of the four lists are marked with a number which may possibly be that of the packing crate. Whilst Marquis of Douglas, Alexander Hamilton was Ambassador to Russia in 1807-8, based in St. Petersburg. His return date and its inclusion in the 'Russian Lists' indicate that the porphyry bowl was most likely assembled with its bronze Hercules support and base at some time prior to 1808. The casting and modelling of the bronze figure are unlike those of French bronzes and was probably made by a *bronzier* working in St. Petersburg at the time, such as the French immigrant Pyotr Petrovich Agis (1752-1828; also known as Pierre Agis), who cast bronze busts and statues for the tsar's court. The porphyry bowl was probably carved at Peterhof, the oldest Russian stone-cutting factory, just a few miles from St. Petersburg.



The Hamilton-Rothschild Tazza, National Galleries of Scotland



Agate Ewer and Basin from the Russian lists



Lapis-lazuli tazza from the Russian lists



Alexander Hamilton was a passionate collector of mounted hardstone *objets d'art*. The highly precious and eclectic works of art described on the Russian lists - many of which have recently been identified - constitute a veritable princely *schatzkammer* of extraordinary importance and rarity. The 'Russian Lists' include a large number of hardstones, the most notable and the most costly being the 'Benitier de Charlemagne' or 'Hamilton-Rothschild' tazza, a Byzantine gold-mounted sardonyx tazza that Hamilton believed to be the holy water stoup of the Emperor Charlemagne, now in the National Museums of Scotland. Other important objects included 'La Cassolette de Lapis Lazuli monté en bronze' and the 'Aiguerre avec sa Jatte montée en Bronze et Soutennue par des amours', both sold recently at Christie's, London (illustrated below left).

The superlative collections ultimately gathered at Hamilton Palace by 1882 - as a result of both Hamilton's and his friend William Beckford's inheritances - led one commentator to describe it as 'One of the noblest residences in Europe... and probably containing a greater collection of rare works of art than the abode of any man under the rank of sovereign...'. Christie's dispersal of the Hamilton Palace Collection was amongst the greatest auctions of furniture and works of art ever held. Christopher Beckett Denison bought a substantial number of lots in the auction, including the lapis tazza and agate ewer noted above (both subsequently bought at his sale in 1885 by the 5th Earl of Carysfort and latterly at Elton Hall, Cambridgeshire).

We would like to thank Bet McLeod for her assistance in the compilation of this note.

110

**A GEORGE III SILVER-GILT MOUNTED
JAPANESE PORCELAIN BOWL AND COVER**

THE PORCELAIN LATE 17TH CENTURY,
THE SILVER MARK OF JAMES ALDRIDGE, LONDON, 1817

Painted in iron-red, green and gilt with a hawk perched on a brown bow among bamboo, on spreading fluted foot, the short stem engraved with a band of wave ornament, the rim with small roundels at intervals, the domed cover with central fluted boss with bud finial and band of wave ornament, inventory label OP.M78, marked on foot only
4¾ in. (10.2 cm.) diameter

£20,000-30,000

\$25,000-37,000
€23,000-34,000

PROVENANCE:

William Beckford (1760-1844).
Alexander Hamilton, 10th Duke of Hamilton (1767-1852).
Thence by descent to William, 12th Duke of Hamilton (d. 1895),
Hamilton Palace, Lanarkshire;
sold Christie's, London, 20 June 1882, lot 232, £33 to 'Duncan'
(Christopher Beckett Denison).
Christopher Beckett Denison, Upper Grosvenor Street, W1; sold Christie's,
London, 11 June 1885, lot 599, £20 9s. 6d. to Kidson on behalf of
William James (1854-1912) of West Dean House, and by descent.

EXHIBITED:

London, Dulwich Picture Gallery, *William Beckford, 1760-1844:
An Eye for the Magnificent*, February-April 2002.

LITERATURE:

'1876 Inventory of Hamilton Palace' [HTL 4551]: p. 73 [Gallery in cabinet next
throne], 'A do...do...[Japanese China Bason & Cover with silver gilt] white
ground with a Hawk & foliage in gold, and coloured flowers 4½ diam'
D. E. Ostergard, *William Beckford, 1760-1844: An Eye for the Magnificent*,
London, 2001, p. 388.

This silver-mounted Japanese porcelain bowl and cover is one of only a handful of objects to survive from the Bath period of William Beckford's life. Beckford, the celebrated art collector, connoisseur and gentleman architect, moved from his immense gothic mansion Fonthill Abbey in 1822, living first at Great Pultney Street and then Lansdown Crescent, creating the Lansdown Tower as a writing retreat from 1826. The present bowl and cover, as well as the fascinating carp-pattern teapot with mounts by James Aldridge, London, 1825 (sold Christie's, London, 27-28 November 2012, lot 839) combine exotic porcelain and other materials with silver, silver-gilt or gold to create highly decorative objects, either for use or merely for display. The hawk and foliage decoration on this example has parallels in two similarly decorated silver-gilt mounted porcelain baskets, marked for James Aldridge, London, 1818, at Brodick Castle, a previous residence of the Dukes of Hamilton. The present mounted bowl and cover cannot be identified in any of the several Beckford or Hamilton inventories prior to 1876 as there are too many generic descriptions of mounted 'basons [sic] and covers'.

The design for this piece almost certainly would have been created at the direction of Beckford, recalling the earlier works Aldridge had created for him under the supervision of his great friend Gregorio Franchi (1769-1828). Evidence of the close collaboration between patron, designer and craftsman can be seen in the album of drawings and drawings, now in the collection of the Victoria and Albert Museum (V E 1-89-1972). Another re-discovery from the Bath period of Beckford's life is a teacup and saucer of Sèvres 'des Indes' pattern porcelain mounted by Aldridge in silver-gilt in 1827 and exhibited by H. Blairman & Sons in 2010.



James Aldridge is pivotal to the study of William Beckford as a collector of silver and silver-mounted objects. He 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.

Aldridge's first commission from Beckford dates from 1812. It was 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 Oriental 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 uniquely mounted on single sheets accompanied by annotations and drawings by Franchi. The album dates from the Fonthill Abbey period. Some pieces, which appear in the album, among others are now at Brodick Castle, Isle of Arran and illustrated in D. Ostergard ed., *William Beckford, 1760-1844, An Eye for the Magnificent*, New Haven and London, 2001, nos. 63, 69, 110 and 126, and a silver-gilt mounted Meissen porcelain jug dated 1816 is in a private collection, *op. cit.*, no. 110. Aldridge is thought to have continued working, latterly in partnership with his son Edward, until around 1845/46.



The Rivals, Sir William Quiller Orchardson, 1895, Scottish National Gallery. Orchardson owned a pair of chairs from the suite, which he used as props in this painting, interestingly omitting the pediments (see footnote)



An armchair from the suite, sold Christie's, 2001

■ 111

AN ITALIAN EMPIRE GILTWOOD CHAIR
ATTRIBUTED TO LORENZO SANTI, CIRCA 1805

The rectangular padded back and seat covered in crimson and gold silk damask, on fluted seatrails, with turned legs headed by rosettes and lion's paw feet, incised 'B' four times, inventory label M12
35 in. (89 cm.) high; 21¼ in. (55.5 cm.) wide;
22 in. (56 cm.) deep

£2,000-3,000

\$2,500-3,700
€2,300-3,400

PROVENANCE:

Almost certainly commissioned by Cardinal Joseph Fesch (d. 1839), uncle of Napoleon I, for the Palazzo del Bufalo-Ferraioli in Rome;
Probably part of the suite in the collection of Prince Anatole Demidoff at the Villa San Donato, outside Florence.
Probably purchased by William James, prior to 1912.

COMPARATIVE LITERATURE:

J. Rutter, *Delineations of Fonthill*, 1823.
A. Gonzalez-Palacios, *Il Tempio del Gusto. Le Arti Decorative in Italia fra Classicismi e Barocco: Roma e il Regno delle Due Sicilie*, vol. II, Milan, 1986, p. 49.
Mallett Year Book, 1991, p. 34.
ed. D.E. Ostergard, *William Beckford, 1760-1844: An Eye for the Magnificent*, New Haven and London, 2001, p. 336, no. 53.
L. Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, vol. II, New Haven and London, 2009, pp. 738-756.

For more information on this lot see www.christies.com





The Green Pavilion room at Frogmore, circa 1817, by Charles Wild

■ 112

A NORTH GERMAN MAHOGANY PEDESTAL CABINET LATE 18TH/EARLY 19TH CENTURY

The egg-and-dart cornice above a pierced entrelac frieze and three broad stop-fluted cupboard doors carved with laurel swags, on a plinth base with castors, with inventory label M371, stamped 'SACK', possibly originally the base of a musical clock

64½ in. (164 cm.) high; 41¾ in. (106 cm.) wide; 27 in. (68.5 cm.) deep

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Almost certainly Queen Charlotte of Mecklenburg-Strelitz (1744-1818), consort to George III, at Frogmore House, Windsor. Possibly acquired by William James from George Sinclair, London, May 1886, for £48.

LITERATURE:

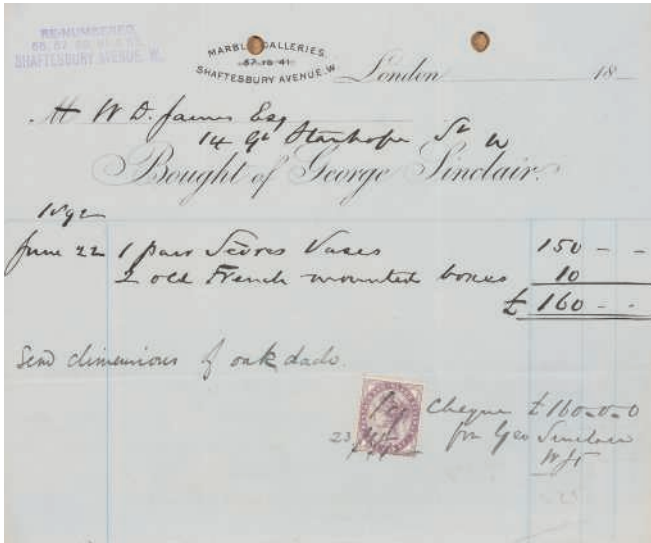
Possibly William James, *Inventory*, WDMS. 3263, 1882-1904, '15. Old mahogany wardrobe, rounded ends...Sinclair. May 1886. £48.0s.0d'. D. Watkin, *The Royal Interiors of Regency England*, 1984, p. 96

This mahogany pedestal cabinet, with its bold and richly carved neo-classical motifs, was almost certainly part of the private furnishings of Queen Charlotte of Mecklenburg-Strelitz (1744-1818), consort to George III, at Frogmore House, Windsor; a cabinet – probably the present one – is illustrated in a watercolour of the Green Pavilion room at Frogmore, circa 1817, by Charles Wild (prepared for W.H. Pyne's *History of the Royal Residences*, published between 1816-1819).

Stylistically, this cabinet relates to late 18th/early 19th century neo-classical columnar clock cases, which have an integrated pendulum clock, often a musical component, and originate from Northern Europe, specifically Berlin, Neuwied and Rostock (G. Hinterkeuser, *Das Berliner Schloss*, Regensburg, 2012, fig. 86). Indeed, there is evidence in the construction of this cabinet that it was a clock case – there are filled holes to the top, possibly where the mechanism from the clock above fed through to the musical or organ mechanism below, moreover, the backboards show signs of having been hinged, probably to allow for easy access to the workings to the interior, and it seems likely that the pierced frieze was designed to allow for sound to escape. Examples of clock cases that can be compared to the present cabinet are illustrated in K. Maurice, *Die deutsche Räderuhr*, Munich, vol. II, 1976, figs. 972, 973, 976, 997 (also see G. Loukomski, *The palaces of Tsarskoe Selo: furniture & interiors*, reprinted London, 1987, p. 52; the 'Mechanical Orchestra' clock in the Hermitage, 3PM-9073). It was thanks to Frederick II, King of Prussia (1712-1786), who invited twenty clockmaker families from Neuchatel and Geneva to settle in Berlin and create clocks, that the mechanical organ clock or *Flötenuhr* became a speciality of Berlin craftsmen.

For more information on this lot see www.christies.com





George Sinclair's 1892 bill

■ 113

A PAIR OF LOUIS XVI ORMOLU, WHITE MARBLE AND DARK BLUE-GROUND 'LACRIMAL' VASES ON STANDS

THE MOUNTS ATTRIBUTED TO JEAN-CLAUDE-THOMAS DUPLESSIS, ONE VASE SEVRES HARD-PASTE PORCELAIN, CIRCA 1782, THE OTHER A ROYAL DOULTON REPLACEMENT, CIRCA 1892

Each vase with flared neck and tapering body, supported on a tripod with milled ring bands, squared milled legs and hoof feet, on a concave-sided base, possibly conceived with mounts to the rims

One 41¼ in. (105 cm.) high; the other 42¾ in. (108.5 cm.) high

(2)

£80,000-120,000

\$100,000-150,000

€90,000-130,000

PROVENANCE:

By repute, formerly the property of 'General Augustine' by whose ancestor they were taken from Versailles.

Purchased by William James from George Sinclair, Shaftesbury Avenue, London, on 22 June 1892 for £160. One vase was broken when bought and Doulton supplied a copy for £15.

Photographed in the Tapestry Corridor in 1895 by Bedford Lemere & Co.

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '351-352. Pair bleu-du-roi Sevres vases on Ormulu tripod rests by Gautier...Sinclair...June 1892. Property of Gen. Augustine by whose ancestor they were taken from Versailles...£150'. *West Dean Park Inventory*, 1894. WDMS. 3332, 'Pair bleu-du-roi Sevres vases on ormolu tripod mounts by Gautier. Property of Gen. Augustine by whose ancestor they were taken fr. Versailles. One vase was broken where bought, Doulton made copy. No. 351-352. Sinclair. June 1892. £150'.

West Dean Park, *Inventory*, 1912, Vol. I, WDMS. 336, p. 227 - THE DRAWING ROOM - 'A pair of gros bleu porcelain amphora shape vases on metal gilt tripod supports & white marble triangular shaped plinths; 41" high'.

COMPARATIVE LITERATURE:

P. Ennes, 'The Visit of the Comte and Comtesse du Nord to the Sèvres Manufactory,' *Apollo*, March 1989, pp. 150-222.

S. Massie, *Pavlovsk: the life of a Russian Palace*, Leipzig, 1990, p. 26.

Ed. E. Ducamp, *Pavlovsk: The Collections*, Paris, 1993, p. 147, illus. 6.





This monumental pair of ormolu-mounted vases are very rare and early examples of an antique model from the Sèvres manufactory. The model is identical to the only other known pair of 'Vases lacrimales Beau bleu montés en bronze' in the collection of the palace of Pavlovsk, near St. Petersburg. The West Dean vases and the Pavlovsk vases are remarkable for their great height (about 1.20 metres) and rare *avant-garde* shape. The only notable differences between the two examples are the addition of an ormolu rim and handles to the Pavlovsk vases (ed. E. Ducamp, *Pavlovsk: The Collections*, Paris, 1993, p. 147, illus. 6). The Pavlovsk vases were selected by Prince Baryatinsky, Catherine II's ambassador in Paris, from the Sèvres manufactory, for the Empress's son, the Grand Duke Paul of Russia and his wife the Grand Duchess Maria Feodorovna, who purchased them for 2400 livres (P. Ennes, 'The Visit of the Comte and Comtesse du Nord to the Sèvres Manufactory', *Apollo*, March 1989, pp. 156, 222; this pair of vases are recorded in the Sèvres sales records of 1782: *Etat des porcelaines choisies par son excellence le Prince Bariatinsky pour les Comte et Comtesse du Nord: 2 vases Lacrimal beau bleu montés en bronze 2400l; Vy8*, 181). Travelling incognito through Austria and Italy using the pseudonyms 'Comte and Comtesse du Nord', the illustrious pair arrived in Paris for a month-long stay on 17 May 1782, and thereafter embarked on a vast spending spree of French decorative art, the result of which was to determine the interiors of their palace of Pavlovsk. The *baronne d'Oberkirch*, a childhood friend of Maria Feodorovna, accompanied the couple to Paris, and in her *Mémoires* recounted a visit to Sèvres on 13 June 1782, which referred to the Pavlovsk vases, 'J'entendis madame la comtesse du Nord parler a la reine d'une visite qu'elle avait faite, avec le grand duc, a la manufacture de Sèvres ... L'auguste couple acheta pour trois cent mille livres du porcelaines... Pendant ce temps, M. le comte du Nord examinait aussi des vases... (*Mémoires de la Baronne d'Oberkirch publiés par le comte de Montbrison son petit-fils*, Paris, 1853, pp. 311-312). On the same occasion, the Grand Duchess was presented with a magnificent sixty-four piece *beau bleu*, white and gold Sèvres toilet service and an impressive pair of ormolu-mounted vases 'ovoïde a bandeau', a gift from Marie-Antoinette. It seems that the Sèvres porcelain was to accompany the Imperial pair on their return journey to Russia as recalled in the *Mémoires*, 'Toute la peur de madame la comtesse du Nord était que, pendant la route, on ne brisât ces magnificences' (*ibid*). Although the Sèvres accounts show that the 'lacrimal' vases were purchased by the Grand Duke, it was later erroneously recorded that they were gifts from Louis XVI (ed. E. Ducamp, *Pavlovsk: The Collections*, Paris, 1993, p. 141; S. Massie, *Pavlovsk: the life of a Russian Palace*, Leipzig, 1990, p. 26). The Pavlovsk vases have remained in Maria Feodorovna's state bedroom at Pavlovsk, and she mentioned them in her 1795 description of the room, 'In the corners of the room next to the windows are two fine vases of blue Sèvres porcelain standing on half columns of marble...' (*ibid*, p. 141).

THE 'LACRIMAL' DESIGN

The design of these magnificent vases with their aesthetically severe neo-classical ormolu tripod stands derives from Greek and Roman antique amphora-vases called 'vase lacrimal' in the 18th Century. Here the antique clay body and its wrought-iron stand is surmounted by precious 'beau bleu' porcelain and finely chased gilt-bronze mounts, making this pair an extraordinary example of archaeological taste prevalent in the second half of the 18th Century. Their creation is possibly inspired by Joseph Marie Vien's *Suite de Vases Composée dans le Goût de L'Antique* (1760); a pair of vases of this form are illustrated on the title page (S. Eriksen, *Early Neo-classicism in France*, London, 1974, fig. 323). In addition to this, the design almost certainly coincided with the publication of *Le Antichità di Ercolano Esposte* (*Antiquities of Herculaneum Exposed*), an eight-volume book of engravings of findings from the excavation of Herculaneum in the Kingdom of Naples, published between 1757 and 1792. Given the date of the Pavlovsk vases, the West Dean vases and stands were probably created in the same period, when the *bronzier Duplessis fils* (Jean-Claude-Thomas Duplessis) (c. 1730-1783), was artistic director of the Sèvres manufactory, from 1774 to 1782.

This antique form anticipates the fashion of the late 1780s and 1790s – in 1788, Vivant-Denon's collection of *vases étrusques* were acquired by the Sèvres manufactory as an inspiration for new forms (M. Brunet, T. Préaud, *Sèvres Des origines à nos jours*, Fribourg, 1978, p. 214, no. 271). The design was possibly supplied by a *marchand-mercier* like Dominique Daguerre and interestingly, the Grand Duke and Duchess went to Daguerre's premises during their 1782 Parisian visit.

THE PORCELAIN

The development of hard-paste porcelain enabled Sèvres to produce vases of this monumental size. One of the most outstanding examples of Sèvres's ambitious production of this period includes the pair of vases measuring two metres in height designed by Boizot for Louis XVI. The first, now in the Louvre, has mounts begun by Duplessis *fils* that were completed by Thomire in time for the 1783 Exhibition (S. Eriksen, G. de Bellaigue, *Sèvres Porcelain: Vincennes and Sèvres 1740-1800*, London, 1987, p. 123; colour plate L). As a '*tour de force*' of the collective talent of the ceramicist and *bronzier* some of these monumental vases were shown at the end-of-the-year sales at Versailles, at the end of which some were kept by the King and others given away (*ibid*). This may account for the reputed provenance that the present West Dean vases and stands had come from Versailles.

The 1894 West Dean inventory indicates that in 1892, one of the two porcelain bodies had been broken in the dealer Sinclair's shop and a replacement was then supplied by 'Doulton', probably the Royal Doulton Factory. The replaced body of one in ceramic thus demonstrates the skill of the Doulton manufactory in imitating Sèvres 18th-century porcelain.

THE MOUNTS ATTRIBUTED TO DUPLESSIS FILS

Although the 1894 West Dean inventory states the mounts are by 'Gautier', probably referring to Pierre Gouthière, the ormolu mounts for this vase were almost certainly made to order by Duplessis *fils* who was still artistic director of the Sèvres manufactory in this period. In 1782, year of the delivery of the Pavlovsk pair, Jean-Claude-Thomas Duplessis was at the height of his career and had an important workshop, which included 17 *bronziers* working at the Sèvres manufactory and five at his own workshop at *rue du Cul-de-sac* in Paris. He succeeded in 1774 to his father Jean-Claude Chambellan Duplessis (d. 1774), *bronzier* and *orfèvre du Roi*, as designer and supplier of the Sèvres Manufactory but is first mentioned in 1752 when he was assisting his father in making models for the porcelain manufactory at Vincennes. In 1765, he is registered as *maître fondeur en terre et sable*. His father seems to have been active until *circa* 1763 after which date he does not appear to have had any real workshop. Bronzes made during the mid-1760s may therefore be considered as a collaboration of father and son including, for instance, those for the celebrated Bureau du Roi executed by Jean-Francois Oeben and Jean-Henri Riesener between 1760 and 1769, which mark a major stylistic evolution towards neoclassicism embraced by Duplessis *fils*. Vases à l'antique were indeed a significant part of the *oeuvre* of Duplessis *fils* and he published two series of vases in 1775-80 (P. Verlet, *Les bronzes dorés français du XVIII siècle*, Paris, 1999, p. 415); the *Almanach des Artistes* of 1777 lists that he was a '*bon dessinateur*' and '*travaille d'après ses dessins*'.

The 1782 delivery date of the Pavlovsk vases also indicates a probable collaboration with Pierre-Philippe Thomire (1751-1843), who succeeded Duplessis on his death in 1783. The use of an antique tripod shape stand was largely favoured by Thomire in the following years, especially to mount the '*vases à monter Daguerre*' produced by the manufactory until 1785.

In 1989, the Pavlovsk vases were described thus, 'As far as we know, they are the only vases of this model to have survived, if not the only ones to have existed' (Ennes, *op. cit.*, p. 156). The emergence of the West Dean vases is thus an important discovery.



One of the nearly identical pair of vases at Pavlovsk Palace, St. Petersburg



Giuseppe Levati's designs for paired doves and musical trophies



Detail from an inlaid floor with paired doves in the Palazzo Reale, Monza

■ 114

A PAIR OF NORTH ITALIAN KINGWOOD, AMARANTH, TULIPWOOD AND FRUITWOOD MARQUETRY COMMODES
 ATTRIBUTED TO GIUSEPPE MAGGIOLINI,
 LATE 18TH/EARLY 19TH CENTURY

Each with replaced *bardiglio* marble top, the frieze drawer inlaid with scrolling foliage above two drawers inlaid *sans-traverse* with billing doves, foliage and acanthus leaves, the sides inlaid with musical trophies, on tapering square legs, with paper label inscribed 'from/Basement/1915'; paper labels inscribed '8' and '994', inventory label '313', one marble top stencilled 'CARRARA MARBLE WILKINS LONDON'

35¾ in. (91 cm.) high; 53¾ in. (136.5 cm.) wide; 25 in. (63.5 cm.) deep (2)

£70,000-100,000

\$87,000-120,000

€79,000-110,000

PROVENANCE:

Purchased by William James on 13 April 1892 (with a pair of commodini *en suite*, which remain at West Dean) - either from V. Ciampolini, Florence - '2 Commodes et deux petits commodes en marqueterie du Louis XVI...£630' or from T. Gagliardi, Florence - '6 pieces Maggiolini work, 2 chests of drawers, two night tables, 1 little table 1 secretaire'...£1500.

EXHIBITED:

London, The Grosvenor House Art and Antiques Fair, *Surrealism and The Golden Age: West Dean and the James Legacy*, June 1999.

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 203 - BACHELOR CORRIDOR - 'A 4'6" Italian marqueterie Commode of three long drawers, front inlaid with cooing doves & quiver, scroll & foliage borders & musical trophies in panels at sides, dove marble slab', and Vol. II, p. 237 - STORE ROOM - 'An Italian marqueterie commode'.

S.-M. Kusunoki, 'Surrealism and The Golden Age: West Dean and the James Legacy,' *Apollo Magazine*, June 1999.



Giuseppe Maggiolini (1738-1814) was first noticed for his advanced and highly skilled marquetry work in 1768, when he was visited by the designer Giuseppe Levati and Marchese Litta, which led to several commissions at the villa of the Marchese. He was soon recognised in wider circles and held the title of *Intarsiatore delle Loro Altezze Reali*. In 1771 he received his first important commission to supply furniture to the Milanese court, on the marriage of the Archduke Ferdinando di Lorena and Duchess Marie Beatrice d'Este. His workshop grew to thirty employees and he supervised, among other projects, the construction and furnishing of the Palazzo Ducale in Milan, the villa Reale in Monza and the Palazzo Ducale in Mantua.

Maggiolini's work is characterised by the choice of high quality veneers, often in exotic timbers, and by the attention paid to the pictorial effect and shading of the marquetry. Like the magnificent Bute desk by Maggiolini, which was almost certainly supplied to Austria's Plenipotentiary Minister to Lombardy, Joseph Wilczek (sold by Christie's in 1996), this pair of commodes can be clearly identified as Maggiolini's on the basis of designs for marquetry panels from his workshop in the Civiche Raccolte d'Art, Milan. These drawings, which were often inspired by antique Roman sources, were supplied by the most famous Lombardy designers of the time, Giuseppe Levati, Giocondo Albertolli and Andrea Appiani.

The finely-drawn marquetry and carefully ordered design of these important commodes relates them closely to the documented *oeuvre* of Maggiolini. The striking panels of the drawers are inlaid with pairs of billing doves, emblematic of love and often based on designs by Levati. Pairs of doves appear in a number of pieces attributed to Maggiolini's workshop, including a commode, once one of a pair and now in a private collection, Modena, and on the fall-front of a secretaire in a private collection, Milan (G. Beretti, *Giuseppe Maggiolini, L'Officina del Neoclassicismo*, Milan, 1994, pp. 90 & 122). Interestingly, a floor in the Palazzo Reale in Monza also incorporates an intarsia panel of paired doves with Cupid's quiver (*ibid*, pp. 22-3); and a further commode attributed to Maggiolini features a central panel of billing doves within a floral wreath, now in a private collection (*ibid*, pp. 94-6).

The motif of a musical trophy issuing delicately scrolling foliage, which appears on the sides of these commodes, recurs frequently in Maggiolini's work, and was also inspired by designs by Levati (*ibid*, pp. 82-3; G. Morazzoni, *Il Mobile Intarsiato di Giuseppe Maggiolini*, Milan, 1957, fig. LXXXVII). The finely drawn foliage of the frieze is typical of Maggiolini's work, featuring in almost identical format in a drawing by him in the Civica Raccolte delle Stampe, Milan (*ibid*, fig. CIX). Furthermore, the distinguishing feature of marquetry inlaid into the curved edge of the frieze is of a type found on numerous other documented pieces by Maggiolini, while the inlaid lion's mask at the top of the legs relates to a design by his workshop for a handle (Beretti, *op. cit.*, p. 188, fig. 240).



Maggiolini's design for a lion's mask





115

A SET OF SIX CHINESE LARGE BLUE AND WHITE 'PEACOCK-PATTERN' DISHES

KANGXI PERIOD (1662-1722)

Each with a floral design and four peacocks at the border divided by cartouches of pomegranate and peaches, the reverse with ribboned emblems, the underside with an encircled *lingzhi* mark
18½ in. (47 cm.) diameter

(6)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Purchased by William James prior to 1895 (photographed by Bedford Lemere & Co. in the Tapestry Corridor at West Dean).



116

A CHINESE GILT-BRONZE-MOUNTED BLUE AND WHITE PEAR-SHAPED VASE

KANGXI PERIOD (1662-1722)

Decorated in a vibrant blue with four *yin-yang* medallions between lappets, the neck with two *taotie* panels divided by gilt-bronze dragon handles 15¼ in. (38.7 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 June 1897, lot 29, £9.9s. to Cooper, by whom purchased for William James.

LITERATURE:

West Dean Park, *Inventory*, 1894-1912. WDMS. 3332, 'B.&W. vase 15 ½ in. 3 bands of emblematical ornament on a key pattern ground, 4 circular crests with emblems [*sic*] of lif. Metal gilt handles (389). Christie's June 3.1897. £9.9s.'

This vase is particularly unusual in that the painter of the underglaze blue decoration has evidently inserted spaces in the design and indicated with small dots where gilt bronze handles should be attached after the firing of the porcelain.

117

TWO SIMILAR CHINESE BLUE AND WHITE FLASKS

KANGXI PERIOD (1662-1722)

Each decorated with linked panels of scrolling foliage, and modelled with a dragon-headed serpentine handle 10½ in. (26.6 cm.) and 10¼ in. (25.8 cm.) high

(2)

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

Purchased by William James prior to 1905 (a photograph of *circa* 1905 illustrated in *Country Life*).

LITERATURE:

C. Aslet, 'West Dean Park, Sussex - II', *Country Life*, 29 October 1981, p. 1462, fig. 1.



118

A CHINESE BLUE AND WHITE PHOENIX-TAIL VASE

KANGXI PERIOD (1662-1722)

Decorated with scholars at leisure on a terrace, the neck with a dignitary and attendants, encircled *lingzhi* mark to the base
17¾ in. (45 cm.) high

£12,000-18,000

\$15,000-22,000
€14,000-20,000

PROVENANCE:

Purchased by William James prior to 1912, no. 260 (2).



119



118

119

A CHINESE BLUE AND WHITE PHOENIX-TAIL VASE

KANGXI PERIOD (1662-1722)

Decorated with a continuous scene of figures in a mountainous river landscape
18½ in. (46.4 cm.) high, wood stand

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Probably purchased by William James prior to 1912.



120

121

A CHINESE BLUE AND WHITE ROULEAU VASE
KANGXI PERIOD (1662-1722)

Decorated in a vibrant blue with a dignitary and lady musicians on horseback approaching a scholar in a continuous river landscape
17¾ in. (45 cm.) high

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Purchased by William James prior to 1905 (a photograph of *circa* 1905 illustrated in *Country Life*).

LITERATURE:

C. Aslet, 'West Dean Park, Sussex - II', *Country Life*, 29 October 1981, p. 1462, fig. 1.

120

A CHINESE BLUE AND WHITE SLEEVE VASE

TRANSITIONAL PERIOD, CIRCA 1640-1650

Well painted in a vibrant blue with a *luohan* and other figures beside plantain in a continuous rocky landscape, between lightly incised bands
18¾ in. (46.5 cm.) high

£8,000-12,000

\$10,000-15,000
€9,000-13,000

PROVENANCE:

Purchased by William James prior to 1905 (a photograph of *circa* 1905 illustrated in *Country Life*).

LITERATURE:

C. Aslet, 'West Dean Park, Sussex - II', *Country Life*, 29 October 1981, p. 1462, fig. 1.



121

122

A CHINESE BLUE AND WHITE ROULEAU VASE

KANGXI PERIOD (1662-1722)

Decorated in a vibrant blue with a dignitary accompanied by warriors and attendants in a continuous rocky river landscape, encircled leaf mark to the base

18 in. (45.7 cm.) high

£15,000-20,000

\$19,000-25,000

€17,000-22,000

PROVENANCE:

Purchased by William James prior to 1905 (a photograph of *circa* 1905 illustrated in *Country Life*).

LITERATURE:

C. Aslet, 'West Dean Park, Sussex - II', *Country Life*, 29 October 1981, p. 1462, fig. 1.





123

A CHINESE BLUE AND WHITE FOLIATE-RIMMED BOWL

WANLI PERIOD (1573-1619)

The exterior boldly decorated with scrolling peony, and the interior with fruit sprays around a floral cartouche
8½ in. (22 cm.) diameter

£800-1,200

\$1,000-1,500
€900-1,300

PROVENANCE:

Probably purchased by William James prior to 1912.

124

A SAFAVID BLUE AND WHITE JAR

17TH CENTURY

Decorated all around the bombé body with birds in a landscape, the underside with a Chinese-style seal mark
5¼ in. (13.3 cm.) diameter

£700-1,000

\$870-1,200
€790-1,100

PROVENANCE:

Probably purchased by William James prior to 1912.



125

A CHINESE BLUE AND WHITE OVIFORM JAR

KANGXI PERIOD (1662-1722)

Decorated with flowering prunus branches reserved on a vibrant blue 'cracked-ice-pattern' ground
13 in. (33 cm.) high, wood cover

£800-1,200

\$1,000-1,500
€900-1,300

PROVENANCE:

Purchased by William James prior to 1912, no. 413. Possibly that purchased from Kidson in October 1883 for £10.

LITERATURE:

Possibly: William James, *Inventory*, WDMS. 3263, 1882-1904, 73. Blue & white ginger jar & blk. wood cover... Kidson... 1883 Oct., £10'.



126

**A PAIR OF CHINESE BLUE AND WHITE
OVIFORM JARS AND COVERS**

KANGXI PERIOD (1662-1722)

Each very similarly decorated with flowering
prunus branches reserved on a blue
'cracked-ice-pattern' ground
10 3/4 in. (26.5 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Purchased by William James prior to 1912,
nos. 444 and 445.



127

**A CHINESE BLUE AND WHITE JAR,
A DISH, AND A CHINESE IMARI
ROSEWATER SPRINKLER**

KANGXI PERIOD (1662-1722)

The jar of typical 'prunus' design, the dish with
scrolling peony, and the sprinkler with detachable
metal mount and cover

The dish: 15 1/4 in. (38.7 cm.) diameter (3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

The jar: Purchased by William James prior to 1912,
no. 381.

The sprinkler: Purchased by William James in
Cairo in 1882 for 15s.

LITERATURE:

The sprinkler: William James, *Inventory*,
WDMS.3263, 1882-1904, '5. Red, Blue & White
sprinkler. Metal top....Cairo...1882...15s'.





128

A CHINESE 'RUST'-GLAZED TWO-HANDLED VASE

18TH/19TH CENTURY

With pierced scrolling handles, the deep brownish-rust glaze with iridescent speckles in imitation of metal, later fitted for electricity and with shade (not illustrated)

11½ in. (29 cm.) high, carved wood stand

£1,500-2,500

\$1,900-3,100

€1,700-2,800

PROVENANCE:

Probably purchased by William James prior to 1912.



129

A CHINESE FLAMBE-GLAZED LARGE BOTTLE VASE

FIRST HALF 19TH CENTURY

The glaze of a lustrous deep aubergine tone thinning to a crackled buff colour at the neck

17½ in. (44.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

Probably purchased by William James prior to 1912.





130
A CHINESE FLAMBE-GLAZED 'LINGZHI' SMALL SPILL VASE
 LATE 18TH/EARLY 19TH CENTURY

Modelled with several small *lingzhi* (fungi) attached to the stem of a larger one, the streaked glaze thinning on areas of highest relief
 4¾ in. (12 cm.) high

£800-1,200

\$1,000-1,500
 €900-1,300



131
AN UNUSUAL CHINESE FACETED JAR WITH A JUN-STYLE GLAZE
 19TH CENTURY, PROBABLY SHIWAN WARE

The cylindrical neck with two mask and loop handles above the faceted square body, all under an opaque bluish glaze in imitation of Jun ware, the underside with an apocryphal incised Xuanhe two-character mark
 4¾ in. (11.9 cm.) high

£2,000-3,000

\$2,500-3,700
 €2,300-3,400

PROVENANCE:
 Probably purchased by William James from Myers, May 1885 for £5.

LITERATURE:
 William James, *Inventory*, WDMS. 3263, 1882-1904, '138 'small claire de lune' 2-handled vase', Myers May 1885.....£5'.

Xuanhe was the last era of the reign of Emperor Huizong of the Song dynasty (r.1100-1126). For a discussion on Xuanhe marks, see Stacey Pierson, 'Authentic Ceramics with Fake Reign Marks: Characterizing Xuanhe Nian Zhi Wares of the Qing Dynasty', *Orientalism*, November/December 2015, vol. 46, no. 8.

132
A CHINESE FAMILLE VERTE OVIFORM LANTERN
 19TH CENTURY

Decorated on both sides with panels of actors in combat astride various beasts, divided by birds and flowering branches
 7¾ in. (19.7 cm.) high

£600-1,000

\$750-1,200
 €680-1,100

PROVENANCE:
 Probably purchased by William James prior to 1912.



133

A CHINESE FAMILLE VERTE BALUSTER JAR AND A COVER
KANGXI PERIOD (1662-1722)

Decorated with dignitaries and scholars in pavilions and crossing a bridge in a river landscape, beside a four-line poem, signed Hui An, the cover associated 18 in. (45.7 cm.) high

£2,000-3,000

\$2,500-3,700
€2,300-3,400

PROVENANCE:

Probably purchased by William James prior to 1912.

The poem may be translated as 'carp jumping through the golden ripples of water, and floating as the warm breeze blows over the waves'.



134

A CHINESE FAMILLE VERTE TAPERING RECTANGULAR VASE
KANGXI PERIOD (1662-1722)

Decorated with shaped panels of figures beside rivers and on boats, reserved on a seeded-green floral ground, the underside with a leaf mark within a recessed square, neck with later metal mount, later fitted for electricity and with shade (not illustrated) 17 in. (43 cm.) high

£3,000-5,000

\$3,800-6,200
€3,400-5,600

PROVENANCE:

Purchased by William James from Larkin, March 1902, for £75.

LITERATURE:

West Dean Park, *Inventory*, 1894-, WDMS. 3332, 'Square famille verte vase, cut down & stand. Mounted as electric lamp. Larkin. Mar. 1902. £75'.



135

**A GEORGE III WHITE MARBLE, ORMOLU AND BISCUIT
PORCELAIN MANTEL TIMEPIECE**

BENJAMIN VULLIAMY, LONDON, CIRCA 1790

The architectural case flanked by a figure of a genius pointing to the dial and a later figure of a putto above the stepped white marble plinth, the column with ormolu base signed *Vulliamy London 216*, the white enamel dial with gilt Roman chapters signed *Vulliamy London*, the movement with narrow plates with fusee and spring barrel, half deadbeat escapement with ebony-rod pendulum suspended from a regulation bar adjusted above the dial, with large bob numbered 216, the backplate centred by a floral cartouche and further signed *Vulliamy London No. 216*
17¼ in. (43.5 cm.) high

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Almost certainly purchased by William James prior to 1912, and by descent to Edward James.

EXHIBITED:

Brighton, Brighton Museum and Art Gallery, *French Furniture lent by Edward James*, 1965.

LITERATURE:

West Dean House, Inventory, April 1960, CHINA AND GLASS FROM WIMPOLE ST. & CULROSS ST. STABLES, Box No. 5., p. 153 – A white marble and plaster mantel clock, by Vulliamy, London, with a female figure of Peace, with a cherub, glass case (some damage) £40.0.0.
French Furniture lent by Edward James Esq., exhib. cat., Brighton, 1965, pl. 3.

The richly sculpted marble mantelpiece garniture uniting the Arts and Sciences presents a timepiece as an *objet d'art* and its pattern is likely to have been invented in 1785 for the Carlton House palace of the youthful George, Prince of Wales, later George IV. It reflects the taste first introduced in the 1770s by George III's Royal Academy under the direction of the Rome-trained court architect Sir William Chambers (d. 1796) and the court sculptor Joseph Wilton (d. 1803). Here, a youth attends a philosopher-robed genius who has alighted on the compass-fronted 'crepidoma' stepped-plinth bearing Apollo's laurels to crown the pearl-wreathed timepiece, which is set in a truncated Grecian temple pillar.

The court clock-maker Benjamin Vulliamy (d. 1811) demonstrated his adopted role as '*marchand-mercier*', following his appointment in 1773 as a Royal Warrant holder, by the manufacture of such clocks, and this particular clock model was conceived in reference to a great prince's role in affecting time's course. The inscription 'Design'd for his R.H. Ye P. of Wales' appears on a fuller version of the model, which dates from 1788 and incorporates the additional figure of star-wreathed Urania, while the genius is winged and the youth bears a sextant (C. Jagger, *Royal Clocks*, London, 1983, p.117). The biscuit figures were commissioned from the Derby porcelain factory, the youth was modelled by Duesbury, and the genius may have been modelled to Vulliamy's drawing by the sculptor Valentin Sonnenschein (H. Young, *English Porcelain 1745-95*, London, 1999, pp.111). Another version of this model, with a wingless genius and an additional urn, was supplied to Hugh Percy, Duke of Northumberland in 1787; while another is now in the Victoria & Albert Museum (A. Kelly, 'A Clockmaker's Taste for Ceramics', *Country Life*, 15 June 1967, pp. 1526-1528, and fig. 3).





136

PIETER VAN LOO (HAARLEM 1731-1784)

A garland with a tulip, stocks, auricula, chrysanthemums and other flowers, hung against a stone niche

signed 'P: v: Loo. Fecit.'

black chalk, touches of gum Arabic, watercolour in a feigned mount, black ink framing lines

14 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. (37.8 x 49.9 cm.)

£5,000-8,000

\$6,300-9,900

€5,700-9,000

PROVENANCE:

Purchased by Frank James (1851-1890) and by descent to his brother William James.

EXHIBITED:

London, The Grosvenor House Art and Antiques Fair, *Surrealism and The Golden Age: West Dean and the James Legacy*, June 1999.

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 256 - THE BOUDOIR - A Water Colour - festoons of flowers; by P. Van Loo. 15 x 20.

S.-M. Kusunoki, 'Surrealism and 'The Golden Age': West Dean and the James Legacy', *Apollo Magazine*, June, 1999, pp. 8-9, fig. 8.

137

ATTRIBUTED TO GÉRARD DE LAIRESSE (LIÈGE 1640-1711 AMSTERDAM)

A satyr holding grapes

black chalk and brown wash heightened with white (partly oxidized)

11 $\frac{1}{2}$ x 8 in. (29 x 20.5 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Probably purchased by either Frank James (1851-1890) or his brother William James.





138

**PHILIPPE JACQUES DE LOUTHERBOURG
(STRASBOURG 1740-1812 LONDON)**

An artist's soul borne up to Heaven

signed and dated 'P. I. de Loutherbourg 1791.' (lower right)
oil on canvas
50 1/8 x 40 in. (127.1 x 101.7 cm.)

£15,000-25,000

\$19,000-31,000
€17,000-28,000

PROVENANCE:

Purchased by William James from David Isaacs, 6 August 1901 for £50 (the frame a further £35).

LITERATURE:

West Dean Park, *Inventory*, 1894-. WDMS. 3332, 'Oil painting by de Loutherbourg [sic]. Frame/carved wood, old / £35. Isaacs. 1901. £85'.
West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 240 – THE MORNING ROOM – P. I. de Loutherbourg. 1701, Angels with a young girl ascending to Heaven; 49 x 39.

Better known as a landscape painter, a genre that he practised throughout his career, Philippe-Jacques de Loutherbourg was also a highly innovative historical painter, particularly during the 1790s. Dated 1791, this intriguing and well-preserved picture, which displays the artist's technical virtuosity and taste for a vivid and fresh palette, is, apart from a drawing of the *Apotheosis of Captain Cook*, a unique example in the artist's career.



■ 139

A SET OF THREE ANGLO-DUTCH GILTWOOD SIDE CHAIRS
EARLY 18TH CENTURY

Each padded back and seat covered in floral cut-velvet, on S-scroll legs joined by a X-stretcher on claw-and-ball feet, inventory label 30, re-gilt, the backs reduced in height

40 in. (101.5 cm.) high; 22½ in. (57 cm.) wide;

23¾ in. (62 cm.) deep

(3)

£800-1,200

\$1,000-1,500

€900-1,300

PROVENANCE:

Purchased by William James from David L. Isaacs, 44 & 46 New Oxford Street, W.C., 28 May 1894 – '3 Louis XIV ditto [carved & gilt] chairs in Genoa velvet £31.10.s.0d'.

Photographed in the Tapestry Corridor and Oak Hall at West Dean in 1895 by Bedford Lemere & Co.

LITERATURE:

C. Tatham, *In English Homes*, London, 1904, vol. I, pp. 358-9 (illustrated in the Oak Hall and the Tapestry Corridor).

140

A PAIR OF FRENCH ORMOLU CANDLESTICKS

MID-19TH CENTURY, AFTER THE MODEL

BY JEAN-DEMOSTHENE DUGOURC

12½ in. (32 cm.) high

(2)

£2,000-4,000

\$2,500-5,000

€2,300-4,500

PROVENANCE:

Almost certainly purchased by William James from David L. Isaacs, 44 & 46 New Oxford Street, London, 21 December 1892, '2 Louis Seize ormolu candlesticks £16.0s.0d'.

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 219 – GROUND FLOOR LIBRARY – 'A pair of Louis XVI. ormolu table candlesticks, the stems formed of triple female caryatids the nozzles with lion masks, on circular foliated bases; 12 ¾" high'.



■ 141

A LOUIS XVI ORMOLU-MOUNTED AMARANTH AND BOIS CITRONNIER COMMODE

ATTRIBUTED TO CLAUDE-CHARLES SAUNIER, CIRCA 1785-90

The moulded *bleu turquin* marble top above three short and two long drawers and a secret drawer to the apron, the pierced escutcheons cast with flowering foliage and cherubs, flanked by fluted stiles headed by espagnolette masks, on toupie feet, inventory label I241 and label inscribed '...is XVI Commode. Mounts by Gouthière in Mat gold', partially embellished with mounts, probably in the mid-19th century, the marble stencilled in red '54531'
37½ in. (95 cm.) high; 51½ in. (131 cm.) wide; 25¼ in. (64 cm.) deep

£20,000-40,000

\$25,000-50,000
€23,000-45,000

PROVENANCE:

Purchased by William James from David L. Isaacs, 44 & 46, New Oxford Street, W.C., London, December 1902, 'July 21. Louis XVI commode, with very fine ormolu mounts, & marble top. £250.0s.0d.'

EXHIBITED:

Brighton, Brighton Art Gallery & Museum, *French Furniture lent by Edward James Esq.*, 1965.

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '86. Louis XVI Commode, marble top & ormolu mts. Isaacs. Dec. 1902. In London...£250'.
French Furniture lent by Edward James Esq., exhib. cat., Brighton, 1965, p. 32 & pl. 3.

This commode, with its neoclassical form and beautiful panels of shimmering *citronnier* satinwood, typifies the fashion for 'French commodes' popularised in London in the 1780s by A. Hepplewhite & Co.'s, *The Cabinet-Maker and Upholsterer's Guide*. The style is associated in particular with Dominique Daguerre and Martin-Eloi Lignereux, the celebrated firm of *marchand-merciers* who had branches in both Paris and London. In England, the taste for this refined Louis XVI style was favoured by George, Prince of Wales, later King George IV, who was encouraged by Daguerre, who himself sold a related 'commode à l'Anglaise' to George, 2nd Earl Spencer (d. 1834) in 1791 (R. Spencer, *Althorp*, London, 1982, p. 7).

The West Dean commode relates closely to a *citronnier* and amaranth example stamped by the *ébéniste* Claude-Charles Saunier (*maitre* in 1752), which was formerly in the collection of Christopher Gibbs, The Manor House at Clifton Hampden, Oxford, Christie's house sale, 25-26 September 2000, lot 214 (£60,950). The Saunier commode is sparsely mounted with squared handles, collars and caps to the tapering feet and simple lozenge-shaped escutcheons, illustrating the likely original ornament of the present commode, before the embellishment that is visible today. Interestingly, a further Louis XVI *citronnier* and amaranth commode of the same form as the present example barring its fluted rounded angles, displays identical escutcheons and foliate handle plates (property of the late Mrs Gladys Green, removed from Saidal House, Wakefield, sold Christie's, London, 26 March 1981, lot 109, £6,000). It is possible that these identical mounts were supplied and added by the same restorer or retailer who embellished the West Dean commode in the second half of the 19th century.



~ ■ 142

**A REGENCE BRASS-MOUNTED AND INLAID TORTOISESHELL
'BOULLE' MARQUETRY TABLE MIRROR**

EARLY 18TH CENTURY

The replaced arched plate with foliate decorated borders, with a later easel support

25½ in. (65 cm.) high; 20½ in. (52 cm.) wide

£5,000-8,000

\$6,300-9,900

€5,700-9,000

PROVENANCE:

Purchased by William James prior to 1912.

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 88 – FIRST FLOOR

ROSE BEDROOM – 'A shaped Table Mirror in black tortoise-shell & Boulle frame arched top, easel back; 24 x 20'.

West Dean Park, *Inventory*, 1932, Vol. I, WDMS. 3342, either 'Bedroom

No. 2 – An easel table mirror in boulle frame' or 'Bedroom No. 3

– 'An easel table mirror in Boulle frame'.



■ 143

**A PAIR OF ITALIAN ORMOLU-MOUNTED ROSSO DI LEVANTO
MARBLE COLUMNS**

EARLY 19TH CENTURY

Each with a Corinthian capital surmounting a spreading shaft on a square rosso antico plinth, inventory labels M62 and T62

28½ in. (72 cm.) high

(2)

£5,000-8,000

\$6,300-9,900

€5,700-9,000

PROVENANCE:

Probably purchased by William James prior to 1912.



■ 144

**A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH,
TULIPWOOD AND PARQUETRY BUREAU PLAT**
CIRCA 1765-75

The crossbanded top inset with black leather, above three frieze drawers opposing false drawers, on tapering square legs headed by guttae 32 in. (81.5 cm.) high; 53 in. (134.5 cm.) wide; 27 in. (68.5 cm.) deep

£20,000-30,000

\$25,000-37,000
€23,000-34,000

PROVENANCE:

The Rt. Hon. G. A. F. Cavendish-Bentinck M.P., P.C. (1821-1891), 3 Grafton Street, London and Brownsea Island; sold Christie's, London, 8-14 July 1891, lot 341 (£105) to 'W.D.J.' (William James).

LITERATURE:

William James *Inventory*, WDMS. 3263, 1882-1904, '38. A Louis XVI Parqueterie Writing table with 3 drawers leather top... Christie's. July 1891. Lot 341 Bentinck sale. 53 in. long. £105.0s.0d'.

West Dean Park, *Inventory*, 1894. WDMS. 3332, 'A Louis XVI parqueterie writing table, with 3 drawers & leather top. Lot. 341. 53 in. long. Bentinck sale. July 1891. £105'.

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 210 - GROUND FLOOR LIBRARY - 'A Louis XVI. Kingwood & tulipwood Writing table, top lined leather plain brass moulding, frieze inlaid diaper pattern & fitted with 3 drawers, chased ormolu ring handles & patera mounts on square tapered legs with brass feet; 53" x 27" '.

This elegant and restrained bureau plat 'à la Grec' is related to a group of bureaux that can be dated to the 1760s and are often stamped by either Jacques or René Dubois (employing his father's stamp) or Philippe-Claude Montigny. Many of the known examples feature raised panels mounted with rosettes to the frieze, either guttae or laurel or drapery swags to the top of the legs, and most display friezes of Greek key marquetrie in varying designs as opposed to the rosette-filled trellis of the present bureau.

The 'goût grec' style first emerged in the 1750s under the designs of the architect Louis-Joseph Le Lorrain and was realised in the celebrated suite of furniture supplied for the Parisian *hotel* of Ange-Laurent Lalive de Jully in 1755. Dubois was probably responsible for the evolution of the *bureau à la grec*, and 'Une table de bois d'amaranthe à la Grecque' was included in the inventory undertaken on the death of Jacques Dubois in 1763. On 12 March 1765 his son René Dubois supplied a bureau of related form with Greek key frieze to the *marchand* Simon-Philippe Poirier, who sold it to George, 6th Earl of Coventry (1722-1809), now at Croome Court, Coventry (S. Eriksen, *Early Neoclassicism in France*, London, 1974, p. 315, pl. 100). The style was highly popular and it is likely that Dubois was obliged to subcontract work to his cousin Montigny (*maître* in 1766) in order to meet demand. The form evidently continued to be popular into the 1770s, as two '*bureaux plats à l'antique*' were listed in the inventory taken of Dubois' workshop in 1772.



145

A DERBY FIGURE OF BRITANNIA

CIRCA 1765

Modelled standing, a lion, a globe, and other emblematic items at her feet, on a shaped *rocaille*-moulded base

14¼ in. (36.2 cm.) high

£800-1,200

\$1,000-1,500
€900-1,300

146

TWO DERBY FIGURES OF GRIMALDI THE CLOWN

CIRCA 1820, CROSSED BATONS AND CROWNED D MARKS TO ONE

5¾ in. (14.6 cm.) high max.

(2)

£1,500-2,000

\$1,900-2,500
€1,700-2,200

For another version of this rare figure of the Regency clown Joseph Grimaldi, see Peter Bradshaw, *Derby Porcelain Figures 1750-1848*, London, 1990, p. 417, fig. G3.



147

A BOW GROUP OF MARS AND CUPID

CIRCA 1760, RED ANCHOR AND DAGGER MARK

Mars modelled seated with his attributes at his feet, Cupid at his side, on a *rocaille* scroll-moulded base

9¾ in. (24.8 cm.) high

£2,000-3,000

\$2,500-3,700
€2,300-3,400





148

A PAIR OF CHELSEA (GOLD ANCHOR) FIGURES OF 'JOHN COAN, ENGLISH DWARF' AND 'DAVID GABARISCO, PRUSSIAN DWARF' CIRCA 1760, GOLD ANCHOR MARKS

Each modelled standing before a boccage, Gabarisco in Prussian attire wearing a fur-lined coat and hat, astride a decapitated head, Coan standing beside a hound, wearing a Beefeater's attire, each titled in gilding, within a moulded cartouche to front of base, the latter with applied letter tablets 'COAN' David Gabarisco - 11 in. (28 cm.) high
 John Coan - 12¾ in. (32.3 cm.) high (2)

£15,000-20,000

\$19,000-25,000
 €17,000-22,000

PROVENANCE:

Purchased by William James prior to 1912.

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '560-561. Pair Chelsea dwarfs. John Coan & David Gabarisco. English & Prussian. do. do. [modelled by Roubillac] 12/2" & 11" high. Coan in costume as pres. to Geo II in 1758. £600'.

John Coan, the 'Norfolk Dwarf', was first 'exhibited' aged sixteen at the Lower Half Moon in Norwich in 1744. He was famed for his sharp wit and intelligence and performed at taverns and fairs. Coan is recorded as having been a guest at a party given by Frederick, Prince of Wales at Leicester House in January 1751. Taking advantage of his fame he established The Dwarf's Tavern in Chelsea Fields which attracted curious customers.

Three pairs of these figures were offered in a six day auction of Chelsea porcelain held by Mr Burnsall at Berkeley Square during April and May 1761. A pair of figures of John Coan and the Prussian Dwarf David Gabarisco are in the Royal Collection, London (RCIN 53112 & 53113); an example of the John Coan figure is in the Bearsted Collection at Upton House; and an example of the David Gabarisco figure is in the Untermyer Collection at the Metropolitan Museum, New York.



149

A CONTINENTAL SILVER-MOUNTED MODEL OF AN OSTRICH

CIRCA 1880, MARKS OVER-STRUCK AND ILLEGIBLE

On oval base chased with lion-masks, lizards, fruit and foliage, the body an ostrich egg mounted with hinged wings and detachable head, realistically chased with foliage, inventory label S.302, *marked on base*

16¼ in. (41.3 cm.) high

£3,000-5,000

\$3,800-6,200

€3,400-5,600

PROVENANCE:

Purchased by William James at Brasberg in Amsterdam, July 1883 for £26.17s.

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, 'Ornaments, Epergnes, Cups. 3. Ostrich...Brasberg Amsterdam...July 1883...5oz...£26 17s'.

150

A PAIR OF GEORGE II SILVER-GILT ROSEWATER-DISHES

THE DISHES, MARK OF PAUL DE LAMERIE, LONDON, 1737,

THE PLAQUES MARK OF WILLIAM FOUNTAIN, LONDON, 1809

Each circular, later-chased with foliage and flower-heads and lattice-work panels, the centre later-applied with a plaque, the reverse of each later-engraved with Royal crest and a further crest, inventory label S.312, *marked on reverse and on plaques*

14¾ in. (37.5 cm.) diameter

131 oz. 18 dwt. (4,102 gr.)

The crest is apparently that of Canning. The Royal badge suggests that this dish could have been a Royal gift to George Canning (1770-1827), Foreign Secretary and later Prime Minister. (2)

£8,000-12,000

\$10,000-15,000

€9,000-13,000

PROVENANCE:

Probably George Canning (1770-1827), Foreign Secretary and later Prime Minister. Christopher Sykes, 2 Chesterfield Street, London and Brantingham Thorpe, Yorkshire; sold Christie's, London, 8-9 June 1899, lot 47, where purchased for £132.6s. by 'Lepper' (W. Boore) for William James, and by descent.

For more information on this lot visit www.christies.com





(enlarged)

151

**A GEM-SET SILVER AND GOLD-MOUNTED GUILLOCHÉ ENAMEL
AVENTURINE QUARTZ GUM-POT**

BY FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM,
ST PETERSBURG, CIRCA 1905, SCRATCHED INVENTORY NUMBER 11053

The body naturalistically carved in the form of an apple, the detachable stem
enamelled in translucent green over a guilloché ground, the top inset with a cabochon
ruby, with interior brush fitting, *marked on stem*
2 1/8 in. (5.5 cm.) diameter

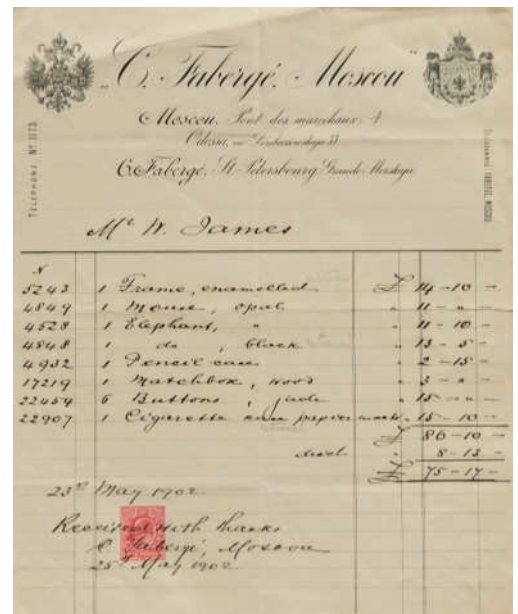
£8,000-12,000

\$10,000-15,000
€9,000-13,000

PROVENANCE:

Probably purchased by William James directly from Fabergé, prior to 1912.

William James bought several pieces directly from Fabergé in Moscow and London, as shown by bills of sale that survive in the archives of the Edward James Foundation at West Dean, dated to 1902 (Moscow) and 1908 (London), as well as in William James' various hand-written inventories and the inventory taken after his death in 1912. He collected objects of all forms as well as animals. Several works of art by Fabergé were sold from the Edward James Collection, Christie's house sale, 4 June 1986, lots 1258-1273.



A bill from Fabergé for other items purchased by William James



152

A GEORGE III SILVER SALVER

MARK OF JOHN CARTER, LONDON, 1773

On four claw-and-ball feet with bead and husk border, engraved with initials 'HJC', reverse with scratchweight '34/12', inventory label SM177, *marked on reverse*

12¾ in. (32.5 cm.) diameter

32 oz. 10 dwt. (1,010 gr.)

£800-1,200

\$1,000-1,500
€900-1,300

PROVENANCE:

Probably purchased by William James, prior to 1912.



154

A PAIR OF GEORGE II SILVER SAUCEBOATS

MARK OF EDWARD FELINE, LONDON, 1740

Each oval on three shell and scroll feet with leaf-capped handle, engraved with coat-of-arms in a rococo cartouche, inventory label S.319, *marked underneath*
8½ in. (21.6 cm.) long
27 oz. 1 dwt. (841 gr.)

The arms are those of Wood with another in pretence.

(2)

£1,500-2,500

\$1,900-3,100
€1,700-2,800

PROVENANCE:

Purchased by William James prior to 1912.

LITERATURE:

Possibly: William James, *Inventory*, WDMS. 3263, 1882-1904, 'Silver. 597-8. Pair small old gravy & sauce boats & ladles...Chapple...Xmas 1896. £3.3s.0d'.



153

A GEORGE I SILVER COFFEE-POT

MARK OF RICHARD BAYLEY, LONDON, 1726

Tapering cylindrical on rim foot, with curved octagonal spout, hinged domed cover and baluster finial, inventory label S.323, *marked on side and cover*

9¼ in. (23.5 cm.) high

gross weight 26 oz. 14 dwt. (829 gr.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

Probably purchased by William James, prior to 1912.



155

A SET OF FOUR GEORGE III SILVER WINE-COASTERS

MAKER'S MARK PROBABLY EL FOR EDWARD LEAPIDGE, LONDON, 1771

Each with pierced sides and gadroon borders, engraved with crest, later glass liners, *marked on sides*

5¼ in. (13.3 cm.) diameter

The crest is possibly that of Walker.

(4)

£1,500-2,000

\$1,900-2,500
€1,700-2,200

PROVENANCE:

Probably purchased by William James, prior to 1912.



156

A PAIR OF GEORGE II SILVER CANDLESTICKS, A MATCHING PAIR OF VICTORIAN SILVER BRANCHES AND A VICTORIAN SILVER FIVE-LIGHT CANDELABRUM

MARK OF FREDERICK KNOPFELL, LONDON, 1758, ONE BASE WITH MARKS OBSCURED, ONE SOCKET WITH MARK OF SIMON LE SAGE, THE BRANCHES MARK OF ALEXANDER MACRAE, LONDON, 1877, THE CANDELABRUM MARK OF ROBERT AND ALLAN ROSKELL AND JOHN MORTIMER HUNT, LONDON, 1882

Each on spirally-fluted shaped circular and baluster stem, with waisted central nozzle, the branches with partly-fluted tapering nozzles, the candlesticks with filled bases, *marked on bases, branches, nozzles and sockets*

The candelabrum: 28 in. (71.2 cm.) high
weighable silver 172 oz. 14 dwt. (5,370 gr.)

(3)

£7,000-10,000

\$8,700-12,000
€7,900-11,000

PROVENANCE:

Purchased by William James from Hunt & Roskell (late Storr & Mortimer), London; the pair on 14 June 1882 for £77, the single candelabrum on 21 June 1882 for £125.



~ ■ 157

A FRENCH BRASS-MOUNTED AND INLAID RED TORTOISESHELL 'BOULLE' MARQUETRY TABLE MIRROR
SECOND QUARTER 19TH CENTURY

The arched plate within *première* and *contre-partie* surround, with a hinged support to the reverse
24½ in. (62 cm.) high; 20½ in. (52 cm.) wide

£2,000-3,000

\$2,500-3,700
€2,300-3,400

PROVENANCE:

Purchased by William James prior to 1912.

LITERATURE:

West Dean Park, *Inventory*, 1932, Vol. I, WDMS. 3342, either 'Bedroom No. 2 - An easel table mirror in boulle frame' or 'Bedroom No. 3 - 'An easel table mirror in Boulle frame'.



158

A FRENCH CANED MAHOGANY WASTEPAPER BASKET

BY PAUL SORMANI, LATE 19TH CENTURY

Stamped SORMANI/PARIS, inventory label 148, previously silk-lined
12½ in. (31.5 cm.) high; 12¼ in. (31 cm.) diameter

£600-1,000

\$750-1,200
€680-1,100

PROVENANCE:

Purchased by William James prior to 1912.

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 237 - THE MORNING ROOM - 'A mahogany oviform shape waste paper receptacle, with canework panels, lined green silk'.



■ 159

A PAIR OF NAPOLEON III ORMOLU-MOUNTED AMARANTH, AMBOYNA AND PARQUETRY ETAGERES

CIRCA 1860

Each with eared rectangular white marble top, above a frieze drawer centred by a medallion depicting Cupid, on fluted baluster supports joined by two undertiers, inventory label 188 and with paper labels 'James' and '218'
31½ in. (80 cm.) high; 21¼ in. (54 cm.) wide;
14 in. (35.5 cm.) deep

£3,000-5,000

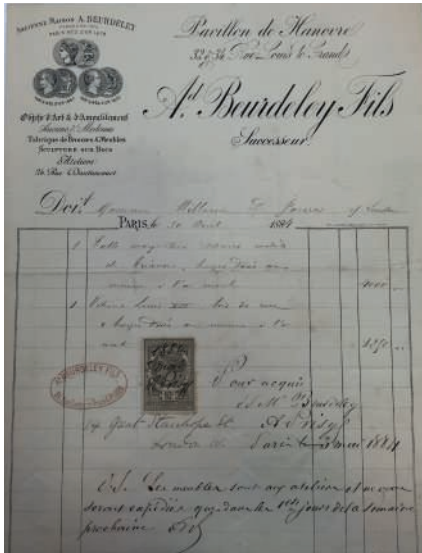
\$3,800-6,200
€3,400-5,600

PROVENANCE:

Almost certainly the Countess of Jersey; purchased by William James from David L. Isaacs, 44 & 46 New Oxford Street, London, 5 June 1895 - '2 Louis XVI ormolu mounted whatnots from the Countess of Jersey's...£25.-.-'

LITERATURE:

One: West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 225 - THE DRAWING ROOM - 'A 21" tulipwood parqueterie What not, banded amboyna & green lines vein marble top with drawer ormolu plaque with Cupid in relief, ormolu beading & mounts on fluted columns'.



The bill from Beurdeley for this cabinet

■ 160

A FRENCH ORMOLU-MOUNTED BOIS SATINE, AMARANTH AND TULIPWOOD VITRINE CABINET BY ALFRED BEURDELEY, LATE 19TH CENTURY

The *verde antico* top above a divided glazed door lined with *toile-de-joie* cotton, enclosing three fitted shelves, stamped 'A BEURD.../A PARIS' 56 in. (142 cm.) high; 28½ in. (72.5 cm.) wide; 12 in. (30.5 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,500-6,700

PROVENANCE:

Purchased by William James from A. Beurdeley Fils, Successeur, Paris, 30 April 1884, '1 Vitrine Louis XVI, bois de rose & bronzes doré au mercure à l'or mat...1250'.

LITERATURE:

West Dean Park, *Inventory*, 1894, WDMS, 3332, 'Louis XVI show case. Beurdeley. Paris. May. 1884. £50'.





■ **161**
**A PAIR OF ITALIAN ORMOLU-MOUNTED
 SICILIAN JASPER COLUMNS**
 19TH CENTURY

Each on a variegated grey marble plinth and stepped plinth cast with foliage, inventory label M65A, restorations
 32¼ in. (82 cm.) high (2)

£3,000-5,000 \$3,800-6,200
 €3,400-5,600

PROVENANCE:
 Probably purchased by William James prior to 1912.

■ **162**
**A FRENCH GILT-METAL MOUNTED
 MAHOGANY AND PARQUETRY ETAGERE**
 LATE 19TH CENTURY

The three tiers with pierced galleries, on turned tapering feet, inventory label 1231
 28¾ in. (73 cm.) high; 13 in. (33 cm.) wide;
 8¾ in. (22 cm.) deep

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

PROVENANCE:
 Probably purchased by William James prior to 1912.



■ **163**
**A FRENCH ORMOLU-MOUNTED
 BRAZILIAN ROSEWOOD AND
 TULIPWOOD COMMODE**
 19TH CENTURY

The breakfront *rouge Royale* marble top above two drawers, on cabriole legs and paw sabots
 32½ in. (82.5 cm.) high; 31¼ in. (80.5 cm.) wide;
 18 in. (46 cm.) deep

£1,500-2,500 \$1,900-3,100
 €1,700-2,800

PROVENANCE:
 Purchased by William James prior to 1905
 (a photograph of *circa* 1905 illustrated in *Country Life*).

EXHIBITED:
 Brighton, Brighton Art Gallery & Museum,
French Furniture lent by Edward James Esq., 1965.

LITERATURE:
French Furniture lent by Edward James Esq.,
 exhib. cat., Brighton, 1965, p. 23 & pl. 2.
 C. Aslet, 'West Dean Park, Sussex - II',
Country Life, 29 October 1981, p. 1462, fig. 1.

164

A REGENCY MAHOGANY STRIKING TABLE CLOCK

J. YON, SOUTHAMPTON, EARLY 19TH CENTURY

The arched brass inlaid case with painted dial signed 'J. Yon / Southampton', the twin barrel movement with strike on bell 18 in. (45.7 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

Purchased by William James prior to 1895 (photographed by Bedford Lemere & Co. in the Dining Room).

LITERATURE:

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 245 – THE DINING ROOM – A Bracket Clock in Rosewood case, inlaid with brass scrolls, with sunk angle panels, with brass beading, arched top, brass ring handles & cage panels at sides, on brass ball feet; 18" high. Striking movement by J. Yon, Southampton'.



■ 165

A LOUIS XV ORMOLU-MOUNTED FRUITWOOD AND CROSSBANDED COMMODE

BY PIERRE DENIZOT, CIRCA 1770

The *rouge Languedoc* top above a drawer, a tambour cupboard and two further drawers, on cabriole legs, stamped twice P.DENIZOT, inventory label 161; together with a Baltic gilt-metal mounted and brass-inlaid mahogany circular occasional table, with later granite top, inventory label 1229

The commode: 30½ in. (77.5 cm.) high; 22 in. (53.5 cm.) wide; 13¼ in. (34 cm.) deep

The table: 29¾ in. (75.5 cm.) high; 14 in. (35.5 cm.) diameter (2)

£1,500-2,500

\$1,900-3,100
€1,700-2,800

PROVENANCE:

The commode - Sir Charles Wingfield (1820-1892); sold Christie's, London, 20 May 1892, lot 129 (£34.0s.0d. to William James Esq.). The table - purchased by William James from Laurent, Paris, in May 1894 for £22 (photographed with grey marble top by Bedford Lemere & Co. in 1895 in the library).

LITERATURE:

The table: West Dean Park, *Inventory*, 1894. WDMS. 3332, 'Very small Louis XVI table, grey marble top. Laurent. Paris. May 1894. £22'. West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 211 – GROUND FLOOR LIBRARY – 'A Louis XVI. Kingwood circular Urn Table inlet dove marble top, panelled frieze with brass lines & Beading fitted one drawer on square tapered legs with brass lines; 14" diam.'.

Pierre Denizot, *maitre* in 1740.



■ 166

A FRENCH BRASS-MOUNTED MAHOGANY BUREAU PLAT

LATE 19TH/EARLY 20TH CENTURY

The gilt-tooled tan leather-lined top above three frieze drawers and a slide to each end, on turned tapering fluted legs, inventory label 1387 29½ in. (75 cm.) high; 57 in. (145 cm.) wide; 29 in. (74 cm.) deep

£1,500-2,500

\$1,900-3,100
€1,700-2,800

PROVENANCE:

Probably purchased by William James prior to 1912.



167

**A PISA EARTHENWARE
SLIP-DECORATED SGRAFFITO JAR
AND A WILLIAM MOORCROFT
'FLORIAN WARE' BOWL**

CIRCA 1900, THE FIRST WITH INCISED
TOWER & PISA MARK, THE SECOND WITH
PRINTED AND IMPRESSED FACTORY
MARKS

The jar 11½ in. (29.5 cm.) high;
the bowl 9 in. (23 cm.) diameter (2)

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

PROVENANCE:

The bowl purchased by William James prior to
1912; the jar probably also purchased by William
James prior to 1912.

LITERATURE:

The bowl: West Dean Park, *Inventory*, 1912, Vol. II
WDMS. 336, p. 74 - ENTRANCE HALL - A green
glazed ware shallow bowl "Moorcroft"; 9".



168

**THREE JAPANESE KOZUKA
UNSIGNED, EDO PERIOD
(18TH-19TH CENTURY)**

The first copper, inlaid in *shakudo* with paulownia on
a *nanako* ground; the second *shakudo*, inlaid in gold
and silver with chrysanthemums on a *nanako* ground;
the third brass, inlaid in *shakudo*, silver and gold with
a kingfisher among reeds
3¼ in. (9.6 cm.) long, and slightly smaller (3)

£600-900 \$750-1,100
€680-1,000

PROVENANCE:

Probably purchased by William James prior to 1912.



169

**A WESTERWALD STONEWARE ARMORIAL KRUG
1636, WORKSHOP OF JAN EMENS MENNICKEN**

The bulbous body applied with two oval medallions, each moulded with three coats-
of-arms and an IE monogram above the date '1636', flanking a third medallion moulded
with the Crucifixion and 'FK' monogram against a ground of scrolling foliage, above a lion
supporter to each side, embellished in blue
13¼ in. (33.7 cm.) high

£2,000-3,000 \$2,500-3,700
€2,300-3,400

PROVENANCE:

Purchased by William James prior to 1895 (photographed by Bedford Lemere & Co. at the
entrance to the Tapestry Corridor).

The initials 'IE' are those of the potter Jan Emens Mennicken (1540-93) who took his
moulds with him when he migrated from his former workshop at Raeren to the Westerwald
region east of the Rhine. His workshop continued to use moulds with his initials for many
years after his death. A similarly marked elaborate spouted jug, made two years before the
potter's death, is in the Victoria and Albert Museum, London, museum no. 805-1868.



170

A STAFFORDSHIRE PEARLWARE LARGE BLUE AND WHITE ROYALIST COMMEMORATIVE JUG
FIRST QUARTER 19TH CENTURY

Printed with the inscription 'Long Live/the King/Old Stingo' and painted in enamels and gilding with a crown above a 'GR' monogram, gilt-edged rim
17½ in. (44.5 cm.) high

£3,000-5,000

\$3,800-6,200
€3,400-5,600

PROVENANCE:

Purchased by William James prior to 1912.

LITERATURE:

The Estate of the late W.D. James, Esq., West Dean Park, *Inventory*, 1932, Vol. I, WDMS. 3342, p. 55 - 'An old Staffordshire ware jug, decorated landscape in blue crown in gold and with motto "Long Live the King", old Stingo, 17 ½" high'.





■ 171
**A PAIR OF GEORGE IV MAHOGANY
 BOOKCASES**
 CIRCA 1820-30,
 IN THE MANNER OF GILLOWS

Each with a pedimented cornice, above an astragal-glazed door with adjustable shelves, the base with a frieze drawer above columns and a panelled door enclosing an adjustable shelf, on a moulded plinth base, inventory label 713
 84½ in. (214.5 cm.) high; 25½ in. (65 cm.) wide;
 17½ in. (44.5 cm.) deep (2)

£4,000-6,000

\$5,000-7,400
 €4,500-6,700

■ 172
**A 'GOTHICK' BRASS HEXAGONAL
 LANTERN**
 MID-20TH CENTURY

The arched panels with ruby glass spandrels, fitted for electricity
 45 in. (114 cm.) high; 17 in. (43 cm.) wide

£1,500-2,500

\$1,900-3,100
 €1,700-2,800

PROVENANCE:

Supplied by David Mlinaric for the Refectory at West Dean College in the 1980s.



■ 173

**A PARCEL-GILT AND GREY-PAINTED
HEXAGONAL LANTERN**
EARLY 20TH CENTURY

With frosted and clear glass panes,
fitted for electricity, inventory label 1399
51 in. (130 cm.) high; 28 in. (71 cm.) wide, approx.

£1,500-2,500

\$1,900-3,100
€1,700-2,800

PROVENANCE:

Supplied by David Mlinaric for the Steward's
Room at West Dean College in the 1980s.

■ 174

**A NEAR PAIR OF GEORGE IV MAHOGANY
BOOKCASES**
CIRCA 1820-30,
IN THE MANNER OF GILLOWS

Each with a pedimented cornice, above a pair
of astragal-glazed doors enclosing adjustable
shelves, the base with a frieze drawer above
columns and panelled doors enclosing a shelf,
each with one end partially unfinished and
probably previously fitted into a niche
97 in. (246.5 cm.) high; 38¾ in. (98.5 cm.) wide and
45½ in. (115.5 cm.) wide; 16¼ in. (41.5 cm.) deep (2)

£2,500-4,000

\$3,200-5,000
€2,900-4,500





175

TWO SAPPER'S POT HELMETS
SECOND HALF 17TH CENTURY

Each of two-piece construction with peak, one of siege weight with short neck-guard

Approximately: 7¼ in. (18.5 cm.) and 7 in. (17.8 cm.) high

(2)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

Almost certainly purchased by William James from Frederick Bower in 1891-2, with West Dean House.

176

TWO HARQUEBUSIER'S CUIRASS
SECOND HALF 17TH CENTURY

The first with plain turned edges to the principle edges on both the breast- and back-plate and incised with a double line around the arm-holes, neck and waist, the breast-plate with a bullet strike mark; the second similar, incised with a single line around the arm-holes, the breast-plate with four bullet strike marks

Respectively: 16½ in. (42 cm.) and 16 in. (40.5 cm.) high, approx.

(4)

£1,500-2,000

\$1,900-2,500
€1,700-2,200

PROVENANCE:

Almost certainly purchased by William James from Frederick Bower in 1891-2, with West Dean House.



177

**A LOBSTER-TAILED POT HELMET OF SHOT-PROOF WEIGHT
MID-17TH CENTURY**

Of heavy two-piece construction, associated peaked fall with three-bar
face-guard (some rivets replaced)
Approx. 13½ in. (34.3 cm.) high inc. face-guard

£800-1,200

\$1,000-1,500
€900-1,300

PROVENANCE:

Almost certainly purchased by William James from Frederick Bower in 1891-2,
with West Dean House.



178

**A COMPOSITE GERMAN CUIRASS IN THE SO-CALLED
'MAXIMILIAN' STYLE
EARLY 16TH CENTURY, THE BACK-PLATE STRUCK WITH A
NUREMBURG MARK**

The breast-plate with shallow radiating flutes and roped turn at the neck,
the back-plate with bolder radiating flutes incised with pairs of lines
Approximately 15 in. (38 cm.) high

(2)

£3,000-5,000

\$3,800-6,200
€3,400-5,600

PROVENANCE:

The breast-plate: The Herr Richard Zschille Collection; sold Christie's, London,
25 January - 1 February 1897, lot 388.
The back-plate: Anonymous sale, Christie's, London, 24 April 1896,
lot 136 (part).





179

AN ARCHER'S SKULL CAP

LATE 15TH/EARLY 16TH CENTURY, POSSIBLY ITALIAN

Of one-piece construction, shaped around the ears and pierced with lining-holes; together with a halberd, late 16th century; an incomplete upper cannon, late 16th century; and a pair of tassets in the 15th-century style
Approximately the skull cap: 5 in. (12.7 cm.) high (5)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

The skull cap: The Herr Richard Zschille Collection; sold Christie's, London, 25 January - 1 February 1897, lot 289.

The halberd: The Herr Richard Zschille Collection; sold Christie's, London, 25 January - 1 February 1897, lot 76 (part).

180

**A BRITISH LIFE GUARDS OFFICER'S CUIRASS,
AN EDWARDIAN COURT SWORD, A PAIR OF EPAULETTES
AND A DRESS BELT OF A LORD LIEUTENANT**

THE SECOND BY MARSHALL & CO., ST. JAMES ST., LONDON,
EARLY 20TH CENTURY

The first with original blue velvet and red Morocco leather liners, shoulder-straps with brass scales, and bullion thread waist-belt; the second with etched blade, gilt-brass hilt with Royal cypher, original scabbard and bullion thread sword-knot; the epaulettes with silver lace boards and silver bullion tassels, in a japanned tin, and belt with silver buckle; together with an Indian knife, late 19th century, with gilt-brass hilt and scabbard

The cuirass approximately 17 in. (43.1 cm.) high;
the sword 38 in. (96.5 cm.) overall;
the knife 13½ in. (34.3 cm.) overall

(4)

£1,000-1,500

\$1,300-1,900
€1,200-1,700





λ181

HEINRICH WITTMER (1895-1954)

Five studies of bears

one signed with initials and dated 'HW30' (lower right);
two signed and dated 'H.Wittmer 30' (lower right);
one signed 'H.Wittmer' (lower right); and one signed and
dated 'H.Wittmer 30' (lower left)

pen and black ink, one on tissue paper
7 x 10 in. (17.7 x 25.4 cm.); and smaller

Sold together with two drawings of *A pair of deer*; and
A grey hound by the same hand.

(7)

£600-1,000

\$750-1,200
€680-1,100





The Dining Room at West Dean, photographed by Bedford Lemere & Co., 1895



■ 182

A GROUP OF SPANISH POTTERY ARISTA TILES

CIRCA 1525-60, PROBABLY SEVILLE

With central ochre flowerhead issuing green foliage within in a blue band and radiating ochre flames, within a manganese lozenge cartouche, comprising:

49 rectangular tiles, each forming half of a full design

14 complete 'whole' tiles, each formed from two rectangular

half design tiles

9 tile fragments

£8,000-12,000

\$10,000-15,000

€9,000-13,000

PROVENANCE:

The collection of the late Hollingworth Magniac (known as the Colworth Collection); sold Christie's, London, 2 July - 4 July 1892, almost certainly lot 1574 (part, to Davis for William James).

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '64. 391 Tiles, each pair double circle, raised border & flowers in centre @ 1/2...Christie's. July 1892. Lot 1574 Magniac sale.... £34.4s.2d.'

Hollingworth Magniac (1786-1867) was born in Colworth, Bedfordshire but he came from a Huguenot family of clockmakers. He established Jardine Matheson & Co., which became one of the largest trading houses in Asia in the 19th century. Magniac was a connoisseur of Florentine furniture and medieval works of art and some of his important collections of Limoges enamels, ivory and sculpture is now in the Victoria and Albert Museum, London.

(part lot)



■ 183

A GROUP OF SPANISH POTTERY ARISTA TILES
CIRCA 1525-60, PROBABLY SEVILLE

En suite to the previous lot, each with a central ochre flowerhead issuing green foliage within in a blue band and radiating ochre flames, within a manganese lozenge cartouche, comprising:

39 rectangular tiles, each forming half of a full design
9 complete 'whole' tiles, each formed from two rectangular half design tiles
12 tile fragments

£7,000-10,000

\$8,700-12,000
€7,900-11,000

PROVENANCE:

The collection of the late Hollingworth Magniac (known as the Colworth Collection); sold Christie's, London, 2 July - 4 July 1892, almost certainly lot 1574 (part, to Davis for William James).

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '64. 391 Tiles, each pair double circle, raised border & flowers in centre @ 1/8...Christie's. July 1892. Lot 1574 Magniac sale.... £34.4s.2d.'

(part lot)



■ 184

A GROUP OF SPANISH POTTERY ARISTA TILES

CIRCA 1525-60, PROBABLY SEVILLE

En suite to the previous lot, each with central ochre flowerhead issuing green foliage within in a blue band and radiating ochre flames, within a manganese lozenge cartouche, comprising:

22 rectangular tiles, each forming half of a full design

9 complete 'whole' tiles, each formed from two rectangular half design tiles

30 tile fragments (approximate - these vary in sizes)

£6,000-10,000

\$7,500-12,000

€6,800-11,000

PROVENANCE:

The collection of the late Hollingworth Magniac (known as the Colworth Collection); sold Christie's, London, 2 July - 4 July 1892, almost certainly lot 1574 (part, to Davis for William James).

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '64. 391 Tiles, each pair double circle, raised border & flowers in centre @ $\frac{1}{8}$...Christie's. July 1892. Lot 1574 Magniac sale.... £34.4s.2d.'

(part lot)





(part lot)

■ 185

A GROUP OF SPANISH POTTERY ARISTA TILES

CIRCA 1525-60, SEVILLE

With an ogival quatrefoil flowerhead enclosing a central medallion, enriched in ochre, green and manganese and a quantity of corresponding tile fragments, comprising:

32 rectangular tiles, each forming half of a complete quatrefoil

1 complete tile forming a quatrefoil

Approximately 105 tile fragments of varying size

£5,000-8,000

\$6,300-9,900

€5,700-9,000

PROVENANCE:

The collection of the late Hollingworth Magniac (known as the Colworth Collection); sold Christie's, London, 2 July - 4 July 1892, almost certainly lot 1567 (to Davis for William James).

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '63. 252 Tiles, green brown & purple @ 2/1 ... Christie's. July 1892. Lot 1567. Magniac sale... £27.11s.3d.'



186 (part lot)



■ 186

A GROUP OF SPANISH POTTERY ARISTA FRIEZE TILES
CIRCA 1550-75, TOLEDO

Varying designs with scrolling foliage, enriched in ochre, green, blue and a quantity of tile fragments, comprising:
Two rectangular halves and a fragment from the design with the central ochre flowerhead issuing green foliage are connected to 10 rectangular small frieze tiles
76 small rectangular frieze tiles
34 rectangular tiles
6 fragments of designs from above

£2,000-3,000

\$2,500-3,700
€2,300-3,400

PROVENANCE:

The collection of the late Hollingworth Magniac (known as the Colworth Collection); sold Christie's, London, 2 July - 4 July 1892, almost certainly lot 1594 (to Davis for William James).

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '66. 106 tiles @ 2/9 smaller with foliage... Christie's. July 1892. Lot 1594. Magniac sale... £15.6s.0d.'

■ 187

A GROUP OF SPANISH POTTERY ARISTA TILES
CIRCA 1525-75, SEVILLE (TRIANA)

Each forming a quatrefoil design enclosing a mirrored foliate design, the centres with variations, enriched in ochre, manganese, green and blue; and a quantity of tile fragments, comprising:
Half a complete tile (i.e. on half of the quatrefoil design) and approximately 121 tile fragments of varying size

£1,500-2,000

\$1,900-2,500
€1,700-2,200

PROVENANCE:

The collection of the late Hollingworth Magniac (known as the Colworth Collection); sold Christie's, London, 2 July - 4 July 1892, almost certainly lot 1593 (to Davis for William James).

LITERATURE:

William James, *Inventory*, WDMS. 3263, 1882-1904, '65. 103 Tiles @ 4/2... Christie's. July 1892. Lot 1593. Magniac sale... £22.11s.8d.'



187 (part lot)



Edward James in the Oak Hall at West Dean, circa 1950

INDEX

A

Aldridge, J., 110

B

Bardwell, 73
Bayley, R., 153
Beaton, C., 71
Bérard, C., 15, 16, 17, 18
Berman, E., 53, 54
Berman, L., 51, 52
Brett, D.E., 64, 65, 66, 67
Brown, C., 59, 60, 61, 62, 63

C

Cagli, C., 57
Carter, J., 152

D

Dalí, S., 10, 30, 31
de Lamerie, P., 150

E

Espalargues, 8

F

Feline, E., 154
Fini, L., 55
Fountain, W., 150
Frank, Jean-Michel, 11, 12, 13
Frank, Jean-Michel, after the design by, 14

G

Grosz, G., 58

H

Helst, 80
Hunt, J. M., 156

J

James, E.W.F., 10, 19, 30, 31,
32, 68, 69, 70

K

Knopfell, F., 156

L

Lairesse, G. de, 137
Lely, 74
Le Sage, S., 156
Loo, P. van, 136
Loutherbourg, 138

M

MacRae, A., 156
Messel, O.H.S., 4, 5, 6
Moreelse, 78

N

Nash, P., 3

R

Ramsay, 72
Roskell, A., 156
Roskell, R., 156

S

Sanders, B., 56

T

Tchelitchew, P., 20-29, 35-50

W

Wittmer, H., 181

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 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 is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the 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. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the

bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to

sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy 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 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 Catalogue Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of

the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(i) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot 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 cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require

a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(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 £34,300 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**

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any

lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) 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 we reasonably believe that completing the transaction is, or may be, unlawful or 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 policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; and
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦	Christie's has a direct financial interest in the lot . See Important Notices and Explanation of Cataloguing Practice.	λ	Artist's Resale Right. See Section D3 of the Conditions of Sale.	?, *, Ω, α, #, ‡	See VAT Symbols and Explanation.
Δ	Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.	•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	■	See Storage and Collection Pages.
◆	Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.	~	Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.		

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/'With date ...'/'

'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

FOR EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/'Dated...'/'Inscribed...'/'Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/'Bearing the date...'/'

"Bearing the Inscription..."/'Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie,
London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

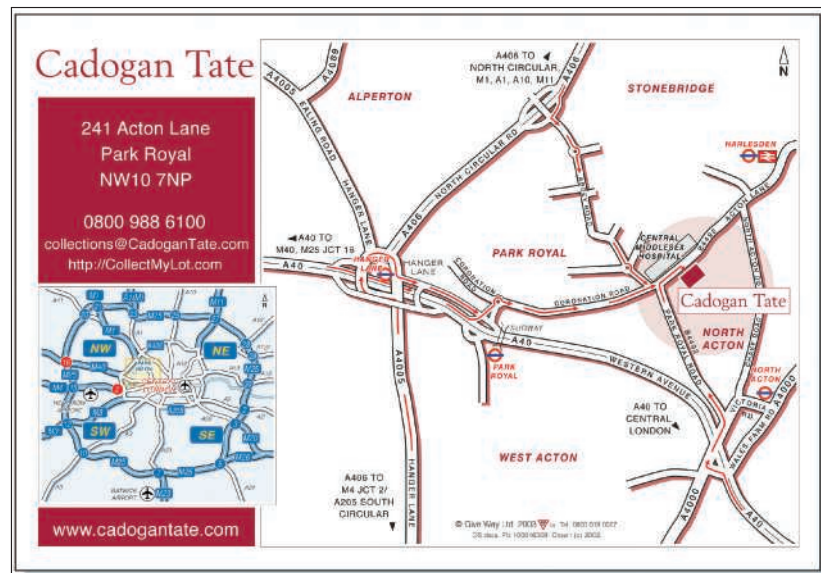
SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

CADOGAN TATE LTD'S WAREHOUSE
241 Acton Lane,
Park Royal,
London NW10 7NP



A Roman marble torso of Cupid
c. 2nd century A.D.
£5,000 – 8,000

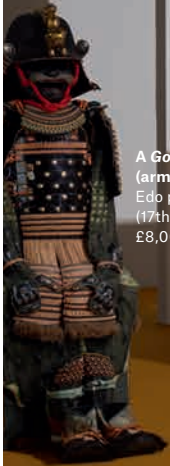
Ernst Agerbeek
(1903 – 1945)
£30,000 – 50,000

James Jacques Joseph Tissot
(1836 – 1902)
£120,000 – 180,000

An Attic red-figured column krater
c. 470 – 460 B.C.
£7,000 – 9,000



Joaquim Mir I Trinxet
(1873 – 1940)
£100,000 – 150,000



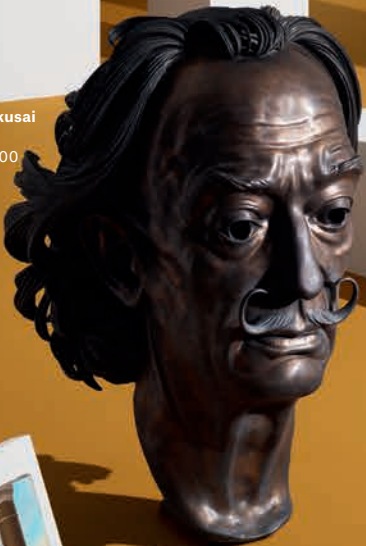
A Gomai-Do Gusoku (armor)
Edo period
(17th – 18th century)
£8,000 – 10,000



A Haniwa model of a horse
Kofun period
(c. 6th century)
£30,000 – 50,000



Katsushika Hokusai
(1760 – 1849)
£50,000 – 70,000



Arno Breker
(1900 – 1991)
Portrait bust of Salvador Dali
£10,000 – 15,000
© DACS 2016



Nicolás Falcó
(active 1503 – 1520)
£30,000 – 50,000



Salvador Dali
(1904 – 1989)
& Edward James
(1907 – 1984)
Lobster Telephone
£150,000 – 250,000
© Salvador Dali, Fundació Gala-Salvador Dali, © DACS 2016



Lamqua
(1820 – 1860)
£60,000 – 80,000

CLASSIC WEEK

This December, Classic Week at Christie's presents antiquities, Old Masters, sculpture, Japanese art and more. From Constable, Canaletto and Guardi to Burne-Jones, Tissot and Courbet, the auction series features masters of Western painting alongside Japanese prints and armour, Roman marbles, Florentine bronzes and iconic Surrealism. With prices starting at the surprisingly accessible, you might just take something home.

Sales run from 6 to 15 December at our London salerooms, with viewings from 2 December. You can also visit us at christies.com/classicart to view catalogues and take part in auctions online.

Antiquities

6 December, 10.30am

The Resandro Collection

6 December, 11.30am

European Sculpture & Works of Art

6 December, 2.30pm

Old Master & British Drawings & Watercolours

7 December, 1pm

From Ancient to Modern:

A Distinguished Private Collection

7 December, 2pm

Art of Japan

8 December, 2pm

Old Masters Evening Sale

8 December, 7pm

Old Masters Day Sale

9 December, 10.30am

19th Century European & Orientalist Art

13 December, 2pm

Victorian, Pre-Raphaelite & British Impressionist Art

14 December, 2.30pm

A Surreal Legacy:

Selected Works of Art from The Edward James Foundation

15 December, 10.30am

Topographical Pictures

15 December, 2pm



A monumental marble bust of Jupiter of Otricoli
Late 18th/early 19th century
£30,000 – 50,000

A bronze statue of Gaspar De Guzmán
Francesco Fanelli, c. 1626 – 1640
£40,000 – 60,000

The Master of the Countess of Warwick
(active 1567 – 1569)
£40,000 – 60,000



Jacob Jordaens
(1593 – 1678)
£500,000 – 800,000



A Continental model of an ostrich
c. 1880
£3,000 – 5,000



Francesco Guardi
(1712 – 1793)
£100,000 – 150,000



A bronze group of Apollo and Daphne
François Lespingola, first half 18th century
£25,000 – 35,000



Pieter Brueghel II
(1564/5 – 1637/8)
£120,000 – 180,000





AN EGYPTIAN BRONZE CAT HEAD
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.
Provenance: with Munzen und Medaillen, 1974.
£20,000-30,000

THE RESANDRO COLLECTION

London, King Street, 6 December 2016

VIEWING

3-5 December 2016
8 King Street
London SW1Y 6QT

CONTACT

Laetitia Delaloye
ldelaloye@christies.com
+44 (0)20 7752 3018



CHRISTIE'S



SIR EDWIN HENRY LANDSEER, R.A. (LONDON, 1802-1873)

The Monarch of the Glen

oil on canvas

65½ x 67¼ in. (166.5 x 172 cm.)

Estimate on Request

OLD MASTERS

EVENING SALE

London, King Street, 8 December 2016

VIEWING

2-8 December 2016

8 King Street

London SW1Y 6QT

CONTACT

John Stainton

jstainton@christies.com

+44 (0)20 7389 2945



CHRISTIE'S



Property of a Private UK Collector
A FABERGÉ TWO-COLOUR GOLD-MOUNTED GUILLOCHÉ
ENAMEL MINIATURE PHOTOGRAPH FRAME
2½ in. (6.4 cm.) high
£25,000-35,000



A FABERGÉ JEWELLED PARCEL-GILT SILVER-MOUNTED
GUILLOCHÉ ENAMEL DESK CLOCK
4½ in. (11.3 cm.) high
£60,000-80,000

RUSSIAN ART

London, King Street, 28 November 2016

VIEWING

25-27 November 2016
8 King Street
London SW1Y 6QT

CONTACT

Helen Culver Smith
hcsmith@christies.com
+44 (0)20 7389 2662



CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

A SURREAL LEGACY

THURSDAY 15 DECEMBER 2016 AT 10.30 AM

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

CODE NAME: WEST DEAN

SALE NUMBER: 13765

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

13765

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



ROBERT DE BALKANY
The Côte d'Azur and Rome
London, King Street, 21-23 March 2017

VIEWING
16-21 March 2017
8 King Street
London SW1Y 6QT

CONTACT
Andrew Waters
awaters@christies.com
+44 (0)20 7389 2356



CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EMERI

Guillaume Cerutti, President

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,
Olivier Camu, Roland de Lathuy,
Eveline de Proyard, Roni Gilat-Baharaff,
Francis Outred, Christiane Rantzau,
Andreas Rumbler, François de Ricqlès, Juan Vareiz

ADVISORY BOARD

Pedro Girao, Chairman,
Patricia Barbizet, Arpad Busson, Loula Chandris,
Kemal Has Cingillioglu, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg, Laurence Graff,
H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Viscount Linley, Robert Manoukian,
Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Amin Jaffer, Nicholas White, Mark Wrey

SENIOR DIRECTORS

Simon Andrews, Jeremy Bentley, Ellen Berkeley,
Jill Berry, Peter Brown, Sophie Carter,
Benjamin Clark, Karen Cole, Paul Cutts,
Isabelle de La Bruyere, Leila de Vos,
Harriet Drummond, Julie Edelson,
David Elswood, David Findlay, Margaret Ford,
Edmond Francey, Daniel Gallen, Karen Harkness,
Philip Harley, James Hastie, Karl Hermanns,
Paul Hewitt, Rachel Hilderley, Mark Hinton,
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Nic McElhatton (Chairman, South Kensington),
Jeremy Morrison, Nicholas Orchard,
Henry Pettifer, Steve Phipps, Will Porter,
Paul Reason, Tara Rastrick, Amjad Rauf,
William Robinson, Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,
Andrew Ward, David Warren, Andrew Waters,
Harry Williams-Bulkeley, Martin Wilson,
André Zlattinger

DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman, David Bowes-Lyon,
Louise Broadhurst, Lucy Brown, Robert Brown,
Lucy Campbell, Jason Carey, Sarah Charles,
Romilly Collins, Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Arne Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby,
Peter Horwood, Kate Hunt, Simon James,
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,
Robert Lagneau, Joanna Langston, Tina Law,
Adriana Leese, Tom Legh, Brandon Lindberg,
Laura Lindsay, David Llewellyn, Murray Macaulay,
Graeme Maddison, Sarah Mansfield,

Nicolas Martineau, Roger Massey, Joy McCall,
Neil McCutcheon, Michelle McMullan,
Daniel McPherson, Neil Millen, Jeremy Morgan,
Leonie Moschner, Giles Mountain, Chris Munro,
Liberte Nuti, Beatriz Ordovás, Rosalind Patient,
Anthea Peers, Keith Penton, Romain Pinganaud,
Sara Plumbly, Anne Qaimmaqami, Marcus Rådecke,
Pedram Rasti, Lisa Redpath, Sumiko Roberts,
Sandra Romito, Tom Rooth, Alice de Roquemareul,
Francois Rothlisberger, Patrick Saich,
Rosemary Scott, Tom Scott, Nigel Shorthouse,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Sonal Singh, Katie Siveyer, Nicola Steel,
Kay Sutton, Cornelia Svedman, Rakhi Talwar,
Thomas Venning, Edwin Vos, Amelia Walker,
Rosanna Widen, Ben Wiggins, Sophie Wiles,
Bernard Williams, Georgina Wilsenach,
Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney,
Milo Dickinson, Freddie De Rougemont,
Grant Deudney, Howard Dixon, Virginie Dulucq,
David Ellis, Antonia Essex, Kate Flitcroft,
Eva French, Pat Galligan, Elisa Galuppi, Julia Grant,
Pippa Green, Angus Granlund, Christine Haines,
Coral Hall, Charlotte Hart, Daniel Hawkins,
Anke Held, Valerie Hess, Carolyn Holmes,
Adrian Hume-Sayer, James Hyslop,
Helena Ingham, Pippa Jacomb, Guady Kelly,
Hala Khayat, Alexandra Kindermann, Julia Kiss,
Polly Knewstubb, Mark Henry Lampé, Aoife Leach,
Rob Leatham, Antoine Leboutteiller, Peter Mansell,
Stephanie Manstein, Amparo Martinez Rusotto,
Astrid Mascher, Georgie Mawby, David McLachlan,
Lynda McLeod, Kateryna Merkalenko,
Toby Monk, Rosie O'Connor, Christopher Petre,
Louise Phelps, Eugene Pooley, Sarah Rancans,
David Rees, Alexandra Reid, Sarah Reynolds,
Meghan Russell, Pat Savage, Julie Schutz,
Hannah Schweiger, Angus Scott, Ben Slinger,
James Smith, Graham Smithson, Mark Stephen,
Annelies Stevens, Charlotte Stewart,
Dean Stimpson, Dominique Suiveng, Keith Tabley,
Iain Tarling, Sarah Tennant, Timothy Triptree,
Flora Turnbull, Paul van den Biesen,
Mieke Van Embden, Ben Van Rensburg,
Lisa Varsani, Shanthi Veigas, Julie Vial,
Assunta Grafín von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walshe, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young



Photography: Bill Henderson,
Mark Farrington, Steve Ward,
Mike Bascombe & Julio Leipnitz Jnr.
© Christie, Manson & Woods Ltd. (2016)





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT