

The COLLECTION *of*
DRUE HEINZ
Townhouses in London and New York



London 4 June 2019

CHRISTIE'S







The COLLECTION of DRUE HEINZ

Townhouses in London and New York

WITH INTERIORS BY JOHN FOWLER AND RENZO MONGIARDINO

AUCTION

Tuesday 4 June 2019

at 10.00 am

Lots 1-434

8 King Street, St. James's

London SW1Y 6QT

Further highlights from The Collection of Drue Heinz will be offered in specialist sales, led by masterpieces of the early modern period, to be included in the Impressionist and Modern Evening Sale, Christie's, New York, 13 May 2019.

A full calendar listing is included at the back of this catalogue.

VIEWING

Thursday	30 May	9.00 am – 4.30 pm
Friday	31 May	9.00 am – 4.30 pm
Saturday	1 June	12.00 pm – 5.00 pm
Sunday	2 June	12.00 pm – 5.00 pm
Monday	3 June	9.00 am – 8.00 pm

AUCTIONEERS

Arlene Blankers, Leila De Vos, Hugh Creasey & Piers Boothman

AUCTION CODE AND NUMBER

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Front cover: Lots 111, 112 & 142

Opposite: The London Drawing Room looking to the apse

Back cover: Lots 2, 3, 4, 5, & 7

These auctions feature

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The COLLECTION *of* DRUE HEINZ



Drue Heinz, Photo by H. J. Heinz II, Courtesy of the Heinz Family.

The collection of Drue Heinz is a striking reflection of her keen observation and innate 'eye'. Much of the collection was formed after her marriage to H.J. (Jack) Heinz II (1908-1987) in 1953. Although he joked "My wife is the art connoisseur, I live from snowfall to snowfall," Jack, the avid skier, was interested in and supported acquisitions. Drue was often the scout who found interesting works. In her early days as a collector, she was astute in soliciting advice from friends who were connoisseurs and helped her to learn more about 20th Century Art.

Drue Heinz (1915-2018) became a great advocate for good literature and writers and, with her husband, a funder of arts institutions in the US and Great Britain. She was attracted to those who had creative talent which she believed she did not. Not everyone would agree with that self-diagnosis. So, she assumed the role of a thoughtful supporter and Board member at a number of prestigious art museums: the Carnegie in Pittsburgh, the Royal Academy in London and the Metropolitan Museum in New York.

She was known for asking difficult questions, and seizing the opportunity if a project needed funding, as well as being mindful that room should be left for other ardent supporters to contribute.

The Heinz family, in the food products business since the late 19th Century, had a sterling reputation for the purity of the food products they produced, for their engagement with the communities they served and for their wide ranging charitable efforts. Through her work as a Board Member of the Heinz Endowments, Drue learned how to think about the organizations which should receive funding. Jack, in addition to carrying on the family tradition of civic engagement, encouraged Drue's involvement and support of the arts. She observed as he followed through on his idea that downtown Pittsburgh needed to be revitalized. He began with the rehabilitation of a magnificent but run down movie theatre into a home for the Pittsburgh Symphony. He thought others who were civic-minded would follow and they did. Heinz Hall opened in 1976 and the surrounding downtown

area is today home to numerous other arts organizations, and is known as the Pittsburgh Cultural District.

Drue was on the road with Jack for important corporate events as they opened new plants, or brought the company products to a new market. Their extensive travels led to the development of a social circle that included many other sophisticated friends such as Gianni and Marella Agnelli, Andy Warhol, Aristotle Onassis, the Aga Khan and Malcolm Forbes. Norman Mailer, Harold Pinter and Antonia Fraser, Tom and Sheila Wolfe all became friends. Along the way they also bought pictures and sculpture that appealed.

In the 1980s Drue worked on the transformation of Hawthornden Castle, outside Edinburgh, into a sanctuary for writers of all genres. She created an extraordinary setting that blends scholarly solitude - a daytime code of silence is enforced - with the simple pleasures of wholesome Scottish meals, conversation, board games or readings in the evenings. To this day, writers eat communally for breakfast and dinner. Lunch is delivered to their rooms in wicker baskets with homemade sandwiches and soups, as the writer orders from a menu. "She provided new writers with a dream ticket" noted playwright Tom Stoppard, "a roof and meals, and the assurance that they did not have to do anything other than write."

Mrs. Heinz's literary giving was distinctive in the projects she chose and the personal attention she gave to each. In carving out her own philanthropic niche, she exhibited her intellectual prowess, wit and enthusiasm. Heinz was "good at drawing people out", noted editor Ed Ochester, because "she was intellectually hungry and a voracious and passionate reader." Heinz presided often at mixed gatherings of diplomats, politicians, writers and cultural figures. "She could talk to anyone," noted former Pittsburgh Press editor Cynthia Miller, "and make anyone feel comfortable."

Mrs. Heinz founded Ecco Press in 1971 and served as publisher of the *Paris Review* from 1993 to 2008. She was responsible for funding the Monday Night Lectures in Pittsburgh which still draw America's top literary writers to the lectern and she provided sustained sponsorship of the Lincoln Center Review which illuminated the vital function of the theatrical canon to the modern world. The Drue Heinz Literature Prize was endowed in 1981 in collaboration with the University of Pittsburgh Press. Once again, she was at the forefront in realizing that enabling the publication of short fiction was an encouragement to writers to continue on in their work. It is an esteemed annual award for those who submit a collection of short stories. The prize is monetary but the exposure of having the writer's first collection published is invaluable.

In the United States and in Great Britain, Mrs. Heinz fostered significant literary and social networks. She was a founding member of Oxford University's Rothermere American Institute, an interdisciplinary community of scholars with a focus on American Studies. The Drue Heinz Chair in American Literature within the English Faculty is viewed as one of Oxford's more prestigious positions. She was very interested in forging alliances between Great Britain, her country of birth and the United States, her adopted country. In recognition of her cultural and philanthropic achievements, she was named an honorary Dame Commander of the Most Excellent Order of the British Empire and an Honorary Fellow of the Royal Society of Literature.



Amedeo Modigliani (1884-1920) *Lunia Czechowska (à la robe noire)*, to be offered at Christie's, New York, 13 May 2019, estimate \$12-18 million.

The vital importance of fine art, architecture and design in the public sphere was also of interest to her. She funded the Heinz Architectural Center at the Carnegie Institute in memory of her husband, and similarly funded the Heinz Galleries at The Metropolitan Museum of Art in New York as a memorial to Jack. Drawings and Prints featured in her gifts to endow an eponymous Curatorship at the Metropolitan Museum and in the underwriting of the Drue Heinz Study Center at the Cooper-Hewitt National Design Center. The Drue Heinz Curator and Book Conservator at the Morgan Library and Museum and her support for The London Library were other links in the chain of strengthening institutions that were critically important to writers and artists. She seemed tireless and enjoyed working hard taking up new projects.

Her collection gave her great enjoyment through many years. If she was not quite ready when first-time guests arrived at home, she would instruct her staff to "show them the pictures, and I will be down." Some important works have been donated to museums and the proceeds of this sale will support her beloved Hawthornden Literary Retreat and other charitable projects. From these and other benefactions one takes away the overall impression of an energetic collaborator who took a personal interest in projects that she felt were important to nourishing the human spirit.

The COLLECTION of DRUE HEINZ

Townhouses in London and New York

With residences around the world, two of Jack and Drue Heinz's principal homes were their London mews house and New York townhouse. It was these houses, with interiors designed by John Fowler and Renzo Mongiardino, which contained the majority of their superb collection and it is from these interiors that the objects, furniture and works of art in the coming pages are drawn.

In mid-1950s, shortly after they married, Mr and Mrs Heinz purchased their London mews house, arranged around a courtyard, from the former actress, Joan Dennis (1904-1982) and husband, Captain Jack Dennis. The house had been re-modelled and decorated with great skill by John Fowler (1906-1977), of Sibyl Colefax and John Fowler Ltd., for the Dennis' only shortly before being purchased by the Heinezes, with Fowler's magnificent double height drawing room as the centrepiece of his design. The house was featured in the January issue of *House & Garden* in 1956, in an article written by Loelia, Duchess of Westminster, where she referred to it as her 'favourite London house'. So taken were Mr and Mrs Heinz with Fowler's superb interiors, that they bought not only the house, but many of the contents, which remarkably remained *in situ* sixty years later at the time of Mrs Heinz's death. So very little had been changed that Anthony Denney, the celebrated photographer who shot the house for the 1956 article, would have recognised it immediately.

Later the Heinezes acquired and annexed a neighbouring property, this time turning to the renowned Italian designer Renzo Mongiardino (1916-1998) to reimagine the vacant spaces. This acquisition completed the fourth side of the courtyard, with Mongiardino's superb theatrical interiors including a new dining room, ballroom, library and bedrooms.

Mongiardino was already known and trusted. Friends Gianni & Marella Agnelli, had introduced him to the Heinezes and they had first commissioned him to decorate their newly acquired New York townhouse, in 1976. On completion of the project that house was featured anonymously in *Architectural Digest* in December 1977. This neo-Georgian Colonial townhouse, with garden overlooking the East river, had an illustrious past, having been first remodeled in the 1920s by Mrs. William K. Vanderbilt, second wife and widow of William Vanderbilt, the railroad magnate. Subsequent owners included Charles Merrill, founder of Merrill Lynch, the industrialist Arthur Houghton and latterly Richard Jenrette, businessman and passionate restorer of historic houses.

Masterpieces from the collection of Drue Heinz will be included in the New York Impressionist and Modern evening sale on 13 May 2019 with further highlights being offered in specialist sales throughout the year. A full list of these sales can be found at the back of this catalogue.



The Royal Spanish commode attributed to José Canops, circa 1765-70 *in situ* in the New York Townhouse, to be offered at Christie's, New York, 30 October 2019.

Opposite: The John Fowler sitting room, London showing Nicolas de Staël (1914-1955), *Paysage de Vaucluse, no. 3*, to be offered at Christie's, Paris, 4 June 2019. Estimate €700,000-900,000.



John Fowler: *Prince of Decorators*

With original decoration undertaken by John Fowler of Sibyl Colefax and John Fowler Ltd. in the 1950s for its previous owner, Joan Dennis, Mrs Heinz's mews house is a remarkable survival. John Fowler's glorious work epitomizes the style of decoration on which the reputation of the company was founded.

John Fowler had worked for Joan Dennis on a small flat in Shepherd's Place before she asked him to help decorate her new mews house in the mid-1950s. She was a favourite client who gave Fowler almost free reign: an interior decorator's dream. The result was a perfectly proportioned fantasy house in miniature, remarkably positioned in the middle of London. It is a testament to Mrs Heinz who bought the house and contents from Mrs Dennis that Fowler's decoration has remained almost completely intact.

Most notable is the double height Palladian drawing room, cleverly created by removing the room above. Reclaimed architectural elements were brought in and the room painted a carefully mixed grey blue. With the theatrical curtains and furnishings, the room appeared both larger and grander than it was - typical of Fowler's masterful use of light and space. Then there was the upstairs dining room in the Provençal manner, originally decorated with hand-painted vines and trellis and furnished with French provincial antiques (later adapted as Mrs Heinz's sitting room); the marble hall and staircase with a redacted brass banister and brightly coloured Mauny wall paper; the master bedroom with a canopied four-poster bed hung in gathered yellow taffeta; the second floor dressing room doubling up as a bathroom with a curtained, duck-egg blue built-in bath and basin with Formica surrounds: all characteristic of the innovative yet practical interiors for which John Fowler was known and which, in their stylishness and concern for comfort, set standards that his successors at Sibyl Colefax and John Fowler Ltd. follow to this day.

Roger Jones,
Colefax & Fowler.



The John Fowler drawing room, 1956, Anthony Denney/ House & Garden
© The Condé Nast Publications Ltd.



Renzo Mongiardino: *The Alchemist of Decoration*

Renzo Mongiardino would not just decorate a room. Letting his imagination and love for the past run wild, he would reinvent it, transform it like Cinderella's pumpkin into a fairytale carriage. To commission him to decorate a house was to place your trust in him completely, to let him take you on a mesmerizing journey that would be essentially his, discovering what he envisioned for that specific space. Just like a magician, his touch was like that of a magic wand. But the final effect we all experience thanks to the books and images that flow now on a daily basis on social media was, in fact, the result of a very rational and time consuming process.

His approach to a room was always influenced primarily by its "bones" and *genius loci*. The right proportions were always his starting point. Is the room long and narrow? Is it wide but short? Are the ceilings high or low? And how is the light? At that point, he would reinvent it using all the instruments that the history of architecture and art would give him, perspective and symmetry being the vowels of his alphabet, the condition *sine qua non* of all his projects. The symmetry would be applied not only in the proportions of the room, but also in the rhythm given to the space by adding elements like columns and wooden pillars to the walls, especially if he felt the room he was working on was banal in its dimensions. And finally, that touch of 'alchemy', the artifices that decoration would provide, enabling him to create the illusion that he loved so much. In this context, *trompe l'oeuil* was *l'art par excellence*, the technique that would allow him to play with history, gardens, far away countries and cinema. Mongiardino loved to trick the eye because it allowed him to dip into any century, any region of the world and draw on that to decorate a room in his moment.

All this premise is to introduce the one of the great rooms at the centre of this sale, Drue Heinz's London ballroom. It was surely one of Mongiardino's favourite projects, together with Guy and Marie H el ene's H otel Lambert in Paris and Heini Thyssen's house, Daylesford in Gloucestershire. Renzo had a great soft spot for this room in central London, which he had created for Mrs Heinz, so much so that he selected this amongst all his masterpieces for the cover of his book *Roomscapes*, when it was first published in 1993.

The reasons were many, but essentially it allowed him to play with all the elements and techniques of decoration and architecture that made his style so unique, so recognizable. In his own words, he described it as "The Garage", referring to the fact that it was a mews and previously a space used to store vintage cars. Ultimately by describing it that way he liked to subtly promote



Renzo Mongiardino's 1986 design for Mrs Heinz's London Ballroom

his capacity for literally transforming any space into a marvelous wonder for the eyes. The "bones" of the room were very low ceilings, very little light and long and narrow proportions so quite "miserable" he said. This needed an explosion of imagination and "fantastical decoration" to transform it into a *real* ballroom. The genius idea was to make it look like a magic garden. Initially he thought to use the Italian Villa Falconieri as his main inspiration but soon realized that the London light wouldn't allow him to play with the "Calme et volupt e" of Roman Springs. And therefore, immersed himself in Constable's works and took endless walks in London Parks to understand how the vegetation behaved in the native light. He got around the poor light issue by adding a large cupola that also provided him with a centre point for the room around which he would display his love for symmetry, dividing that long room into three distinct areas, generating the rhythm he felt was essential to any work. Being a decorator often brings quite a high dose of nostalgia as one knows that most of the time these rooms are ephemeral, they won't survive the trials of time and history like buildings do. But it is precisely with this in mind, I believe, that Renzo Mongiardino deliberately decided to play with illusion and 'alchemy', and made of transience his trademark.

Martina Mondadori Sartogo
Founder and Editor in Chief of Cabana Magazine and author of *The Interiors and Architecture of Renzo Mongiardino: A Painterly Vision*

Opposite: Mongiardino's Ballroom, London, photographed in 2019.





1

A GEORGE II-STYLE PAINTED AND EBONISED DOORSTOP
MID-20TH CENTURY

Modelled as a hairy lion's paw on a marbled-wood base
15 in. (38 cm.) high

£400-600

US\$530-780
€470-690

LITERATURE:

F. Cattaneo (ed.), *Roomscapes: The Decorative Architecture of Renzo Mongiardino*, London, 1993, p. 190.

F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, p. 201.

2

A PAIR OF UNUSUAL CHINESE WHITE-GLAZED ELEPHANTS, AND A PAIR OF HARES

QING DYNASTY (1644-1911)

The recumbent elephants looking to the left and right, with rippled, stylised hide markings, the tips of their trunks detailed in pink enamel, the tusks in pale yellow and the ears and hooves in dark grey, probably 18th Century; and a pair of crouching hares with incised fur markings, 18th/19th Century
The hares 7½ in. (19 cm.) wide (4)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

The elephants: With Spink & Sons Ltd., London (according to label on one).



3

A PAIR OF REGENCY CREAM AND GREEN-PAINTED HALL CHAIRS
CIRCA 1820

Each shaped back centred by a crest, redecorated; together with a continental green-painted side table, redecorated

The chairs: 36 in. (92 cm.) high; 15¼ in. (39 cm.) wide; 15½ in. (39.5 cm.) deep
The table: 28 in. (71 cm.) high; 32 in. (81 cm.) wide; 21½ in. (54.5 cm.) deep (3)

£700-1,000

US\$920-1,300
€810-1,200

PROVENANCE:

Colefax and Fowler, London, where acquired, 1989.







■4

A GROUP OF FIVE TABLE LAMPS
19TH CENTURY AND LATER

Comprising a creamware urn, possibly Portuguese, adapted as a table lamp, a pair of Chinese yellow ground vases, adapted as lamps and a pair of Italian glass table lamps

The creamware lamp: 15½ in. (39 cm.) high, excluding fitments

The glass table lamps: 16 in. (40.5 cm.) high, excluding fitments

(5)

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

The creamware lamp almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.



5

A PAIR OF CHINESE WHITE-GLAZED 'TOAD' INCENSE BURNERS, AND A PAIR OF FAMILLE VERTE 'QUAIL' BOXES
19TH/20TH CENTURY

The crouching toads with large, beady eyes and apertures on their backs, fitted with detachable lead pierced covers; the 'quail' boxes and covers realistically modelled and decorated

The toads 10½ in. (27 cm.) wide;

the quails 6¾ in. (17.2 cm.) wide

(4)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

A similar pair of 'quail' boxes was sold in The Tibor Collection, A Noble Eye for Chinese Export, Christie's New York, 10 April 2019, lot 114.

■6

A PAIR OF REGENCY-STYLE BLACK AND GILT TOLE WALL LANTERNS

MODERN

The tops with flame finials, fitted for electricity 28¼ in. (71.5 cm.) high

(2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



■7

A GEORGE III CARTON-PIERRE OVAL WALL MIRROR
CIRCA 1760-70

The replaced oval plate with gadrooned border surrounded by rushes and foliage, the back paper inscribed in chalk 'PICK/Lady Thor...', re-gilt 45 x 28 in. (114 x 71 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

This mirror is possibly inspired by the designs of John Linnell (1729-96), in particular, a workshop drawing of a closely related mirror, dated 1774, inscribed 'Mr Mount' (see: H. Hayward, P. Hayward, *William and John Linnell: Eighteenth Century London Furniture Makers*, London, 1980, vol. II, p. 102, fig. 196).

Carton-pierre, similarly to *papier mâché*, was developed in the 18th century to imitate wood and stone. Various compositions of paper pulp were cast in oiled box-wood moulds and lightly stove-dried (baked). Manufacturers' recipes were jealously guarded, but analyses prove that the pulp was frequently mixed with flour, chalk, sawdust, sand and plaster and bound with wax, resin, animal glues or gum arabic. *Papier mâché* was often made from paper stripped from billboards while *carton-pierre* derived from waste cardboard, and its 'composition' material comprised a greater ratio of plaster to paper.



■8

A GEORGE III CREAM-PAINTED AND PARCEL-GILT BERGERE
ATTRIBUTED TO FRANCOIS HERVE, CIRCA 1790

Covered in yellow silk, the spirally-turned arm supports above fluted tapering legs, the top rail replaced and originally with finials, decoration refreshed

38 in. (97 cm.) high; 29 in. (74 cm.) wide; 29 in. (74 cm.) deep

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



The present lot relates closely to the pair of *bergères*, within a suite, supplied by Holland and Daguerre and made by François Hervé, for George, 2nd Earl Spencer (1758 - 1834) for the Countess Spencer's Dressing Room at Althorp (see: *Treasures from Althorp*, Exhibition Catalogue, London, 1970, fig. 16). The Spencer pair, also with parcel-gilt and white decoration was sold in these rooms, 'The Spencer House Sale', 8 July 2010, lot 1051 (£44,450 inc. prem.). Hervé supplied considerable amounts of furniture, specifically for the Chinese Drawing Room at Carlton House, to the Prince of Wales (later George IV), suites of upholstered and caned seat-furniture to the 5th Duke of Devonshire at Chatsworth House, Derbyshire and unspecified work to the 5th Duke of Bedford at Woburn Abbey, Bedfordshire.



9

SIR EDWIN HENRY LANDSEER, R.A. (1802-1873)

Caricature of Edward Ellice as a robin

numbered 'No 44' and 'No 38', the paper dry-stamped 'Invergarry.' and indistinctly inscribed 'From./ The Lady...'

pen and brown ink, brown wash and red crayon on light blue paper
9 $\frac{1}{8}$ x 8 in. (25.1 x 20.3 cm.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

PROVENANCE:

Sabin Galleries, London, where acquired, 7 December 1971.

Edward Ellice (1810-1880) was a Scottish landowner and Liberal politician, who played host to Landseer on many of his stays in Scotland. In 1860 Ellice purchased the Glengarry estate, adjacent to his father's land, and at Invergarry on Loch Oich, built a house renowned for its comfort. Landseer was a frequent guest there, and often made sketches on Invergarry writing paper.

A sketch of Ellice's wife Katherine Jane (known as Janie), on the same paper was sold in these Rooms, 7 December 2016, lot 136.



9

λ10

CECIL BEATON (1904-1980)

*Costume design for 'The Gainsborough Girls' (i);
Tenderloin Park Scenes (ii)*

signed 'BEATON.' (lower right) and inscribed 'SK 301 and SK 302' (upper left

and right) (i); signed 'BEATON' (lower right) (ii)

pencil, pen, pastel and watercolour on paper (i)

watercolour heightened with white on grey paper (ii)

17 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (45.1 x 34.9 cm.) (i)

9 $\frac{5}{8}$ x 11 $\frac{5}{8}$ in. (24.5 x 29.5 cm.) (ii)

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



10





11

A LOUIS XV ORMOLU STRIKING CARTEL CLOCK
FRANCOIS CARANDA, PARIS, MID-18TH CENTURY

The case of naturalistic form with flowers and foliage, the white enamel dial signed 'CARANDA / A PARIS', the twin barrel movement with later brocot regulation and countwheel strike to bell
24 in. (61 cm.) high; 15 in. (38 cm.) wide; 5¼ in. (14.5 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

Francois Caranda (b. Paris 1704 - d. after 1789), was apprenticed to Daniel Pillon (1722), received on 4 January 1741. Horloger du Roi by supplying the Garde-Meuble. He used cases by Antoine Foullet.

12

A REGENCY ORMOLU-MOUNTED CALAMANDER AND GRAINED CALAMANDER GAMES TABLE
CIRCA 1810

The D-shaped fold-over swivel-top lined with green baize enclosing a concealed compartment on a turned shaft with four downswept supports
29 in. (74 cm.) high; 38 in. (97 cm.) wide; 19 in. (48.5 cm.) deep

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 21 November 1985, lot 118.

13 No lot





■14

A PAIR OF GEORGE II WHITE-PAINTED PIER MIRRORS

CIRCA 1745, REDUCED IN HEIGHT

Each with foliate and dentil architectural pediment above an associated 18th century foliate and shell decorated frieze panel centred by a winged putto's mask, the replaced rectangular mirror plates within egg-and-dart moulded frames, redecorated

68 x 33¾ in. (172.5 x 85.5 cm.)

(2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

Anonymous sale; Christie's, London, 21 November 1985, lot 44.

Analysis of the paint has shown that these mirrors have been decorated at least six times, with the earliest scheme being of an off-white or stone colour with some parcel-gilding.



■15
A FRENCH ORMOLU FIVE-LIGHT HALL LANTERN

LATE 19TH/EARLY 20TH CENTURY
 Of curved hexagonal form, the glazed panels surmounted by scrolled corbels with artichoke finials, fitted for electricity
 32 in. (81.5 cm.) high

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100



■16
A PAIR OF VICTORIAN GREEN-PAINTED AND PARCEL-GILT PIERCED CAST-IRON MIRRORS

LATE 19TH CENTURY/EARLY 20TH CENTURY

Each bevelled plate within a pierced simulated-basket weave border, redecorated
 Each 30 x 26 in. (76 x 66 cm.) (2)

£1,500-2,500

US\$2,000-3,300
 €1,800-2,900

■17
A REGENCY EBONISED X-FRAME STOOL

EARLY 19TH CENTURY
 With caned seat and brass ball feet
 24 in. (61 cm.) high; 37½ in. (96 cm.) wide;
 17 in. (43 cm.) deep

£600-1,000

US\$790-1,300
 €700-1,200



18

**A FRENCH ORMOLU-MOUNTED ORBICOLARE MARBLE
STRIKING MANTEL CLOCK**

SECOND QUARTER 19TH CENTURY

The rectangular case surmounted by a bacchic goat, the dial with skeletonised chapters, the twin barrel movement with silk suspension and countwheel strike to bell, the backplate stamped 'HEMON / A PARIS'

20¾ in. (52.7 cm.) high; 11¼ in. (28.5 cm.) wide; 4¼ in. (10.8 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



■ Q19

**A PAIR OF LOUIS XVI-STYLE BRASS-MOUNTED VERDE ANTICO
GUERIDONS**

20TH CENTURY

Each circular inset top within a moulded rim, on three inswept legs headed by suspended rings, on paw feet

28 in. (71 cm.) high; 24 in. (61 cm.) diameter

(2)

£2,500-4,000

US\$3,300-5,200

€2,900-4,600





■20

A ENGLISH CREAMWARE COMPOSITE PART TABLE-SERVICE

EARLY 19TH CENTURY, VARIOUS IRON RED, PUCE AND BLACK SCRIPT MARKS AND SOME IMPRESSED FACTORY MARKS

Each piece painted with either a botanical or an ornithological named specimen within brown-line rims, comprising; two oval comports, two sauce-tureens and covers on fixed stands, four lozenge-shaped dishes in sizes, four square-shaped dishes in sizes, six shell-shaped dishes in sizes, one crescent-shaped dish, thirty-two dessert-plates and two side-plates together with two Wedgwood pearlware painted and printed lozenge shaped dishes and a pearlware small oval-shaped dish
The comports 11¼ in. (29.8 cm.) wide

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

LITERATURE:

Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*, January 1956, pp. 30-36.

■21

AN ADAM REVIVAL SATINWOOD AND POLYCHROME-DECORATED DEMI-LUNE PIER TABLE

THIRD QUARTER 19TH CENTURY

The painted top simulating specimen marbles with a demi-lune medallion depicting a classical figure with cherubs, on leaf-carved parcel-gilt supports, with two shelves and mirrored back, the backboard chalked '7118'
34¼ in. (87 cm.) high; 39¼ in. (100 cm.) wide;
15½ in. (39.5 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900







■22

FOUR LARGE WEMYSSWARE TYGS

LATE 19TH AND EARLY 20TH CENTURY, PAINTED AND IMPRESSED FACTORY MARKS, SOME RETAILERS MARKS FOR THOMAS GOODE

Each painted with pink roses, together with; two ewers and basins, one deep circular dish, one two-handled bowl and strainer, one small shallow bowl and eleven preserve-jars and covers in sizes and one honey-pot and cover

The tygs 9½ in. (24 cm.) high

(23)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Various jars and covers offered in this lot were purchased at, Sotheby's, Gleneagles, 31 August, 1987.

■23

A NORTH EUROPEAN WHITE-PAINTED CARTOUCHE-SHAPED WALL PLAQUE

MID-18TH CENTURY, PROBABLY DUTCH, REDECORATED

Depicting a shepherd protecting his flock from a wolf, within a scrolled border 22½ x 33½ in. (57 x 85 cm.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



■24

A DUTCH WHITE-PAINTED HALL BENCH

EARLY 18TH CENTURY, REDECORATED

The back with pierced scrolling foliage and centred by a flowering urn, the scrolled sides on conforming supports united by a stiff-leaf and flower head stretcher

38½ in. (98 cm.) high; 88 in. (208.5 cm.) wide; 15 in. (39 cm.) deep

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

■25

A GEORGE IV RED LACQUERED STRIKING DROP DIAL WALL CLOCK

SECOND QUARTER 19TH CENTURY

The 18 inch later painted dial above a rectangular trunk, the five-pillar movement with anchor escapement and inside countwheel strike to bell, the case later decorated

48 in. (122 cm.) high; 18 in. (45.7 cm.) wide; 7 in. (17.8 cm.) deep

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 April 1964, lot 145.

■26

A CHINESE EXPORT BLACK AND GILT-JAPANNED COMMODE

18TH CENTURY, PROBABLY MADE FOR THE DUTCH OR DANISH MARKET

Decorated overall with chinoiserie figures within pagoda landscapes, the shaped top above four long drawers, on bracket feet, the back chalked 152/21.1.66, originally with handles, the original surface has been later overdecorated in Europe

33 in. (84 cm.) high; 37 in. (94 cm.) wide; 21 in. (53 cm.) deep

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

The Old Clock House, Ascot, where acquired, 6 August 1966.



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



■27

A PAIR OF REGENCY EBONISED AND PARCEL-GILT ARMCHAIRS
CIRCA 1800

Each with *entrelac*-framed back centred by grisaille panel decorated with putti above an upholstered seat covered in pale blue silk on ring-turned legs, redecorated
35 in. (89 cm.) high; 22 in. (56 cm.) wide; 20½ in. (52 cm.) deep

(2)

£800-1,200

US\$1,100-1,600
€930-1,400

■28

AN AUBUSSON RUG
FRANCE, LATE 19TH CENTURY

The fawn-brown field with overall design of floral sprays, in a similar flowering border, localised wear at either end
9 ft. 3 in. x 7 ft. 4 in. (285 x 227 cm.)

£800-1,200

US\$1,100-1,600
€930-1,400





■29

**A REGENCY-STYLE GRAINED ROSEWOOD MAHOGANY DRUM LIBRARY TABLE
INCORPORATING 19TH CENTURY ELEMENTS**

The circular revolving top lined with tooled green leather above four genuine and four *faux*-drawers, the box pedestal with cupboard on lion's paw feet with recessed anti-friction castors
28½ in. (73 cm.) high; 39 in. (99 cm.) diameter

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

The Old Clock House, Ascot, where acquired, August 1966.

Gillows of Lancaster and London produced a similar form 'Library table' in 1792 for 'P.J. Cawthore Esq.' (ed. L. Boynton, *Gillow Furniture Designs 1760-1800*, Royston, 1995, no. 26).

***30**

**A LOUIS XV ORMOLU AND PATINATED BRONZE STRIKING
MANTEL CLOCK EMBLEMATIC OF EUROPA AND THE BULL**
THIERY, PARIS, MID-18TH CENTURY, THE CASE ATTRIBUTED TO
ROBERT OSMOND

The drum case mounted above a bull and flanked by three muses, the white enamel dial signed 'THIERY / A PARIS', the twin barrel movement with verge escapement, silk suspension and countwheel strike to bell, the backplate signed 'Thiery A Paris'

21¼ in. (54 cm.) high; 18 in. (45.7 cm.) wide; 9 in. (22.9 cm.) deep

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

COMPARATIVE LITERATURE:

P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 132-3.

Designed in the Louis XV *picturesque* manner, this clock celebrates the Triumph of Love and derives from Ovid's *Metamorphoses* concerning plants, animals and the pagan gods ability to commune with mortals. Jupiter, the father of the gods, is represented as the loving abductor, who, seeing the nymph Europa gathering flowers by the shore, adopted the guise of a bull to carry her away to the consternation of her companions. This celebrated model is displayed in several collections; a closely related example signed by Jean-Joseph de Saint-Germain and originating from the Château de Saint-Cloud and the Tuileries, is exhibited at the Musée de Louvre, Paris (OA5168), and illustrated in H. Ottomeyer, P. Proschel, *et. al., Vergoldete Bronzen*, Munich, 1986, vol. I, p. 125, fig. 2.8.8.

With its distinctive pierced scroll base centred by a ribbon-tied berried spray, the present clock case can be firmly attributed to Robert Osmond based on a virtually identical clock signed by him and illustrated in P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 132-3. *Maître-fondeur en terre et sable* in 1746 and appointed *juré des fondeurs* in 1756, Osmond's early designs are characterized by their restrained outlines and classicizing tone, and are among the most accomplished exemplars of the mature Louis XV style of the 1750s termed '*rocaille symmetrisé*'. A related clock, sold Christie's London, 5 July 1973, lot 31, and now in the J. Paul Getty Museum, Malibu, California, (Accession number 73.DB.85), is illustrated and discussed in A. Sassoon and G. Wilson, *Decorative Arts, A Handbook of the Collections of the J. Paul Getty Museum*, Malibu, 1986, p. 41, fig. 88, where further examples stamped by Robert Osmond are listed.





31

AN ENAMEL, GEM AND DIAMOND PENDANT NECKLACE

Enamel, circular-cut rubies and emeralds, cultured pearls, brilliant-cut diamonds, pendant 8.9 cm, chain 60.0 cm.

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

32

A MATCHED PAIR OF CHINESE BLUE AND WHITE MOONFLASKS

19TH CENTURY

Similarly decorated and applied with *chilong* dragons to either side of the necks, one decorated on each side with dragons and the other with phoenix
10¼ in. (26 cm.) high (2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



***33**

A CHINESE EXPORT ROCOCO TUREEN AND COVER

QIANLONG PERIOD (1736-1795)

The fluted tureen with scroll handles, the cover surmounted by a large berry finial, the sides of both tureen and cover with a delicate iron-red and gilt floral cluster

13 in. (33 cm.) wide

£800-1,200

US\$1,100-1,600

€930-1,400



34

A PAIR OF CHINESE REVERSE GLASS PAINTINGS

19TH CENTURY

Each depicting a courtly lady, in scrolled giltwood and composition frames, with various old labels to reverse and each with chalked number '698?'
28½ x 21 in. (72.5 x 53.5 cm.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

35-37 No Lots

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Ston Easton Park, Somerset



■*38

A CHINESE EXPORT BLACK AND GILT-LACQUER GAMES TABLE
LATE 18TH/EARLY 19TH CENTURY

The shaped rectangular top with a chessboard and counter dishes to the corners, decorated overall with scrolling-foliage, above a frieze drawer, the frieze with pierced carving, on ring-turned faux bamboo legs
26¾ in. (68 cm.) high; 36 in. (91.5 cm.) wide; 24 in. (61 cm.) deep

£5,000-10,000

US\$6,500-13,000
€5,800-12,000

PROVENANCE:

Almost certainly supplied to Sir John Coxe Hippisley for Ston Easton Park, Somerset and by descent to:
Commander Richard John Bayntun Hippisley C.B.E until sold,
Ston Easton Park (house sale); sold Powell and Powell, Bath, 27-30 November,
1956, lot 448.
Mallett, London, where acquired, 12 June 1963.

LITERATURE:

M. Jourdain, *Regency Furniture*, London, 1934, p. 114, fig. 109.
M. Jourdain, 'Bamboo Furniture', *Country Life*, 19 July 1946, p. 115, fig. 2.
F. Cattaneo (ed.), *Roomscapes: The Decorative Architecture of Renzo Mongiardino*, London, 1993, pp. 122-123.

Bamboo furniture was considered appropriate to interiors in the Chinese taste in the 18th and 19th centuries culminating in a series of cabinets and chairs made by the Royal cabinet-makers Elward, Marsh and Tatham for George IV for the Brighton pavilion (see G. Walkling, *Antique Bamboo Furniture*, London, 1979, pp. 21-28).

■39

A CHINESE EXPORT GILT-DECORATED BLACK-LACQUER BUREAU

MID-18TH CENTURY

The fall front enclosing a fitted interior with sliding central section and well above two short and two long drawers on cut-away bracket feet, the drawers and interior with character marks, the base indistinctly inscribed in chalk 'Dunes'?

40 in. (101.5 cm.) high; 37½ in. (95 cm.) wide; 22 in. (55 cm.) deep

£3,000-5,000

US\$4,000-6,500

€3,500-5,800





***40**

A MATCHED PAIR OF CHINESE FAMILLE ROSE PAINTED ENAMEL WALL SCONCES

QIANLONG PERIOD (1736-1795)

Delicately painted in mirror image with a long-tailed bird perched on a prunus branch beside day-lilies, peonies and rocks below butterflies in flight, within elaborate floral borders, on which one has additional birds; with later European white metal detachable candleholders
22 in. (56 cm.) high overall

(2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

R. L. Harrington Ltd., London, where acquired, June 1963.

LITERATURE:

A. Davis, 'Sutton Place Townhouse', *Architectural Digest*, December 1977, pp. 39-46.



***41**

**A PAIR OF CHINESE FAMILLE ROSE PAINTED ENAMEL WALL
SCONCES, AND ANOTHER SINGLE WALL SCONCE**

QIANLONG PERIOD (1736-1795)

The pair delicately painted with two quails on rocks beside prunus and chrysanthemum within a wide elaborate border of flowers, fruit and birds; and a single sconce with a deity at the centre, possibly Lan Caihe, one of the eight Daoist Immortals, standing beside a basket of flowers on a leaf raft, within a similar border but also with butterflies; all with later European white metal detachable candle holders

22 in. (56 cm.) high

(3)

£6,000-9,000

US\$7,900-12,000

€7,000-10,000

PROVENANCE:

R. L. Harrington Ltd., London, where acquired, 31 March 1964.

LITERATURE:

A. Davis, 'Sutton Place Townhouse', *Architectural Digest*, December 1977, pp. 39-46.

42

A SET OF TEN CHINA TRADE POT-A-CREME
 MARK OF SUNSHING, CANTON, CIRCA 1810

Each baluster and on spreading foot, the lower body part-fluted, with reeded handle and gadrooned rim, the detachable cover with bud finial, marked underneath
 3 1/8 in. (8 cm.) high (10)

£4,000-6,000

US\$5,300-7,800
 €4,700-6,900

EXHIBITED:

Milton, Massachusetts, The Museum of the American China Trade, *Chinese Export Silver*, 1966.

LITERATURE:

H. A Crosby Forbes, et al, *Chinese Export Silver 1785-1885*, Milton, Massachusetts, 1975, p. 136, no. 205, fig. 182 and p. 247, fig. 270 (as chocolate pots with covers).



43

43

A PAIR OF UNUSUAL CHINESE PAINTED ENAMEL EWERS AND COVERS, AND A WINE-POT AND COVER

LATE 18TH/EARLY 19TH CENTURY

The pair of ewers of cylindrical form each painted with a different continuous scene of figures at various pursuits on the banks of a river, with small spouts and dragon-headed serpentine handles, the hinged covers with flowers; and a rectangular wine-pot and cover with tall arched handle, early 19th Century
 The ewers 10 1/2 in. (26.5 cm.) high (3)

£2,500-4,000

US\$3,300-5,200
 €2,900-4,600

PROVENANCE:

Ewers: Mallett & Son Ltd., London, where acquired, June 1975.
 Wine-pot: John Sparks Ltd., London, where acquired, 20 June 1978.

*44

A GROUP OF FIVE VARIOUS CHINESE PAINTED ENAMEL ITEMS
 18TH AND 19TH CENTURIES

Comprising a warming stand, Qianlong period (1736-1795); a large circular box and cover, 18th/19th Century; a hand-warmer and pierced cover; and a pair of pricket-candlesticks, all 19th Century
 Box and cover 16 1/2 in. (42 cm.) diameter (5)

£1,500-2,500

US\$2,000-3,300
 €1,800-2,900



44

45

A RARE CHINESE PAINTED ENAMEL SQUARE WINE WARMER AND COVER

YONGZHENG PERIOD (1723-1735)

The sloping body supported on a slightly splayed foot and the flat cover with a central aperture, applied with gilt-bronze swing handles to the top and sides, all finely and delicately decorated with cartouches of figures at leisurely pursuits on the sides, and bats, flowers and foliage reserved on cell-pattern grounds on the top of the cover, the interior decorated with fish and water plants, below bats amongst clouds around the bronze, somewhat ovoid chimney rising from a pierced base

9 7/8 in. (24.4 cm.) square
 £5,000-8,000 US\$6,600-10,000
 €5,800-9,200

PROVENANCE:

John Sparks, London, where acquired,
 20 June 1978.

A closely related wine warmer is in the Victoria and Albert Museum, London (C.111-1947), which has landscape panels and is complete with cover to the chimney. Another, with figural panels but also without chimney-cover, was sold in Christie's New York, 17 September 2007, lot 204.



46

A LARGE CHINESE PAINTED ENAMEL BASIN

QIANLONG PERIOD (1736-1795)

Finely and delicately painted at the centre with five pairs of birds including phoenix, cranes, mandarin ducks, love-birds, and long-tailed birds, within a lavender-blue-ground well with numerous bats in flight amongst scrolling lotus, the wide floral, yellow-ground, everted rim reserved with three floral cartouches alternating with dragon roundels, the blue underside with similar dragons

17 3/4 in. (45 cm.) diameter
 £4,000-6,000 US\$5,300-7,800
 €4,700-6,900

PROVENANCE:

The basin: Hugh Moss Ltd., London, where acquired 10 June 1977.

The ewers: Mallett, London, where acquired,
 12 June 1975.





~47

AN UNUSUAL CHINESE BISCUIT MODEL OF A LARGE RECUMBENT DOG
18TH/19TH CENTURY

Realistically modelled in a relaxed pose, with leonine mane and large alert eyes, covered in a pale aubergine glaze with darker areas and incised with stippled fur markings
10½ in. (25.8 cm.) wide, fitted hongmu stand

£1,500-2,500



49

A CHINESE FAMILLE ROSE VASE ADAPTED AS A LAMP AND THREE OTHER VASE LAMPS
18TH CENTURY AND LATER, ADAPTED

The Chinese famille rose vase vibrantly decorated with figures on horseback, Yongzheng period (1723-1735), adapted as lamp; the three other lamps comprising: an Italian tin-glazed drug-jar, probably 18th century, a late 19th century French celadon ground vase and a Chinese blue and white prunus-decorated vase, all fitted for electricity
Chinese vase: 16½ in. (42 cm.) high, excluding fittings (4)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100



■48

A CHINESE LARGE SHALLOW FISH BOWL
FIRST HALF OF 19TH CENTURY

The sturdily-potted vessel with everted rim, decorated on the exterior with a continuous scene of egrets wading amongst lotus, and other aquatic plants and flowers, with kingfishers in flight above, the interior with brightly enamelled goldfish swimming amongst water-weed
18½ in. (47.3 cm.) diameter

£1,200-1,800

US\$1,600-2,300
€1,400-2,100



■49A

A PAIR OF CHINESE FAMILLE ROSE LARGE JARDINIÈRES
LATE 19TH CENTURY

Decorated on the exteriors with scrolling fruiting and flowering gourd vines, the everted rims with pale green scrolling lotus, all supported on yellow and red ruyi-shaped short feet; with metal liners
21 in. (53.5 cm.) wide (2)

£800-1,200

US\$1,100-1,600
€930-1,400



50

PHILIP MERCIER (BERLIN 1689/91-1760 LONDON)

Double portrait of a boy and girl, full-length, the boy in a brown suit and breeches, holding a whip, and the girl in a red dress with a sash of flowers, seated on a rocking horse waving a flag, a landscape beyond

oil on canvas

39¼ x 49¼ in. (99.6 x 125.1 cm.)

in the original 18th century carved, pierced, swept and gilded frame

£20,000-40,000

US\$27,000-52,000

€24,000-46,000

PROVENANCE:

with J. Leger & Son, London, 1954.

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954,

from whom acquired *in situ* by Mr and Mrs Heinz *circa* 1955.

LITERATURE:

J. Ingamells and R. Raines, 'A catalogue of the paintings, drawings and etchings of Philip Mercier', *The Walpole Society*, XLVI, 1978, p. 51, no. 217.

Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*, January 1956, pp. 30-36.

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.

ENGRAVED:

J. Faber II, 1744.

Widely travelled in Europe during the first quarter of the 18th century, Mercier settled in England *circa* 1716, becoming Principal Painter to Frederick Prince of Wales in 1729. In 1736, however, Mercier was dismissed and escaped London's competitive portraiture market for a more receptive audience in the country. The artist's patrons during this period included the Duke of Leeds, who acquired four pictures; Sir Robert Hildyard of Winestead, who bought a portrait and two 'fancy pictures', and Thomas Worsley, who acquired five portraits (Ingamells and Raines, *op. cit.*, p. 4).

The decade from 1740-50, while he was based in York, was the greatest period of activity for Mercier - over 160 pictures survive from this time. It was during these years that he seemed to turn purposefully towards the 'fancy picture' genre he first started to favour in the late 1730s. The term 'fancy picture' was coined in 1737 by the art critic and historian George Vertue with specific reference to Mercier's work and the influence of French rococo pastoral pictures, such as those of Greuze and Boucher. Employed loosely throughout the 18th century, the phrase 'fancy picture' was used to describe charmingly contrived genre scenes of sentimental realism, incorporating the artist's own whimsy and imagination or references to contemporary literature, with figures shown in various roles and guises.





51

51

ENGLISH SCHOOL, CIRCA 1800

View of the Royal Hospital, Greenwich across the Thames

oil on canvas

22¾ x 42¼ in. (57.4 x 107.3 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

52

CIRCLE OF JEAN-BAPTISTE HUET (PARIS 1745-1811)

A sportsman and his dog out shooting

oil on canvas

20 x 36 in. (50.8 x 91.4 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



52

44

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53

**ATTRIBUTED TO JEAN-BAPTISTE-MARIE HUET
(PARIS 1745-1811)**

Portrait of a girl, in décolleté white dress and pink neck bow, with flowers in her powdered hair, reading a book, after François Boucher

signed and dated 'J B Huet/ Aoust 1761.'
pastel on paper laid down on canvas
18 $\frac{5}{8}$ x 15 in. (47.5 x 38 cm)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Eugene Pinto; Christie's, London, 20 May 1927, lot 55 (80 gns. to Wertheimer).

LITERATURE:

N. Jeffares, *Dictionary of Pastellists before 1800*, London, online edition [accessed March 2018], no. J.4086.1025.

This pastel copies one by François Boucher, probably portraying either Alexandrine-Marie-Françoise-Pierre Marchal de Noroy (*circa* 1754-1780) or her cousin, Mme de Mesgrigny, née Anne-Edmée Marchal de Saincy (1748-1824) (French art market, 2018).

53

54

ANNE FORBES (? EDINBURGH 1745-1834)

Portrait of Lady Elizabeth Hamilton (1753-1797), daughter of James, 6th Duke of Hamilton, bust-length, wearing Italian costume

signed and dated 'Ann Forbes Pinx / Rome 1771' (on the reverse)
oil on canvas
20 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in. (52.7 x 39.4 cm.)

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

EXHIBITED:

London, Royal Academy, *The Exhibition of the Royal Academy*, 24 April-29 May 1772, no. 90.



54



Thomas Robins the elder is something of an elusive figure. Best known as the 'limner' of Bath, and as a painter of prospects of houses and gardens, he was a talented botanical artist as well as a fan painter and engraver. His prospects and views of great houses and gardens are a remarkable record of the architecture and particularly the garden designs of the mid-18th Century.

His first great patron was Dickie Bateman (c. 1705-1773), who in around 1730 had bought Grove House, next to Old Windsor church, and set about laying out an elaborate new garden full of gothick and chinoiserie ornament. Robins recorded the garden in his first known pair of painted views, probably dating prior to 1748, and surrounded by the elaborate rococo floral border which would become characteristic of his work.

Woodside House, also in Windsor, was acquired by Hugh Hamersley in 1753, and he set about rearranging the gardens under the influence of Thomas Wright's *Universal Architecture*, a pattern book of unusual arbours and grottoes. Hamersley commissioned Robins to make at least three paintings of his new gardens, including the present drawing. These drawings are the pinnacle of Robins's rococo style in the late 1750s.

His use of watercolour and bodycolour on vellum is typical of both fan painters and botanical artists.

55

THOMAS ROBINS, THE ELDER (1716-1770)

A gothick chapel in an extensive park, in a cartouche decorated with cut flowers

pencil, pen and ink and bodycolour on vellum
16¾ x 24¾ in. (42.5 x 62.9 cm.)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:
with Mallett, London, June 1977.

EXHIBITED:
London, R.I.B.A., Heinz Gallery, *Gardens of Delight*, 1975-6, fig. 3.

LITERATURE:
J. Harris, 'Epitome of English Rococo', *Country Life*, 10 February 1972, p. 345 (illustrated).
M. Laird, *The Flowering of the Landscape Garden: English Pleasure Grounds 1720-1800*, Philadelphia, p. 187.



56

THOMAS ROBINS, THE ELDER (1716-1770)

The greenhouse at Woodside House, Old Windsor, in a cartouche decorated with flowers

pencil, pen and ink and bodycolour on vellum
17¼ x 25¾ in. (45.1 x 65.4 cm.)

£7,000-10,000

US\$9,200-13,000
€8,100-12,000

PROVENANCE:

with Mallett, London, June 1977.

EXHIBITED:

London, R.I.B.A., Heinz Gallery, *Gardens of Delight*, 1975-6.

LITERATURE:

J. Harris, 'Epitome of English Rococo', *Country Life*, February 10 1972,
p. 345 (illustrated).

M. Laird, *The Flowering of the Landscape Garden: English Pleasure Grounds
1720-1800*, Philadelphia, p. 187, fig. 111 (illustrated).



***57**

PIETER CASTEELS II (ANTWERP 1650-C. 1701)

A pair of capricci with figures by the shore

oil on canvas

11 $\frac{1}{2}$ x 14 $\frac{3}{8}$ in. (29.6 x 36.5 cm.)

a pair (2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

(Possibly) with Schweitzer Gallery; Christie's, London, 6 February 1976, lot 60, as 'Pieter Bout and Adriaen Frans Boudewyns', (£2,000 to Masson).



***58**

JOSEF VAN BREDAEL (ANTWERP 1688-1739 PARIS)

A village by a river with figures conversing

oil on copper

10½ x 13⅞ in. (26.6 x 33.4 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Percy B. Meyer (1884-1955), 49 Orchard Court, Portman Square, London; (†) Christie's, London, 16 March 1956, lot 51, as 'Jan Brueghel', where acquired.



59

**ATTRIBUTED TO MARTIN QUADAL (NIEMTSCHITZ 1736-1811
SAINT PETERSBURG)**

*Portrait of a child, full-length, in a white dress, with a toy horse,
in a landscape*

oil on canvas
48 x 40¼ in. (121.9 x 102.1 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan
Dennis in 1954,
from whom acquired *in situ* by Mr and Mrs Heinz *circa* 1955.



THE LEVERHULME MIRROR FROM CHIPSTEAD PLACE, SURREY

■60

A GEORGE II GILTWOOD PIER MIRROR

ATTRIBUTED TO MATTHIAS LOCK, CIRCA 1750-60

The deep foliate scrolling cresting surmounted by an eagle above Amphitrite's mask draped with rope nets containing fish being attentively watched by craning hoho birds, the central plate divided by a fountain with four graduated tiers modelled to appear as if running with water flanked by palm uprights with stylised dolphins and trumpeting mermen at their base the lower part of the mirror divided with a stylised key-pattern bar above Poseidon's mask hung with garlands of seashells above a massive stylised shell, with a Leverhulme inventory number, 'X.900', and a Druce & Co., Baker Street depository label inscribed 'Leverhulme', the eagle cresting probably added in the 19th century, a small number of plates replaced, minor restorations, re-gilt 109 x 51½ in. (277 x 131 cm.)

£150,000-250,000

US\$200,000-320,000
€180,000-290,000

PROVENANCE:

Possibly commissioned by Charles Polhill (1725-1805) for Chipstead Place, near Chevening, Kent, or purchased by the art-collector Frederick Perkins following his acquisition of Chipstead Place in the early 19th century until acquired by William Spottiswoode (1825-1883) for Combe Bank, Kent With Litchfield & Sons of 3 Bruton Street, London, acquired by William Hesketh Lever, 1st Viscount Leverhulme (1851-1925) on 31 December 1915, with the provenance of 'from the Spottiswood Collection, Coombe bank, originally from Chipstead'. Kelso Ltd., 61 South Audley Street, London where acquired by Drue Heinz, March 1961, as recorded in the Heinz archive. Ascot Place, Berkshire until 1987 and subsequently moved to Drue Heinz's London house.



View of the mirror showing the present eagle cresting, illustrated opposite with later cresting edited out to show original form.





William Hesketh Lever (1851-1925), 1st Viscount Leverhulme by Philip Alexius de Laszlo
©Lady Lever Art Gallery

This magnificent mirror has an illustrious provenance having been in at least three important collections - firstly, at Chipstead Place, Surrey, where it was possibly commissioned by the wealthy brewer, Charles Polhill, or purchased by his successor at Chipstead, the great art collector, Frederick Perkins, secondly at Combe Bank, Kent, home to the President of the Royal Society, William Spottiswoode, and lastly, at The Hill, Hampstead, the London house of yet another significant art collector, William Hesketh Lever, 1st Viscount Leverhulme.

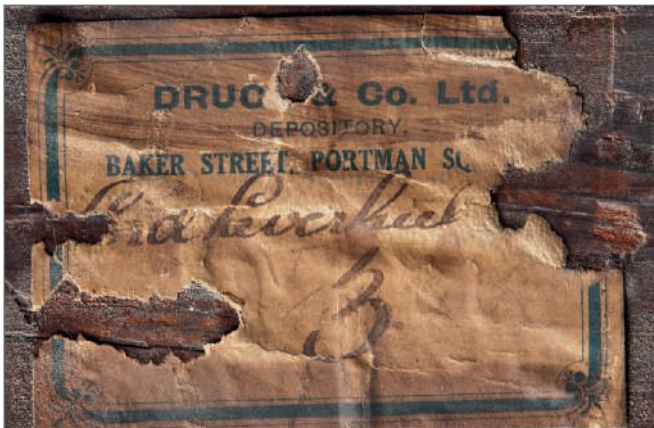
PROVENANCE

This mirror in the George II 'picturesque' manner was acquired on the 31 December 1915 by William Hesketh Lever, 1st Viscount Leverhulme (1851-1925), soap manufacturer, founder of Lever Brothers and philanthropist, from the antique furniture dealer, Litchfield & Sons of 3 Bruton Street, London. The mirror was acquired for the Music Room for Leverhulme's Hampstead house, The Hill, where it remained until 1923. In February 1926, it is subsequently recorded at his Cheshire seat, Thornton Manor. The mirror is labelled with a Leverhulme inventory number, 'X.900', and, additionally, Leverhulme's name is inscribed on the Druce & Co., Baker Street depository label to the back, showing that at some point it was in storage. It is not known when the mirror left the Leverhulme collection as it does not appear in any of the sales held after Lord Leverhulme's death. Today, Leverhulme's extensive art and furniture collection forms the nucleus of the Lady Lever Art Gallery at Port Sunlight, created to share his personal art collection with the public, in the environs of the model village he had built to accommodate workers in his soap factory.

Intriguingly, a valuation of furniture at The Hill, dated 31 December 1924, reveals an earlier provenance. It lists this mirror as: 'A carved and gilt Chippendale Mirror with mask of Neptune below, supporting a 4-tier fountain which rises up through the centre, figure of merman on each side blowing water into basin of fountain: fishnet festoons above, hung from female mask: eagle above in centre and water fowl above on each side. From the Spottiswoode Collection, Coombe [sic] bank, originally from Chipstead'.

The Spottiswoode Collection probably relates to William Spottiswoode (1825-1883) of Combe Bank, Kent, mathematician and physicist, who was elected president of the Royal Society in November 1878. He possibly purchased this mirror in the mid-19th century, and it may then have been privately sold subsequently because it does not appear in the Spottiswoode sale held at Christie's, London, 17-18 July 1907, which included furniture from his estate. 'Chipstead' almost certainly refers to Chipstead Place, near Chevening, Kent, a Palladian-style mansion, destroyed following a fire in 1931. An advertisement for the demolition sale of this mansion in the *Architectural Review*, October 1931, describes interiors entirely in keeping with the mirror offered here: 'Superb Grinling Gibbons Screen included in the Magnificent Collection of original 17th and 18th Century Period Oak and Pine Panelled Rooms, Marble and Wood Chimney Pieces...' - although the hall screen was in reality in the Palladian style of Sir Robert Taylor of the 1750s (J. Harris, *Moving Rooms*, New Haven and London, 2007, p. 198). Part of a panelled room from this house is in the Rhode Island School of Design Museum, Providence, USA (*ibid.*). Chipstead Place was owned consecutively by two wealthy brewers, Polhill (also bankers and tobacconists) and Perkins (Barclay Perkins & Co.), who were related through marriage and mutual business interests. This mirror was possibly commissioned for Chipstead Place by Charles Polhill (1725-1805), the most senior magistrate in Kent, or alternatively, was purchased subsequently for the house by the prolific art-collector Frederick Perkins for Chipstead Place in the early 19th century.

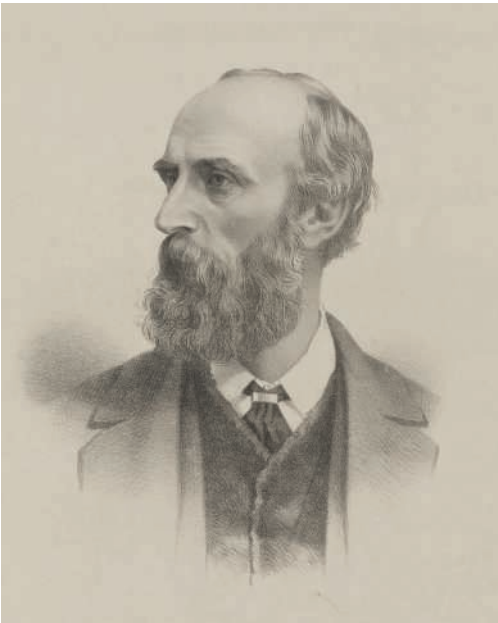
The mirror reappeared in March 1961 when it was sold for £498.75 to Drue Heinz by the antique dealer, Kelso Ltd. of 61 South Audley Street, described as 'Kent Marine Mirror - carved and gilt, Circa 1760'.



Details of Leverhulme labels to reverse of mirror



Chipstead Place, circa 1838 © Bromley Historic Collections



William Spottiswoode, lithograph circa 1870
© National Portrait Gallery, London





One of a pair of related mirrors sold in 2008
© Christie's Images



Detail of mask

DESIGN

This mirror exemplifies the high-point of the English Rococo combining carved naturalistic foliage with fantastical chinoiserie ho ho birds and aquatic motifs, which recall the fashion for grottos in the English landscape garden. The central mask depicts the Greek sea nymph or Nereid, Amphitrite, wife of Poseidon and queen of the sea (in Roman mythology, Salacia, wife of Neptune). Her attributes are prevalent throughout this mirror: she is sometimes portrayed with nets in her hair; the son of Amphitrite and Poseidon was Triton, a merman; she is usually shown attended by mermen; as the personification of the sea, Amphitrite's other progeny included dolphins and mythical sea creatures. The marine imagery continues with the garlands of gilded seashells and the presence of scallop shells. Possibly, the most effective ornamentation, however, is the central fountain with cascading water, which may have been conceived to display a prized collection of Chinese porcelain.

The mirror is attributed to Matthias Lock (d. 1765) based on its similarity to a mirror designed and made by Lock, circa 1745, for John, 2nd Earl Poulett (1708-1764), for the Tapestry Room at Hinton House, Hinton St George, Somerset, now in the Victoria & Albert Museum (W.8-1960). The original sketch for the Hinton mirror shows that the joint between the panels of mirror glass was concealed by garlands of flowers suspended from the rabbit's head above, and similarly the joints on this mirror are hidden by carved decoration. Another two virtually identical mirrors, probably a pair, attributed to Lock, also include aquatic ornamentation with a water-deity mask flanked by spouting dolphins, scallop shell and shell-laden swags and bulrushes, sold respectively: Christie's, London, 20 November 2008, lot 550; Christie's, London, 14 November 2013, lot 25. Another mirror of this type but representing a hunting scene sold Christie's, London, 12 November 1998, lot 30.

The design is derived from the pattern books of Lock and his sometime partner, Copland, such as *A New Drawing Book of Ornaments, Shields, Compartments, Masks* (c. 1746) and *A New Book of Ornaments* (1752), re-issued in 1768, who were the first in England to publish ornamental designs in the Rococo or 'French' taste (M. Heckscher, 'Lock and Copland: A Catalogue of the Engraved Ornament', *Furniture History*, 1979, p. 1). In 1744, Lock was described as: 'the famous Matthias Lock, a most excellent Carver, and reputed to be the best Ornament draughtsman in Europe' (J. Simon, 'Thomas Johnson: The Life of the Author', *Furniture History*, 2003, p. 3).

Other mirrors in the Rococo and theatrical style of the Palladian architect John Vardy (1718-1765) include those supplied in 1761 to the 5th Duke of Bolton at Hackwood Park, Hampshire, and 37 Grosvenor Square (one pair, sold Christie's, London, 8 July 1999, lot 52, £716,500 inc. prem.; another pair, lot 54, £617,500 inc. prem.); the original drawings are held in the Royal Institute of British Architects (RIBA12203; 20139).

GILDING ANALYSIS

In some samples six layers of gilding were detected. The original decoration employed gesso built up in very thin layers, and then the mirror was water gilded using a dark brown clay. It was then re-gilded twice more, with water gilding, without the application of additional gesso layers. These earlier layers were then largely cleaned away prior to the application of the fourth scheme of gilding when a thick coat of fresh gesso was applied, followed by water gilding over an orange/brown clay in some areas, and oil gilding in other areas over a yellow oil size containing ochre elsewhere. The absence of lead white in this oil size layer suggests the work was carried out no earlier than the mid-19th century. The fourth scheme seems to be the last complete redecoration of the mirror as this scheme can still be seen in some areas, for instance on the body of the right-hand merman. The fifth and sixth layers appear to be localised, being detected only in areas, suggesting localised restoration, such as to central horizontal bar, here the earlier schemes seem to have been cleaned away prior to the application of these final schemes, there is also localised areas of retouching in gold paint. The early schemes were also absent from the eagle cresting, supporting the theory that it may have been added at the same time the mirror was restored in the 19th century.

We would like to acknowledge the assistance of National Museums Liverpool, Lady Lever Art Gallery in confirming the Leverhulme provenance for this mirror.





61

A PAIR OF NORTH EUROPEAN PARCEL-GILT COMPOSITION AND BLACK-PAINTED WOOD TWO-HANDLED URNS

EARLY 19TH CENTURY

Each oviform body with applied gilt bacchic masks, on square bases, painted decoration refreshed (2)
20 in. (51 cm.) high

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired in situ by Mr and Mrs Heinz circa 1955.

LITERATURE:

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.

62

A MATCHED PAIR OF GREEN-PAINTED PEDESTALS

ONE GEORGE III, LATE 18TH/ EARLY 19TH CENTURY, THE OTHER LATER

Of square tapering form, decorated with paterae and trailing husks on stepped plinth bases with recessed corners, the applied decoration probably carton pierre, previously white-painted and gilt
51 in. (130 cm.) high; 11½ in. (29 cm.) wide;
11 in. (28 cm.) deep and similar (2)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



■63

A PAIR OF GEORGE III CARTON-PIERRE TWIN-LIGHT GIRANDOLES

SECOND HALF 18TH CENTURY

Modelled as intertwined foliate and floral fronds issuing from a rococo architectural frieze, the coiling branches with pressed brass foliate nozzles 36½ x 16½ in. (93 x 42 cm.) and similar (2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired in situ by Mr and Mrs Heinz circa 1955.

LITERATURE:

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.
Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*, January 1956, pp. 30-36.

This pair of *carton-pierre* girandoles is related to a design by Mayhew and Ince, published in their *Universal System of Household Furniture*, 1762, plate LXXI. While there is no record of the Golden Square cabinet-making partnership working in this material, contemporaries, such as Gillows, supplied mirrors in *papier mâché* frames as early as 1766, manufactured by the London-based Peter Babel. In the 1770s-80s, James Wyatt (d. 1813), probably the most innovative architect-designer of his day, and successor (and rival) to Robert Adam (d. 1792), was designing mirrors produced in *carton-pierre* for Heveningham Hall, Suffolk. Among the specialist *papier mâché* frame makers working in this period was the Berwick Street carver and gilder William Duffour (d. 1784).



■64

A REGENCY-STYLE GREEN AND GILT-PAINTED CIRCULAR JARDINIÈRE

MID-20TH CENTURY

The basketwork top with inset liner, on scrolled supports with castors; together with a pair of cream and green-painted jardinières by Colefax and Fowler
The circular jardinière: 26½ in. (67 cm.) high; 27 in. (68.5 cm.) diameter
The pair of jardinières: 33 in. (84 cm.) high; 12¾ in. (32.5 cm.) diameter (3)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

The jardinière: probably John Keil, London, where acquired, 5 June 1963.
The pair of jardinières: Sibyl Colefax and John Fowler, where acquired, 20 July 1965.



■66

A VICTORIAN GILTWOOD LOW STOOL
SECOND HALF 19TH CENTURY

With *gros-point* covered hinged seat, enclosing a cedar-lined compartment, the frame with composition *entrelac* frieze on turned tapering legs
11¼ in. (29 cm.) high; 33½ in. (85 cm.) wide; 22¾ in. (58 cm.) deep

£800-1,200

US\$1,100-1,600
€930-1,400



■65

A PAIR OF AMERICAN SMALL SOFAS

BY JOHN E. WINTERS, NEW YORK, THIRD QUARTER 20TH CENTURY

Each with quilted yellow silk loose cover
37 in. (94 cm.) high; 48½ in. (123 cm.) wide; 31 in. (79 cm.) deep (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■67

A EUROPEAN KILIM CARPET

LATE 19TH/EARLY 20TH CENTURY

The pale tan field with a light grey central cartouche enclosed by a floral wreath, with scrolling lilac spandrels and bold arabesques set upon a mauve ground, some localised splits and damage
12 ft. 4 in. x 12 ft. 5 in. (379 x 382 cm.)

£600-1,000

US\$790-1,300
€700-1,200



■68

A SET OF THREE LOUIS XV GREY-PAINTED BEECH FAUTEUILS
THIRD QUARTER 18TH CENTURY

Covered in foliate trellis needlepoint, with restorations and replacements; together with a Louis XV grey-painted square stool of similar design, redecorated

The chairs: 36 in. (91.5 cm.) high; 25 in. (63.5 cm.) wide; 24 in. (61 cm.) deep (4)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz *circa* 1955.

LITERATURE:

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.
Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*, January 1956, pp. 30-36.

■69

A GREEN-PAINTED LARGE SOFA TABLE
PROBABLY LATE 19TH CENTURY

The long drop-leaf rectangular top decorated with a classical tablet to the centre and deep foliate border to the edge on two trestle supports 29½ in. (74 cm.) high; 72¾ in. (185 cm.) long unextended, 97 in. (246 cm.) extended; 30½ in. (77.5 cm.) deep

£2,500-4,000

US\$3,300-5,200
€2,900-4,600





■70

A SET OF THREE GEORGE III GILT CARTON-PIERRE WALL BRACKETS

SECOND HALF 18TH CENTURY

Each modelled with a ho-ho bird amid scrolling and flowering branches and foliage, gilding refreshed, restorations

Each 13 in. (33 cm.) high (3)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

■71

TWO PAIRS OF TOLE PEINTE SQUARE TAPERING VASES

EARLY 19TH CENTURY, PROBABLY FRENCH

One pair with depicting a society lady to each side, on bronze paw feet and square bases; the other pair decorated with band of flowers and tulip motifs 12½ in. (32 cm.) high (4)

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

The first, almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.

LITERATURE:

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.



■72

A GROUP OF THREE COALBINS, A LOGBIN AND A TOLEWARE FOOTBATH

19TH CENTURY AND LATER

The coal bins redecorated

The red coal bin: 19 in. (48 cm.) high;

22 in. (56 cm.) wide; 12½ in. (31.5 cm.) deep

The log bin: 17 in. (43 cm.) high;

19 in. (48 cm.) diameter (5)

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

The coalbins probably supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.





73

A PAIR OF WEDGWOOD GREEN AND PALE BLUE JASPERWARE POT-POURRI VASES, INTERNAL COVERS AND PIERCED COVERS

CIRCA 1900, IMPRESSED UPPERCASE FACTORY MARKS

Modelled with ram's head masks supporting floral garlands and oval cartouches enclosing classical figures at various pursuits, with internal covers and pierced domed covers; together with a small green and white jasperware vessel

14¾ in. (37.5 cm.) high (3)

£2,000-3,000 US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.

LITERATURE:

Martin Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.

74

A BELLEEK PRINCE OF WALES ICE-PAIL AND COVER
CIRCA 1868, BLACK PRINTED FIRST PERIOD FACTORY MARK

Modelled with a continuous frieze of putti and dolphins, supported by three nereids, the cover modelled with a central putto and three hippocampi

18 in. (45.7 cm.) high

£1,000-1,500 US\$1,400-2,000
€1,200-1,700





75
A GROUP OF TEN CHINESE ENAMEL FIGURES OF ANIMALS
 QING DYNASTY (1644-1911)

Comprising a pair of *cloisonné* enamel blue-ground Buddhist lions; three pairs of white-ground stags, rams, and dogs, all late 18th/early 19th Century; and a pair of *champlevé* enamel sea-green-ground mythical beast censers with small hinged covers on their backs, Qianlong four-character marks, 20th Century from 1 1/4 in. (28.5 cm.) to 3 1/2 in. (9 cm.) wide (10)

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800



76
TEN VARIOUS CHINESE FAMILLE VERTE BISCUIT ANIMALS AND VESSELS
 18TH CENTURY AND LATER

Mostly under 'egg-and-spinach' glazes, comprising: a vessel and cover in the form of a deer; a pair of goats, one with its young on its back; two models of birds; a brush-washer as a frog on a conch shell; another vessel with oxen and joss-stick holders; a pair of 'toad' censers; and a recumbent Buddhist lion the deer 9 1/2 in. (24.1 cm.) high (10)

£2,500-4,000

US\$3,300-5,200
 €2,900-4,600



77
AN OAK, BLACK OAK, WENGE AND FRUITWOOD PARQUETRY CENTRE TABLE
 SECOND QUARTER 19TH CENTURY, PROBABLY CENTRAL EUROPE

The circular top with radiating geometric design centred on a star inlaid with simulated ivory
 29 in. (74 cm.) high; 31 1/4 in. (79 cm.) diameter

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100

PROVENANCE:
 O.F. Wilson, London, where acquired in 1997.





78

AN ELIZABETH II SILVER-GILT NOVELTY MUSTARD-POT
 MARK OF TIFFANY AND CO., LONDON, 1958

Realistically modelled as an owl, the head hinged and with glass eyes, one eye part-lacking, *marked near rim and on head, the base stamped 'Tiffany & Co. England Sterling'*
 4¼ in. (11 cm.) high
 gross weight 11 oz. 14 dwt. (364 gr.)

£500-800

US\$660-1,000
 €580-920



-79

A GEORGE IV REPOUSSE BRASS AND PATINATED-BRONZE
INKSTAND
 CIRCA 1820

Together with a Victorian rosewood and mother-of-pearl table letter box and a Regency brass-mounted rosewood booktray
 The inkstand: 4 in. (10 cm.) high; 13¼ in. (33.5 cm.) wide; 7½ in. (19 cm.) deep
 The letter box: 6 in. (15 cm.) high; 14 in. (36 cm.) wide; 9¼ in. (23.5 cm.) deep (3)

£700-1,000

US\$920-1,300
 €810-1,200



80

A SWISS ART DECO GLASS AND GILT-BRASS TABLE
TIMEPIECE
 JAEGER-LE-COULTRE, CIRCA 1930

The circular dial bordered by signs of the zodiac, the timepiece movement with lever escapement and integral winding key, numbered to underside '3825 / 9940'
 11½ in. (29 cm.) high; 9¾ in. (24.7 cm.) wide; 2¾ in. (7 cm.) deep

£1,000-1,500

US\$1,400-2,000
 €1,200-1,700



λ*81

SIR JACOB EPSTEIN (1880-1959)

Nude Study

bronze with a brown patina
24 in. (61 cm.) long
Conceived circa 1943-1945.

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, New York, 21 March 1962, lot 39, as 'The Swimmer'.

EXHIBITED:

Leeds, City Art Galleries, The Henry Moore Centre for the Study of Sculpture, *Jacob Epstein Sculpture and Drawings*, April - June 1987, exhibition not numbered, another cast exhibited; this exhibition travelled to London, Whitechapel Art Gallery, July - September 1987.

LITERATURE:

E. Silber, *The Sculpture of Epstein*, Oxford, 1986, pp. 194-195, no. 352, another cast illustrated.

E. Silber (intro.), exhibition catalogue, *Jacob Epstein Sculpture and Drawings*, Leeds, City Art Galleries, The Henry Moore Centre for the Study of Sculpture, 1987, p. 241, exhibition not numbered, fig. 148, another cast illustrated.

A. Davis, 'Sutton Place Townhouse', *Architectural Digest*, December 1977, pp. 39-46.



■82

A MID-VICTORIAN BIRCH KIDNEY-SHAPE DESK

LATE 19TH CENTURY

The top with gilt-tooled leather lining above a central frieze drawer flanked by two banks each of four graduated drawers, paper label inscribed 'Clock House, Ascot'
28½ in. (72 cm.) high; 49½ in. (126 cm.) wide; 28 in. (71 cm.) deep

£800-1,200

US\$1,100-1,600
€930-1,400

PROVENANCE:

Old Clock House Antiques, Ascot, where acquired, August 1966.

λ83

JOHN CRAXTON, R.A. (1922-2009)

Self Portrait

signed and dated 'Craxton - 42.' (lower right), inscribed and dated again 'Self Portrait. 1942' (on the backboard)

ink on paper laid on card

19 x 15¼ in. (48.2 x 38.7 cm.)

Executed in 1942.

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Christopher Hull Gallery, London, where acquired in 1997.

Almost three decades and a world of experience separate *Self Portrait* and *Street in Kairouan* (see lot 85) by John Craxton – but they share a sense of being works made in exile. Each was produced at a time when the artist longed to be in Greece.

The wide-eyed but wary self-portrait was drawn early in 1942, when Craxton was only 19. He had lately been exempted from military service with what was almost certainly undiagnosed tuberculosis; and, in the middle of the Blitz, the Craxton family house in London had been bombed. No wonder he looks watchful and guarded.

At this point he was working in a St John's Wood maisonette where Lucian Freud, the best friend of his youth, also had a studio. Both artists were attending Goldsmiths College, on Graham Sutherland's advice, to aid their skills in draughtsmanship. But they resisted most tuition and went their own way. Soon pens and ink would be abandoned when Craxton discovered a medium for an even clearer line and Freud followed suit.

As David Attenborough has written: 'Both he and Freud, with conté crayons in their hands, considered that their job as draughtsmen was to find one line and settle for it, right or wrong. Nor did Craxton believe that a face was defined in any important way by its moles and wrinkles. Surface details might well produce a superficial likeness, but only too often one which proved to be lifeless, with no more truth or interest than a waxwork or a passport photograph.'

The haunting self-portrait offered here captures a fair likeness with minimal means. Throughout the war Craxton produced paintings and drawings where solitary figures, often in menaced landscapes, were at least emblematic images of himself and his predicament of entrapment. Forced by looming war to leave art studies in Paris in the summer of 1939, he would be unable to reach his most desired destination of Greece until spring 1946. Soon after that he depicted other people only.

Craxton travelled all over the Aegean with great delight before settling on Crete in 1960. But after the military coup in Athens in 1967 he was evicted from his adopted homeland for the best part of a decade.

He then wandered around the Mediterranean, as well as West Africa and the Canary Isles – searching for the next best thing to forbidden Greece. In the spring of 1971 he roamed across Libya and Tunisia with Caspar Fleming – the self-destructive and ultimately doomed son of writer Ian Fleming. They visited ancient Roman sites and Craxton sketched Arabs boys in streets, cafés and bus stations.

The figures in *Street in Kairouan* (lot 85) had a particular appeal. Their hooded cloaks lent a note of mystery – and also of nostalgia since reminiscent of the thick woollen coats Cretan shepherds wore for cold nights on the White Mountains. The frame has been hand-painted by the artist.

We are very grateful to Ian Collins for preparing this catalogue entry.





λ84

PATRICK PROCKTOR, R.A. (1936-2003)

Portrait of Bill Gall

oil on canvas
24 x 20 in. (61 x 50.8 cm.)

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

PROVENANCE:

Purchased at the 1972 exhibition.

EXHIBITED:

London, Redfern Gallery, *Patrick Procktor: New Paintings and Drawings*, May - June 1972, no. 17, as 'Bill Gall'.

λ85

JOHN CRAXTON, R.A. (1922-2009)

Street in Kairouan

signed and dated 'Craxton - 71' (lower right)
charcoal and white chalk on brown paper
16½ x 11½ in. (41.9 x 29.2 cm.)
Executed in 1971.

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

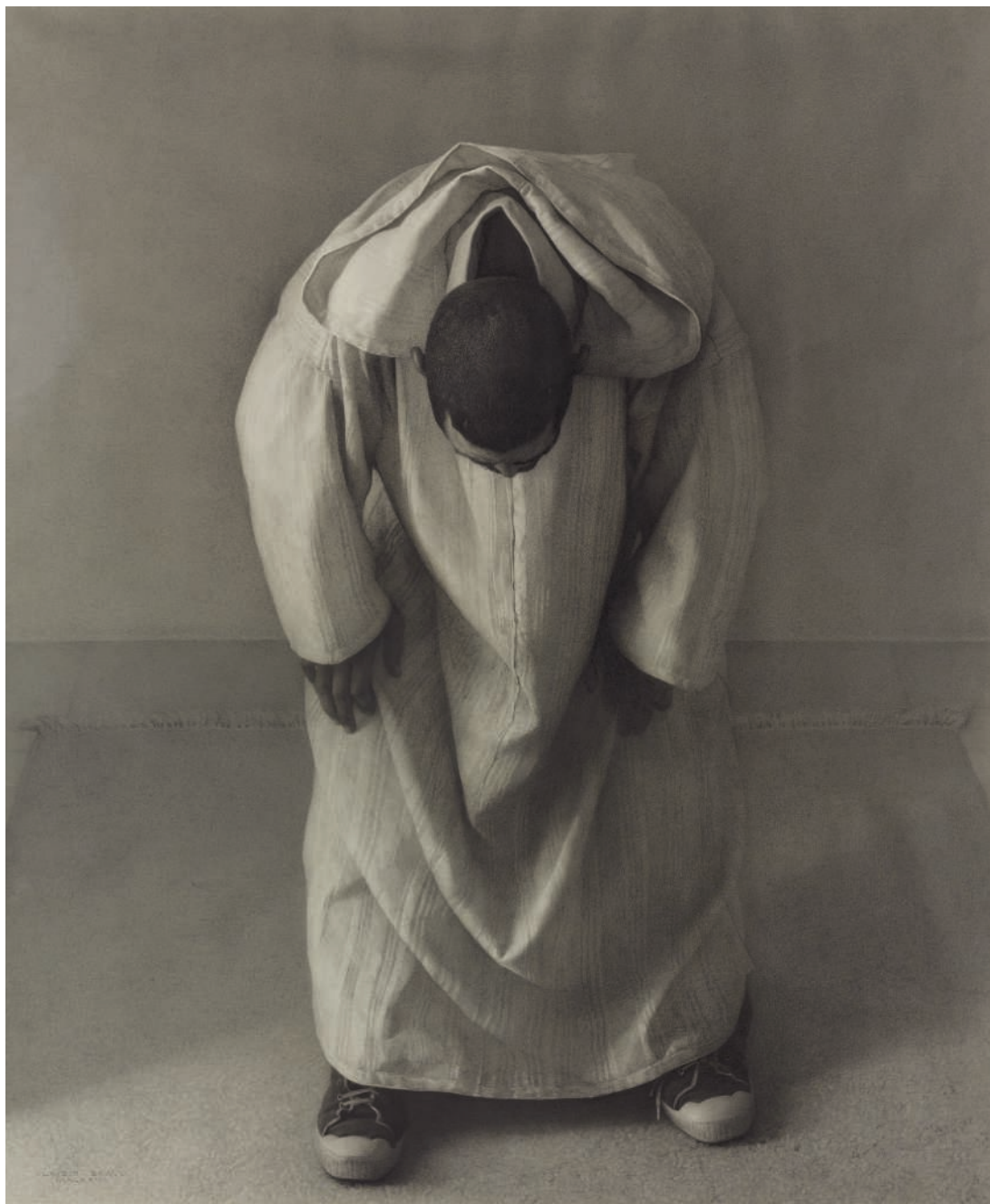
PROVENANCE:

Purchased at the 1982 exhibition.

EXHIBITED:

London, Christopher Hull Gallery, *John Craxton: an exhibition of recent paintings and drawings including a selection of work done on visits to Kenya, Tunisia, Morocco, and Lanzarote in the Canary Islands from 1970 to 1975*, May - June 1982, no. 7.





86

CLAUDIO BRAVO (1936-2011)

The Prayer

signed and dated in Roman numerals 'CLAUDIO BRAVO MCMLXXVII'
(lower left)

charcoal on paper

46 $\frac{1}{8}$ x 38 $\frac{1}{4}$ in. (117 x 97 cm.)

Executed in 1977.

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Staempfli Gallery, New York, where acquired, 19 December 1979.

EXHIBITED:

New York, Staempfli Gallery, *Realism in Spain*, November - December 1977,
no. 20.

New York, Staempfli Gallery, *Claudio Bravo*, February - March 1978, no. 20.

New York, Staempfli Gallery, *Twentieth Anniversary Exhibition*, May - June 1979,
no. 1.



λ87

GRAHAM SUTHERLAND, O.M. (1903-1980)

Bees and Flowering Tree

signed with initials and dated 'G.S. 1977' (lower right)

pencil, ink, watercolour and gouache on paper

15¼ x 12¼ in. (38.7 x 31.1 cm.)

Executed in 1977.

£5,000-8,000

US\$6,500-10,000

€5,800-9,200

PROVENANCE:

with Marlborough Fine Art, London, where acquired.

Please see lot 347 for the complete set of *The Bees* aquatints, executed in 1977 and originally issued with a unique work on paper.



*88

JANE CANFIELD (1897-1984)

Rabbit

signed 'J. CANFIELD' (underneath)

bronze with a gold patina

4½ x 6¼ in. (11.4 x 15.9 cm.)

this work is number two from an edition of eight

£2,500-4,000

US\$3,300-5,200

€2,900-4,600

PROVENANCE:

Far Gallery, New York, where acquired, 17 November 1965.



λ89

GRAHAM SUTHERLAND, O.M. (1903-1980)

Sub Rosa

dated '1952' (lower right)
pencil, charcoal and gouache on paper
13½ x 9½ in. (34.3 x 24.1 cm.)
Executed in 1952.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 November 1967, lot 117.
Purchased from the above by Marlborough Fine Art, London,
where acquired, 29 May 1968.

LITERATURE:

K. Clark, 'Graham Sutherland', *The Ambassador Magazine*,
Coronation Issue, 1953, p. 32.

λ90

BERNARD BUFFET (1928-1999)

La tour de Londres

signed and dated 'Bernard Buffet 60' (upper right)

oil on canvas

38¾ x 51¼ in. (97.3 x 130 cm.)

Painted in 1960

£100,000-150,000

US\$140,000-200,000

€120,000-170,000

PROVENANCE:

David et Garnier, Paris.

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London, where acquired,
21 April 1961.

EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Paintings of London by Bernard Buffet*, March 1961, no. 3 (illustrated p. 2).

LITERATURE:

The Daily Telegraph, 9 March 1961 (illustrated).

The Sphere, 18 March 1961 (illustrated).

Y. le Pichon & M. Garnier, *Bernard Buffet*, vol. I, 1943-1961, Paris, 1986, no. 441,
p. 516 (illustrated p. 506).

"No artist anywhere has ever been as popular in his lifetime as Buffet...his work was seen and recognized around the world. Today, we could compare him to Jeff Koons or Takashi Murakami, but neither has achieved Buffet's universal popularity." (F. Hergott, quoted in N. Lankarani, 'Buffet: A Life of Success, Rejection and Now a Celebration', *New York Times*, 20 October 2016).

Starting his career in 1943 at the prodigious age of 16, Bernard Buffet enrolled at the *École nationale supérieure des Beaux Arts* in Paris. Then, following his first solo exhibition in 1947, one of his paintings was bought by the *Musée National d'Art Moderne* making him the youngest artist ever to have his work acquired by the French State. The distinctive style of Buffet's works gained him wide acclaim and from the early 1950s onwards, he became a regular and important presence in the Parisian and international art scene. Along with his artistic success came the dizzying heights of fame and a glamorous social circle consisting of Yves Saint Laurent, Françoise Sagan, Johnny Hallyday, Brigitte Bardot, and more.

His meteoric rise to fame was cemented in 1955 by the art review *Connaissance des Arts*, which declared him the greatest Post-War artist in France. In 1971, the French State awarded him the *Légion d'Honneur*, and only a few years later he was elected to join the *Académie des Beaux-Arts*. Despite having an incredibly charged relationship with critics, one that often left the artist's reputation at the mercy of their whims, Buffet has succeeded in creating a legacy of being one of the most popular French painters in history. Even arguably the most well-known artist of our time, Andy Warhol, declared his admiration for Buffet: *"The French do really have one good painter, Buffet"*.

Buffet's cityscape subjects are all the more poignant in being painted after the destruction of so many major European cities during the Second World War. In this Post-War context, the artist's strong calligraphic brushstrokes and dramatic black outlines seem to defy this previous violence and stand in direct disobedience of the gloomy grey atmosphere that surrounds them. Bernard Buffet's oeuvre also contains compelling pictures of sites such as the Twin Towers, the Eiffel Tower, and the Doges Palace so it is no surprise he was also drawn to the historicism and integrity of the Tower of London. Within *'La Tour de Londres'* the artist has emphasized the sheer solidity and durability of the English landmark by contrasting it's strength with the delicate branches of the spindly trees that surround it.





λ91

HENRY MOORE, O.M., C.H. (1898-1986)

Relief No. 1

bronze with a green and brown patina, on a composite base
4 in. (10.2 cm.) high, excluding composite base
Conceived in 1952 and cast in an edition of 7.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

M. Knoedler & Co., New York, where acquired, 31 January 1956.

LITERATURE:

I. Jianou, *Henry Moore*, Paris, 1968, p. 77, no. 286.
R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*,
London, 1970, p. 356, no. 445, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture 1949-54, Vol. 2*,
London, 1986, pp. 36-37, no. 305, another cast illustrated.
J. Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*,
London, 1998, pp. 214-215, no. 284, another cast illustrated.



λ92

HENRY MOORE, O.M., C.H. (1898-1986)

Relief No. 2

bronze with a green and brown patina, on a composite base
4½ in. (11.4 cm.) high, excluding composite base
Conceived in 1952 and cast in an edition of 7.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

M. Knoedler & Co., New York, where acquired, 31 January 1956.

LITERATURE:

I. Jianou, *Henry Moore*, Paris, 1968, p. 77, no. 287.
R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*,
London, 1970, p. 356, no. 442, another cast illustrated.
A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1949-54, Vol. 2*,
London, 1986, pp. 38-39, no. 306, another cast illustrated.
J. Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*,
London, 1998, pp. 214-215, no. 285, another cast illustrated.



λ93

HENRY MOORE, O.M., C.H. (1898-1986)

Woman

signed and numbered 'Moore 1/9' (on the edge of the bronze base)
bronze with a green patina, on a composite base
7 in. (17.8 cm.) high, excluding composite base
Conceived in 1961.

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Purchased directly from the artist in September 1963.

EXHIBITED:

London, Marlborough Fine Art, *Henry Moore: Recent Work*, July - August 1963, no. 6.
Plymouth, City Art Gallery, *Henry Moore Sculpture and Drawings*, June - July 1966, no. 46, another cast exhibited.

LITERATURE:

I. Jianou, *Henry Moore*, Paris, 1968, p. 85, no. 471.
D. Sylvester, exhibition catalogue, *Henry Moore*, London, Arts Council of Great Britain, Tate Gallery, 1968, p. 173, no. 118.
A. Bowness (ed.), *Henry Moore, Sculpture and Drawings: 1955-64, Vol. 3*, London, 1986, pp. 50-51, no. 488, another cast illustrated.
J. Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*, London, 1998, pp. 226-227, no. 451, another cast illustrated.



λ94

CAMILLE BOMBOIS (1883-1970)

Les moissonneurs

signed 'Bombois Clle' (lower right)

oil on canvas

10 $\frac{7}{8}$ x 14 in. (27.5 x 35.5 cm.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Arthur Jeffress, London, where acquired, 25 March 1955
(no. G43/1).

Olivier Lorquin and Didier Jumaux have confirmed the
authenticity of this work.

■95

ATTRIBUTED TO LEONARD BASKIN (1922-2000)

A girl standing before a piper

bronze

41 x 29 in. (104.2 x 73.7 cm.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900





λ*96

NICOLAS GHIKA (1906-1994)

Entre les repas II

signed and dated 'GHIKA 53' (upper right)

oil on canvas

24 x 11½ in. (61 x 46 cm.)

Painted in 1953.

£10,000-20,000

US\$14,000-26,000

€12,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 October 1954, lot 125.

LITERATURE:

E. Vakalo, 'N. Hadjikyriakos-Ghika', in *Kainourgia Epochi [New Era]*, Athens 1956 (illustrated on the frontispiece).

S. Spender & P.L. Fermor, *Ghika: Paintings, Drawings, Sculpture*, London, 1964 (illustrated fig. 69; with incorrect dimensions).

C.-K. Valkana, *Nikos Hadjikyriakos-Ghika: His Painting*, Athensm, 2011, no. 192, p. 286 (illustrated; with incorrect dimensions).



97

λ97

SALVADOR DALÍ (1904-1989)

A Midsummer Night's Dream, from: Shakespeare I

etching and drypoint in colours, 1968, on Japon nacré paper, signed and numbered XXXIX/XCV in pencil, aside from the edition of 150 on Rives wove paper, published by Werbungs- und Commerz Union Anstalt, Basel, the full sheet, in very good condition, framed
Plate 175 x 125 mm., Sheet 450 x 310 mm.

£700-1,000

US\$920-1,300

€810-1,200

PROVENANCE:

Redfern Gallery, London, where acquired, 3 July 1970.

LITERATURE:

Michler & Löpsinger 280; Field 68-7

λ98

RENÉ MAGRITTE (1898-1967)

La Leçon de Musique, from: Signe de Survie au Temps d'Amour

etching in colours, 1968, on BFK Rives wove paper, with the stamped signature, inscribed HC, one of 25 hors commerce impressions on this paper (the total edition was approximately 350), published by Editions Georges Visat, Paris, with the Atelier René Magritte blindstamp, in very good condition, framed
Plate 150 x 102 mm., Sheet 280 x 224 mm.

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

LITERATURE:

Kaplan and Baum 15



98

80

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



λ99

ANDRÉ DERAÏN (1880-1954)

Nature morte aux fruits

signed 'aDerain' (lower right)

oil on panel

18 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (46 x 55 cm.)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Paul Guillaume, Brandon Davis, Ltd., London.

Mr & Mrs St John Hutchinson, London, by 1933.

Thannhauser Galleries [Justin K. Thannhauser], New York (no. 56628).
Redfern Gallery, London.

Anonymous sale; Sotheby's, London, 27 March 1957, lot 169,
where acquired.

EXHIBITED:

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1933, no. 595
(titled 'Still Life').

London, Wildenstein & Co. Ltd., *André Derain*, April - June 1957, no. 23
(titled 'Still Life').

New York, Knoedler Gallery, May 1958 (catalogue not traced).

The Comité André Derain has confirmed the authenticity of this work.

λ100

HENRI MATISSE (1869-1954)

Tête de jeune fille

signed and dated 'Henri Matisse Juin 44' (lower left)

charcoal on paper

15 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (40.3 x 26.3 cm.)

Drawn in June 1944

£50,000-80,000

US\$66,000-100,000

€58,000-92,000

PROVENANCE:

Ackerman & Son, London, where acquired, July 1969.

Georges Matisse has confirmed the authenticity of this work.

'Charcoal drawing...allows me to consider simultaneously the character of the model, her human expression, the quality of surrounding light, the atmosphere and all that can only be expressed by drawing' - Henri Matisse (J. Flam, *Matisse on Art*, London, 1995, pp. 130-131)

In *'Tête de jeune fille'* we can see Matisse joyously and unapologetically embracing the characteristics of a charcoal medium. Although portraying only the head and face of the young woman, Matisse has used the expressiveness of the material to turn the simple composition into a masterclass in texture, volume and movement.

As in his paintings of the same period, Matisse has clearly revelled in the lines and forms of his model, and employs the soft, loose nature of the charcoal to capture the diaphanous quality of the woman's hair and features. He does so by using the forgiving nature of the medium to its limit; allowing him to work and rework his marks by adding, erasing, smudging and blurring.

'Tête de jeune fille' presents the vision of a beautiful young woman, endowed with a fine nose, large eyes and voluptuous mouth, which is enhanced by the confident, exuberant line of the artist's distinctive hand. It's deftly worked surface, in which the artist investigates the interplay of positive and negative space with mastery, pre-empts his revolutionary cut-outs and the body of work that would come to consume his later life endeavours.

Like so many of the figurative works Matisse produced throughout his long career, the genius of this work lies in the incredible synergy between the artist skilfully revealing the character of the model depicted, and, more elusively, the personality and charm of the artist himself.



Henri Matisse
Juin 44



λ101

DAVID HOCKNEY (B. 1937)

Panama Hat

etching with aquatint, 1972, on Crisbrook handmade paper, signed and dated in pencil, numbered 24/125 (there were also 15 artist's proofs), co-published by Brooke Alexander, Inc., New York, and Petersburg Press, London, with the artist's copyright blindstamp, the full sheet, in very good condition, framed Plate & Sheet 415 x 335 mm.

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Brooke Alexander Gallery, New York, where acquired, 5 July 1973.

LITERATURE:

Scottish Arts Council 127; Tokyo 119

This still-life of a coat hanging off the back of a bentwood chair, with a panama hat, pipe and empty glass on the seat, depicts the personal effects of Hockney's great friend and early champion, Henry Geldzahler (1935-1994), then curator of Twentieth Century Art at the Metropolitan Museum. Geldzahler was a regular sitter for Hockney, and in his memorable introduction to the artist's autobiography of 1974 eloquently compares Hockney's fascination with the portrait with the cubist's love of still-life:

'Hockney has never been interested in the commissioned portrait. As he has become increasingly fascinated by exactly how things look and in finding ways to paint what he sees with greater veracity, he has turned quite naturally to drawing and painting his close friends again and again. They are his guitar, absinthe bottle and journal, the objects of his affection' (Henry Geldzahler in: David Hockney by David Hockney, Thames & Hudson, London, 1974, p. 9).

In this etching Hockney seems to be taking his friend quite literally, depicting him as a still-life.





λ102

DAVID HOCKNEY (B. 1937)

Celia Musing

lithograph, 1979, on Toyoshi 80 paper, signed and dated in blue crayon, numbered 15/100 (there were also 16 artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, with their blindstamps and inkstamp on the reverse, generally in very good condition, framed Image 960 x 735 mm., Sheet 1020 x 750 mm.

£6,000-9,000

US\$7,900-12,000

€7,000-10,000

PROVENANCE:

Earl McGrath Gallery, New York, where acquired, 4 January 2001.

LITERATURE:

Gemini 832; Not in Tokyo

103

JOHN GRUEN (B.1926)

David Hockney, Larry Rivers, Jasper Johns & William Bailey, 1959 – 1996

four gelatin silver prints

each signed, titled, dated, negative and image numbers annotated in pencil, three stamped with photographers credit (verso)

each approximately 13½ x 9¼ in. (34.4 x 24.1 cm.) or inverse

David Hockney, New York, May 1, 1996

Larry Rivers, Southampton, N.Y, October 1993

Jasper Johns Water Mill, N.Y, 1959

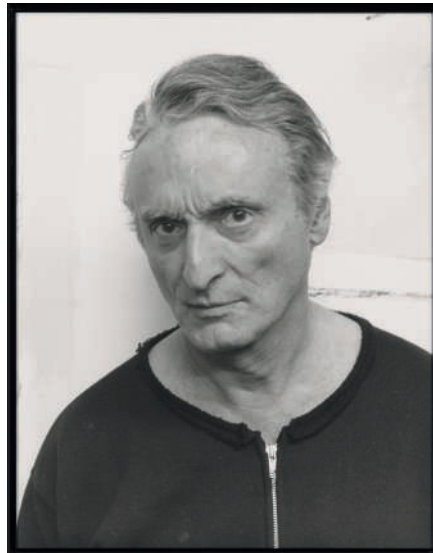
William Bailey New York, September 23, 1995

(4)

£800-1,200

US\$1,100-1,600

€930-1,400



103 (part)



λ104

DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

Lake Como

signed, dedicated and dated 'for Drue 'love'/David H./Sept 10th '02'
(upper right)

watercolour on paper
10¼ x 14½ in. (26 x 36 cm.)

Executed in September 2002.

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

λ105

DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)

Swimming Pool

signed, dedicated and dated 'for Drue and Jack with love from David H
Feb/1982' (lower right)
watercolour on paper
14½ x 19½ in. (36.8 x 49.5 cm.)
Executed in February 1982.

£70,000-100,000

US\$92,000-130,000

€81,000-120,000

PROVENANCE:

A gift from the artist.

Hockney's first trip to California in January 1964 exposed him to what was to become arguably the most notorious subject of his oeuvre to date, the swimming pool. The artist rendered the swimming pool an iconic symbol of his own work and pieces such as *Nathan Swimming, Los Angeles* (private collection), *A Bigger Splash* (Tate, London) and the paper pool series have driven the subject to indisputable acclaim and been fundamental to the artist's celebrity. The pool as a private and domestic luxury was one that had not yet reached Britain by the early 1960s. Hockney's recognition of its worth was, however, not entirely a result of its exoticism. The technical challenge of reproducing the real world onto a two-dimensional surface was a major driving force in his work, and the task of successfully describing water was one that attracted Hockney. 'The idea of drawing water is always appealing to me, you can look on it, through it, into it, see it as volume, see it as surface' (D. Hockney, *BBC Newsnight*, 1980). The varying degrees of naturalism used by Hockney to depict water throughout his career can be seen to pay homage to artists ranging from the optical experiments of early Renaissance painters, to the abstract patterns of his contemporary, Bridget Riley.

'Water in swimming pools changes its look more than in any other form. The colour of a river is related to the sky it reflects, and the sea always seems to me to be the same colour and have the same dancing patterns. But the look of swimming-pool water is controllable – even its colour can be man-made – and its dancing rhythms reflect not only the sky but, because of its transparency, the depth of the water as well' (D. Hockney quoted in N. Stangos, *David Hockney*, London, 1976, p. 247).

The early 1980s saw Hockney's work change dramatically with the almost accidental discovery of a new idea, the Polaroid collage. When working on an exhibition proposal at the Pompidou Centre, curator Alain Sayag encouraged the use of a Polaroid camera to save battling with the slower

medium of 35mm photography. This left Hockney with an abundance of Polaroid photographs that he started to collage into uniform compositions. 'This allowed Hockney to solve a problem that he had been musing on for several years; how to make representation of the real world without using conventional single-point perspective' (exhibition catalogue, *David Hockney: A Bigger Picture*, London, Royal Academy, 2012, p. 62). By constructing a coherent space using an arrangement of fragmented views of the same subject, Hockney could challenge previous ideas from the history of image making and highlight the complications of reproducing the real world on the surface of a picture. This revelation spurred on an intense burst of creativity that formed the basis of a post-Cubist experiment that has continued for the rest of his career. In the present lot, we can see the almost fish-eye portrayal of the pool which is juxtaposed with the lack of perspective found in many of the surrounding objects.

It is not just in its slightly cubist portrayal of space that *Swimming Pool* demonstrates the significant influence Hockney found in French modern art. The work of Henri Matisse and his exploration of how abstraction could successfully render the sensation of sight on a flat surface was a great inspiration to Hockney. The arrangement of shapes in the present lot is reminiscent of the way in which, in his cutouts, Matisse employed abstracted forms to function as signs to describe recognisable objects. Especially in the buildings towards the top of the composition, there is little attempt to accurately describe the form of the architecture but the space remains distinctive. This could also be said of the depiction of water in familiar works such as *Sunbather* (private collection), where the constantly changing surface of the water and the way the light reflects off it is illustrated with an abstracted pattern of shape and line. Hockney's pursuits concerning the tension between representation and artifice has made him one of the most recognisable and important artists of a generation.



for Duke and Jack with love from Grandpa Feb 1988



■106

A BRONZE FIVE-LIGHT HALL LANTERN
20TH CENTURY

Of curved hexagonal form, the scrolling-bordered panels lacking glass, fitted for electricity, formerly gilt
34¾ in. (88 cm.) high

£700-1,000

US\$920-1,300
€810-1,200

■107

**A CONTINENTAL BLUE AND WHITE FAYENCE
SPLASH GLAZED TWO-HANDLED BRAZIER**
19TH CENTURY

Moulded with shells, foliage and zoomorphic masks;
together with two smaller green and manganese splashed
examples mounted on castors

The largest 22 in. (55.8 cm.) high

(3)

£700-1,000

US\$920-1,300
€810-1,200

For a related example though of slightly varying form
and attributed to Brussels, please see Erich Köllman
et al., *Sammlung Europäischer Fayencen Des 17. Bis 19.
Jahrhunderts*, Cologne, 1991, no. 13.



■108

**A LACQUERED-BRASS-MOUNTED
OCCASIONAL TABLE**
20TH CENTURY

The rectangular top with an inset eighteenth-century
Coromandel lacquer panel; together with another circular
table with inset Victorian painted slate panel and an
ebonised figural stick stand

The rectangular table: 22 in. (56 cm.) high;
19¼ in. (49.5 cm.) wide; 24 in. (61 cm.) deep

The stick stand: 37½ in. (95 cm.) high;
21½ in. (55 cm.) diameter

(3)

£800-1,200

US\$1,100-1,600
€930-1,400





109

109
A PAIR OF ORMOLU-MOUNTED CHINESE TURQUOISE-GLAZED BISCUIT MODELS OF RECUMBENT DEER

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

Modelled looking sharply to the left and right, each grasping a *lingzhi* fungus stem in its mouth, the plinths with pierced *guilloché* bands backed with turquoise-painted panels

10 in. (25 cm.) high; 8¾ in. (22 cm.) wide; 7¼ (18.5 cm.) deep (2)

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800



***110**
A PAIR OF CHINESE MOULDED TURQUOISE-GLAZED BISCUIT BOWLS, AND A CAT

KANGXI PERIOD (1662-1722) AND LATER

The pair of bowls finely potted and moulded in the interior with a central floral medallion below radiating similar flowers and foliage; the recumbent cat realistically modelled, looking to the left, 18th/19th Century

The bowls 8½ in. (20.5 cm.) diameter (3)

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100



110

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



■111

ITALIAN, 17TH CENTURY STYLE

HEAD OF A LIONESS

Large marble head; set on a marble bronze base
27 in. high (68.6 cm. high), overall

£7,000-10,000

US\$9,200-13,000
€8,100-12,000

PROVENANCE:

Bennison, London, where acquired, September 1972.

The present head was possibly inspired by works in the Sala degli Animali. These rooms were set up in the Vatican under Pius VI (1775-1799), who had ancient works restored and sometimes reworked, many under the direction of Francesco Antonio Franzoni, with the intention of creating a 'stone zoo'.

■112

TWO MATCHING CAST-IRON MODELS OF SEATED LIONS

LATE 19TH CENTURY

Each with raised paw, on a later mahogany base
19 in. (48.5 cm.) high

£1,500-2,500

(2)
US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Fleming and Meers, Washington DC, where acquired, 1988.







113

A SOUTH ARABIAN ALABASTER HEAD OF A MAN

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

9 1/8 in. (23.4 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Michel Dumez-Onof, London, where acquired, 10 June 1970.



114

A SOUTH ARABIAN ALABASTER HEAD OF A WOMAN

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

9½ in. (24.2 cm.) high

£7,000-10,000

US\$9,200-13,000

€8,100-12,000

PROVENANCE:

Michel Dumez-Onot, London, where acquired, 10 June 1970.

115

A CYCLADIC MARBLE FEMALE TORSO

LATE SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2500 B.C.

6 $\frac{5}{8}$ in. (16.7 cm.) high

£40,000-60,000

US\$53,000-78,000

€47,000-69,000

PROVENANCE:

Acquired prior to 29 April 1971.

Bronze Age Cycladic sculpture encompasses some of the most iconic sculptural types to have survived from antiquity. It is not clear what the original function of these stylized figures was, but it is probable that they had a votive as well as a ritualistic role. Often found in burial contexts, they may have played a part in accompanying the deceased on their journey from one world to the next. The care taken during the manufacturing of these pieces, especially given the primitive tools and hardness of material, show that they were highly valued and cherished. The folded-arm female type, such as the present lot, would have had additional features added in bright pigments of black, red and blue. The simplicity and abstraction of their schematic form still attracts us almost 5000 years after they were first produced, inspiring many contemporary artists including Brancusi, Picasso, Moore, Hepworth and Epstein.

For a similar torso with head, cf. J. Thimme, *Art and Culture of the Cyclades*, Chicago and London, 1977, p. 264, no. 156.





116

FRENCH SCHOOL, 18TH CENTURY

An academic nude, seen from behind, seated on a block

20 $\frac{1}{8}$ x 15 $\frac{3}{8}$ in. (51.1 x 39.1 cm.)

red and white chalk, squared in black chalk

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



117

GIOVANNI BATTISTA CIPRIANI, R.A. (FLORENCE 1727 - 1785 LONDON)

Head of a girl, looking up to the right

signed 'Cipriani' (lower right)

black and red chalk on paper

5 x 4 $\frac{3}{4}$ in. (12.7 x 12 cm.)

£300-500

US\$400-650

€350-580

PROVENANCE:

The collection of Joseph Wilton R.A. (1722-1803).

The collection of Sir Bruce Ingram (1877-1963).

Sabin Galleries, London, where acquired, 16 June 1970.

118

SIGISMONDO COCCAPANI (FLORENCE 1583-1643)

Susanna and the Elders

with inscription 'Del Cigoli' (on the old mount)
black chalk, pen and brown ink, brown wash, squared in red chalk
10 $\frac{1}{8}$ x 7 $\frac{7}{8}$ in. (25.5 x 19.4 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Possibly Coccapani Family or Sigismondo Coccapani (Florence 1583-id. 1643) and Giovanni Coccapani (1582-1649), Florence (L. 2729).

Dame Una Pope-Hennessy.

Sir John Pope-Hennessy, C.B.E., F.B.A., F.R.S.L., F.S.A.; Christie's, New York, 10 January 1996, lot 23.

LITERATURE:

M.L. Chappell, 'Proposals for Coccapani', *Paradigma*, June, 1990, pp. 183-190, fig. 108 (as circle of Cigoli: Coccapani?).

M.L. Chappell, 'Proposals for the "Quartiere dei Cardinali e Principi forestieri" in the Palazzo Pitti', in *Arte Collezionismo Conservazione. Scritti in onore di Marco Chiarini*, ed. by M.L. Chappell et al., Florence, 2004, p. 19, ill.

E. Brugerolles and C. Guigui in *Le Baroque à Florence*, exhib. cat., Cabinet des Dessins Jean Bonna, Beaux-Arts de Paris, 2015, p. 61, fig. 2.

E. Acanfora, *Sigismondo Coccapani. Ricomposizione del catalogo*, Florence, 2017, no. D154, pl. 153.

First suggested by Miles Chappell, the attribution to Coccapani has been reaffirmed by Elisa Acanfora who dates the drawing to the early 1620s in close correspondence with the painting *The Toilet of Bathsheba* (private collection; Acanfora, *op. cit.*, no. 18), set in a similar loggia reminiscent of Palazzo Pitti and featuring at left the same fountain with a putto holding a dolphin. The embossed collector's stamp on this sheet showing the Coccapani coat of arms can be found on a large number of drawings by the artist and his brother Giovanni Coccapani, but also on drawings by Cigoli, Empoli and Rosselli (see L. 2729; J. Brooks, *Graceful and True. Drawing in Florence c. 1600*, exhib. cat., Oxford, Ashmolean Museum, 2003-2004, p. 15).



118

119

ITALIAN SCHOOL, 17TH CENTURY

The Virgin teaching the Christ Child to read (recto); Studies of nudes and a head (verso)

pen and brown ink and red wash (recto); pen and brown ink and red chalk (verso)
7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in. (18 x 14 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Nathaniel Hone (1718-1784), London (L. 2793).

Richard Cosway (1740-1821), London (L. 628).

Sir Thomas Lawrence (1769-1830), London (L. 2445).

Lord Francis Egerton, 1st Earl of Ellesmere (1800-1857; L. 2710b), 1836, and by descent to the

Duke of Sutherland; Sotheby's, London, 11 July 1972, lot 89 (as Circle of Giovanni Andrea Sirani).

EXHIBITED:

London, Woodburn Gallery, *One Hundred Original Drawings by Lodovico, Agostino, & Annibale Carracci, collected by Sir Thomas Lawrence...*, 1836, no. 38 (as Agostino Carracci).

Newcastle upon Tyne, The Hatton Gallery, *The Carracci Drawings and Paintings*, 1961, no. 50 (as Agostino Carracci).

LITERATURE:

C.M. Metz, *Imitations of Ancient and Modern Drawings*, London, 1789 (as Annibale Carracci).

Catalogue of the Ellesmere Collection of Drawings at Bridgewater House, London, 1898, no. 66 (as Agostino Carracci).

P.A. Tomory, *The Ellesmere Collection of Old Master Drawings*, Leicester, 1954, no. 28 (as Agostino Carracci).



119

120

GABRIEL-JACQUES DE SAINT-AUBIN (PARIS 1724 - 1780)

A young woman lighting a candle, seen from behind

with inscription '[...]SA' (lower left)

black, blue and brown chalk, grey and brown wash, partial watermark
10 x 7½ in. (25.4 x 19 cm.)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Fourquevaux collection.

Émile Calando (1840-1898), Paris (L. 837); Roblin, Paris, 11-12 December 1899, lot 200.

Anonymous sale; Paris, 25 March 1907, lot 58 (140 fr.).

Anonymous sale; Paris, 7 February 1908, lot 94 (150 fr.).

Anonymous sale; Christie's London, 27 November 1973, lot 356.

LITERATURE:

É. Dacier, *Gabriel de Saint-Aubin. Peintre, dessinateur et graveur (1724-1780)*, Paris, 1931, II, no. 331.

While also active as a painter and printmaker, Gabriel-Jacques de Saint-Aubin's reputation is mostly based on his drawn *œuvre*, which is one of the largest of his generation. His brother described the artist as drawing 'en tous temps et en tous lieux' (at all times and all places) (Dacier, *op. cit.*, p. 15). This is attested by the auction catalogues in which he made minute drawings of the works of art being sold, but also by the large number of book and print illustrations for which he provided the designs. Besides this, Saint-Aubin made countless drawings of historic events, theatrical performances and scenes from daily life. His drawings have an exceptional immediacy, which is particularly present in his intimate scenes of people in their daily pursuits. In this sheet, the artist creates a striking image of a young woman lighting an ornate candle rendered with black chalk and subtle blue and yellow wash. Most of Saint-Aubin's drawings from everyday life were not made in preparation for prints or paintings, although there are exceptions, such as a sheet showing studies of figures drinking and making music in the British Museum which is a study for *The Country Ball* in the J. Paul Getty Museum, Los Angeles (see S. Folds McCullagh, in *Gabriel de Saint-Aubin. 1724-1780*, exhib. cat., New York, The Frick Collection, p. 53, fig. 6).





The son of Francesco Guardi, Giacomo built on his father's reputation as a *vedute* painter and draughtsman. Like his father, Giacomo specialized in views of Venice and its lagoon which were popular with European Grand Tourists. As these works were directly drawn to be sold on the market, Giacomo applied his signature and identification of the depicted view on the verso of the drawings, along with his address, so that tourists knew where they could be acquired.

***121**

GIACOMO GUARDI (VENICE 1764-1825)

Views of Venice: The Punta della Dogana and Santa Maria della Salute; The Piazza San Marco; The Rialto Bridge; and The Doge's Palace from the Bacino

signed 'Giacomo de Guardi' (one partly cut) and inscribed 'Veduta della Ba.[silica] V. della Salute a Dogana di Mare', 'Veduta della Piazza di S. Marco/ A reccapito all'ospedaletto in calle del Peruchier/ al No. 5245 dimandar', 'Veduta del ponte di Rialto/ A reccapito all'ospedaletto in calle del Peruchier/ al No. 5245 dimandar' and 'Veduta della Riva degli Schiavoni' (verso)

bodycolour

5 3/8 x 9 1/8 in. (13.7 x 23.3 cm.), and smaller

(4)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 November 1971, lots 125, 126, 127 and 128.





122

***122**

GIACOMO GUARDI (VENICE 1764-1835)

Views in the Venetian lagoon: The Island of Poveglia; The Island of San Giacomo in Palude; The Island of San Lazzaro degli Armeni; and The Island of the Mestre Tower

signed 'Giacomo de Guardi' and inscribed 'Isola di Poveglia/ Recapito all'ospedaletto in calle/ di peruchier al No 5245 dimandar', 'Isola di S. Giacomo in Paludo', 'Isola di S. Lazzaro de' Armeni' and 'Isola della Torre di Mestre' (verso) bodycolour

4 x 6 $\frac{1}{2}$ in. (10.3 x 16.8 cm.) and smaller

(4)

£6,000-9,000

US\$7,900-12,000

€7,000-10,000

PROVENANCE:

Alfred Brod, London, where acquired 28 June 1963 (*The Island of San Lazzaro degli Armeni* and *The Island of the Mestre Tower*).

123

JOHANN RUDOLF FEYERABEND, CALLED LELONG (BASEL 1749-1814)

Eight still-lives

bodycolour
6 x 8 $\frac{1}{4}$ in. (15.3 x 21 cm.)

(8)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, New York, 8 November 1963, lots 348, 349, 351 & 352.





124

ALBRECHT DÜRER (1471-1528)

The Small Courier

engraving, circa 1496, on laid paper, without watermark, a very good Meder a-b impression, a thread margin at right, trimmed on or just inside the platemark elsewhere, several small repairs along the left sheet edge, the sheet slightly toned, otherwise in good condition, framed
Plate 111 x 79 mm., Sheet 112 x 80 mm.

£3,000-5,000

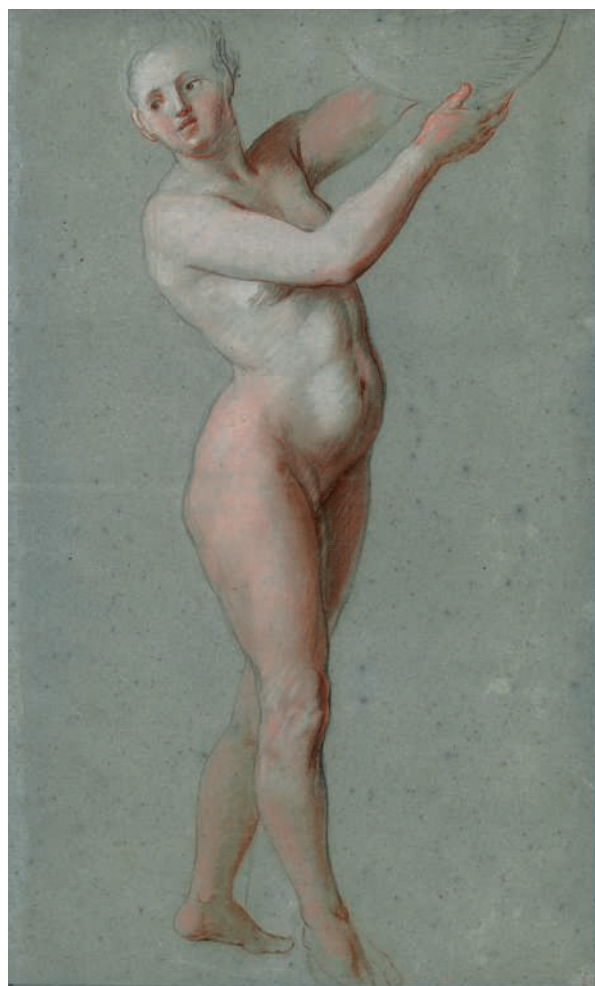
US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Wilhelm Eduard Drugulin (1825-1879), Leipzig (Lugt 2612).
Unidentified inscription Dec 1900 M. B. London, on the reverse.
Colnaghi, London (their stock numbers C. 13566 & C 5431 in pencil on the reverse).
With Knoedler & Co., New York, (their stock number K 5121 in pencil on the reverse), in partnership with the above.
J. J. Gillespie Company, Fine Art Galleries, Pittsburgh.

LITERATURE:

Bartsch 80; Meder, Hollstein 79



125

**JACQUES VAN SCHUPPEN
(FONTAINEBLEAU 1670-1751 VIENNE)**

A female nude, full-length, holding a globe to the right

with inscription 'N 1760' and 'No 155. [crossed out] and 192/ Jaques Van Schuppen.' and '1670-1751./ Collection de Chennevières (note au dos)' (on the old mount, by the same hand as the inscription on the verso) and 'Jac. Van Schuppen' (verso of the old mount)

black chalk and pastel on blue (slightly discoloured) paper
18¾ x 11 in. (46.8 x 28.1 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Collection formed in the 18th Century in Vienna, passed through M. Joly and dispersed by Michel Habersetzer.
Charles-Philippe, marquis de Chennevières (1820-1899), Paris and Bellesme (L. 2073) and with his inscription 'Jac. van Schuppen/ fils du graveur et fondateur de l'académie royale de Viénne/ ces pastels Viennent d'une collection formée au 18e. s. a Vienne/ en concurrence de celle de Mariette en France/ Michel en avait achete 1500 [?] de M. Joly' (verso of the mount, L. 3027a) (this inscription is transcribed on the verso of the mount in a later hand preceded by the words 'Note de la main du marquis de Chennevières'); Roblin, Paris, 4-7 April 1900, part of lot 467 ('Académies de femmes nues. Trois dessins'; 16 francs to Lemeilleur).
Louis Deglatigny (1854-1936), Rouen (L. 1768a); Hôtel Drouot, Paris, 4-5 November, 1937, lot 352.
Germain Seligmann (1893-1978), Paris and New York (L. 3863); Christie's, London, 26 March 1968, lot 88.
C. Powney Collection.
Anonymous sale; Sotheby's Parke Bernet, New York, 8 May 1973, lot 27, where acquired.

LITERATURE:

P. Schreiden, 'Jacques van Schuppen, 1670-1751', *Wiener Jahrbuch für Kunstgeschichte*, XXX, 1982, no. 95, pl. 103.
L.-A. Prat and L. Lhinares, *Histoire des collections du musée du Louvre. La collections de Chennevières. Quatre siècles de dessin français*, Paris, 2007, no. 573, p. 136, ill..



(part lot)

126

CARLO LASINIO (1759-1838), AFTER VARIOUS ARTISTS

A Collection of Eighty Self-Portraits of Artists, from: Ritratti Originali de Pittori Esistenti Nella Reale Galleria de Firenze

eighty engravings in colour with contemporary hand-colouring, 1791-96, very good impressions from the edition of one hundred, each mounted on blue paper laid down to card with the engraved borderlines (as issued), published by Niccolo Pagni and Guideppe Bardi, Florence, generally in good condition, within a folio box

Image 290 x 185 mm. (and similar)

Sheet 405 x 270 mm. (and similar)

Box 440 x 330 x 80 mm.

(80)

£6,000-9,000

US\$7,900-12,000

€7,000-10,000

This lot comprises plates 1 to 80 from the series, including self-portraits of: Giovanni Bellini, Leonardo da Vinci, Albrecht Dürer, Raphael, Giorgio Vasari, Bartholomeus Spranger, Lavinia Fontana, Annibale Carracci and Sofonisba Anguissola.



■127

A GEORGE III-STYLE SILVERED-GESSO WALL MIRROR
LAST QUARTER 19TH CENTURY

The central bevelled plate with further clasped border plates, the reverse with extensive trademark stamps dated 1878
68½ x 39 in. (174 x 99 cm.)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

128

A FRENCH FRUITWOOD OR OLIVEWOOD MODEL OF A SEATED UNICORN
LATE 18TH CENTURY

Probably intended heraldic decoration, originally decorated, the painted horn replaced, on later stand
22½ in. (57 cm.) high

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Geoffrey Bennison, London, where acquired, January 1975.

LITERATURE:

F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, p. 201.



■129

A PAIR OF POLYCHROME-PAINTED 'BOOK STACK' CHESTS
20TH CENTURY

Each with eight graduated drawers, on giltwood bun feet with recessed castors, each book with volume number and marbled sides
31 in. (79 cm.) high; 26 in. (66 cm.) wide; 21¼ in. (54 cm.) deep (2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

The Elms, Brampton, Cambridgeshire.

Anonymous sale; Christie's, South Kensington, 22 April 1998, lot 891.





130

A PAIR OF REGENCY BLUE JOHN VASES

DERBYSHIRE, CIRCA 1815 - 20, POSSIBLY BY WILLIAM SHORE

Worked as a series of rings and modelled after ancient Greek volute krater vases, the broad waisted necks with roundel-capped handles above ovoid bodies on narrow socles and square-section black-marble bases, minor chips and old repairs

15¼ in. (38.7 cm.) high, overall; 7 in (19 cm.) wide; 6 in. (15.2 cm.) deep (2)

£60,000-100,000

US\$79,000-130,000

€70,000-120,000

PROVENANCE:

A.J. Reffold & Partners, London, where acquired, 10 October 1963.

These impressive 'Grecian urn' vases are remarkable for their blue john fluorspar, luminosity - particularly when exposed to light - and size; they are possibly one of the largest pairs to have remained together. This pair is part of a select homogenous group of vases of large proportions that includes the renowned Shore vase; the first vase of this design created in 1815 by James Shore of Matlock Bath, Derbyshire, which is 21 inches (53 cm.) to the top of the handles, and 12 inches (30 cm.) wide across the handles, now in the collection of the Duke of Devonshire at Chatsworth House, Derbyshire, and another at Renishaw Hall, near Sheffield, which is larger still at 22 inches (56 cm.) high by 14½ inches (37 cm.) wide. Blue john vases of this model were highly prized with the Shore vase exhibited at the 1851 Great Exhibition, over 35 years after it was first created.

THE DESIGN

The present vases are modelled on an Apulian krater vase dated circa 330 B.C., illustrated in Pierre d'Hancarville's *Collection of Etruscan, Greek, and Roman Antiquities from the Cabinet of the Hon. Wm. Hamilton*, Vol. I, published in Naples in 1766. Hamilton, a prolific collector of antiquities, in particular Greek and Roman vases, brought his collection to England in 1772; it was later sold to the British Museum. The model was fashionable and reproduced in other media, in 1790, Josiah Wedgwood created comparable vases in black basalt, and in 1807, Thomas Hope included similar vases in bronze and gilt-metal in his *Household Furniture and Interior Decoration*, 1807, plates V and XII.

BLUE JOHN

These vases, similarly to the Shore vase at Chatsworth, and the Renishaw vase, are built up from a series of rings of Blue John fitted one above the other. The stone of the vase at Chatsworth comes from the Bull Beef Vein, mined in the Blue John Cavern in the Treak Cliff hills, Derbyshire. Blue john vases of these proportions are remarkable, and rare because it is difficult to extract large slabs of the fluorspar from the caverns and mines of Treak Cliff. The deposits, which occur in voids in the Boulder Bed and in ancient caves in the underlying Carboniferous Limestone are usually less than 4 inches (10 cm.) thick although occasionally the linings meet and fuse to create nodules or 'double stones' up to 8 inches (20 cm.) (T.D. Ford, 'Postscript to The Largest Blue John Vases ever made', *Bulletin of the Peak District Mines Historical Society*, vol. 11, no. 6, Winter 1992, p. 264).

COMPARABLES

A related example of this model of Blue John krater vase, 'The Kedleston Vase', 19 in. (48.5 cm) high, sold 'The Exceptional Sale', Christie's, London, 9 July 2015 (£314,500 inc. prem.). Others of comparable dimensions to the latter include: one in the collection of the Royal Scottish Museum; another, measuring 19 inches (48.5 cm.) high, sold anonymously Sotheby's, New York, 7 April 2004, lot 159 (\$243,200 inc. prem.) and again, 'The Property of Princeton University', Sotheby's, New York, 27 January 2012, lot 4 (\$338,500 inc. prem.).



■131

A MALTESE SPECIMEN MARBLE TABLE-TOP ON AN ASSOCIATED GILTWOOD BASE

THE TOP ATTRIBUTED TO J. DARMANIN & SONS, MID-19TH CENTURY, THE BASE PROBABLY GEORGE II CIRCA 1740 AND SUBSTANTIALLY ALTERED AND EMBELLISHED

The rectangular specimen top inlaid with various marbles including *portoro*, *verde antico*, *giallo di Siena* and *cipolino*, centred with two inlaid medallions depicting a Carthaginian warrior and a horse before a palm tree within a foliate inlaid inner border and a later Spanish *brocatello* outer border; the base with shell-centred acanthus and oak garland-hung vitruvian-scroll frieze on mask-headed cabriole legs terminating in hairy lion's-paw feet, the top repaired the base adapted, reduced in size and re-gilt
33 in. (84 cm.) high; 49½ in. (126 cm.) wide; 36 in. (91.5 cm.) deep

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

LITERATURE:

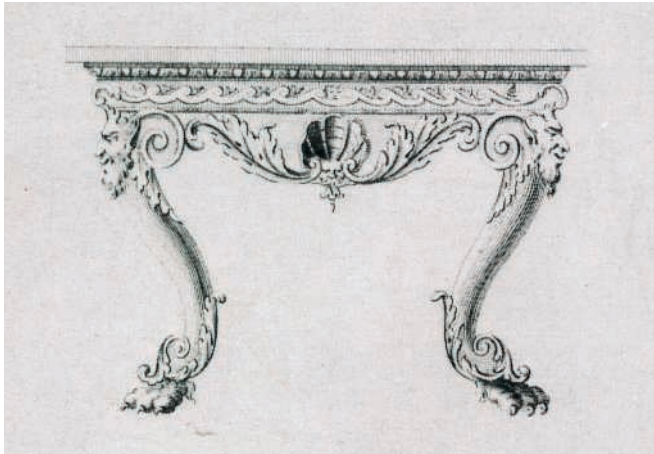
F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, p. 201.

This splendid polychrome specimen marble table top bears the distinctive hallmarks of the famed Maltese firm of Darmanin & Son, who operated from a large marble works on the island during the 19th and 20th Centuries. The firm of 'Guiseppe Darmanin e Figli', or J[ospeh] Darmanin & Sons (for their British customers), originally produced pavements and church monuments for Maltese consumption but became famed for their distinctive marble mosaic tables-tops which were exhibited at many of the great international exhibitions throughout the 19th Century, notably being awarded a medal at The Great Exhibition, London, in 1851. The tradition of producing fine inlaid marble work or *pietra dure* was established in Malta as early as the 17th Century by the Italian *émigré* craftsmen commissioned to produce elaborate memorials for the Knight Hospitallers of St John.

From the beginning of the 19th Century, with the advent of British rule, the Maltese mosaic workshops began producing table tops and other inlaid marble work in the Italian manner to satiate the appetite of the British grand tourists, who, by then, flocked to the island. Impressive armorial table tops were commissioned from the Darmanin workshops, Malta, by several 'notable' 19th century tourists and more than one example surviving in the British The Royal Collection.

An impressive pair of signed Darmanin table tops which bore the same distinctive iconography, namely the depiction of the Carthaginian Warrior and the depiction of a horse beneath a palm tree were sold at Christie's New York, 27 September 2007, lot 300. They came from the collection of the voracious collector and inveterate 'Grand Tourist', Charles William Vane, 3rd Marquess of Londonderry. Londonderry's armorial table-tops would have been commissioned directly, probably during the 1840s, alongside the related armorial chimney pieces he installed following a devastating fire in 1841 and which can still be seen in the ballroom at Lord Londonderry's former home, Wynyard Park, County Durham.

The base of this table is closely modelled on a design by William Jones, published in *The Gentleman or Builder's Companion* in 1739 (see: E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p. 262, plate 27).



The design by William Jones, published in *The Gentleman or Builder's Companion*, 1739









■132

A NORTH EUROPEAN SILVERED WOOD MIRROR

DUTCH OR ENGLISH, LATE 17TH CENTURY

The removable cresting carved with a pair of putti holding a wreath above a replaced rectangular plate with deep pierced cushion-moulded frame decorated with putti and a bird amongst foliage 36 x 27½ in. (91 x 70 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



■133

A PAIR OF ITALIAN OVAL SILVERED MASSIVE WALL MIRRORS

18TH/19TH CENTURY, REDECORATED

The deeply moulded frames with later mirror plates, probably originally picture frames 65 x 50 in. (165 x 127 cm.) (2)

£5,000-10,000

US\$6,600-13,000
€5,800-12,000

PROVENANCE:

Probably supplied by Renzo Mongiardino *circa* 1986.

■134

A PAIR OF WILLIAM & MARY-STYLE SILVERED SIDE TABLES

LATE 19TH/20TH CENTURY, INCORPORATING EARLIER ELEMENTS

Each with a marble top later painted to simulate green marble, above a gadrooned border, hung overall with elaborately flowering garlands and fruits, on carved scroll legs, probably created from a single William & Mary cabinet stand, redecorated 32¼ in. (82 cm.) high; 34½ in. (87.5 cm.) wide; 24 in. (61 cm.) deep (2)

£7,000-10,000

US\$9,200-13,000
€8,100-12,000





■135

CIRCLE OF NICOLAS CORDIER (D. 1612), ROME, 17TH CENTURY

A PAIR OF MALE AND FEMALE BUSTS OF MOORS

Black marble and alabaster busts; the eyes inlaid with coloured marbles; each set into alabaster shoulders, the shoulders of the male bust probably later; each on a grey marble socle
23 $\frac{3}{8}$ in. high (60 cm.), the male bust (2)

£25,000-40,000

US\$33,000-52,000

€29,000-46,000

PROVENANCE:

Old Clock House Antiques, Ascot, where acquired, August 1966.

COMPARATIVE LITERATURE:

S. Pressouyre, *Nicolas Cordier - recherches sur la sculpture à Rome autour de 1600*, pp. 413-415, no. 21, figs. 190-198.

E. Giffin, *Nicolas Cordier's Il Moro: The African as "Christian Antiquity" in Early Modern Rome*, Thesis, University of Washington, 2012, fig. 9.

Artistic depictions of moors in antiquity were common, and the renaissance saw a revival of interest in the subject. Nicolas Cordier (1567-1612) was among the first to sculpt a black man; his full length figure of a Moor was one of the jewels of the Borghese collection but was later sold to Napoleon and is today in the château de Versailles (Pressouyre, *loc. cit.*). In Rome, the little-known sculptor Francesco Caporale was commissioned to carve a portrait of the ambassador from the Congo, Antonio Il Negrita, in 1608.

The head of the male moor was possibly inspired by a head of an African man in the Museo Nazionale Romano, Rome (Giffin, *loc. cit.*) sometimes dated to the 2nd century B.C. This bust, which first entered the museum's collection in 1907-8, has been the subject of a debate as to whether it is of ancient Hellenistic or sixteenth century origin (Giffin, *loc. cit.*, pp. 6-11). The bust bears a striking resemblance to the work of Cordier's *Il Moro*, as well as the present male head, and it is possible it formed the basis for both works, or instead that the sculptor responsible for the present heads was looking towards Cordier's instantly influential figure.





136

A PAIR OF GEORGE III BLUE JOHN URNS

DERBYSHIRE, EARLY 19TH CENTURY, ADAPTED AS TABLE LAMPS

Of classical form, one with replacement wooden socle, restorations, one plinth replaced, the ebonised lower plinths later, drilled for electricity
14¼ in. (36 cm.), excluding fitment

(2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

137

A GEORGE I GILTWOOD AND GILT-GESSO SIDE TABLE

EARLY 18TH CENTURY

With later rectangular *verde antico* marble top, the table carved overall with foliate scrolls, the apron centred by a shell, on cabriole legs terminating in pad feet, re-gilt and re-gessoed

31½ in. (80 cm.) high; 39½ in. (100.5 cm.) wide; 19½ in. (49.5 cm.) deep

£3,000-5,000

US\$4,000-6,500

€3,500-5,800





138

A PAIR OF BLUE JOHN AND FLUORSPAR CAMPANA VASES

DERBYSHIRE, MID-19TH CENTURY

The sectional bodies each formed with three concentric rings, the upper of which is turned from contrasting blue john, on square plinth bases
13¾ in. (35 cm.) high; 8¼ in. (21 cm.) diameter (2)

£4,000-6,000

US\$5,200-7,800

€4,700-6,900

PROVENANCE:

R.L. Harrington Ltd., London, where acquired, 12 June 1968.



The large crystalline structure of the contrasting rim-bands employed for these striking vases indicates that it was probably mined from the 'Winnats Five Vein', a sample of which is illustrated in, T.D. Ford, *Derbyshire Blue John* (Ashbourne, 2000, p. 35), Ford also discusses the quantities of plain fluorspar and 'Hatterel' discovered in the veins which were mined on the northern flank of Winnats Pass, Derbyshire, and it is from here that the lower sections of these vases were probably mined.



■139

A PAIR OF ITALIAN SPECIMEN MARBLE TABLE TOPS

LATE 18TH/EARLY 19TH CENTURY

Each inlaid with a trellis design of a variety of marbles including *lapis lazuli*, *verde antico*, *brocatelle*, *pietra paesina*, onyx, jasper, porphyry, fossil marbles and others within a green variegated marble border with *siena* moulded edge, on a George III-style cream-painted and parcel-gilt table with six beaded square-tapering legs, headed by paterae, modern
 33¾ in. (85.5 cm.) high; 61¼ in. (156 cm.) wide; 30¾ in. (78 cm.) deep (2)

£25,000-40,000

US\$33,000-52,000

€29,000-46,000





(part lot)

■140

A SET OF FOUR GREEN-PAINTED AND PARCEL-GILT UPLIGHTERS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1986

Together with another similar

72 in. high (182.9 cm. high)

(5)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

LITERATURE:

F. Cattaneo (ed.), *Roomscapes: The Decorative Architecture of Renzo Mongiardino*, London, 1993, p. 188-191.

F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, pp. 201-208.

■141

AN ITALIAN PARCEL-GILT AND EBONISED LARGE STOOL

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1986

With deep stuff-over seat on turned and spiral-fluted tapering legs covered in floral cut-velvet

19 in. (48 cm.) high; 68 in. (173 cm.) wide; 51 in. (130 cm.) deep

£2,500-4,000

US\$3,300-5,200

€2,900-4,600

LITERATURE:

F. Cattaneo (ed.), *Roomscapes: The Decorative Architecture of Renzo Mongiardino*, London, 1993, p. 188-191.

F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, pp. 201-208.







142

■142

A SET OF SIX ITALIAN PARCEL-GILT AND EBONISED STOOLS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1986

With deep stuff-over seats on turned and spiral-fluted tapering legs, covered in floral cut-velvet

18 in. (46 cm.) high; 21½ in. (54.5 cm.) wide; 19½ in. (50 cm.) deep (6)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900



■143

A SET OF FOUR ITALIAN PARCEL-GILT AND EBONISED ARMCHAIRS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1986

Each with arched back and padded open arms above a deep stuff-over seat on turned and spiral-fluted tapering legs, covered in floral cut-velvet

34 in. (86 cm.) high; 25 in. (63 cm.) wide; 28 in. (71 cm.) deep (4)

£6,000-10,000

US\$7,900-13,000

€7,000-12,000



143

LITERATURE:

F. Cattaneo (ed.), *Roomscapes: The Decorative Architecture of Renzo Mongiardino*, London, 1993, p. 188-191.

F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, pp. 201-208.



144

■144

A SET OF THREE ITALIAN PARCEL-GILT AND EBONISED OVAL STOOLS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1986

Comprising one large stool and a pair of smaller stools, each with deep stuff-over seat on turned and spiral-fluted tapering legs, covered in floral cut-velvet
 The large stool: 18 in. (46 cm.) high; 53 in. (135 cm.) wide; 25 in. (64 cm.) deep
 The pair: 17 in. (43 cm.) high; 24½ in. (62 cm.) wide; 20 in. (50.5 cm.) deep (3)

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

LITERATURE:

F. Cattaneo (ed.), *Roomscapes: The Decorative Architecture of Renzo Mongiardino*, London, 1993, p. 188-191.
 F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, pp. 201-208.

■145

A SET OF FOUR ITALIAN PARCEL-GILT AND EBONISED SIDE CHAIRS AND A MATCHING LARGE STOOL

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1986

The chairs with arched back and deep stuff-over seat on turned and spiral-fluted tapering legs, all covered in floral cut-velvet
 The Chairs: 30½ in. (77 cm.) high; 20 in. (50.5 cm.) wide; 22 in. (56 cm.) deep
 The Stool: 19 in. (48 cm.) high; 68½ in. (174 cm.) wide; 29½ in. (75 cm.) deep (5)

£4,000-6,000

US\$5,300-7,800
 €4,700-6,900

LITERATURE:

F. Cattaneo (ed.), *Roomscapes: The Decorative Architecture of Renzo Mongiardino*, London, 1993, p. 188-191.
 F. Simone (ed.), *Renzo Mongiardino Roomscapes*, Milan, 2016, pp. 201-208.



145



146

■146

A FRENCH TERRACOTTA BUST OF 'AUTUMN'
 CAST FROM THE MODEL BY ALBERT-ERNST CARRIER-BELLEUSE
 (1824-1887), LATE 19TH CENTURY

The reverse signed 'Carrier Belleuse'
 30 in. (76 cm.) high; 17¾ in. (45 cm.) wide; 10 in. (16 cm.) deep

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

PROVENANCE:

Hazlitt, Gooden and Fox, London, where acquired, 1990.

■147

AN ITALIAN ALABASTER BUST OF VEILED LADY WITH BONNET
 BY ANTONIO FRILLI (ITALIAN, ?-1892), DATED 1895

Signed and dated 'A Frilli/ Firenze/ 1895', on a later wood faux-marble
 painted socle
 19½ in. (49.5 cm.) high; 18¾ in. (47.5 cm.) wide; 14½ in. (37 cm.) deep,
 the bust 26 in. (66 cm.) high, overall

£700-1,000

US\$920-1,300
 €810-1,200

PROVENANCE:

Anonymous sale; Christie's, London, 13 July 1972, lot 66.





■148

A SET OF THIRTEEN LOUIS XVI-STYLE GREY AND WHITE-PAINTED DINING-CHAIRS

FIRST HALF 20TH CENTURY

Each with a ribbon carved oval padded back and stuff-over seat on turned and fluted tapering legs, covered in red leather
 36½ in. (92.5 cm.) high; 19 in. (48 cm.) wide; 20 in. (51 cm.) deep (13)

£4,000-6,000

US\$5,300-7,800
 €4,700-6,900

PROVENANCE:

Possibly supplied by Colefax and Fowler, London.

■149

AN ITALIAN GREEN MARBLED AND GILT-LACQUERED EXTENDING DINING-TABLE

19TH CENTURY AND LATER, PROBABLY DECORATED BY RENZO MONGIARDINO

The circular top with telescopic mechanism, with retractable central legs, extending to accommodate two additional leaves, on fluted tapering square-section legs, the base possibly adapted from a pair of console tables, the remainder of the table, modern
 30 in. (76 cm.) high 47½ in. (121 cm.) diameter, unextended; 95 in. (241 cm.) long, extended

£2,000-3,000

US\$2,700-3,900
 €2,400-3,500

PROVENANCE:

Probably supplied by Renzo Mongiardino, *circa* 1986.





■150

A 'KENTIAN'-STYLE SILVERED PINE SIDE TABLE

APPARENTLY RE-USING 18TH CENTURY ELEMENTS, THE ITALIAN SPECIMEN MARBLE TOP, 19TH CENTURY

The veined white marble top inlaid with a geometric specimen panel, including: Siena marble, Sicilian jasper, Portor and Spanish brocatello, the base with scroll-supported laurel-carved frieze on imbricated foliate-scroll carved supports terminating in shaped block-platforms, traces of earlier schemes of decoration to the underside

31 in. (79 cm.) high; 68 in. (173 cm.) wide; 30½ in. (77.5 cm.) deep

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

The Old Clock House, Ascot, 12 August 1966, where acquired.



■151

AN EMPIRE-STYLE GILT-METAL-MOUNTED GREEN-TOLE CHANDELIER

MID-20TH CENTURY

The shaped circular body, with pinecone finial, issuing eight branches all suspended on four chains, fitted for electricity
34 in. (86 cm.) high; 27 in. (68 cm.) diameter

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



152

A FRENCH FAIENCE MODEL OF A RECUMBENT LION

18TH CENTURY, PROBABLY LUNEVILLE

Painted in shades of green, blue and yellow on a green velvet stand
15 in. (38.2 cm.) high

£600-1,000

US\$790-1,300

€700-1,200

■153

A NORTH EUROPEAN BLACK-JAPANNED EASEL

LATE 19TH/EARLY 20TH CENTURY

With adjustable ratcheted rest and with gilt decoration throughout
72½ in. (184 cm.) minimum height; 30½ in. (78 cm.) wide

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



PROVENANCE:

Anonymous sale; Sotheby's, London 6 December 1963, lot 122.

154-156 No Lots





157



157



158

157

PAUL-CÉSAR HELLEU (1859-1927)

Femme endormie sur un canapé; Femme assise accoudée

Two drypoints *circa* 1900, the first on laid paper, signed and inscribed à *Mr. Hammersley avec mes remerciements* in brown pencil, with small margins, pale light- and mount staining, generally in good condition, framed; the second on laid paper, signed in brown pencil, with wide margins, deckle edges on three sides, pale mount staining, otherwise in good condition, framed
Plate 344 x 495 mm., Sheet 385 x 535 mm. (*Femme endormie*)
Plate 435 x 235 mm., Sheet 615 x 435 mm. (*Femme assise*) (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Lumley Cazalet Ltd, London. (*Femme endormie* only)

The dedicatee 'Mr Hammersley' is probably the banker Hugh Hammersley (*circa* 1858-*circa* 1930), the husband of Mrs. Hammersley (*née* Mary Frances Grant, *circa* 1863- *circa* 1902) whose 1892 portrait *Mrs. Hugh Hammersley* by John Singer Sargent is now in the collection of the Metropolitan Museum of Art, New York.

158

PAUL CESAR HELLEU (1859-1927)

La Lecture du Studio (Mademoiselle Daurignac)

drypoint, 1904, on heavy wove paper, signed in pencil, with wide margins, pale light- staining, framed
Plate 390 x 295 mm., Sheet 612 x 462 mm.

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

134

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



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159

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait of a lady, half-length, reclining on a chaise-longue

signed 'Helleu' (lower left)

pencil, sanguine and coloured chalk on buff paper
13¾ x 20¼ in. (34.5 x 51.5 cm.)

£5,000-8,000

US\$6,600-10,000
€5,800-9,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 29th June 1972, lot 8, where acquired.

We are grateful to *Les Amis de Paul-César Helleu* for their assistance in preparing this catalogue entry. The present lot is registered in their database under number DE1-3897.

160

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Madame Réjane

lithograph, 1898, on Arches wove paper, a good impression from the second edition, published by La Société des Amis du Musée d'Albi, 1951, the full sheet, light- and mount staining, otherwise in good condition, framed
Image 293 x 230 mm., Sheet 505 x 328 mm.

£500-800

US\$660-1,000
€580-920

LITERATURE:

Wittrock 266



160



161

JOHN ATKINSON GRIMSHAW (1836-1893)

Still life of birds on a wicker basket

signed, inscribed and dated 'J.A. Grimshaw/1864./Leeds.' (lower right)

oil on board

14 x 20 in. (35.5 x 50.8 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 May 1972, lot 48, where acquired.



162

JOSEPH WOLF (1820-1899)

Study for 'A row in the jungle': A tiger on the prowl

signed 'J. Wolf' (lower right)

pencil and watercolour heightened with bodycolour on buff paper
27¼ x 21 in. (69.3 x 53.3 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

The Portmeirion Shop, London, where acquired, 27 May 1969.



163

WILLIAM HUGGINS (1820-1884)

A leopard, seated

signed and dated 'W.Huggins/1873' (lower right)

oil on board

16¾ x 12¼ in. (41.5 x 31.1 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

with Oscar and Peter Johnson Limited, London.

Property of The late Prince S.A. Radziwill; sold Christie's, London, 29 July 1977, lot 175, where acquired.

EXHIBITED:

London, Oscar and Peter Johnson Limited, 1965, no. 13.

The ancient Japanese art of creating *bon-kei* or 'tray pictures' was already known, but it is Benjamin Zobel (1762-1831) who is credited with introducing the technique of sand painting in England. A native of Memmingen in Bavaria (Swabia), Zobel was employed by the Prince Regent's chef Louis Weltje, as a 'Table Decker' at Windsor Castle. The custom of 'Table Decking' had been introduced into England by George III and it involved the cloth at dinner being elaborately decorated with ephemeral designs of coloured sands, marble dust and powdered glass or bread crumbs. Zobel also became a skilled confectioner and was entrusted to create pictures in coloured sugars to decorate huge tarts served at Royal banquets. The method he employed for making sugar patterns was apparently identical to that which he used to make his sand pictures.



164

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A REGENCY SAND PICTURE

EARLY 19TH CENTURY, IN THE MANNER OF BENJAMIN ZOBEL
(1762-1831)

Depicting two prowling tigers with a snake, in simple giltwood gesso frame
26½ x 32 in. (67 x 81 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

165

A PAIR OF REGENCY SAND PICTURES

EARLY 19TH CENTURY, IN THE MANNER OF BENJAMIN ZOBEL
(1762-1831)

One depicting a pair of leopards; the other a lion and lioness, in contemporary
giltwood frames
Each 28 x 33 in. (71 x 84 cm.)

£5,000-8,000

US\$6,600-10,000
€5,800-9,200

(2)



165



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166

TWO ALABASTER VASES

20TH CENTURY, POSSIBLY EGYPTIAN

One of ovoid form with two integral handles, the other of cylindrical tapering form with rope-carved band

19½ in. (49.5 cm.) high and 15½ in. (40 cm.) high respectively (2)

£400-600

US\$530-780

€470-690

167

AN ITALIAN ALABASTRO FIORITO SOLOMONIC COLUMN

POSSIBLY 17TH CENTURY

Reduced in height and later mounted with *rouge*-marble plinth and socle
49 in. (125 cm.) high; 9½ in. (24 cm.) wide; 9½ in. (24 cm.) deep

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

Mallett, London, where acquired, December 1978.

168

A GEORGE II-STYLE WALNUT SOFA

LATE 19TH/EARLY 20TH CENTURY

On claw-and-ball cabriole legs, covered in *gros point* floral needlework
41¼ in. (106 cm.) high; 42 in. (107 cm.) wide; 30 in. (76 cm.) deep

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



■169

**A WILLIAM IV 'KENTIAN' GILTWOOD AND GILT-
GESSO CONVEX MIRROR**

PROBABLY CIRCA 1830

The circular plate surmounted by a plumed helmet cresting and surrounded by an egg-and-dart and acorn and leaf border hung with berried swags, the backboard inscribed 'a1006/no. 22', re-gilt 43¼ x 25½ in. (110 x 65 cm.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Asprey and Co., London, where acquired, 3 July 1969.



■170

A GEORGE II-STYLE GILTWOOD CONSOLE TABLE
19TH/20TH CENTURY

The rectangular mottled grey and pink marble top supported by a cockerel standing on naturalistic rockwork base, decoration refreshed, the top associated

31½ in. (80 cm.) high; 29¾ in. (75.5 cm.) wide; 18 in. (46 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





171

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A GEORGE I IRISH SILVER TANKARD

MARK OF JOSEPH WALKER, DUBLIN, 1715

Tapering cylindrical with slightly spreading foot, hinged domed cover and foliate scroll thumbpiece, the scroll handle with beaded rat-tail, engraved with a coat-of-arms and underneath with initials 'F' over 'BM', marked near rim, inside cover and on handle, engraved underneath with scratch weight '58-5' 10½ in. (25.7 cm.) high

56 oz. 17 dwt. (1,768 gr.)

The arms are those of Fallon impaling Irwin, for Bryan Fallon of Runnimead [Runnamoat], co. Galway and his wife Mary, daughter of Christopher Irwin of Oran, co. Roscommon, whom he married in 1703.

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

Anonymous sale [Oclee & Son]; Christie's, London, 6 May 1953, lot 126.
Mrs Pamela J. Combemale, of New York City; Christie's, London, 20 March 1963, lot 93.
with How of Edinburgh, St. James's Street, London.

172

A GEORGE II SILVER TANKARD

MARK OF THOMAS COOKE AND RICHARD GURNEY, LONDON, 1755

Baluster and on spreading foot, with reeded band and scroll handle, the domed cover with openwork thumbpiece, engraved with a coat-of-arms, marked underneath, inside cover and on handle

9½ in. (24 cm.) high

43 oz. 3 dwt. (1,342 gr.)

The arms are those of Rutter, probably for Richard Rutter (d.1758), of Moore Hall, co. Chester. His only surviving child Rebecca, then a minor, inherited the estate. She later married Peter Kyffin Heron (1751-1801), of Daresbury Hall, co. Chester.

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



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



173

A QUEEN ANNE SILVER MONTEITH
MARK OF JOHN SMITH, LONDON, 1702

Lobed circular, on spreading gadrooned foot, the lobes with matting between, the detachable collar with cast putto mask cresting, later fixed with detachable rivets, engraved underneath with an inscription, *marked near rim and on collar*

11¼ in. (29.8 cm.) diam.

60 oz. (1,866 gr.)

The inscription reads 'Ex Dono Abrahamus Keen [sic]'.

The arms are those of the Worshipful Company of Coachmakers and Keene for Abraham Keene.

£7,000-10,000

US\$9,200-13,000
€8,100-12,000

PROVENANCE:

Abraham Keene (d.1720), Liveryman of the Coachmakers' Company, almost certainly presented to the Company on his appointment to the Livery in 1703. The Worshipful Company of Coachmakers and Coach Harness Makers; Christie's, London, 29 November 1972, lot 103 (as 1711).

EXHIBITED:

London, The Victoria and Albert Museum, *An Exhibition of Works of Art belonging to the Livery Companies of the City of London*, 1926, no. 627. London, Goldsmiths' Hall, *Historic Plate of the City of London*, 1951, no. 189.

LITERATURE:

G. E. Lee, *British Silver Monteith Bowls including American and European Examples*, London, 1978, p. 85, no. 166, fig. 30.

Abraham Keene was apprenticed to the Worshipful Company of Leathersellers in 1666. He became free in 1673. The Coachmakers' and Coach Harness Makers' Company received their charter in 1677 and Keene presumably joined the newly formed company. He took on apprentices in 1687 and 1692 and was made a Liveryman of the company in 1703. He married twice. A memorial stone to his first wife Mary (d.1696), daughter of John Living of Ruislip, can be found in St. Martin's Church (D. Lysons, *An Historical Account of those Parishes in the County of Middlesex*, London, 1800, p. 213). The memorial also records his death in 1720 and that of his son, also Abraham, in 1732.



174

A CHARLES II SILVER PORRINGER AND COVER

LONDON, 1672, MAKER'S MARK I.R, MULLET ABOVE AND BELOW, PROBABLY FOR JOHN RUSLEN

Baluster and with mask-capped beaded handles, the sides chased with a ram and a goat within foliage and flowers, the cover similarly chased with a lion and a goat, with foliate cast finial, *marked underneath and inside cover*
 10¼ in. (26 cm.) wide over handles
 39 oz. 10 dwt. (1,229 gr.)

£7,000-10,000

US\$9,200-13,000
 €8,100-12,000

Dr David Mitchell in *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 390-393. attributes the maker's mark to John Ruslen, the son of Thomas Ruslen, a Clothworker in London, who became free of the Goldsmiths' Company by service in 1664. He became Prime Warden in 1712 and seems to have retired to Farnham, Surrey. His will was proved on 20 November 1717.





Edward Hawke, 1st Baron Hawke, circa 1768-1770
© National Portrait Gallery, London

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A SET OF THREE GEORGE II SILVER TEA-CADDIES

MARK OF PAUL DE LAMERIE, LONDON, THE LARGER CADDY 1742,
THE TWO SMALLER CADDIES 1744

Each oblong, the incurved corners and borders each finely cast and chased with tea leaves and flowers on a matted ground, the sliding covers each with reeded border and cast with *rocaille* and a grotesque mask, the rim of each long side with an oval cartouche chased with differing scenes of tea plantations, the long sides slightly later engraved on one side with a coat-of-arms and supporters, the other with the coat-of-arms, each within the motto of the Order of the Bath, the short sides each slightly later engraved with a crest, *marked underneath and on cover*, in a fitted walnut case with silver-mounts the case 10 $\frac{1}{2}$ in. (27 cm.) wide the caddies 41 oz. 6 dwt. (1,286 gr.)

The arms are those of Hawke with Brooke quartering another in pretence, for Vice-Admiral Sir Edward Hawke K.B. (1705-1781), later created 1st Baron Hawke of Towton in 1776, and his wife Catherine (1719/20-1756), daughter and sole heir of Walter Brooke of Burton Hall, co. York, whom he married in 1737. (3)

£80,000-120,000

US\$110,000-160,000
€93,000-140,000

PROVENANCE:

Vice-Admiral Sir Edward Hawke K.B. (1705-1781), later 1st Baron Hawke of Towton, by bequest to his daughter, Catherine Hawke (1751-1824), presumably by bequest to her nephew, Edward Harvey Hawke, 3rd Baron of Towton (1774-1824), by descent to his son, Edward William, 4th Baron Hawke of Towton (1779-1869), by descent to his daughter, Frances Cassandra (1851-1921) wife of Lawrence Parsons, 4th Earl of Rosse (1840-1929), whom she married in 1870, by descent to their grandson, Michael Parsons, 6th Earl of Rosse (1906-1979), The Earl of Rosse, M.B.E.; Christie's, London, 20 November 1968, lot 95 (to Partridge).

LITERATURE:

The Will of Sir Edward, 1st Baron Hawke, PROB 11/1086/21, dated 5 September 1780 and proved 2 January 1782, *'my black shagreen tea chest with silver tea canisters therein...several of the pieces of the plate last mentioned were made by Paul Lemery [sic.] silversmith and were part of my Bachelors plate...'*

VICE-ADMIRAL SIR EDWARD HAWKE, 1ST BARON HAWKE K.B.
(1705-1781)

Edward Hawke was the son of of Edward Hawke, a London barrister who descended from an old Cornish family. His father died when he was young,

It was his uncle who helped his early naval career. During his early career he served off the West African coast and in the West Indies. During his time off Jamaica in the early 1730s he took command of his first ship and subsequently served in Barbados. It was as the captain of the Berwick during the battle of Toulon in 1744 that he distinguished himself. Later under the patronage of the King he was further promoted and was victorious in the Bay of Biscay during the Second Battle of Cape Finisterre in 1747. He defeated the French fleet at the Battle of Quiberon Bay in 1759 during the Seven Years' War, thus preventing an invasion of Britain. Hawke also sat in the House of Commons from 1747 to 1776. He was made First Lord of the Admiralty in 1766 and served until 1771. On his retirement in from active service in 1762 he lived at his estate at Sunbury.

Physically he was of tall stature with a dignified demeanour, whilst being unostentatious and affable. He was a religious man and an affectionate father. He made special provision in his will for the care of his daughter Catherine, who suffered from ill health. She was entrusted to the guardianship of the family's long serving housekeeper and family friend Sarah (Sally) Birt and her sister Mary, whom Lord Hawke had *'the utmost confidence in their prudence and affectionate regard'* for his daughter. It was Catherine who was initially left the silver tea caddies together with many other chattels. These were to revert to her eldest brother's daughter if she died without issue. Although she was of poor health she lived to the age of 73 and was buried in St. Marylebone, Westminster. If she left a will it is unrecorded and it seem likely the caddies reverted to her nephew, who died in the same month as his aunt Catherine. The later history of the caddies is explained by the marriage of her great nephew's daughter to the 4th Earl of Rosse, whose grandson sold the caddies at Christie's in 1968.

THE HAWKE LAMERIE SILVER

It is of particular note that Lord Hawke refers to Paul de Lamerie in his will, almost 40 years after having made his silver purchases. It is also notable that an invoice from Paul de Lamerie survived in the papers of his descendants and was included in the sale of a pair of *'middle size waiters'* at Christie's on 20 November 1968, the following lot being the present set of caddies. The surviving account was for silver purchased between July 1749 and February 1751. It listed a set of twelve knives, fork and spoons, the *'middle size waiters'* and set of four candlesticks and a pair of branches, a pair of sauceboats, a pair of salt cellars and a pair of salt spoons.

In his will Lord Hawke gives a detailed listing of the silver he wishes to bequeath to his *'dear daughter the Honourable Catherine Hawke'*, which includes *'...my black shagreen tea chest with silver canisters therein and a dozen gilt tea spoons and the tea tongs and strainers[,] a silver milk pot and ladle[,] my silver wrought coffee pot[,] silver tea kettle and lamp and waiter[,] a pair of silver fluted candlesticks in the form of a Corinthian pillar and also the two small square silver waiters[,] the small silver candlesticks and snuffer pan with a pair of silver salts and spoons which said several pieces of plate last mentioned were made by Paul Lemery[sic.] Silversmith and were part of my bachelors plate'*. He also leaves her the furniture and furnishings of his late wife's dressing room at their house at Swaythling near Southampton. He lists them in extraordinary detail. He similarly bequeaths her the *'new harpsichord which I bought of Kirkman...the pianoforte which I bought of him and the new Guittar[sic.]'*, jewellery which had belonged to his wife and her *'bloodstone etwée [sic.]'*. She was also to receive *'my square ingraved [sic] silver waiters and the case holding twelve silver handled knives[,] which are in common use in my family and my plain soup ladle and the dozenspoons with the scallop shell worked on the back of them and the plain old large waiter and the small square silver candlesticks and my little flat silver candlestick and the little silver tea table which I lately purchased'*.

The case for the caddies, which has been later re-veneered in walnut, is very similar in form to that which encloses a set of caddies by de Lamerie, 1741, sold Christie's London 16 July 1970, lot 97 and a further set from the Hearst collection illustrated in P. A. S. Phillips, *Paul de Lamerie, Citizen and Goldsmith of London*, London, 1935, p. CXXVII.



■176

A CIRCULAR BLUE JOHN TABLE TOP

SECOND HALF 20TH CENTURY, THE BASE BY HATFIELD'S, LONDON

The radially-veneered top on a later grained pedestal base with three grilled cupboard doors, on recessed castors

30 in. (76 cm.) high; 40 in. (101.5 cm.) diameter

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

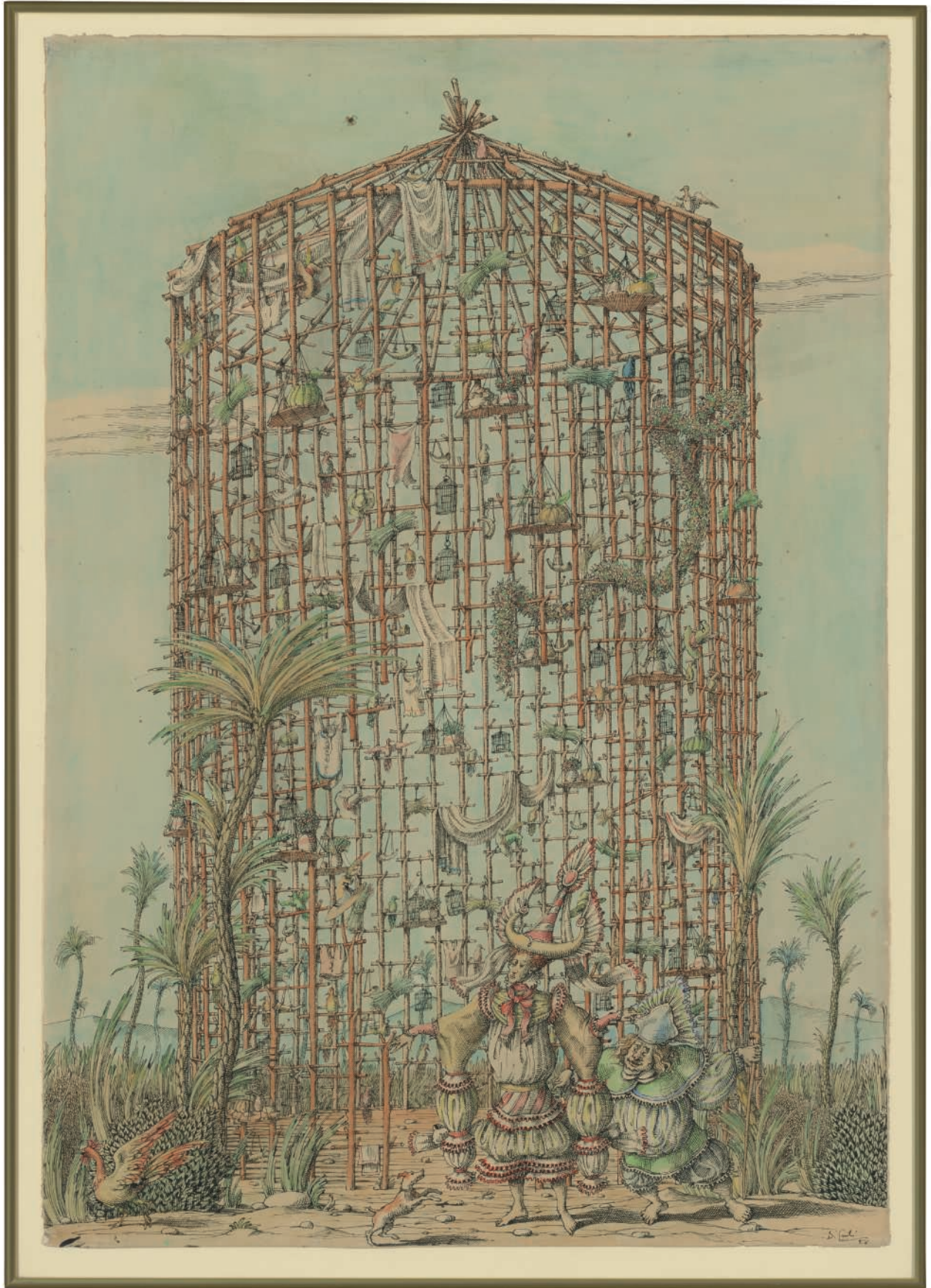
PROVENANCE:

The top: Anonymous sale; Christie's, South Kensington, 22 April 1998, lot 873.





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





178

λ177

DOMENICO GNOLI (1933-1970)

The Cage

signed and dated 'D. Gnoli 56' (lower right)
ink and gouache on paper
39¾ x 27¼ in. (100 x 69 cm.)
Executed in 1956.

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Arthur Jeffress, London, where acquired, 4 March 1963.

EXHIBITED:

Arthur Jeffress, London, 1957.

LITERATURE:

Horizon, July 1960 (frontispiece).

λ178

DOMENICO GNOLI (1933-1970)

Roman Dreamer

signed and dated 'D Gnoli 59' (upper right)
ink on paper
26¾ x 23¾ in. (68 x 60 cm.)
Executed in 1959.

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's Parke Bernet, London, 7 December 1977, lot 278, where acquired.



λ179

DOMENICO GNOLI (1933-1970)

Caprice no. 9 The Hat

signed, titled and dated 'Dominic Gnoli Caprice n.9 "The Hat" Dec 1955'
(lower edge)

ink and wash on paper
39 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in. (100 x 69 cm.)

Executed in 1955.

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Arthur Jeffress, London, where acquired, 13 April 1956.



λ180

DOMENICO GNOLI (1933-1970)

Caprice n.8 Solitude

signed, titled and dated 'Domenico Gnoli Caprice n. 8 "Solitude" Dec 1955'
(lower edge)

ink and wash on paper
39 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in. (100 x 69 cm.)
Executed in 1955.

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Arthur Jeffress, London, where acquired, 13 April 1956.



181

λ181

MICHAEL FUSSELL (1927-1974)

Breaking Wave

signed 'Michael Fussell' and signed again and inscribed 'MICHAEL FUSSELL/15 DENBIGH TERRACE/LONDON. W11' (on the stretcher)
oil and paper collage on canvas
60 x 60 in. (152.4 x 152.4 cm.)
Painted in 1961.

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Carnegie Institute, where acquired, 27 October 1961.

EXHIBITED:

Pittsburgh, Carnegie Institute, *The 1961 International Exhibition of Painting and Sculpture*, October 1961 - January 1962, no. 117.

LITERATURE:

Exhibition Catalogue, *International Exhibition of Contemporary Painting & Sculpture*, Pittsburgh, Carnegie Institute, 1961, no. 117.



182

λ182

JORGE PIQUERAZ (B. 1925)

Nazca

signed 'Jorge Piqueraz' (on the artist's label, on the reverse)

mixed media on board
28¾ x 28¾ in. (73 x 73 cm.)
Executed in 1960.

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Galleria Lorenzelli, Milan, from whom acquired, 27 October 1961, *The 1961 International Exhibition of Painting and Sculpture*.

EXHIBITED:

Pittsburgh, Carnegie Institute, *The 1961 International Exhibition of Painting and Sculpture*, October 1961 - January 1962, no. 318.

Pittsburgh, Carnegie Institute, *Inaugural Exhibition of the Heinz Galleries*, October 1975 - January 1976, no. 44.

LITERATURE:

Exhibition Catalogue, *International Exhibition of Contemporary Painting & Sculpture*, Pittsburgh, Carnegie Institute, 1961, no. 318.
Exhibition Catalogue, *PGH Corporations Collection*, Pittsburgh, Carnegie Institute, 1975-76, no. 44.

λ183

HORIA DAMIAN (B. 1922)

Portrait en Or et Noir

signed and date DAMIAN 67 (lower right)

oil on canvas

70 $\frac{1}{8}$ x 66 $\frac{3}{4}$ in. (180 x 169.5 cm.)

Painted in 1962.

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

Robert Fraser Gallery, London.



183

λ184

HORIA DAMIAN (B. 1922)

Composition Tout En Or

inscribed and dated 'COMPOSITION TOUT EN OR
1962' (on the stretcher)

oil and gold leaf on canvas

70.1/7 x 47 in. (180 x 119.4 cm.)

Executed in 1962.

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

Robert Fraser Gallery, London.

Acquired from the above by the present owner.



184



185

λ185

CERI RICHARDS (1903-1971)

La Leçon

signed and dated 'January/1970/Ceri Richards' (lower right), inscribed, dedicated and dated again 'Le [sic] Leçon/CERI RICHARDS/January 1970/for Yehudi Menuhin Esq' (on a label attached to the backboard) ink and watercolour on paper
13 $\frac{5}{8}$ x 19 in. (34.6 x 48.3 cm.)
Executed in January 1970.

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

A gift from the artist to Yehudi Menuhin.

186

GEORGE RICHMOND, R.A. (1809-1896)

Studies of four men harvesting with scythes; and Studies of two men with scythes

pencil, black chalk and watercolour on paper
4 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. (12 x 15.9 cm.); 4 $\frac{3}{4}$ x 6 $\frac{1}{2}$ in. (12 x 16.5 cm.)

£600-1,000

(2)

US\$790-1,300
€700-1,200

PROVENANCE:

By descent to the artist's great grandson.
Sabin Galleries, London, where acquired, 14 May 1974.



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156

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187

CHARLES ADDAMS (1912-1988)

"That? Oh that's nothing. Just something I was fooling around with."

signed 'Chas Adams' (lower left), inscribed ""That? Oh that's nothing. Just something I was fooling around with."" (lower centre)
black and grey wash heightened with white on paper
17 1/8 x 14 1/2 in. (43.5 x 36.8 cm.)
Executed in 1959.

£6,000-9,000

US\$7,900-12,000
€7,000-10,000

188

CHARLES ADDAMS (1912-1988)

"But how do I know you're an enchanted prince?"

signed 'Chas Adams' (lower right), inscribed "But how do I know you're and enchanted prince?" (lower centre)
black and grey wash heightened with white on paper
13 1/8 x 10 1/8 in. (33.4 x 25.8 cm.)
together with, Charles Addams, *I may be running on this platform quite soon myself*, signed and dated 'Chas Adams/1969' (lower right) and inscribed 'I may be running on this platform quite soon myself CA' (lower left), felt tip pen on paper, 29 1/2 x 19 1/4 in. (75 x 48.8 cm.) (2)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800



187



188



188



189

THREE PAIRS OF GILT-METAL CANDLESTICKS

19TH/20TH CENTURY

The first, modelled as a Harlequin-dressed 'Singerie' holding a tray, possibly Tiffany, together with a pair of cut-glass storm lanterns with marble bases, and a pair of larger gilt and patinated bronze storm lanterns, possibly adapted
The largest 18 in. (47.5 cm.) high; the monkeys 6½ in. (16.5 cm.) high (6)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

Tiffany & Co. produced an apparently identical model of monkey candlestick in silver designed by Ubaldo Vitali circa 1976.

190

A MARBLED PINE SERVING-TABLE

LATE 19TH/20TH CENTURY

The associated *fleur de peche* marble top in two sections above a plain frieze on Tuscan column legs, decorated in the round
30¼ in. (77 cm.) high; 78 in. (198 cm.) wide; 30 in. (76 cm.) deep

£2,500-4,000

US\$3,300-5,200

€2,900-4,600

PROVENANCE:

Possibly supplied by Renzo Mongiardino circa 1986.







■191
**TWO GEORGE III MAHOGANY CELLARETS-ON-
 STANDS**

EARLY 19TH CENTURY

With brass carrying handles

The larger: 25 in. (63.5 cm.) high; 11½ in. (29 cm.) wide;
 11½ in. (29 cm.) deep

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



■192
**A PAIR OF NORTH EUROPEAN GILT-DECORATED
 BLACK-JAPANED STANDS**

LATE 19TH/EARLY 20TH CENTURY, POSSIBLY FRENCH

Decorated with figures birds and foliage, each with printed paper
 label 'THE NATIONAL TRUST/FOR SCOTLAND' inscribed in ink
 'Given by Miss Sylvia Steuart/1963 Culzean', each with further chalk
 inscription and blue embossed label

38 in. (96.5 cm.) high; the tops 18 in. (45.5 cm.) diameter; the bases
 20 in. (50.5 cm.) diameter

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

According to paper label: Miss Sylvia Steuart, by whom given to
 The National Trust for Scotland, 1963.



■193

A SET OF EIGHT CANED BEECH DINING-CHAIRS
 SECOND HALF 20TH CENTURY, POSSIBLY SUPPLIED BY RENZO
 MONGIARDINO

Each with cartouche-shaped back and caned seat with loose squab
 38½ in. (98 cm.) high; 19½ in. (49.5 cm.) wide; 19 in. (48 cm.) deep (8)

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100

■194

A EUROPEAN WALNUT DRAW-LEAF TABLE
 FIRST HALF 20TH CENTURY, THE LEGS PROBABLY 17TH CENTURY
 AND REUSED

The crossbanded rectangular top with two leaves on turned and tapering legs
 joined by an x-shape stretcher
 28¼ in. (74 cm.) high; 58¼ in. (48 cm.) long, unextended;
 94½ in. (240 cm.) long, extended; 28 in. (71 cm.) deep

£700-1,000

US\$920-1,300
 €810-1,200

PROVENANCE:

Rome Antiques, Buckinghamshire, where acquired, 1989.





195

GERMAN FOLLOWER OF GIUSEPPE ARCIMBOLDO

*Four anthropomorphic figures as allegories of the four seasons:
Spring; Summer; Autumn; Winter*

the first inscribed 'Frühling' (upper left); the second inscribed 'Sommer' (upper right); the third inscribed 'Herbst' (upper right); the fourth inscribed 'Winter' (upper left)

oil on canvas
28 x 23¼ in. (71.2 x 59.1 cm.)

a set of four (4)

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Arthur Jeffress, London, from whom acquired, 1954.

196 No Lot





197

197

**CIRCLE OF GIOVANNI PAOLO PANINI
(PIACENZA 1691/1692-1765 ROME)**

Capriccio of roman ruins and statues with figures

oil on canvas
17 $\frac{3}{8}$ x 29 $\frac{1}{4}$ in. (44.1 x 75.6 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

H.R.H. Princess Paul of Yugoslavia; her sale, Sotheby's London, 30 June 1971, lot 19.

198

NORTH ITALIAN SCHOOL, 17TH CENTURY

Peaches on a pewter platter, figs in a bowl, grapes, plums, figs and other fruit on a draped table, with a servant pulling back a curtain

oil on canvas, unframed
46 x 55 $\frac{1}{4}$ in. (117 x 140.3 cm.)

£6,000-9,000

US\$7,900-12,000
€7,000-10,000



198



199

**ATTRIBUTED TO ALEXANDRE-FRANÇOIS DESPORTES
(1661-1743)**

Dead game with a basket of plums and peaches on a marble ledge

oil on canvas

29½ x 36 in. (74.9 x 91.4 cm.)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

with Galerie Brunner, Paris, 1910.

Anonymous sale; Hôtel Drouot, Paris, 3 May 1913, lot 80, as 'Jacques-Charles Oudry', illustrated.

Rene Fribourg (1880-1963), New York; his sale (†), Sotheby's, London,

26 June 1963, lot 80, as 'Alexandre-François Desportes'.

Anonymous sale; Sotheby's London, 11 July 1973, lot 86, as 'C.-F. Desportes'.

LITERATURE:

G. de Lastic, *Catalogue raisonné de l'œuvre peint et dessiné de François Desportes*, PhD dissertation, Paris, 1969, no. 1233.

P. Jacky, *François Desportes (1661-1743)*, PhD dissertation, Paris, 1999, IV, pp. 660.

G. de Lastic and P. Jacky, *Desportes Catalogue Raisonné*, Saint-Rémy-en-l'Eau, 2010, p. 150, no. P574, as 'Alexandre-François Desportes'.



200

FOLLOWER OF WYBRAND DE GEEST

Portrait of a child, full-length, in a green gown, holding a garland of flowers and a teething toy

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

£2,500-4,000

US\$3,300-5,200

€2,900-4,600

EXHIBITED:

Ryde, Ryde Town Hall, *Ryde Art Treasures Exhibition*, 1881-1882.



201

**STUDIO OF JOHN DE CRITZ
(ANTWERP 1551/1552-1642 LONDON)**

Portrait of James I of England (1566-1625), bust-length, in a black brimmed hat, fur over-mantle and gold doublet

oil on panel
22½ x 17¼ in. (57.2 x 43.7 cm.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

This portrait relates to the full-length pattern for which payments are recorded in 1606 and 1607. There are autograph versions of the full-length type at Loseley Park, Guildford, and in the Dulwich Picture Gallery, London. John de Critz was granted the office of Serjeant Painter to the King for life in May 1605.

Dr Caroline Rae, to whom we are grateful, points out that the bust-length format and simplified collar are in line with works produced very early after King James's accession to the throne in 1603 (see for example Sotheby's, London, 16 November 1988, lot 22).



202

THOMAS BARKER OF BATH (PONTYPOOL 1769-1847 BATH)

Portrait of Princess Caraboo of Javasu, bust-length in a fawn cloak

oil on canvas

24 1/8 x 18 in. (61.3 x 45.7 cm.)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Sabin Galleries, London, where acquired, 1 December 1970.

LITERATURE:

C. Neilson Gattley, 'The Strange Case of Princess Caraboo', *The Saturday Book*, no. 31, 1971, facing p. 207, as 'Benjamin Barker of Bath'.

On the evening of the third of April 1817, an exotic, dark haired girl, speaking an unknown language arrived in the parish of Almondsbury, Gloucestershire, and indicated that she would like to take refuge there. The local magistrate, Samuel Worrell, took the young lady into his home. Over the subsequent weeks various 'facts' about her life came to light. She indicated that her name was Caraboo, and a Portuguese man from the Malay peninsula said that she spoke a variation of dialects spoken on the coast of Sumatra. He explained that she was an East Indian princess, who had been kidnapped from her island and brought to England against her will. Once her high-standing was known, Caraboo's fame spread. Another gentleman, who had

travelled extensively in the East, was able to add to her story: her mother was a Malay who had been killed by cannibals and her father was from China and was the ruler of the island of Javasu. Though many people tried to catch her out, Caraboo's story appeared to be true. She never spoke a word of English, refused meat and alcohol, spent Tuesdays fasting on the roof of the Worrell's home and paraded round the gardens with a bow and arrow wearing a feathered headdress.

Caraboo travelled to Bath, where the present portrait was executed. There she moved in high society, appearing in articles in the *Bath Chronicle* and *Bristol Gazette*. It was the spreading of her fame that proved her undoing; desirous to see the famous savage princess, a Mrs Neal of Bristol came to Bath where she watched Caraboo in the Pump Rooms and recognised her as Mary Wilcocks, a servant who had once lodged with her. Mary's real life had been one of hardship and poverty; on discovering and verifying this, Mrs Worrell, who was fond of her protégée, agreed to buy Mary's passage to America. However, after only seven years, Mary returned, spending the rest of her life wandering between Spain, France and London, where, amongst other things, she became an importer of leeches. She died at the age of seventy-two in December 1865.

We are grateful to Hugh Belsey and Sue Sloman for confirming the attribution on the basis of photographs.



203

A PAIR OF GEORGE III SILVER SAUCEBOATS

MARK OF PAUL STORR, LONDON, 1812

Each shaped oval and on three foliage cast feet, with gadrooned rim and cast dolphin handles, later engraved with a crest, *marked near rim, further stamped '718'*

8¼ in. (21 cm.) wide

51 oz. 11 dwt. (1,603 gr.)

The crest is that of Synnot of Drumcondra, co. Dublin or Synnot of Ballymoyer, co. Armagh. (2)

£6,000-9,000

US\$7,900-12,000

€7,000-10,000

204

A GEORGE III SILVER SOUP-TUREEN AND COVER

MARK OF ROBERT GARRARD, LONDON, 1814

Quilted shaped oval, on four scroll feet with ram's-mask terminals, the detachable cover with foliage and flower finial, *marked underneath and on cover bezel*

13½ in. (34.3 cm) wide over handles

93 oz. 18 dwt. (2,920 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Anonymous sale [L. Delplacie et Fils]; Christie's, London, 16 February 1966, lot 98.





205

A PAIR OF GEORGE III SILVER WINE-COOLERS, COLLARS AND LINERS

MARK OF THOMAS ROBINS, LONDON, 1809

Campana form on spreading foot, the lower body part-fluted and with scroll handles with lion-mask terminals, applied later on each side with a coat-of-arms below an earl's coronet, *marked on foot, collar and liner*

9½ in. (24.3 cm.) high

211 oz. 6 dwt. (6,573 gr.)

The arms are those of Bernard impaling Brodrick for James Bernard, 2nd Earl of Bandon (1785-1856) and his wife Susan, daughter of the Rev. the Hon. Charles Brodrick, Archbishop of Cashel, whom he married in 1809. He succeeded his father in 1830 therefore the arms are likely have been applied *circa* 1830. (2)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

James Bernard, 2nd Earl of Bandon (1785-1856).

A set of twelve dinner plates, by Benjamin Smith, London, 1806 and 1809, from the dinner service, of James, 2nd Earl of Bandon, engraved with arms matching the applied coat-of-arms on the present lot, were sold in Christie's New York on 19 October 2004, lot 1014.



(detail of coat-of-arms)



206

A PAIR OF GEORGE III SILVER ENTREE-DISHES AND COVERS

THE DISHES WITH MARK OF ANDREW FOGELBERG, LONDON, 1771, THE COVERS WITH MARK OF THOMAS HEMING, LONDON, 1774

Cushion-shaped, with gadrooned borders, the covers with foliate scroll handle, later engraved with a coat-of-arms, the dishes later with a crest, *marked under dishes and inside covers, the dishes with the scratch weight '20"15'*

the dishes 10¼ in. (26 cm.) wide
103 oz. 4 dwt. (3,211 gr.)

The arms are those of Bouverie impaling Sneyd, for William Arundell Bouverie (1797-1877), rector of Denton and his wife Frances (1798-1884), daughter of Walter Sneyd of Keele, whom he married in 1831. William was the grandson of William Bouverie, 1st Earl of Radnor (1725-1776). His wife Frances was maid of honour to Queen Adelaide. (4)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



207

A GEORGE III IRISH SILVER MEAT-DISH

MARK OF ROBERT BREADING, DUBLIN, 1808

Shaped oval and with gadrooned border, the centre engraved with a coat-of-arms, the border engraved on each side with a crest, *marked under rim, further engraved with a scratchweight '118"15'*

24 in. (61 cm.) wide
117 oz. 14 dwt. (3,661 gr.)

The main arms are those of Tottenham impaling Maude quartering others, for Lord Robert Ponsonby Tottenham (1773-1850), Bishop of Killaloe and Kilfenora, later Bishop of Clogher, and his wife the Hon. Alice Maude (d.1866), daughter of Cornwallis Maude, 1st Viscount Hawarden (1729-1803), whom he married in 1807.

The arms above are those of the Bishopric of Killaloe and Kilfenora impaling Tottenham, for Lord Robert Ponsonby Tottenham (1773-1850), Bishop of Bishop of Killaloe and Kilfenora.

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



208

A SET OF FOUR FRENCH SILVER ENTREE-DISHES, COVERS, LINERS AND STANDS

MARK OF BOINTABURET, PARIS, LATE 19TH/EARLY 20TH CENTURY

Each circular, with gadrooned borders and foliate and shell bracket handles, engraved with strapwork, the cover with stepped disc finial, engraved with crest and cypher of dishes, covers and stands, *marked underneath, on handles, cover bezel and underneath stand and liner, the dishes, liners and stands stamped 'Bointaburet a Paris'*

14½ in. (36 cm.) wide over handles
309 oz. 12 dwt. (9,631 gr.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

209

A SET OF TWELVE GEORGE III SILVER DINNER-PLATES

LONDON, 1767, UNREGISTERED MAKER'S MARK I.W, ATTRIBUTED TO JOHN WELDRING OR JAMES WIBURD

Shaped circular, with gadrooned borders, engraved with a coat-of-arms, *marked underneath, further engraved with number and scratch weight* 'No 13 14"19'; 'No 16 15"2'; 'No 18 14"15"1/2'; 'No 19 15"3"0'; 'No 26 14"12'; 'No 32 13"17"1/2'; 'No 35 14"8"1/2'; 'No 38 13"3"1/2'; 'No 39 13"3"1/2'; 'No 44 14"9"1/2'; 'No 46 14"17"1/2' and 'No 48 13"15"1/2' 9 3/4 in. (24.8 cm.) diam.

169 oz. 10 dwt. (5,272 gr.)

The arms are those of Wilson quartering Sykes and another, possibly for Richard Wilson (d.1776) or his brother Thomas Wilson (1713-1789), both of whom died unmarried; the sons of Richard Wilson (1768-1761), Recorder of Leeds, whose mother Elizabeth, was the daughter and heiress of Richard Sykes of Leeds. (12)

£5,000-8,000

US\$6,600-10,000
€5,800-9,200



210

A SET OF TWELVE GEORGE IV SILVER SOUP-PLATES FROM THE EARL NELSON SERVICE

MARK OF JOSEPH CRADDOCK, LONDON, 1828

Circular with gadrooned border, engraved with a coat-of-arms below an earl's coronet on one side and two crests between a duke's coronet and an earl's coronet on the other, *each marked underneath, one further stamped 'Bought at the Bridport Sale 12, July, 1895'* 10 in. (25.4 cm.) diam.

231 oz. 4 dwt. (7,191 gr.)

The arms are those of Rev. William Nelson who succeeded his brother Horatio, Admiral Nelson. William was created 2nd Baron Nelson of the Nile and of Hilborough, Duke of Bronte and, in honour of his brother's victory in 1805 at Trafalgar, Viscount Merton of Trafalgar and Merton, co. Surrey as well as Earl Nelson of Trafalgar and Merton. Besides the titles William was as granted an annuity of £5,000 per annum along with a gift of £90,000 for the purchase of an estate. On his death in 1835 without male heir much of his estate, including the present plates were inherited by his daughter Charlotte (d.1873) who married Samuel Hood, 2nd Baron Bridport. She also succeeded as Duchess of Bronte. (12)

£6,000-9,000

US\$7,900-12,000
€7,000-10,000



PROVENANCE:

Rev. William Nelson (1757-1835, by descent to his daughter, Charlotte (d.1873) wife of Samuel Hood, 2nd Baron Bridport, by descent to their son, General Alexander Nelson Hood, 1st Viscount Bridport, 4th Duke of Brontë G.C.B., D.L. (1814-1904).

The Right Hon. Viscount Bridport; Christie's, London, 12 July 1895, lot 143 (to Spink).



211

**A SET OF FOUR WILLIAM IV SILVER
ENTREE-DISHES AND A PAIR OF
COVERS EN SUITE**

MARK OF ROBERT GARRARD, LONDON,
1834

Shaped circular and with gadrooned borders, the covers with artichoke cast finials and engraved with a coat-of-arms, the dishes with two crests, *marked on dish, cover and finial, the dishes stamped 'Garrard Panton Street London'* the dishes 11¼ in. (28.5 cm.) diam.

196 oz. 8 dwt. (6,110 gr.)

The arms are those of Bruce quartering Brudenell, with a crescent of difference for the second son, impaling Beresford quartering Horsley, for Lord Ernest Augustus Charles Brudenell-Bruce (1811-1878), later 3rd Marquess of Ailesbury, and his wife the Hon. Louisa Elizabeth (d.1891), daughter of John Horsley-Beresford, 2nd Baron Decies (1773-1855), whom he married in 1834. He succeeded his brother, George, 2nd Marquess of Ailesbury in 1878. (6)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Lord Ernest Augustus Charles Brudenell-Bruce (1811-1878, later 3rd Marquess of Ailesbury, then by descent to George Brudenell-Bruce, 6th Marquess of Ailesbury (1873-1961).

The Most Hon. The Marquis of Ailesbury, Christie's, London, 15 November 1944, lot 61, removed from Saversshake Forest, Marlborough, Wiltshire.

212

**A WILLIAM IV, VICTORIAN AND LATER
TABLE-SERVICE**

VARIOUS MAKERS, LONDON 1841-1858;
THE MODERN PIECES 1959

Queen's pattern, comprising:

Eighteen table-forks,

Six table-spoons,

Twelve dessert-forks,

Twelve dessert-spoons,

Twelve soup-spoons, modern

and the following with filled handles and stainless steel blades

Twelve table-knives, modern

Twelve cheese-knives, modern

and the following with filled handles, and silver-gilt attachments

Twelve fruit-forks, Sheffield

Twelve fruit-knives, Sheffield

Twelve fish-forks, modern

Twelve fish-knives, modern

contained in a mahogany finish brass bound two-

drawer canteen with hinged cover

the canteen 18¾ in. (47.5 cm.) wide

weighable silver 155 oz. 18 dwt. (4,848 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



212 (part lot)

213

A PAIR OF GEORGE V SILVER SECOND-COURSE DISHES AND A SIMILAR AMERICAN SILVER SECOND COURSE-DISH

THE FIRST MARK OF RICHARD COMYNS, LONDON, 1927, THE SECOND MARK OF GORHAM, PROVIDENCE, RHODE ISLAND, 1912

Each circular in three sizes and with differing reeded border, engraved with a coat-of-arms, *each marked underneath*

14 in. (35.5 cm.) diam. and smaller
75 oz. 15 dwt. (2,355 gr.)

The arms are those of Saunders quartering Morley, possibly for William Morley Saunders (1883-1957) of Wennington Hall, co. Lancaster. (3)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



214

A SET OF THREE GEORGE III SILVER ENTREE-DISHES

MARK OF ANDREW FOBELBERG AND STEPHEN GILBERT, LONDON, 1785

Cushion-shaped and with beaded border, later engraved with a coat-of-arms, *each marked underneath, further engraved with number and scratch weight 'No 1 23"18'; 'No. 3 24"5' and 'No 4 24"15'*

10¼ in. (26 cm.) wide
66 oz. 17 dwt. (2,080 gr.)

The arms are those of Hill quartering Harwood, both quartering Noel, Lovelace and Wentworth, with a crescent of difference for the second son, for the Hon. William Noel-Hill (1773-1842), later 3rd Baron Berwick of Attingham, politician and diplomat. He succeeded his brother as Baron Berwick on the latter's death in 1832. He was M.P. for Shrewsbury from 1796 to 1812 and then for Marlborough from 1815 to 1818. He served as attaché to the British chargé d'affaires in Paris in 1801 for the Peace of Amiens and was held prisoner for a short while when hostilities recommenced. He was appointed ambassador to the Bavarian city of Regensburg in 1805 and then to the Kingdom of Sardinia in 1807. He was subsequently Ambassador to the Kingdom of the Two Sicilies at Naples in 1824. (3)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



215

A SET OF FOUR GEORGE IV SILVER SALT-CELLARS

MARK OF GEORGE PIZEY, LONDON, 1828

Each circular with *rocaille*-cast base, the fluted body rises to flaring foliage and *rocaille* cast rim, the interior gilt, *marked underneath*

3¾ in. (9.6 cm.)

34 oz. 16 dwt. (1,083 gr.)

(4)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700





216

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF LOUIS BLACK, LONDON, 1763

Each on rising square base with Corinthian column stem, the bases with foliage corners, engraved with a coat-of-arms, the gadrooned nozzle engraved with a crest, *marked on base and nozzle*, with mahogany base 13¾ in. (35 cm.) high

The arms are those of Davie (ancient) quartering Davie (modern) with Stokes in pretence, for Sir John Davie 7th Bt. (1731-1792), of Creedy, co. Devon and his wife Catherine (d.1776), daughter of John Stokes of Rill, co. Gloucester, whom he married in 1763. (4)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

217

TWELVE VICTORIAN SILVER DINNER-PLATES

THREE MARK OF ALEXANDER MACRAE, LONDON, 1863, NINE MARK OF FRANCIS BOONE THOMAS, LONDON, 1882

Shaped circular and with gadrooned borders, engraved with cypher below Royal duke's coronet, six further engraved with initial 'E' below Royal crown, *marked near border, three engraved underneath '2'; '4' and '37' and stamped 'Phillips 23 Cockspur St London'*

9¾ in. (24.5 cm.) diameter

218 oz. 4 dwt. (6,788 gr.)

The cyphers are those of Empress Eugenie of France (1826-1920) and Prince Leopold, Duke of Albany K.G. (1853-1884), youngest son of Queen Victoria. (12)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

The wedding gift of Empress Eugenie of France (1826-1920), together with a diamond ring, to Prince Leopold, Duke of Albany K.G. (1853-1884), youngest son of Queen Victoria, and Princess Helen of Waldeck-Pyrmont (1861-1922).

Prince Leopold, Duke of Albany (1853-1884) was eighth child of Queen Victoria. He married Princess Helena of Waldeck and Pyrmont (1826-1920) in St. George's Chapel, Windsor in April 1882. The couple had two children, Princess Alice, later Countess of Athlone, born in 1883 and Prince Charles Edward, who was born posthumously in 1884, following his father's death after a fall at Cannes.

Empress Eugenie of France (1826-1920) was the consort of Emperor Napoleon III (1808-1873). They were married in Paris in 1853. Born Eugenie de Montijo, in Granada, Spain, she was educated at the fashionable convent of the Sacre-Coeur in Paris. A woman of great elegance, beauty and charm, she contributed greatly to the grandeur of the French court and was the leader of European fashion. Following the fall of the Second Empire in 1870 Empress Eugenie and her husband lived in exile in England. The emperor died in 1873. During her long widowhood the Empress was a regular guest of Queen Victoria and a close friend of the Royal family.

Christie's is grateful to Matthew Winterbottom of the Ashmolean Museum, Oxford for the identification of the engraved cyphers.





218

A MEXICAN EIGHT PIECE-PIECE TEA AND COFFEE-SERVICE WITH A SALVER EN SUITE

MARK OF WILLIAM SPRATLING, TAXCO, MID-20TH CENTURY

Jaguar pattern, of oval section, the hinged covers with seated jaguar finial, comprising: a large coffee-pot; small coffee-pot; teapot; hot-water jug; two sugar-bowls and covers and two cream-jugs, each with ebony handles, the salver square with rounded corner, *marked underneath* the salver 14 in. (36 cm.) square

(9)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



219 (part lot)

219

A GEORGE III SILVER-GILT AND GILT-METAL MOUNTED-GLASS DESSERT-SERVICE

THE KNIVES AND ELEVEN FORKS MARK OF MOSES BRENT, LONDON, CIRCA 1810, THE TEASPOONS MARK OF JOHN POWER, DUBLIN, 1792, ONE FORK WITH MODERN TINES

The forks and knives each with zig-zag border, each later engraved with a crest below a marquess' coronet and a baron's coronet, the handles with reverse painted glass panels, the spoons pointed Old English pattern with engraved foliage, comprising:

Twelve fruit-forks

Twelve fruit-knives

Twelve teaspoons

contained in a fitted brass-bound burr wood canteen, the shield engraved with a differing crest the canteen 14¾ in. (37.5 cm.) long weighable silver 8 oz. 11 dwt. (266 gr.)

The crests are those of Churchill, presumably for George Spencer-Churchill, Marquess of Blandford and Baron Churchill (1766-1840), later 5th Duke of Marlborough following the death of his father in 1817.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



220

220

A SET OF TWELVE GEORGE III SILVER-GILT FRUIT-KNIVES

MARK OF PAUL STORR, LONDON, 1809

Hourglass pattern, engraved with a crest, *marked on handle and blade*, the handles filled (12)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

221

A SET OF FOURTEEN GEORGE V SILVER-GILT DINNER-PLATES

MARK OF ARTHUR AND FRANK PARSONS, LONDON, 1912, RETAILED BY TESSIERS, LONDON

Each shaped circular and with a foliage and guilloche border, *marked underneath, further stamped 'Tessier London'*

10½ in. (26.5 cm.) diam.

320 oz. 4 dwt. (9,960 gr.)

(14)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900



221



222

222

A SET OF TWELVE FRENCH SILVER-GILT SIDE-PLATES

MARK OF ANTOINE SALOMON, PARIS, CIRCA 1920

Each circular, with an anthemion border, the rim engraved with pellets on an engine-turned ground, *marked on border and rim*

8¼ in. (21 cm.) diam.

89 oz. 18 dwt. (2,796 gr.)

(12)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

223

A SET OF THREE GILT ENTREE-DISHES, COVERS AND STANDS

BEARING SPURIOUS RUSSIAN MARKS, 20TH CENTURY

Each oval and with gadrooned borders and foliage, flower and rocaille cast bracket handles, the detachable covers of the larger dish with finial cast as game birds among foliage, the two smaller dishes with finial cast as fish, shell and foliage finial, each with conforming stands

15¼ in. (38.6 cm.) wide over handles and smaller (3)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200



223



***224**

FOLLOWER OF LUIS MELÉNDEZ, 19TH CENTURY

Still life with quinces in a basket

oil on canvas

23½ x 31½ in. (59.7 x 80 cm.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

■225

A PAIR OF GEORGE III BLACK AND GILT-JAPANNED AND PENWORK OPEN ARMCHAIRS

LATE 18TH CENTURY, REDECORATED

Each with pierced triple back splat above caned seat, with later yellow water-silk covered horsehair squab cushion

35¾ in. (91 cm.) high; 24 in. (61 cm.) wide; 20 in. (51 cm.) deep

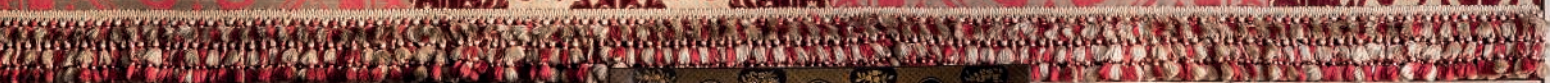
(2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500







■226

AN AUSTRIAN ORMOLU-MOUNTED EBONY GRANDE SONNERIE STRIKING WALL CLOCK
VIENNA, EARLY 19TH CENTURY

The shaped case surmounted by an eagle finial, the dial with date ring to centre, the three-train thirty-hour movement with standing barrels, recoil anchor escapement and silk suspension, with trip repeat and 'strike/silent', the backplate engraved 'F D 18?9'
21¼ in. (54 cm.) high; 8 in. (20.3 cm.) wide; 4¾ in. (12 cm.) deep

£800-1,200

US\$1,100-1,600

€930-1,400

■227

A GEORGE III BOXWOOD-INLAID SATINWOOD DECANTER URN
CIRCA 1795, ADAPTED FROM A KNIFE BOX

The rising domed cover revealing a yellow velvet-lined interior and containing three later silver-gilt mounted cut-glass decanters and a bowl, all with mark of William Fountain and Daniel Pontifex, London 1890, the bowl further marked for Edward James Watherston, London, the decanters engraved 'Irish', 'Scotch' and 'Brandy'
The urn: 28½ in. (72.5 cm.) high

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

■228

A WILLIAM IV MAHOGANY THREE-TIER TELESCOPIC BUFFET
CIRCA 1835

Together with a George III mahogany three-tier drop-leaf whatnot and a set of Victorian mahogany bed steps

The buffet: 31 in. (78.5 cm.) high, closed, 40 in. (102 cm.) high, extended; 39½ in. (100 cm.) wide; 23½ in. (60 cm.) deep (3)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100





■229

A REGENCY GILTWOOD AND COMPOSITION OVERMANTEL MIRROR

EARLY 19TH CENTURY

The central circular convex plate within a reeded ebonised slip within a fluted border, flanked by two rectangular plates, and surmounted by a bronzed panel centred by a lion's mask issuing berried laurels, within a reeded frame 35½ x 44 in. (90 x 112 cm.)

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

■230

A VICTORIAN BRASS-MOUNTED AND EBONISED BUFFET

LATE 19TH CENTURY

The galleried top above a beaded frieze and two open adjustable shelves, the turned columnar uprights applied with waterleaf, on plinth base with toupie feet, some mounts probably associated 35¼ in. (89.5 cm.) high; 68¼ in. (173.5 cm.) wide; 20 in. (51 cm.) deep

£700-1,000

US\$920-1,300
€810-1,200

PROVENANCE:

Sibyl Colefax and John Fowler, London, where acquired, 13 June 1973.





■231

A NOVE FAIENCE FISH-FORM TUREEN, COVER AND STAND

CIRCA 1900, CROWNED GBV MARKS FOR GUISEPPE BATTISTA VIERO, NOVE

Painted with floral sprays, insects and birds
The tureen 28½ in. (72.5 cm.) wide

(2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



■232

A COMPOSITE CERAMIC PART TABLE-SERVICE
20TH CENTURY, VARIOUS PRINTED AND IMPRESSED FACTORY MARKS

Some pieces painted with birds and wildlife, the others as faux marble, comprising; one two-handled tureen and cover, two large circular serving-dishes, ten circular dinner-plates, eleven octagonal dinner-plates, thirty-six smaller octagonal plates

The large circular serving-dishes 13¼ in. (33.8 cm.) diameter

£600-1,000

US\$790-1,300

€700-1,200



(part lot)

■233

AN EXTENSIVE COMPOSITE GROUP OF CORNISHWARE

20TH CENTURY, VARIOUS PRINTED FACTORY MARKS

Comprising; twenty-eight jars with seventeen ceramic covers and seven wooden covers in sizes, one salt pot, one pepper pot, one jug, three bowls in sizes, one sugar caster and one salt pig

The largest jars 6½ in. (16.7 cm.) high

(60)

£500-800

US\$650-1,000

€580-920



234

A PAIR OF WHITE-METAL HURRICANE LAMPS AND A PAIR OF FRENCH ORMOLU-MOUNTED WHITE-PORCELAIN COVERED BOXES

20TH CENTURY

The lamp-bases with *repoussé* decoration, shades associated

19 in. (48 cm.) high

(4)

£400-600

US\$530-780

€470-690



234

235

A COLLECTION OF CUT AND ETCHED GLASS DECANTERS AND JARS

THE DECANTERS LATE 18TH/EARLY 19TH CENTURY

Comprising a cased set of nine north European shaped cut-glass bottle decanters, the oak case of similar date; three acid etched large jars, with floral design and eight smaller crown and monogram etched bottle decanters in sizes

The cased decanters: 11 in. (28 cm.) high;

the box 12 in. (32 cm.) high; 11¼ in. (29 cm.) wide;

11 in. (28 cm.) deep; the large jars 12.5 in. (32 cm.) high (9)

£700-1,000

US\$920-1,300

€810-1,200



235

236

A BLUE GLASS PART TABLE-SERVICE

20TH CENTURY

Comprising; three bottle-decanters in various sizes, one vinagrette with silver metal mounts, six champagne-coupees, ten small wine-glasses, twelve highball-glasses, six rinsers and eleven plates; together with another gilt-decorated part table-service

The largest decanter 9¼ in. (23.5 cm.) high

£700-1,000

US\$920-1,300

€810-1,200



236





237

A SET OF FOUR VICTORIAN FLUORSPAR AND BLACK SLATE CANDLESTICKS
MID-19TH CENTURY

Together with four George III-style brass-mounted mahogany candlesticks

The fluorspar candlesticks: 7½ in. (19 cm.) high

The mahogany candlesticks: 15¾ in. (40 cm.) high (8)

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

The slate candlesticks: Anonymous sale; Sotheby's, London 27 June 1969, lot 48.

238

THREE TWO-TIER ETAGERES
THIRD QUARTER 20TH CENTURY

Comprising a pair of ebonised alloy examples, cast to simulate bamboo, and a lacquered-brass example, all with two leather-lined tiers

The pair: 24½ in. (62 cm.) high;

17½ in. (44.5 cm.) wide; 14¼ in. (46 cm.) deep

The single example: 25¼ in. (64 cm.) high;

18¾ in. (47.5 cm.) wide; 14¾ in. (37 cm.) deep (3)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



239

A LOUIS XVI GREY-PAINTED BERGERE
LATE 18TH CENTURY

With channelled frame, the arched back, armrests and cushion covered in green velvet, on tapering fluted legs

37 in. (94 cm.) high; 26 in. (66 cm.) wide; 27 in. (66.5 cm.) deep

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.

LITERATURE:

Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*, January 1956, pp. 30-36.

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.







240

240

ARISTIDE MAILLOL (1861-1944)

Femme nue, tenant son pied

signed with the monogram 'M' (lower right)

sanguine on paper

15½ x 9¾ in. (38.5 x 24.7 cm.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (no. 99/54).

Anonymous sale, Sotheby's, London, 2 December 1971, lot 11, where acquired.

Olivier Lorquin has confirmed the authenticity of this work.

241

ARISTIDE MAILLOL (1861-1944)

Two Lithographs

comprising: *Folastrie*, lithograph in sanguine, circa 1925, on laid paper,

watermark MK with a nude figure, with wide margins, light- and mount

staining, framed; and *Femme nue de dos*, lithograph in sanguine, circa 1925, on

laid paper, with wide margins, light- and mountstaining, framed

Image 145 x 175 mm., Sheet 370 x 284 mm. (*Folastrie*)

Image 115 x 215 mm., Sheet 375 x 284 mm. (*Femme nue*)

(2)

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

Far Gallery, New York. (*Folastrie* only)

LITERATURE:

not in Guérin



241 (part lot)

186

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



242

242

ALFRED STEVENS (1817-1875)

Reclining female nude

indistinctly inscribed (lower right)

red chalk on paper

9¼ x 14⅞ in. (23.5 x 37.8 cm.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

with Maas Gallery, London.

The present drawing appears to be one of a number of red chalk nude studies which relate to the dining room decorations for Dorchester House, London. This ensemble project, linking painting, sculpture and furnishings, was never finished, but the sketches provide an important record of Stevens' ideas for the walls and ceilings. Stevens is perhaps best known for having designed the lions for the railings of the British Museum, and the monument to the Duke of Wellington in St Paul's Cathedral.

λ243

MATTHEW CARR (1953-2011)

Study for a portrait

charcoal on paper

17½ x 16¼ in. (44.5 x 41.3 cm.)

Executed in 1993.

£600-1,000

US\$790-1,300

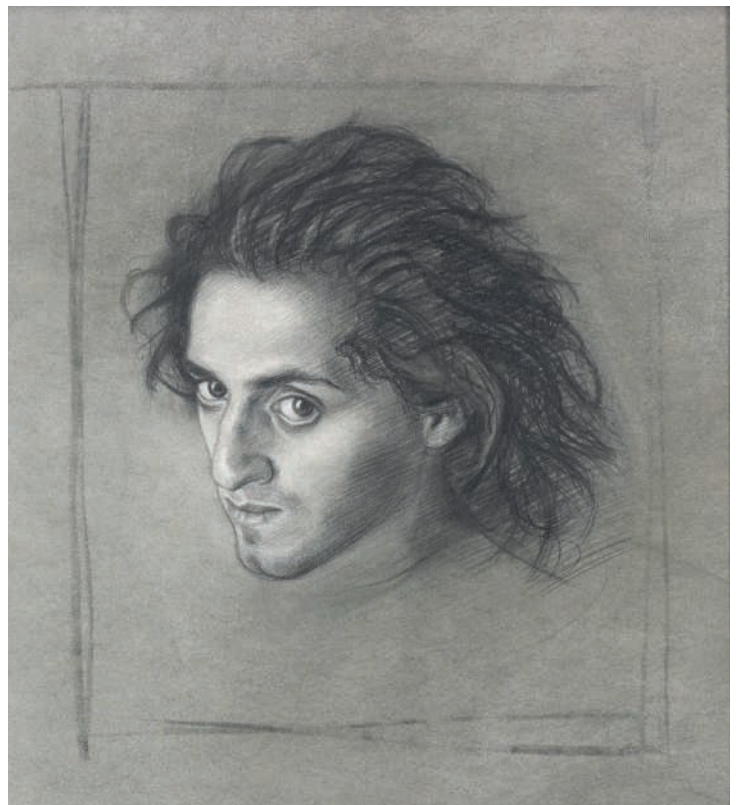
€700-1,200

PROVENANCE:

Wildenstein & Co., Ltd., London, where acquired.

EXHIBITED:

London, Wildenstein & Co., Ltd., *Matthew Carr*, September-October 1993, no. 8. (catalogue not traced).



243



244

λ244

MARCEL GROMAIRE (1892-1971)

Femme nue

signed and dated 'Gromaire 1955' (lower right)
pen and India ink on paper
9 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (25.2 x 34 cm.)
Drawn in 1955.

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

Anonymous sale, Sotheby's, London, 28 June 1961, lot 73, where acquired.

Mesdames Françoise and Florence Chibret-Plaussu confirmed the authenticity of this work.

245

ATTRIBUTED TO JEAN PILLEMENT (LYON 1728 -1808)

A Portuguese boy with a donkey

charcoal on light-blue paper
8 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (20.6 x 25.7 cm.); together with Flemish School, 19th Century,
A ram

£600-1,000

US\$790-1,300
€700-1,200

(2)

PROVENANCE:

The Pillement: Charles E. Slatkin, New York, where acquired.
The Flemish School, Sabin Galleries, London, where acquired.



245 (i)



245 (ii)

246

LOUIS-LEOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)

A caricature with two men and a woman eating ice

black and white chalk on brown paper
9 $\frac{5}{8}$ x 7 in. (24.5 x 17.8 cm.)

£5,000-8,000

US\$6,600-10,000
€5,800-9,200

PROVENANCE:

The Buron Collection.
H. Terry-Engell Gallery, London, where acquired 16 July 1973.

This is a study in reverse for Boilly's print *Les Mangeurs de Glaces*, published in 1825.

We are grateful to Pascal Zuber and Etienne Breton for confirming the attribution to Boilly on the basis of photographs. The drawing will be included in the forthcoming catalogue raisonné.

***247**

GIUSEPPE BAZZANI (MANTUA 1690-1769)

Jesus and the Woman Taken in Adultery

with inscription '[...] mater ad mirabilis [?]'
point of the brush and grey wash, pen and brown ink
5 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in. (13.5 x 26.1 cm)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Gift of Mrs. and Mr. Eugene Thaw, New York.

Bazzani treated the same subject in an oil painting measuring 91 x 116 cm, of which the present location is unknown (F. Caroli, *Giuseppe Bazzani e la linea ombra dell'arte lombarda*, Milan, 1988, no. 277, ill.).



247



247



248

248

SIR FRANCIS GRANT P.R.A. (1803-1878)

Equestrian studies

inscribed and dated 'By Francis Grant 1824' (lower left)

pencil on paper

4¾ x 8 in. (12 x 20.3 cm.)

£500-800

US\$660-1,000

€580-920

PROVENANCE:

Sabin Galleries Ltd., London, where acquired,.



249

WILLIAM STRUTT (1825-1915)

The head of a lioness

black and red chalk, on grey paper

7 x 8¾ in. (17.8 x 22.6 cm.); and with *A drawing of an opossum of Van Dieman's Land*, after John Webber; and *Study of a sleeping cat*, attributed to Jean-Jacques Rousseau (3)

£500-800

US\$660-1,000

€580-920

PROVENANCE:

The first, the artist and thence by descent through the family. With Sabin Galleries, London.



249

***250**

FRENCH SCHOOL, 18TH CENTURY

Two women

black, red and white chalk
20 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in. (51.8 x 39.6 cm.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Emile Calando (1840-1898), Paris (L. 837).



250

251

JAMES WARD, R.A. (1769-1859)

A sheet of figure studies

signed 'J WD. RA.' (lower left)
pencil, pen and brown ink on paper
12 $\frac{7}{8}$ x 15 $\frac{1}{8}$ in. (32.7 x 38.5 cm.)
together with, James Ward, R.A., *Study of a young woman, looking downwards*, signed 'J.W.' (lower left), pencil on paper, 4 $\frac{1}{2}$ x 3 $\frac{3}{8}$ in. (11.4 x 9.3 cm.)

(2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

the first: with Covent garden gallery, London; the second: with William Drummond, London.



251



251



■252

A GROUP OF DECORATIVE OBJECTS

MID-20TH CENTURY, PROBABLY BY COLEFAX AND FOWLER

Comprising a blue tole folding tray table, a tole table lamp, a waisted stool and three painted wastepaper bins; together with a pair of Victorian black and gilt japanned beadwork footstools

The tray: 28½ in. (72 cm.) high; 25 in. (63.5 cm.) wide; 16½ in. (42 cm.) deep

The lamp: 27½ in. (69.5 cm.) high

(8)

£600-1,000

US\$790-1,300

€700-1,200

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.

■253

TWO EASY ARMCHAIRS

THE SMALLER CHAIR BY HOWARD AND SON, BOTH FIRST HALF 20TH CENTURY

Both with stained beech legs; the Howard chair covered in printed cotton with 'H&S' logo and with stitched label to the underside 'Howard & Sons Ltd/...' the rear left leg indistinctly stamped 'Howard/London/308...'

The Howard chair: 27 in. (68 cm.) high; 28½ in. (72 cm.) wide;

34 in. (86 cm.) deep

The other: 33 in. (84 cm.) high; 31 in. (78.5 cm.) wide; 42 in. (106 cm.) deep (2)

£600-1,000

US\$790-1,300

€700-1,200







254

A SET OF FIVE ITALIAN SILVER-MOUNTED GLASS DECANTERS WITH ELIZABETH II SILVER DECANTER-LABELS

WITH SPURIOUS MARKS FOR MILAN, EARLY 20TH CENTURY, THE LABELS MARK OF COHEN AND COHEN, BIRMINGHAM, 1964, 1965, 1966 AND 1967

Each bottle-shaped and with silver-mounted neck and hinged cover, with labels for 'Brandy'; 'Gin'; 'Vermouth'; 'Vodka' and 'Whisky', each marked on neck and label, three with fitted glass stoppers, with a further smaller decanter to match
12¼ in. (31 cm.) high and smaller

(6)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

255

A FRENCH EMPIRE SILVER-GILT VASE AND COVER

MARK OF NICOLAS-RICHARD MASSON, PARIS, 1798-1809

Partly fluted, on spreading circular base, with two goat-mask drop-ring handles, the cover with cast cockerel finial, marked inside cover, on cover bezel, body, inside, base and under base, on later silver-gilt mounted lapis lazuli base with four pink hardstone ball feet
9¾ in. (24.8 cm.) high
weighable silver 18 oz. 12 dwt. (578 gr.)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700





256

TWO IRISH SILVER SCENT-FLASKS

MARK OF THOMAS BOLTON, DUBLIN, CIRCA 1700, DATE LETTERS INDISTINCT

Each slightly tapering cylindrical and on spreading gadrooned base, the shoulder with a gadrooned border, the fluted screw tops with baluster finial, *marked under rim and on base, each further engraved with scratchweight '09=16=00'*, with later pierced inserts for casters

6¾ in. (16.5 cm.) high

19 oz. 3 dwt. (596 gr.) including later inserts

(2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

A pair of related similarly gadrooned toilet-boxes, of the same pattern and also by Bolton are illustrated in D. Bennett, *Collecting Irish Silver 1632-1900*, London, 1984, p. 20, fig. 2.

257

A PAIR OF MEXICAN PARCEL-GILT BASINS AND A EWER

MARK OF TANE ORFEBRES, MEXICO CITY, SECOND HALF 20TH CENTURY, WORKMASTERS MARK JMS, POSSIBLY FOR JOSE MARMOLEJO, RETAILED BY CHRISTIAN DIOR

The basins oval and on spreading foot, the lower body and foot with alternating gilt and un-gilt lobes, with cast demi-lion drop ring handles, the ewer with conforming lobes and on spreading foot, *marked under rim*

The basins 11 in. (28 cm.) wide

(3)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Probably Christian Dior, Paris, where acquired, 10-13 May 1968.





Mary Nesbitt as Innocence by Johann Heinrich Hurter
(1734-1799) © Christie's Images 2002

258

A GEORGE III SILVER DRESSING-TABLE MIRROR

MARK OF FREDRICK KANDLER, LONDON, 1777

Oblong, with rounded top, with gadrooned borders and chased with foliage and flowers, the top chased with drapery swags and applied with Cupid's quiver and bow, engraved with coat-of-arms below earl's coronet, *marked on top, with scratch weight 157=9 on back of quiver*, with wood easel back 27¼ in. (69 cm.) high

The arms are those of Hervey, almost certainly for Augustus John Hervey, 3rd Earl of Bristol (1724-1779).

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Probably commissioned by Augustus John, 3rd Earl of Bristol (1724-1779), perhaps using silver from his brother's Ambassadorial service, almost certainly a gift to his mistress,

Mary Nesbitt (1742/3-1825),

Presumably sold with the contents of Norwood House in the 1820s.

Anonymous sale; Sotheby's, London, 14 November 1963, lot 104 (with a hand mirror).

Mrs Fay Plohn (1924-2009)

The Collection of Mrs Fay Plohn; Sotheby's, London, 16 July 1970, lot 120. with S. J. Phillips, London.

LITERATURE:

J. Rothwell, *Silver for Entertaining, the Ickworth Collection*, London, 2017, fig. 51.

Mary Nesbitt was born Mary Davis; her parentage is unknown although contemporary satirists said she had been *born 'in a wheelbarrow in Covent Garden.'* She became known in society through beauty and her role as an artist's model, first sitting for Joshua Reynolds in 1764. She was introduced to the wealthy merchant banker Alexander Nesbitt (1730-1772) marrying him in 1768. He left her his house in Upper Norwood. It was said her infidelities led to her husband's insanity and death in 1772. A year before she had been taken up by the naval officer Augustus Hervey, who would later succeed as 3rd Earl of Bristol. He was devoted to her, describing her in his will as *'my dear valuable and best friend'*. As executor and legatee of his will she received over £12,000 in land and chattels, which she put to use adding to her estate in Norwood and establishing herself as a political hostess. In later life she was plagued by debts dying in Paris in 1825.





261



259

A PAIR OF 'BRONZED' BASALT WARE TWO-HANDLED VASES

EARLY 19TH CENTURY, POSSIBLY WEDGWOOD

The relief decorated ovoid bodies flanked by eagle handles, drilled for electricity, originally with covers, with pleated cream half-shades, the wooden plinth bases later
14 in. (36 cm.) high, excluding finments (2)

£700-1,000

US\$920-1,300
€810-1,200

260

A PAIR OF FRENCH ORMOLU-MOUNTED PORCELAIN TURQUOISE GLAZED MODELS OF HARES

19TH CENTURY

Each modelled sitting on its haunches eating leaves and berries, the naturalistic plinths modelled as a mound on a rococo scrolling base
8 in. (20.3 cm.) high (2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



259



***261**

A PAIR OF FRENCH ORMOLU-MOUNTED TURQUOISE-GLAZED CERAMIC MODELS OF HARES

LATE 19TH CENTURY

Each modelled sitting on its haunches eating leaves and berries, the square plinths modelled with acanthus-scrolling feet
8½ in. (21.7 cm.) high (2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



λ262

FELIX KELLY (1916-1994)

Figures gathering firewood, walking through a desolate landscape

signed and dated 'Felix Kelly 50.' (lower right)

oil on board

15 x 21 $\frac{1}{8}$ in. (38.1 x 54.3 cm.)

Painted in 1950.

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

■263

**A LATE GEORGE III FRUITWOOD
CROSSBANDED SYCAMORE
BONHEUR-DU-JOUR**

CIRCA 1790-1800

The superstructure with three-quarter brass gallery above four cupboards, the base with central folding writing surface above three frieze drawers
56 in. (142 cm.) high; 45 in. (114 cm.) wide;
19 $\frac{3}{4}$ in. (50 cm.) deep

£700-1,000

US\$920-1,300

€810-1,200

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.

LITERATURE:

Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*, January 1956, pp. 30-36.

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.





264

264

MORRIS COLE GRAVES (1910-2001)

Red goblet

watercolour and gouache on paper laid down
on board
14½ x 10 in. (36.9 x 25.4 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Anonymous sale; Christie's London, 17 May 1974,
lot 33.



265

λ265

JOHN WILDE (1919-2006)

The Wildehouse II

signed, inscribed and dated 'The Wildehouse II/
John Wilde/1953-' (on the stretcher)
oil and pencil on canvas
15 x 12 in. (38.1 x 30.5 cm.)
Painted in 1953.

£300-500

US\$400-650
€350-580

PROVENANCE:

with Hewitt Gallery, New York.

λ266

EDWIN DORRIS (1919-1985)

*Leeks (i); garlic (ii); artichokes (iii);
cauliflower (iv)*

signed with initials 'ED' (lower right) (i, ii, iii, iv)
oil on canvas (i),(ii), (iv)
oil on board (iii)
19¾ x 31½ in. (50.2 x 80 cm.) (i)
23½ x 15¾ in. (59.7 x 40 cm.) (ii)
7¾ x 13¾ in. (19.7 x 34 cm.) (iii)
18 x 11½ in. (45.7 x 29.2 cm.) (iv)
Executed in 1965 (iii)
Executed in 1966 (i), (ii), (iv): (4)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



266

200

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



267

KENZO OKADA (1902-1982)

Soft Beams

signed 'KENZO OKADA' (lower right)
oil on canvas, in artist's frame
69 $\frac{3}{8}$ x 52 in. (177.5 x 132 cm.)

£7,000-10,000

US\$9,200-13,000
€8,100-12,000

PROVENANCE:

Betty Parsons Gallery, New York, from whom acquired, 13 October 1955.

EXHIBITED:

Pittsburgh, Carnegie Institute, *The 1955 Pittsburgh International Exhibition of Contemporary Painting*, October - December 1955, no. 220.

LITERATURE:

Exhibition catalogue, *The 1955 Pittsburgh International Exhibition of Contemporary Painting*, Pittsburgh, Carnegie Institute, 1955, no. 220, pl. 79.



268

λ268

JOHN PIPER (1903-1992)

Vaux-le-Vicomte

screenprint in colours, 1972, on wove paper, signed and numbered 64/70 in pencil (there were also ten artist's proofs), printed by Kelpra Studio, London, with their inkstamp verso, published by Marlborough Fine Art, London, the full sheet, with pale timestaining at the sheet edges, otherwise in good condition

Image 550 x 840 mm., Sheet 700 x 102 mm.

£500-800

US\$660-1,000
€580-920

PROVENANCE:

Christie's Contemporary Art, London, where acquired, 22 December 1972.

LITERATURE:

Levinson 208



269

λ269

PATRICK HUGHES (B. 1939)

Good Morning; and Waste Paper

two screenprints in colours, 1990 and 1991, each signed, titled and dated in pencil, numbered 45/75 and 16/75 respectively, the full sheets, in very good condition, each framed

Image 710 x 490 mm., Sheet 920 x 685 mm.

(and similar)

(2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



270

λ270

CLIFFORD HALL (1904-1973)

Sleeping

signed and dated 'Clifford Hall '71' (lower left)
oil on board

22½ x 42½ in. (57.2 x 108 cm.)

Painted in 1971

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

Hamet Gallery Ltd., London, where acquired, 31 May 1972.

202

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

λ271

RORY MCEWEN (1932-1982)

Two Anemones (Purple) (i);

Two Anemones (Red) (ii)

signed 'Rory McEwen (lower right) (i);

signed 'Rory McEwen' (lower left) (ii)

watercolour on vellum (i, ii)

15 x 10½ in. (38 x 26.5 cm.) (i, ii)

Executed in 1963-1964 (i, ii).

together with; Rose, Glorie de Ducher (iii);

Violets with Leaves (iv); Pomegrante (v); and

Moth and Leaf (vi), signed and dated 'Rory McEwen

1972' (lower right) (iii, iv, v, vi), numbered '29/50'

(lower left) (iii, iv, v); and inscribed '...Proof'

(lower left) (vi), etching (iii, iv, v, vi),

13⅞ x 16½ in. (33.3 x 42 cm.) (iii, iv, v);

10 x 8¼ in. (25.5 x 21 cm.) (vi)

(6)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

etchings: The Refern Gallery Ltd., London, where acquired, 7 December 1972.

EXHIBITED:

Paris, André Weil Gallery, 1964 (i, ii), catalogue not traced.

Edinburgh, Inverleith House, Royal Botanic Garden, *Rory McEwen 1932-1982: The Botanical Paintings*, August - October 1988, no. 17 (i), no. 16 (ii): this exhibition travelled to Aberdeen, City Art Gallery, October 1988; and London, Serpentine Gallery, November 1988- January 1989.

Kew, Royal Botanic Gardens, The Shirley Sherwood Gallery of Botanical Art, *Rory McEwen The Colours of Reality*, May - September 2013 exhibition not numbered (i, ii).

LITERATURE:

Exhibition catalogue, *Rory McEwen 1932-1982: The Botanical Paintings*, Edinburgh, Inverleith House, Royal Botanic Garden, 1988, n.p., no. 16 (ii), no. 17 (i), illustrated.

Exhibition catalogue, *Rory McEwen The Colours of Reality*, Kew, Royal Botanic Gardens, The Shirley Sherwood Gallery of Botanical Art, 2013, pp. 86-87 (ii), p. 89 (i), exhibition not numbered, illustrated.

272

ANGELO IPPOLITO (1922-2001)

Overcast

oil on canvas

77 x 54½ in. (195.6 x 138.5 cm.)

Painted in 1957.

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Bertha Schaefer, New York, where acquired.

EXHIBITED:

Pittsburgh, Carnegie Institute, *1958 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, December 1958 - February 1959 (exhibition catalogue not traced).



271 (part)



272



■273

THREE OCCASIONAL TABLES MODELLED AS STACKS OF BOOKS

ONE PROBABLY 19TH CENTURY, FRENCH, THE OTHERS 20TH CENTURY

The taller table opening to reveal a backgammon table, both low tables with hinged tops enclosing compartments

The tallest: 28 in. (71 cm.) high; 13¼ in. (34 cm.) wide; 8¼ in. (21 cm.) deep (3)

£600-1,000

US\$790-1,300

€700-1,200



■275

A SET OF THREE GEORGE III CREAM AND POLYCHROME-DECORATED ARMCHAIRS

CIRCA 1790

Each with oval padded back above a stuff-over seat, the frames decorated with trailing flowers and foliage, two with buff-coloured felt and one with brown velvet upholstery, the decoration probably original and refreshed, slight variances in colour

37 in. (94 cm.) high; 25 in. (63 cm.) wide; 22 in. (56 cm.) deep

(3)

£700-1,000

US\$920-1,300

€810-1,200



■274

A LOUIS XVI-STYLE GREY-PAINTED AND PARCEL-GILT CANED KIDNEY-SHAPED CANAPE

LATE 19TH CENTURY

The laurel-carved top rail with ram's-mask terminals above a double-caned back rest, the seat with later buttoned squab cushion

29 in. (74 cm.) high; 49 in. (124.5 cm.) wide; 26 in. (67 cm.) deep

£700-1,000

US\$920-1,300

€810-1,200



■276

A PAIR OF GEORGE III CREAM AND GREEN-PAINTED OPEN ARMCHAIRS

CIRCA 1790, IN THE MANNER OF GILLOWS

Each with a caned seat and a circular needlepoint cushion; together with a Regency parcel-gilt and ebonised open armchair

The pair: 33 in. (84 cm.) high; 20¾ in. (53 cm.) wide; 20 in. (51 cm.) deep

(3)

£600-1,000

US\$790-1,300

€700-1,200

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954,

from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.

277

A SET OF REGENCY GILT-METAL CURTAIN TIE-BACKS
EARLY 19TH CENTURY

Each within a balled frame centred by a spread eagle, on gold silk backing

5¾ in. (12 cm.) diameter

(4)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



278

A PAIR OF ORMOLU-MOUNTED CHINESE TURQUOISE-GLAZED BISCUIT MODELS OF CROUCHING TOADS
18TH/19TH CENTURY

Each looking directly forwards, with beady eyes and pierced nostrils, with French ormolu fronds spewing from their open mouths

7¼ in. (18.5 cm.) wide

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Giuseppe Rossi Antichita, Turin, where acquired, 3 April 1965.

279

A CONTINENTAL POTTERY BLUE WASH GLAZED MODEL OF A CAT

LATE 19TH CENTURY, POSSIBLY FRENCH

Modelled in a seated pose with a bell on its collar

8½ in. (21.7 cm.) high

£800-1,200

US\$1,100-1,600

€930-1,400





■280

TWO GEORGE III PAINTED BERGERES
CIRCA 1800

One green and white painted with cane back and seat with squab cushion covered in pink cotton, the other with floral decorated brown-painted frame, covered in glazed chintz, piped to match the first chair, the decoration to both chairs refreshed

The larger chair: 37 in. (94 cm.) high; 27½ in. (70 cm.) wide; 29½ in. (74 cm.) deep (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.



■281

A PAIR OF REGENCY-STYLE EBONISED AND PARCEL-GILT WINDOW SEATS
MID-20TH CENTURY

Each with one high scrolled end, covered in corded blue and gold latticework chintz, on shaped tapering supports 40 in. (101.5 cm.) high; 31 in. (79 cm.) wide; 20¾ in. (53 cm.) deep (2)

£800-1,200

US\$1,100-1,600
€930-1,400

■282

A REGENCY PARCEL-GILT-DECORATED GRAINED ROSEWOOD COLLECTOR'S CABINET
CIRCA 1820, ON LATER STAND

The broken swan-neck pediment above twin doors simulating silk-lined grille doors, enclosing a conforming arrangement of sixteen graduated drawers, probably redecorated; together with a Regency penwork games-table and a Regency penwork work-table

The cabinet: 46 in. (117 cm.) high; 18½ in. (47 cm.) wide; 11 in. (28 cm.) deep

The games-table: 28½ in. (72.5 cm.) high; 18¼ in. (46 cm.) wide; 18 in. (45.5 cm.) deep (3)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

The cabinet on stand: Sibyl Colefax and John Fowler, London, where acquired, 30 September 1963.





■ 283

A GEORGE III MAHOGANY SECRETAIRE-CABINET
 CIRCA 1760, THE SUPERSTRUCTURE REPLACED

The trellised superstructure with pierced Vitruvian scroll front to the shelf, above a fitted secretaire drawer, above two short and three long drawers, on bracket feet with inset leather-wheeled brass castors
 63½ in. (101.5 cm.) high; 29¼ in. (74 cm.) wide; 13,3,4 in. (35 cm.) deep

£4,000-6,000

US\$5,300-7,800
 €4,700-6,900

PROVENANCE:

Anonymous sale; Christie's London, 21 November 1985, lot 139.

This elegant secretaire relates to cabinets of the same form by Thomas Chippendale (d.1779). In 1764, Chippendale supplied two secretaires to Sir Lawrence Dundas, Bt. (d. 1781), each surmounted by a lattice-work bookshelf: one was sold from the Dundas collection, Christie's, London, 26 April 1934, lot 112 (bought by Malletts). The other is at Aske Hall, Yorkshire, now lacking its upper section, described as 'a fine open Bookshelf on top' (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, fig. 94 and vol. I, p. 159). A very similar cabinet, formerly at Hornby Castle, Yorkshire, is illustrated in R. Edwards, P. Macquoid, *The Dictionary of English Furniture*, rev. edn., 1954, vol. I, p. 152, fig. 60; another from the Thursby-Pelham Collection is illustrated in O. Brackett, *English Furniture Illustrated*, rev. edn., 1950, pl. CLXXV.



■284

A GROUP OF FIVE TABLE LAMPS

LATE 19TH/EARLY 20TH CENTURY AND LATER ADAPTED

Three adapted from textile print rollers, possibly Indian or Indonesian, together with a pair of Japanese carved bamboo examples; together with various shades

The largest lamp: 26½ in. (67 cm.) high, excluding fitment (5)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



285

A PAIR OF FRENCH CAST-IRON MODELS OF SEATED LIONS

19TH CENTURY

Each on later lacquered-brass bases
5½ in. (14 in.) high; 9 in. (23 cm.) wide;
4¾ in. (12 cm.) deep (2)

£500-800

US\$660-1,000
€580-920



■286

A JAPANESE LACQUER LECTERN, AND A MIRROR STAND

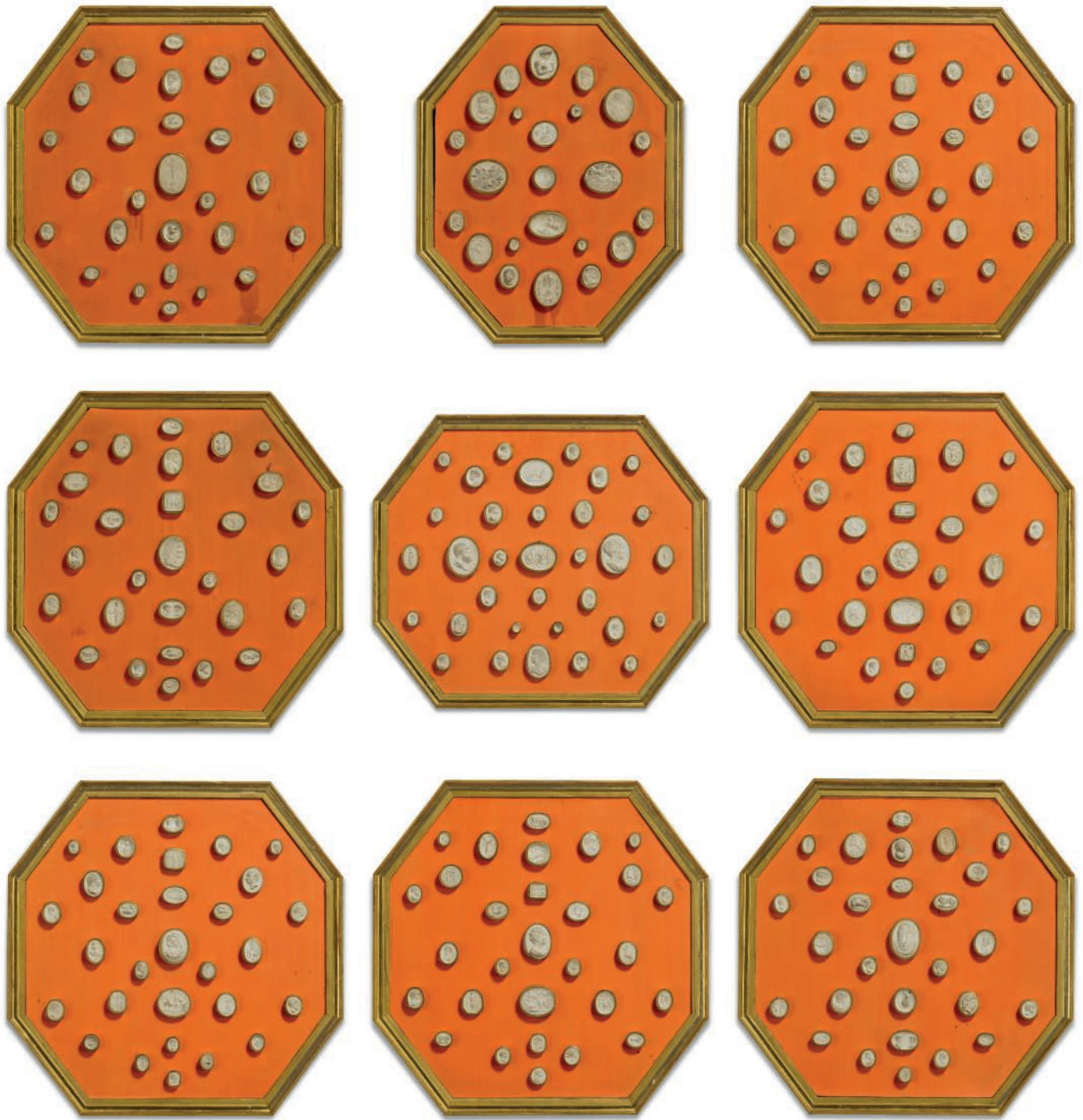
EDO PERIOD, 17TH CENTURY

The lectern decorated overall in gold *hiramaki-e* against a black lacquer ground with scrolling foliage, fitted drawer to base; the mirror stand decorated overall in gold and black *hiramaki-e* with flowers and foliage against a ground of densely inlaid pieces of cut shell, the base with fitted drawer and the top section hinged

The lectern, 22½ in. (57 cm.) high; 18 in. (45.5 cm.) wide (2)

£800-1,200

US\$1,100-1,600
€930-1,400



(part lot)

287

A GROUP OF TWENTY-SIX FRAMED PLASTER INTAGLIO GROUPS
 EARLY 19TH CENTURY, LATER MOUNTED BY JOHN FOWLER
 CIRCA 1955

Of various sizes, comprising twenty-four various octagonal panels and two rectangular panels, some intaglios lacking

The rectangular pair: 8½ x 25 in. (21.5 x 63.5 cm.)

The largest octagonal panel: 14 x 16 in. (35.5 x 40.5 cm.)

(26)

£4,000-6,000

US\$5,300-7,800
 €4,700-6,900

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954, from whom acquired *in situ* by Mr and Mrs Heinz circa 1955.

LITERATURE:

Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*, January 1956, pp. 30-36.

M. Wood, *John Fowler: Prince of Decorators*, London, 2007, pp. 154-7.



288

**GEORGE CUITT I
(MOULTON, YORKSHIRE 1743-1818 RICHMOND, YORKSHIRE)**

A Chinese crested dog in a country landscape

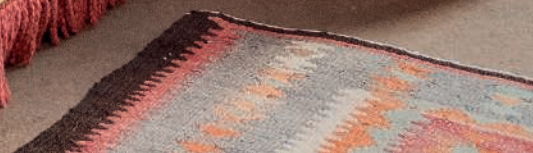
oil on canvas
25 x 30 in. (63.5 x 76.3 cm.)

£6,000-9,000

US\$7,900-12,000
€7,000-10,000

PROVENANCE:

with Leger Galleries, London, 1970, as 'Jacques Laurent Agasse'.
Anonymous sale; Sotheby's, London, 11 July 1990, lot 123, as 'the earliest
recorded picture of a Chinese crested dog in England'.





289

BENJAMIN GREEN (HALESOWEN C. 1736-C. 1800 LONDON)

Portrait of a boy, possibly Joseph Clarendon Smith (1778-1810), small full-length, in the uniform of Christ's Hospital, holding pen and a drawing

oil on canvas
21 x 17 in. (53.3 x 43.1 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

290

CIRCLE OF WILLIAM MOSMAN (ABERDEEN 1700-1771)

Portrait of a boy, full-length, in a blue frockcoat, with a dog

oil on canvas
50 $\frac{7}{8}$ x 36 $\frac{1}{8}$ in. (129.2 x 91.7 cm.)

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

PROVENANCE:

(Possibly) with Hill & Son, Bath (according to a label on the reverse).





291

CIRCLE OF ALEXANDER NASMYTH (EDINBURGH 1758-1840)

Portrait of young lady seated in a landscape drawing

oil on canvas
24 $\frac{7}{8}$ x 30 in. (63.2 x 76.3 cm.)
in a contemporary frame

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Almost certainly supplied by John Fowler as part of an interior scheme for Joan Dennis in 1954,
from whom acquired *in situ* by Mr and Mrs Heinz *circa* 1955.

LITERATURE:

Loelia, Duchess of Westminster, 'My favourite London house', *House & Garden*,
January 1956, pp. 30-36.



292
CIRCLE OF JAN BRUEGHEL II (ANTWERP 1601-1678)

Owls and woodpeckers
 oil on copper, laid down on panel
 4 5/8 x 7 7/8 in. (11.7 x 18.7 cm.)

£2,000-3,000

US\$2,700-3,900
 €2,400-3,500

PROVENANCE:
 Leonard Koetser, London, where acquired, July 1969.



294
MANNER OF JAN VAN KESSEL, 20TH CENTURY

Study of a grasshopper, stag beetle and black beetle; and A butterfly and caterpillar on a spray of redcurrants

oil on panel
 3 3/4 x 5 1/2 in. (9.5 x 14 cm.)

£500-800

a pair (2)

US\$660-1,000
 €580-920



293
E.A. DE GREY, 19TH CENTURY

A passion flower
 pencil and watercolour on paper
 10 x 8 1/2 in. (25.3 x 21.6 cm.)

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100

PROVENANCE:
 Covent Garden Gallery, Ltd., London, where acquired.



295
JAMES BAKER PYNE, R.B.A. (1800-1870)

Mushrooms
 signed, dated and numbered 'PYNE 1860 NO 515' (lower right)
 oil on canvas
 17 3/4 x 17 3/4 in. (45.1 x 45.1 cm.)

£1,500-2,500

US\$2,000-3,300
 €1,800-2,900

PROVENANCE:
 Mallett, London, where acquired, 15 July 1963.

296

CHARLES HANCOCK (1795-1868)

A stallion in a landscape, the gates of a country house beyond

signed and dated 'C Hancock Pinx/ 1830'

(lower right)

oil on panel

15 x 21¼ in. (38.1 x 55.3 cm.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Asprey & Co., London, where acquired, 28 December 1973.

297

**ATTRIBUTED TO CHARLES COLLINS
(DUBLIN 1680-1744 LONDON)**

A cockatoo, kingfisher and other exotic birds in a wooded, river landscape

oil on canvas

33 x 51¼ in. (84 x 130.3 cm.)

in a contemporary frame

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

with F. Marshall, Halifax, Yorkshire; Christie's, London, 18 November 1966, lot 145, as 'Cradock', 120 gns. to the following, with Arthur Ackerman & Sons, London, where acquired.





298

FRENCH SCHOOL, CIRCA 1800

Head study of an African man, in a turban

oil on canvas, unlined

13¾ x 11⅝ in. (34.8 x 29.5 cm.)

with a collector's stamp 'A' below a princely crown to the reverse

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Ian Askew, London, where acquired, 18 August 1961.





(part lot)

***299**

TWO CHINESE JADE DISHES, AND A PAIR OF ROSE QUARTZ BOWLS

19TH CENTURY

Comprising a Mughal-style jade 'chrysanthemum' dish, a spinach-green jade dish carved on both sides with a pheasant and a flowering branch, underside with four-character mark *baitou fugui* (wealth and prosperity until old age), and a pair of rose quartz bowls; together with six small carvings to include a lapis lazuli 'carp' snuff bottle, three amethyst quartz toads, a jasper toad, and a green hardstone bird

8½ in. (20.5 cm.) diameter and smaller

(10)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

PROVENANCE:

Rose quartz bowls: With Rare Art, New York (according to label on one)

300

A PAIR OF CHINESE BISCUIT 'PEACH' BOXES AND COVERS, AND A PAIR OF GOURD-SHAPED JARS AND COVERS

19TH/20TH CENTURY

The peach-shaped boxes modelled with fruiting branch handles, and the *sancai*-glazed stoneware jars and covers of octagonal form with realistic stalk finials, probably Chinese

The boxes: 10¼ in. (26 cm.) wide; the jars: 10 in. (25.5 cm.) high

(4)

£800-1,200

US\$1,100-1,600

€930-1,400





301
AN INDIAN RULER HUNTING; A NOBLEMAN SEATED WITH HIS CONSORT

NORTH INDIA, 20TH CENTURY

opaque pigments heightened with gold on paper, the first depicting the nimbate ruler seated on a blue horse on a hunting expedition accompanied by attendants, within narrow black borders, black and grey rules and red margins; the second depicting a nobleman seated with his consort on a terrace in a garden with female attendants, within narrow dark blue borders with gold scrolling floral motifs, each laid on card

Painting 23 x 15 cm. (9 x 5 7/8 in.); 22 x 15.5 cm. (8 5/8 x 6 1/8 in.) (2)

£800-1,200

US\$1,100-1,600
 €930-1,400

302
A PAIR OF CHINESE BLUE AND WHITE SEATED LARGE BUDDHIST LIONS

20TH CENTURY

One with a brocade ball under one of its forepaws, the other with a cub, on washed teak plinths
 17 1/4 in. (44 cm.) high, overall, including plinths (2)

£600-1,200

US\$790-1,600
 €700-1,400





303



304



303

**ATTRIBUTED TO JUSTUS VAN HUYSUM (I)
(AMSTERDAM 1659-1716)**

A cockerel; and A lapwing

signed and inscribed (?) 'Gallus gallinaceus. A Cock. /
J. V. Huysum. f.' (i) and 'Upupa cristatus. A Lapwing. /
J. V. Huysum. f.' (ii)

traces of black chalk and watercolour and bodycolour,
partial countermark VI (i) and watermark cross (ii)

11¼ x 10⅞ in. (28.5 x 25.7 cm);

12⅝ x 9⅞ in. (32.1 x 25.1 cm)

A pair (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Alfred Brod, London, where acquired, 28 June 1963 (both).

A signed drawing by Justus van Huysum showing a
parrot, was sold at Christie's, Amsterdam,
9 November 1998, lot 178.

304

INDO-DUTCH SCHOOL, 18TH CENTURY

A baby porcupine; and a bat

indistinctly signed upper left and lower left

pencil and watercolour on paper

(i) 7¾ x 10⅞ in. (19.7 x 26.4 cm.)

(ii) 7¾ x 11 in. (19.7 x 28 cm.)

(2)

£500-800

US\$660-1,000

€580-920



305

**ATTRIBUTED TO JAMES POLLARD
(1755-1838)**

The visit to the vet; and Force of instinct

oil on canvas

10 x 12 in. (25.4 x 30.5 cm.)

a pair (2)

(2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 July 1990, lot 142, where acquired.

306

**TWELVE HAND-COLOURED
ENGRAVINGS FROM A NATURAL
HISTORY OF UNCOMMON BIRDS**

GEORGE EDWARDS, MID-18TH CENTURY

Each in ebonised and simulated-tortoiseshell
frames

18¼ x 16 in. (46.4 x 40.7 cm.)

(12)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



(part lot)



■307
A FRENCH GLASS-MOUNTED GREEN-TOLE SIX-LIGHT
CHANDELIER
 MID-20TH CENTURY

Modelled as a bunch of mistletoe
 40 in. (102 cm.) high; 22 in. (55.5 cm.) diameter

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100



■308
AN ARTS AND CRAFTS COPPER MIRROR 'TUDRIC'
 BY LIBERTY AND CO., LONDON, CIRCA 1905

The riveted sections of copper laid over a wooden frame, embossed to each side with stylised tulips, the reverse with ivorine 'Liberty and Co., London' plaque
 24¾ x 15¼ in. (63 x 39 cm.)

£1,000-1,500

US\$1,400-2,000
 €1,200-1,700

■309
A PAIR OF GILT-DECORATED EBONISED BEDSIDE CABINETS
AND A SCUMBLED 'BEDSTEPS' OCCASIONAL TABLE
 PROBABLY BY COLEFAX AND FOWLER, CIRCA 1990

The two-tier bedside tables each with a cupboard to the base
 The bedside tables: 27 in. (68.5 cm.) high; 20½ in. (52 cm.) wide;
 15 in. (38 cm.) deep
 The occasional table: 30 in. (76 cm.) high; 14 in. (35.5 cm.) wide;
 27¼ in. (69 cm.) deep

£800-1,200

(3)
 US\$1,100-1,600
 €930-1,400

PROVENANCE:
 Probably supplied by Colefax and Fowler





■ 310

A PAIR OF REGENCY-STYLE GREEN-PAINTED FOUR-POSTER BEDS

THIRD QUARTER 20TH CENTURY

With shaped cornices, gothic, pavilion-shaped headboards and cluster-column posts

84½ in. (215 cm.) high; 39 in. (99 cm.) wide; 80 in. (203 cm.) long (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



■-311

A PORTUGUESE ROSEWOOD FOUR-POSTER BED
THIRD QUARTER 18TH CENTURY

With shaped domed canopy on twist-turned foot-posts with cabriole legs, the padded headboard with scroll-carved frame, losses and restorations
96½ in. (245 cm.) high; 85 in. (216 cm.) long; 47½ in. (120 cm.) wide

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

By repute, formerly at the American Embassy in London, the property of diplomat David K.E. Bruce (1898-1977), who served as the U.S. Ambassador to the United Kingdom 1961-1969 and from whom acquired in 1968.

■ 312

**A PAIR OF BRASS AND LEAD-DECORATED
TABLE LAMPS**

20TH CENTURY

Of square tapering form, decorated with stiff-leaves and
stylised fleur-de-lis, on ebonised bases
19¼ in. (49 cm.) high, excluding fitments (2)

£700-1,000

US\$920-1,300

€810-1,200



■ 313

**A GEORGE III CHINESE BLACK AND GILT-
LACQUER-MOUNTED AND JAPANNED CHEST**

THIRD QUARTER 18TH CENTURY

With two short over two long deep drawers on bracket feet,
decorated with figures in stylised landscape scenes with
birds and flowers, the feet reduced
36½ in. (93 cm.) high; 43 in. (109.5 cm.) wide;
22½ in. (57 cm.) deep

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Sibyl Colefax and John Fowler, where acquired,
30 September 1976.





(part lot)



314
ENGLISH SCHOOL, 19TH CENTURY

Two studies of shells

pencil and watercolour on paper
9 x 9¼ in. (22.8 x 24.8 cm.)
together with hand coloured engravings of shells and
fish, each in an octagonal frame
23 x 23 in. (58.5 x 58.5 cm.) (4)

£600-1,000 US\$790-1,300
€700-1,200

315
A PAIR OF FRENCH HAND BLOCK PANELS OF WALLPAPER
EARLY 19TH CENTURY

Depicting figures in a boat on a lake, and gardeners in
a garden
25 x 33½ in. (63.5 x 85.1 cm.) (2)

£500-800 US\$660-1,000
€580-920



316
FIVE PRINTED COTTON-COVERED FOLDING LUGGAGE STANDS
BY COLEFAX AND FOWLER, SECOND HALF
20TH CENTURY

Each with webbed rest
19 in. (48 cm.) high; 25¼ in. (53 cm.) wide;
17 in. (43 cm.) deep and similar (5)

£500-800 US\$660-1,000
€580-920

PROVENANCE:
Supplied by Colefax & Fowler, London.





■ 317

**A REGENCY EBONY-INLAID MAHOGANY KNEEHOLE
DRESSING-TABLE**

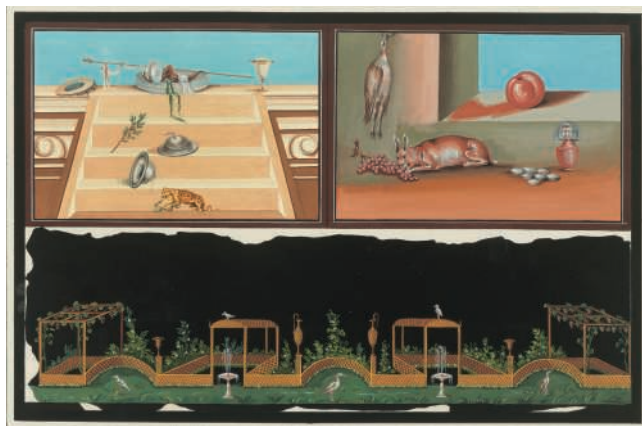
ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1818

With an arrangement of five drawers and two cupboards around an arched knee-hole, divided by protruding fluted corner pilasters on turned feet with brass caps and castors, with ink inscribed label to centre drawer '67', the mahogany top originally veneered, the veneer removed and the top re-banded, locks added to some drawers, some back plates replaced
30 in. (76 cm.) high; 53½ in. (136 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

This dressing-table relates to furniture supplied by George Bullock in 1815 to furnish Longwood House, St. Helena, where Napoleon was exiled, and subsequently died. An oak and ebony banded dressing table of a similar model was recorded in the bedroom of the Comte de Montholon (d. 1853) in the inventory taken on Napoleon's death in 1821. This was part of the furnishings claimed by Sir Hudson Lowe, Napoleon's jailer on St. Helena, which accompanied him and his family on their return to England on board the *Dunira* on 12 July 1821, barely two months after Napoleon's death; sold Christie's, London, 27 November 2003, lot 195. Much of the furniture at Longwood during Napoleon's imprisonment was subsequently labelled with a plaque. Two further comparable dressing-tables from Longwood are shown in Bullock's plans and elevations, room nos. 5 and 14 (M. Levy, 'Napoleon and George Bullock', *Furniture History*, 1998, p. 21, fig. 22; p. 91).



318
NICOLA DI VITO (19TH CENTURY)

A Roman wall decoration

signed (?) 'Nicola di Vitto'

bodycolour

12 $\frac{3}{8}$ x 18 in. (31.5 x 45.5 cm.)

together with *Two Roman wall decorations*, Italian school, 19th Century (3)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

-319

A FRENCH BRASS-INLAID TORTOISESHELL VENEERED 'BOULLE' STRIKING MANTEL CLOCK

LATE 19TH CENTURY

The gilt-bronze mounted waisted case of typical form, with enamel Roman chapters to the dial, the twin barrel movement with brocot escapement and rack strike to gong, the backplate stamped 'H P & Co. 4164, 19837'

26 $\frac{1}{4}$ in. (66.6 cm.) high; 12 $\frac{1}{2}$ in. (31.7 cm.) wide; 6 $\frac{1}{2}$ in. (16.5 cm.) deep

£800-1,200

US\$1,100-1,600

€930-1,400



320

320

A PAIR OF FRENCH ORMOLU-MOUNTED TOILE PEINTE JARDINIÈRES

EMMANUEL-ALFRED (DIT ALFRED II)
BEURDELEY, PARIS, LAST QUARTER
19TH CENTURY

The ribbon-tied bowls supported by twin scrolling-leaf handles and cherub-masks, the quadpartite base with fruiting garlands, each base variously stamped 'BY' and numbered '1' and '4'
9½ in. (24 cm.) high; 14½ in. (37 cm.) diameter (2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

321

A PAIR OF FRENCH EMPIRE-REVIVAL ORMOLU-MOUNTED GREEN MARBLE URNS

LATE 19TH CENTURY

Of campana form, each with a *verde antico* marble body mounted with a band of dancing maidens above acanthus-wrapped and reeded handles, on a fixed rectangular plinth
21¼ in. (56 cm.) high; 8 in. (20 cm.) wide;
6¼ in. (16 cm.) deep (2)

£2,500-4,000

US\$3,300-5,200

€2,900-4,600



321



322

KAFFE FASSETT (B.1937)

Brown patchwork

signed and dated 'KAFFE 67' (lower left) and signed 'KAFFE' (lower right)

oil on canvas

47¾ x 72 in. (121.5 x 183 cm.)

Executed in 1967.

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Larcada Gallery, New York, where acquired.



323

JAMES ABBOTT PASQUIER (FL. 1851-1882)

Two studies of William James Ferguson working at a canvas at Eynsford, Kent

pencil and watercolour on paper

9 x 5 in. (22.9 x 12.7 cm.)

£400-600

US\$530-780

€470-690

PROVENANCE:

with Covent Garden Gallery, London.

Pasquier was an watercolourist and illustrator, whose work was published in the *Illustrated Times* (1857) and the *Illustrated London News* (1879). Another watercolour by him of Ferguson sketching in Kent was sold at Sotheby's, New York, 25 January 2002, lot 288.



324

CIRCLE OF MARGUERITE GÉRARD (GRASSE 1761-1837 PARIS)

A young woman in a white dress seated on a chaise longue

oil on panel

14 x 11½ in. (35.6 x 30.3 cm.)

in the original frame

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

325

DEWEY BATES (1851-1899)

The portrait

signed and dated 'Dewey Bates/1880' (centre right)
pencil and watercolour heightened with white on paper
11½ x 16½ in. (29.2 x 42 cm.)

together with J. Nicolau, possibly 19th century, *An actor resting*, signed 'J.Nicolau' (lower left), pencil and watercolour on paper, 9¾ x 12½ in. (23.8 x 31.7 cm.) (2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

the first: with Christopher Wood, London, where acquired.

326

BENJAMIN FERREY (1810-1880)

View of the Banque de France, for A.N.W. Pugin's 'Paris and its environs: displayed in a series of picturesque views'

with inscription 'Banque de France/ A Pugin 1825 (verso)
pencil and watercolour on paper
5½ x 8¾ in. (14 x 21.3 cm.)

£400-600

US\$530-780

€470-690

PROVENANCE:

with Covent Garden Gallery, London.

LITERATURE:

A. Pugin, *Paris and its Environs*, 1829, London, p.22 (illustrated).

Auguste Charles Pugin's *Paris and its Environs* was published in two volumes in 1829 and 1831. With 200 engravings taken from drawings by a group of young artists and architects who were his pupils, including Joseph Nash (1809-78) and his son Augustus Northmore Welby Pugin (1812-1852), it was an ambitious and successful project.

Benjamin Ferrey was one of Pugin's pupils at the time, and the engraving taken from the present sheet is one of several he made for the project. He became a highly successful architect, one of the pioneers of the Gothic revival, and was twice Vice-President of the Royal Institute of British Architects. He also published his *Recollections of A. N. Welby Pugin and his father Augustus Pugin; with notices of their works* in 1861.

λ327

JULIAN BARROW (B. 1939)

Royal Crescent, Bath

signed 'Julian Barrow' (lower right)
oil on canvas

18 x 24 in. (45.7 x 61 cm.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

Bodley Gallery, New York, where acquired, 12 November 1968.



325 (part lot)



326



327

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



328

RICHARD EARLOM (1743-1822), AFTER ROBERT DIGHTON (1751-1814)

The Twelve Months

the set of twelve mezzotints, circa 1781, each sheet laid down within a decorative mount, published by Carrington Bowles, each framed
Mount 485 x 395 mm. (each)

(12)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Halcyon Days, London, where acquired, 25 May 1979.

329 No Lot





***330**

SIXTEEN PARCEL-GILT AND BLACK-PAINTED WOODEN SPHERES

SECOND HALF 20TH CENTURY

On ebonised stands

The tallest: 16½ in. (42 cm.) high

(16)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

Probably supplied by Renzo Mongiardino circa 1976.



■*331

A PAIR OF CHINESE RED AND BLACK LACQUER HALL CHAIRS
LATE 19TH/EARLY 20TH CENTURY

Each with arched panelled back and saddle seat on moulded square legs, decorated throughout with birds and foliage, restorations to feet and stretcher rails

35¼ in. (90 cm.) high; 17½ in. (44.5 cm.) wide; 20½ in. (52 cm.) deep (2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

■*332

A VICTORIAN BRASS-MOUNTED OAK 'COUNTRY HOUSE' PENFOLD LETTER BOX

BY WALTER THORNHILL, CIRCA 1870

Of hexagonal form, the down-curved lotus-carved roof and budding finial above a letter slot and paper postal notice over a base drawer on a conforming hexagonal plinth, the drawer pull impressed with maker's name *W. Thornhill*, 144 *New Bond Street* and registration mark, the base probably associated 65 in. (165 cm.) high, overall

£2,500-4,000

US\$3,300-5,200

€2,900-4,600

Walter Thornhill assumed control of Thornhill & Co, a well-appointed firm of 18th century Cutlers (established in 1734 by James Gibbes), in 1850 - 51. The subsequent year Walter registered the business at its premises, 144 New Bond Street. Thornhill's excelled in the manufacture of fancy goods, including writing-cases and dressing-cases, beautifully crafted curios and games, which were well-received at the Great Exhibition of 1851 and throughout the second half of 19th century. In 1875 the firm was known as Walter Thornhill & Co. and it continued to flourish. Reviews in the fashionable ladies periodical *The Queen*, excitedly praised Thornhill's 1877 catalogue for its 'Novelties in Knick-knacks'.





***333**

THREE CHINESE WHITE-GLAZED LARGE 'TOAD' CENSERS
19TH/20TH CENTURY

All similarly modelled with large apertures on their backs and an even bumpy skin

11 in. (28 cm.) long

(3)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

***334**

A PAIR OF CHINESE FAMILLE ROSE LARGE JARS AND COVERS
19TH CENTURY

Decorated with scrolling peony, the foliage picked out in blue enamel
18 in. (46 cm.) high

(2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■Ω335

AN AMERICAN MAHOGANY SMALL SOFA OR WINDOW SEAT
CIRCA 1976

With buttoned printed-cotton upholstery
28 in. (71 cm.) high; 42 in. (106 cm.) wide; 18 in. (45 cm.) deep

£600-1,000

US\$790-1,300
€700-1,200

PROVENANCE:

Probably supplied by Renzo Mongiardino *circa* 1976.





■*336

A PAIR OF CHINESE EXPORT BLACK AND GILT-LACQUER CABINETS

LATE 19TH/ EARLY 20TH CENTURY, THE LACQUER PANELS CIRCA 1800 AND REUSED

Each with a pair of doors depicting figures within pagoda landscapes with friezes of scrolling foliage and birds, the sides similarly decorated, the upper associated frieze with Chinese dragons, the doors revealing hanging rails and a shelf, with some of the reused screen panels retaining decoration to the reverse, the backboard of one with inscribed label 'Upstairs Landing'

76¼ in. (193.5 cm.) high; 44¼ in. (112.5 cm.) wide; 17½ in. (44.5 cm.) deep (2)

£10,000-20,000

US\$14,000-26,000

€12,000-23,000

PROVENANCE:

Probably supplied by Renzo Mongiardino circa 1976.



■*337

**A PAIR OF GEORGE I-STYLE GILT CUT-
GESSO PIER MIRRORS**
PROBABLY LATE 19TH CENTURY

Each with slender shaped arched frame, the foliate ground with egg-and-dart border, both with blue bordered fragmentary labels inscribed in ink '11/S.A.' and '176/...A' and with further inscriptions to the backboards
62½ x 28 in. (184 x 71 cm.) (2)

£5,000-8,000

US\$6,600-10,000
€5,800-9,200

■*338

**A PAIR OF LOUIS XV WALNUT LOW-
CHAIRS**
MID-18TH CENTURY

Each covered in linen damask with a loose seat cushion, both with pencil inscriptions 11679 to the rails, the legs repaired; together with a tole wall-standing jardiniere, probably circa 1900 and redecorated by Renzo Mongiardino
The chairs: 37 in. (94 cm.) high;
25 in. (63.5 cm.) wide; 22 in. (56 cm.) deep
The jardiniere: 49½ in. (126 cm.) high;
19¾ in. (50 cm.) wide; 9¾ in. (25 cm.) deep (3)

£800-1,200

US\$1,100-1,600
€930-1,400

PROVENANCE:

Probably supplied by Renzo Mongiardino
circa 1976.



■*339

A GEORGE IV MAHOGANY PEDESTAL WINE COOLER
ATTRIBUTED TO GILLOWS, CIRCA 1820

The body modelled as a pedestal urn with egg-and-dart carved everted rim, the lower part of the body reeded on a petal-carved socle and square plinth on recessed antifriction castors, numbered '2' in pencil to the interior, with later removable galvanised liner
25½ in. (64.5 cm.) high; 25½ in. (65 cm.) diameter

£4,000-6,000

US\$5,300-7,800
€4,700-6,900



■*340

A GEORGE IV MAHOGANY PEDESTAL WINE COOLER
ATTRIBUTED TO GILLOWS, CIRCA 1825

Lead-lined, the body modelled as a pedestal urn with plain everted rim, the lower part of the body reeded on a petal-carved socle and square plinth, the collar replaced
23½ in. (60 cm.) high; 27 in. (68 cm.) diameter

£3,000-5,000

US\$4,000-6,500
€3,500-5,800



This model first appears in the Gillows' General Sketch Book of 1823. Two further sketches are shown in Gillows' Estimate Sketch Books: the first dated 29th November 1826 (no. 3556B, carved by Rigby) and the other dated 29th January 1849 (sketch no. 5579, carved by Edmund Whiteside).



Ω341

TWENTY GLAZED-EARTHENWARE CARPET BALLS
20TH CENTURY

On gilt-metal stands; together with eight other mineral and earthenware spheres

7 in. (18 cm.) high, and similar

(29)

£800-1,200

US\$1,100-1,600
€930-1,400

342 No Lot

■Ω343

A WILLIAM & MARY-STYLE GRAINED HALL BENCH
SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

The padded arched seat covered in close-nailed brown leather, on inverted baluster-turned legs joined by wavy stretchers

17½ in. (44.5 cm.) high; 73 in. (185.5 cm.) wide; 20 in. (51 cm.) deep

£600-1,000

US\$790-1,300
€700-1,200







344

***344**

A GROUP OF FOUR GILT-METAL MODELS OF PLANTS
20TH CENTURY

Comprising a pineapple plant, a lily and bulb, a cactus and a rose branch
11½ in. (29 cm.) high

£500-800

(4)
US\$660-1,000
€580-920

λ*345

ETIENNE HAJDU (1907-1996)

Untitled

alabaster
7½ in. (18 cm.) high

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

The Hanover Gallery, London, where acquired,
22 June 1956.



345

346

A SET OF FIVE LACQUERED-BRASS CANDLESTICKS

BY CONNER, LATE 20TH CENTURY

Three signed 'Conner', two signed 'Conner' and with edition number '8/30'
7¼ in. (18.5 cm.) high

£1,000-1,500

(5)
US\$1,400-2,000
€1,200-1,700



346



(part lot)

λ*347

GRAHAM SUTHERLAND (1903-1980)

The Bees

the complete set of fourteen aquatints in colours, 1976-1977, on wove paper, each signed in pencil, numbered III/XIV, from the deluxe *édition de tête* (lacking the unique work) aside from the edition of 66, published by 2RC Edizioni d'Arte, Rome, the full sheets, in very good condition, each framed Plate 400 x 312 mm., Sheet 565 x 448 mm. (and similar) (14)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Marlborough Gallery, London, where acquired, 22 June 1977.

LITERATURE:

Tassi 179-92



***348**

**A WILLIAM IV ALABASTER-MOUNTED BLUE JOHN
TWO-HANDLED VASE**

DERBYSHIRE, SECOND QUARTER 19TH CENTURY

The broad shaped body with everted rim on spreading socle with reeded alabaster handles on later black marble plinth, the handles later coloured
11½ in. (29 cm.) high; 14 in. (36 cm.) wide

£5,000-8,000

US\$6,600-10,000
€5,800-9,200

PROVENANCE:

Randolph, Hertfordshire, where acquired, 14 June 1962.

The substantial blue john specimens used in this impressive vase or urn appear to display the distinctive character of the 'Old Dining Room Vein', discovered in the Blue John Cavern, Treak Cliff Hill, Derbyshire (see, T.D. Ford, *Derbyshire Blue John*, Ashbourne, 2000, pp. 32-34).

A vase of almost identical design, retaining a larger alabaster-mounted plinth, was advertised for sale by Stair and Company, New York, in *The Antique Collector*, November issue, 1989.





349



350

***349**

A GEORGE III BLUE JOHN BOWL

LATE 18TH CENTURY, REDUCED IN HEIGHT

The circular bowl on a spreading socle with husk-cast ormolu mount, on a rectangular slate plinth stencilled 'A.IV682', with a similarly mounted border, the underside with two dealer labels and inked '1285', the bowl with two small holes, probably originally with rim mount and handle, the stem reduced

8 in. (20 cm.) high; 8 in. (20 cm.) diameter

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

***350**

A WILLIAM IV BLUE JOHN TAZZA

DERBYSHIRE, SECOND QUARTER 19TH CENTURY

The tapering reeded bowl supported by a tapering column terminating in spreading socle, extensive restoration

13¾ in. (35 cm.) high; 9¼ in. (23.5 cm.) diameter

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

■*351

AN ITALIAN CIRCULAR SPECIMEN MARBLE TOP

EARLY 19TH CENTURY, THE BASE EARLY 20TH CENTURY, ADAPTED

The top with radiating geometric design centred by a lapis lazuli disc, including malachite, porphyry, Sicilian jaspers, Spanish brocatello, *alabastro fiorito*, onyx and granite within a *verde antico* border, the base with fluted pedestal wrapped with three writhing snakes on a vitruvian-scroll decorated triform platform and three lion's-paw feet, decoration refreshed

29 in. (74 cm.) high; 44 in. (112 cm.) diameter

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Old Clock House Antiques, Ascot, where acquired, 6 August 1966.









Ω352

**A PAIR OF FRENCH GILT-METAL MOUNTED CUT-GLASS
TABLE LAMPS**

20TH CENTURY

Fitted for electricity, with pleated cream shades
18 in. (46 cm.) high, excluding fittings

(2)

£800-1,200

US\$1,100-1,600
€930-1,400

***353**

**A FRENCH GILT-BRONZE STRIKING CARTEL CLOCK AND
BAROMETER EN SUITE**

CAUX, PARIS, LATE 19TH CENTURY

Each with matching naturalistic case, the twin barrel clock movement stamped 'E. CAUX, PARIS, 42076, the lower edge of the barometer dial signed 'BAUDET'

20 in. (50.8 cm.) high; 13 in. (33 cm.) wide; 5½ in. (14 cm.) deep

(2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■Ω354

**TWO BLACK AND GILT JAPANNED ETAGERES OR OPEN
BOOKCASES**

DESIGNED BY RENZO MONGIARDINO, CIRCA 1976

Each with three open tiers, the smaller with rounded ends with recessed corner pilasters

The larger: 33¼ in. (84.5 cm.) high; 60 in. (152 cm.) wide; 10¼ in. (26 cm.) deep

The smaller: 31 in. (79 cm.) high; 43½ in. (110.5 cm.) wide; 12½ in. (31 cm.) deep

(2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500





■*355

A PAIR OF SILVERED PIER MIRRORS

ONE MIRROR 18TH CENTURY AND ADAPTED, THE OTHER 20TH CENTURY

Each with arched divided, bevelled-plate, the cut-gesso frame inset with bevelled border plates, some later plates to the period mirror which has been reduced in height, some old plates to the 20th century mirror
63¾ x 37 in. (162 x 94 cm.)

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



356



■ 356

A PAIR OF WHITE-PAINTED AND PARCEL-GILT ARMCHAIRS
LATE 19TH/EARLY 20TH CENTURY, AFTER A DESIGN BY
ROBERT ADAM

Each with arched rectangular back with acanthus-wrapped reeded top rail above open arms and a stuff-over seat with anthemion-decorated frieze on turned tapering fluted legs with stiff-leaf-carved collars, covered in a buff cotton fabric woven with a diamond design, one with paper label inscribed 'D24684' and 'K1448' in pencil

38½ in. (98 cm.) high; 25¾ in. (65 cm.) wide; 24 in. (60.5 cm.) deep (2)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Old Clock House Antiques, Ascot, where acquired, 6 August 1966.

■ *357

A PAIR OF WHITE-PAINTED AND PARCEL-GILT ARMCHAIRS
LATE 19TH/EARLY 20TH CENTURY, AFTER A DESIGN BY
ROBERT ADAM

Each with arched rectangular back with acanthus-wrapped reeded top rail above open arms and a stuff-over seat with anthemion-decorated frieze on turned tapering fluted legs with stiff-leaf-carved collars, covered in a buff cotton fabric woven with a diamond design; together with a pair of side chairs *en suite* covered with striped silk and buff cotton, one side chair with pale blue printed transit label 'GANDER & WHITE LTD.../' inscribed 'MRS. HEINZ'

The armchairs: 38½ in. (98 cm.) high; 25¾ in. (65 cm.) wide; 25 in. (63 cm.) deep; the side chairs 34½ in. (88 cm.) high; 18 in. (45.5 cm.) wide; 21 in. (53.5 cm.) deep (4)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Old Clock House Antiques, Ascot, where acquired, 6 August 1966.



357



■ 358

A PAIR OF WHITE-PAINTED AND PARCEL-GILT SOFAS

LATE 19TH/EARLY 20TH CENTURY, AFTER A DESIGN BY ROBERT ADAM

Each with arched back with patera-centred acanthus-wrapped reeded top rail with lion's-mask terminals above splayed scrolling arms and stuff-over seat with anthemion-decorated frieze on turned tapering fluted legs with stiff-leaf-carved collars, covered in a buff cotton fabric woven with a diamond design, with pale blue printed transit labels 'GANDER & WHITE LTD.../' inscribed 'MRS. HEINZ/8 PARTS'

38½ in. (98 cm.) high; 67 in. (169 cm.) wide; 28½ in. (72 cm.) deep (2)

£7,000-10,000

US\$9,200-13,000

€8,100-12,000

PROVENANCE:

Old Clock House Antiques, Ascot, where acquired, 6 August 1966.

These sofas are modelled on Robert Adam's designs for seat-furniture for Sir Abraham Hume at no. 31 Hill Street, London, created in March 1780, and held at the Soane Museum (see: SM Adam volume 17/85).



***359**

A PAIR OF ITALIAN ALABASTER EWERS
LATE 19TH/EARLY 20TH CENTURY

Each modelled with two seated rams to the hilt of the handle

11¼ in. (30 cm.) high

(2)

£600-1,000

US\$790-1,300

€700-1,200



■Ω360

A THREE SEAT SOFA

SUPPLIED BY RENZO MONGIARDINO,
CIRCA 1976

With buttoned upholstery, covered in a polychrome floral chinoiserie-printed cotton
37 in. (94 cm.) high; 73 in. (185 cm.) wide; 35 in. (89 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

■*361

A SPANISH LARGE KILIM CARPET

SIGNED D.B, CIRCA 1910

The overall design of alternating ivory and celadon-green cartouches centred with a floral bouquet, within a chocolate-brown floral swag border, some surface marks and grey areas, initials in one far corner

26 ft. 8 in. x 15 ft. 7 in. (812 x 464 cm.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200





■*362

A SET OF FOUR QUEEN ANNE-STYLE ETCHED GLASS AND BRASS GIRANDOLE MIRRORS

LATE 19TH/EARLY 20TH CENTURY, IN THE MANNER OF LENYON & MORANT

Each of elongated form and wavy outline, etched with fan and circular motifs, with a single scrolled arm with faceted nozzle and dished drip pan, previously fitted for electricity

Each 36 x 16 in. (91.5 x 40.5 cm.)

(4)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

■Q363

A DOUBLE SOFA

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

With buttoned upholstery, covered in a polychrome floral chinoiserie-printed cotton

37½ in. (95 cm.) high; 72 in. (183 cm.) wide; 69 in. (175 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



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



■Ω364

A PAIR OF NESTS OF MARBLED OCCASIONAL TABLES
DESIGNED BY RENZO MONGIARDINO, CIRCA 1976

Each with three graduated tables of open cubic design

The larger tables: 18 in. (45.5 cm.) high; 17¾ in. (45 cm.) wide;

17¾ in. (45 cm.) deep

(6)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

■Ω365

A PAIR OF EASY ARMCHAIRS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

Covered overall in quilted Paisley-style cotton, with bullion fringing

32½ in. (82.5 cm.) high; 27 in. (68.5 cm.) wide; 30 in. (76 cm.) deep

(2)

£600-1,000

US\$790-1,300

€700-1,200

An identical nest of tables commissioned for another client are illustrated: M. Mondadori Sartago (ed.), *The Interiors and Architecture of Renzo Mongiardino: A Painterly Vision*, New York, 2017, p. 153.





■ Q366

THREE SILVER-GLAZED POTTERY AND STITCHED VELLUM TABLE LAMPS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

Together with a pair of gilt and silvered table lamps, with silk shades
The three: 16 in. (40.5 cm.) high, excluding fitments

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

(5)

■ *367

A MATCHED PAIR OF GEORGE III POLYCHROME-DECORATED CHESTS

LATE 18TH/EARLY 19TH CENTURY, RETAILED BY DRUCE & CO, LONDON

One with four long drawers, the other with two short over three long drawers, both on bracket feet, each with embossed brass label 'DRUCE & Co/Upholsterers..../from Second Hand Department', the decoration probably 19th century

One: 43¼ in. (110 cm.) high; 41½ in. (105 cm.) wide; 23 in. (58 cm.) deep
The other: 43 in. (109 cm.) high; 39¾ in. (101 cm.) wide; 21½ in. (54 cm.) deep (2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500





■*368

A GEORGE II GILTWOOD TIMEPIECE CARTEL CLOCK

JOHN NEALE, LONDON, CIRCA 1750

The rococo case surmounted by an eagle, the silvered dial signed 'John Neale / Leadenhall Street / London', the movement with converted recoil anchor escapement and adapted

29 in. (73.6 cm.) high; 19 in. (48.3 cm.) wide; 5¼ in. (13.3 cm.) deep

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Charles Lumb & Sons, Harrogate, where acquired, 15 August 1963.

■*369

A BESSARABIAN KILIM RUG

EASTERN EUROPEAN, LATE 19TH CENTURY

The light khaki-green field with two ivory roundels centred by bouquets of roses enclosed within floral wreathes, part cartouches on either side, in a broad ivory border, scattered restorations and a few small splits
9 ft. 9 in. x 8 ft. 2 in. (302 x 250 cm.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

Probably, Asprey & Co., London, where acquired 2 July 1976.





370

λ*370

JAMES ENSOR (1860-1949)

La Paresse, from: Les Sept Péchés Capitaux (Laziness, from: The Seven Deadly Sins)

etching with hand-colouring in gouache, 1902, on simili-Japan paper, signed, titled and dated in pencil, countersigned and titled in pencil on the reverse, with wide margins, with mount- and light-staining, two adhesive stains at the upper sheet edge, otherwise in good condition, framed
Plate 99 x 136 mm., Sheet 160 x 248 mm.

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

James A. Torson, New York, where acquired, 2 May 1969.

EXHIBITED:

New York, The Museum of Modern Art, 1969.

LITERATURE:

Delteil, Croquez, Taevernier, 119; Elesh 124

λ*371

NINO CAFFÉ (1909-1975)

Ottobrata; Forse Gli Angeli in Sogno

signed 'N. Caffé' (lower centre)
oil on panel
11½ x 27½ in. (29.2 x 69.9 cm.)
10½ x 31½ in. (25.8 x 80 cm.)

(2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

The first: Arthur Tooth & Sons Ltd., London, where acquired, 4 April 1956.
The second: M. Knoedler, New York, where acquired, 31 January 1956.

372 No Lot



371

259



***373**

AFTER JOSEPH DÉsirÉ COURT (1797-1865)

Madame Bovary, three-quarter length, seated in a brown dress

oil on canvas
44½ x 35½ in. (113 x 90.2 cm.)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, New York, 20 January 1978, lot 173, where acquired.

■Ω374

AN UPHOLSTERED SOFA-BED

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

Covered in quilted printed cotton; together with seven scatter cushions
30½ in. (77 cm.) high; 85 in. (216 cm.) wide; 36½ in. (93 cm.) deep

£600-1,000

US\$790-1,300
€700-1,200







***375**

A PAIR OF ITALIAN POLYCHROME-PAINTED MINIATURE MODELS OF CYPRUS TREES AND A CHINESE CARVED STONE MODEL OF A SEATED WATER BUFFALO

THE TREES PROBABLY LATE 19TH CENTURY, THE BUFFALO 20TH CENTURY

The trees with removable planters

The trees: 21¼ in (54 cm.) high (3)

£600-1,000

US\$790-1,300

€700-1,200

■Ω376

A LACQUERED BRASS AND MIRRORED TWO-TIER ETAGERE

THIRD QUARTER 20TH CENTURY, IN THE MANNER OF MAISON JANSEN

With bamboo-cast frame and outswept legs with hoof feet

19 in. (48 cm.) high; 26 in. (66 cm.) wide;

20 in. (51 cm.) deep

£700-1,000

US\$920-1,300

€810-1,200



■*377

A LOUIS XV-STYLE ORMOLU-MOUNTED JAPANNED COMMODE

LATE 19TH/ EARLY 20TH CENTURY

With a shaped Siena marble top over three drawers

34 in. (86.5 cm.) high; 45½ in. (116 cm.) wide;

19 in. (48 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





■*378

AN ITALIAN GILT-DECORATED BLUE-JAPANNED BUREAU BOOKCASE
SECOND QUARTER 18TH CENTURY,
PROBABLY VENICE, REDECORATED

The upper section with shaped pediment and fitted interior enclosed by a pair of mirror doors, the serpentine base with fall-front enclosing drawers and pigeonholes above four long drawers on bracket feet, with a label inscribed '*E. Imbert M. Napoleone, Milano*' and embossed brass inventory label 'LK2324', the interior possibly refitted, the mirror plates and handles replaced
99 in. (251 cm.) high; 46½ in. (118 cm.) wide;
22 in. (56 cm.) deep

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:
with E. Inrico, Milan, Italy.



Ω379

**A CONTINENTAL POTTERY FAMILLE ROSE-
STYLE GOOSE TUREEN AND COVER**
20TH CENTURY

Naturalistically modelled as a sitting goose
15¾ in. (40 cm.) high

£800-1,200

US\$1,100-1,600
€930-1,400



■*380

**A CASED SET OF GEORGE III GILT-
DECORATED GLASSWARE**
EARLY 19TH CENTURY

Comprising a set of twelve decanters, in two sizes,
together with two matching tumblers, a matching wine
glass and two associated glasses, the present oak case,
a 20th century replacement

The large decanters: 9 in. (23 cm.) high;
the box 10½ (27 cm.) high; 17¼ in. (44 cm.) wide;
12¼ in. (31 cm.)

£600-1,000

US\$790-1,300
€700-1,200

■Ω381

**A PAIR OF BLACK AND GILT-LACQUERED
OCTAGONAL PEDESTALS**
SUPPLIED BY RENZO MONGIARDINO,
CIRCA 1976

Each fitted with a compartment revealing a shelf;
together with a Dutch fruitwood and ebony bucket,
19th century

The pedestals 22½ in. (57 cm.) high (3)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



■*382

A DERBY PORCELAIN PART TABLE-SERVICE
FIRST QUARTER OF THE 19TH CENTURY, IRON-
RED CROWNED CROSSED BATON MARKS,
VARIOUS PAINTERS' MARKS

Painted in the Imari style with flowering branches and enriched in gilding, comprising; one ice-pail and cover, two footed sauce-tureens and covers, two lozenge-shaped dishes, twelve soup-plates, twelve dinner-plates and eight dessert-plates
The ice-pail 10¼ in. (26 cm.) high

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



*383

A PAIR OF MATCHED CANTONESE FAMILLE ROSE 'ELEPHANT' CANDLE-HOLDERS
19TH CENTURY

Looking to the left and right, with rippled hide markings, and bearing beaker vases on long saddle-cloths on their backs
6¼ in. (17 cm.) wide (2)

£800-1,200

US\$1,100-1,600
€930-1,400



PROVENANCE:

Elinor Gordon, Villanova, Pennsylvania, US, where acquired.

*384

A PAIR OF CHINESE FAMILLE ROSE 'DRAGON AND PHOENIX' LARGE JARDINIÈRES
19TH CENTURY

Each decorated with circular cartouches depicting a dragon and a phoenix confronted around a flaming pearl, reserved on a tomato-red and yellow diaper ground embellished with bats and *shou* (longevity) roundels, with a *ruyi* band below the everted rim
18¾ in. (48 cm.) diameter (2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500





385

***385**

ELEVEN ENAMEL ANIMAL-FORM SNUFF BOXES

THE LARGE SPANIEL AND THE PUG, PROBABLY LATE 18TH CENTURY, STAFFORDSHIRE, THE REMAINDER 19TH CENTURY

Comprising four formed as spaniels, one as hare, one as a cat, one as a cow, two as stags, one as a pug and one as a sheep, some restoration

The largest spaniel: 4 in. (10 cm.) long (11)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

One dog: Charles Woollett and Son., London, where acquired, 1 December 1963.

The rabbit: Gordon Lawrence, London, where acquired 18 September 1963.

According to paper labels, five with D. M. and P. Manheim, New York, where probably acquired.

***386**

SIX BIRD-FORM ENAMEL SNUFF-BOXES AND A PORCELAIN BONBONNIERE

19TH CENTURY PROBABLY FRENCH, THE BONBONNIERE LATER, PROBABLY GERMAN

Two formed as swans, one as a parrot pecking fruit and three as song birds, restorations; the porcelain bonbonniere in the form of a macaw's head with spurious marks

The macaw: 2½ in. (7 cm.) high (6)

£600-1,000

US\$790-1,300

€700-1,200

PROVENANCE:

Three with D. M. and P. Maheim, New York, where probably acquired.



386

***387**

SEVEN ENAMEL QUADRILLE POOLS OR COUNTER DISHES

PROBABLY LATE 18TH CENTURY, BILSTON

The interior of the smaller turquoise dishes enamelled with a Jack of Clubs; the two larger turquoise and the pink examples depicting bank notes coins and cards, minor loss and restorations

The larger dishes: 5¼ in. (13.5 cm.) long (8)

£600-1,000

US\$790-1,300

€700-1,200

PROVENANCE:

The turquoise-ground dishes: D. M. and P. Manheim, New York, where probably acquired.

The pink-ground dish: Ginsburg and Levy, New York, where probably acquired.

A similar dish is illustrated in S. Benjamin, *English Enamel Boxes*, London, 1988, p. 118.



387

***388**

**A FRENCH ORMOLU AND CERAMIC
MANTEL CLOCK AND ASSOCIATED
GARNITURE**

LATE 19TH CENTURY, THE CHINESE
TURQUOISE-GLAZED BISCUIT SEATED
BUDDHIST LIONS, KANGXI PERIOD
(1662-1722)

The drum case above a naturalistic porcelain
mounted plinth with lions, the twin barrel
movement with platform lever escapement and
countwheel strike to bell, the backplate stamped
'R 2249'; together with a pair associated twin-light
candelabra, the lions to both the clock and the
candelabra, Chinese

The clock - 13 in. (33 cm.) high; 12¼ in. (31 cm.) wide;
5½ in. (14 cm.) deep; the candelabra - 14 in. (35.5 cm.)
high; 10 in. (25.4 cm.) wide; 4½ in. (11.4 cm.) deep (3)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



***389**

**TWO AUSTRIAN COLD-PAINTED
BRONZE MODELS OF HARES**

BY BERGMAN, VIENNA, LATE 19TH/EARLY
20TH CENTURY

Together with a pair of Victorian gilt-cast-metal
candlesticks, possibly Elkington and a pair ormolu
models of recumbent goats

The goats: 5½ in. (14 cm.) high; 7½ in. (19 cm.) wide;
the candlesticks: 12½ in. (32 cm.) high;
the tallest rabbit: 6 in. (15 cm.) high (6)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



***390**

**A PAIR OF CHINESE FAMILLE ROSE AND
DOUCAI CIRCULAR BOXES AND COVERS**

19TH/20TH CENTURY

Each decorated with bats, Buddhist emblems,
and fruiting peach branches amongst scrolling
lotus and foliage, and breaking waves and rocks
around the foot, the underside with an apocryphal
underglaze blue Chenghua four-character mark
within a double circle, the interiors undecorated
9½ in. (23.2 cm.) diameter (2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700





391

AN AMERICAN SILVER WATER-PITCHER
MARK OF GORHAM, PROVIDENCE, RHODE ISLAND, 1872

Baluster and on spreading foot, the handle cast and chased with foliage, bright cut with drapery swags above, engraved with 'EMC' cypher, *marked underneath, further stamped with model number '550'*

9¾ in. (24.8 cm.) high

31 oz. 5 dwt. (971 gr.)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



392

A SET OF TWELVE AMERICAN SILVER BOWLS

MARK OF GORHAM, PROVIDENCE, RHODE ISLAND, EARLY 20TH CENTURY, RETAILED BY SPAULDING, CHICAGO

Tapering circular and on spreading foot, the sides pierced with foliage scrolls, *marked underneath, further stamped 'Spaulding & Co. Chicago'*, with cranberry glass liners

4½ in. (11.7 cm.) diam.

weight of silver 49 oz. 17 dwt. (1,551 gr.) (12)

£700-1,000

US\$920-1,300

€810-1,200



393

AN AMERICAN SILVER PORRINGER
MARK OF HOWARD AND CO., NEW YORK, DATED 1891

Cylindrical and with everted rim, with two gadrooned scroll handles, the lower body chased with flutes and with a vacant foliage and scroll cartouche, *marked underneath*

7½ in. (19 cm.) high

40 oz. 12 dwt. (1,264 gr.)

£700-1,000

US\$920-1,300

€810-1,200



394

A GEORGE III IRISH SILVER CUP AND A PAIR OF SMALLER CUPS
 DUBLIN, CIRCA 1760, MAKER'S MARK RUBBED, PROBABLY FOR
 WILLIAM WILLIAMSON II, THE SMALLER CUPS APPARENTLY
 UNMARKED, CIRCA 1760

Each inverted bell-shaped and on spreading foot, with two leaf-capped handles,
 engraved with a coat-of-arms, the larger cup later engraved underneath with an
 inscription, *marked near rim, engraved underneath with scratch weight '34=17',*
the smaller cups each engraved with scratch weight '15=14'

6 7/8 in. (17.5 cm.) high and smaller

64 oz. 6 dwt. (2,000 gr.)

The arms are those of Barnewall impaling Dowdall, for Christopher Barnewall
 (b.1715) of Fyanstown Castle, co. Meath and his wife Cecilia, daughter of
 Matthew Dowdall, of Clone, co. Meath, whom he married in 1764.

The later inscription reads '*Howard Heinz 57th Birthday a token of affection*
From His British Sales Organisation'.

(3)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

395

A SILVER TANKARD

MAKER'S MARK IE MONOGRAM, STRUCK FOUR TIMES ONLY, FIRST
 QUARTER 18TH CENTURY, POSSIBLY JAMAICA

Tapering cylindrical and on stepped slightly spreading foot, with central
 beaded band, the hinged cover gadrooned with with a cast lion thumbpiece
 and beaded rat-tail, the scroll handle engraved with initials 'DI' beneath 'N',
 faintly engraved with inscription on the underside, *marked near rim with*
maker's mark only four times

9 1/2 in. (23.2 cm.) high

36 oz. 9 dwt. (1,133 gr.)

The inscription reads '*Oscar Marescaux Jamaica*'.

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Oscar Marescaux (1825-1907) of Cherry Garden Great House, Jamaica,
 or his son,

Lt. Col. Oscar Hyde East Marescaux (1864-1927), of The Kings (Shropshire
 Light Infantry).

Oscar Marescaux (1825-1907) was the manager of the Colonial Bank in
 Jamaica. He was of French stock, the son of Adolphe Marescaux of St.
 Omer, but was born in London. He married Isabella Anne East, daughter of
 Hinton East, councillor of Jamaica in 1864. He bought the Cherry Garden
 Great House which he enlarged and remodelled. His son, Oscar Hyde East
 Marescaux, was born in London and entered the British Army serving in the
 The Kings (Shropshire Light Infantry). He retired to Jamaica.





396

A QUEEN ANNE SILVER CASTER

MARK OF CHRISTOPHER CANNER, LONDON, 1703

Of lighthouse form on spreading base and with reeded rib, the bayonet mounted detachable cover with ball finial and pierced and engraved with foliage, *marked near rim and on cover*

7¼ in. (18.3 cm.) high
9 oz. 8 dwt. (292 gr.)

£600-1,000

US\$790-1,300
€700-1,200



397

A GEORGE II SILVER COFFEE-POT

MARK OF WILLIAM PARTIS, NEWCASTLE, 1744

Tapering cylindrical and with spreading stepped base, the hinged cover with acorn finial, with carved wood handle, engraved with a coat-of-arms on one side and a crest on the other, *marked underneath, the cover apparently unmarked*

7¾ in. (19.6 cm.) high
gross weight 23 oz. (716 gr.)

The arms are those of Lamb quartering another with Harris in pretence.

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

Possibly Anonymous sale [Mrs J. Mortimer]; Christie's, London, 16 February 1938, lot 35 (as by William Parks, unsold).

398

A GEORGE II SILVER COFFEE-POT

LONDON, 1736, MAKER'S MARK POSSIBLY RB

Tapering cylindrical and with slightly spreading base, the hinged cover with baluster finial, with ebonised wood handle, later engraved with a coat-of-arms, *marked underneath, the cover apparently unmarked*

8¾ in. (22.2 cm.) high
gross weight 27 oz. 13 dwt. (861 gr.)

The arms are those of Fletcher of Swinford, co. Leicester and Coventry, co. Warwick impaling Fletcher of Moresby, co. Cumberland.

£700-1,000

US\$920-1,300
€810-1,200



399

A GEORGE II SCOTTISH SILVER TEAPOT
MARK OF EDWARD PENMAN, EDINBURGH, 1728

Spherical and on spreading foot, the hinged cover with ball finial, the scroll handle with wood insulators, engraved with two crests, *marked underneath*

10¼ in. (26 cm.) wide

gross weight 23 oz. 18 dwt. (740 gr.)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



400

A GEORGE III SILVER HOT-WATER JUG
MARK OF PAUL STORR, LONDON, 1795

Baluster and on collet foot, the hinged double skinned cover with ball finial, with wood handle, engraved with a coat-of-arms, *marked underneath and on cover*

7¼ in. (18.4 cm.) high

gross weight 22 oz. 17 dwt. (711 gr.)

The arms are those of Ainslie.

£700-1,000

US\$920-1,300

€810-1,200



401

A GEORGE II SILVER MUG AND CUP
BOTH NEWCASTLE, THE MUG WITH MARK OF JOHN LANGLANDS, 1757, THE CUP WITH MARK OF ISAAC COOKSON, 1740

The tapering mug on spreading base, with central reeded rib, the scroll handle engraved with initial 'V', *marked underneath*, the cup bell-shaped and with two scroll handles, engraved with initials 'JSR', *marked near handles*

the mug 5¾ in. (14.6 cm.) high;

the cup 5½ in. (14.5 cm.) high

the mug 13 oz. 13 dwt. (425 gr.);

the cup 15 oz. (479 gr.)

(2)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300









■Ω402

**A PAIR OF NORTH EUROPEAN TOLE-
PEINTE JARDINIÈRES**

EARLY 19TH CENTURY, POSSIBLY DUTCH

Each side painted with pastoral landscapes, with heavily corroded tin liners; together with a Louis XV-style gilt-metal four-light bouillotte lamp, with further two-light electrical fitment

The jardinières: 12 in. (30.5 cm.) high; 11¼ in. (30 cm.) wide; 8½ in. (21.5 cm.) deep (3)

£700-1,000

US\$920-1,300
€810-1,200

■Ω403

A PAIR OF RECTANGULAR STOOLS

SUPPLIED BY RENZO MONGIARDINO,
CIRCA 1976

Each in the form of two stacked cushions, covered in printed velvet with overlapping carpet designs
16 in. (41 cm.) high; 45 in. (114 cm.) wide;
24 in. (61 cm.) deep (2)

£600-1,000

US\$790-1,300
€700-1,200



■Ω404

**A MID-VICTORIAN STAINED BEECH
CONVERSATION SOFA**

CIRCA 1880, POSSIBLY AMERICAN

Covered in brown velvet, the turned and fluted legs with brass rings and castors

32 in. (81 cm.) high; 63 in. (160 cm.) maximum width

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Probably supplied by Renzo Mongiardino circa 1976.

■*405

A PAIR OF NORTH EUROPEAN GILT-PAINTED LEAD-MOUNTED GIRANDOLE MIRRORS

19TH CENTURY

Of oval form, the plates cut with a star burst, lacking candle branches
22 x 12¼ in. (56 x 31 cm.)

(2)

£800-1,200

US\$1,100-1,600
€930-1,400



■Ω406

A PAIR OF BROWN VELVET EASY ARMCHAIRS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

With button-backs and removable seat cushions
28 in. (71 cm.) high; 29½ in. (74.5 cm.) wide; 36 in. (91 cm.) deep

(2)

£600-1,000

US\$790-1,300
€700-1,200



■Ω407

A BROWN VELVET THREE-SEAT SOFA

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

With two loose back and seat cushions and an assortment of scatter cushions
30¼ in. (77 cm.) high; 83 in. (211 cm.) wide; 33½ in. (85 cm.) deep

£800-1,200

US\$1,100-1,600
€930-1,400





(part lot)

***408**

**A SET OF FOURTEEN ITALIAN MARBLE PROFILE PORTRAIT
MEDALLIONS OF ROMAN EMPERORS**
FIRST HALF 19TH CENTURY

Modelled in *giallo di Siena* and mounted on a *verde antico* ground, seven facing
sinister and seven dexter, mounted in later brass frames
7 in. (17.5 cm.) diameter, including frames (14)

£5,000-8,000

US\$6,600-10,000
€5,800-9,200

■*409

A REGENCY GILTWOOD CONVEX MIRROR

CIRCA 1805

The frame modelled as a pair of intertwined serpents issuing removable sconces with cut-glass drip-pans hung with prisms, the replaced convex plate with ebonised slip, the decoration refreshed

39 x 33 in. (99 x 83.5 cm.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

Mirrors with similarly entwined serpents include: a mirror sold Christie's, New York, 7 April 2006, lot 262 (\$14,400 inc. prem.). A mirror of this model bore the trade label of S. Lindsay, 45 Lower Strafford Street, Dublin, and was included in an exhibition of *Irish Georgian Furniture*, Johnston Antiques, Dublin, 2000, no. 16, later sold Christie's, New York, 30 April 2007, lot 187 (\$30,000). Another related mirror was photographed in the parlour at Stanton Harcour Parsonage, Oxfordshire (J. Fowler, J. Cornforth, *English Decoration in the 18th Century*, London, 1978, p. 193, fig. 177). A further example sold Christie's, New York, 21-22 October 2010, lot 61 (\$11,250 inc. prem.).



■*410

A GEORGE III MAHOGANY SERPENTINE CHEST

CIRCA 1760-70

With four long graduated drawers flanked by canted angles headed with swag-hung imbricated scrolling corbels on shaped bracket feet

32¾ in. (83 cm.) high; 36 in. (91 cm.) wide; 22½ in. (57 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

A chest with virtually identical swag-hung imbricated scrolling corbels but with additional carved decoration below was exhibited by J. Loewenthal at *The Antique Dealer's Fair*, 1951, and later sold Sotheby's, London, 17 July 1970, lot 204.





■Q411

A LATE GEORGE III MAHOGANY 'MASTER'S' ARMCHAIR
EARLY 19TH CENTURY

The high caned back with padded open arms with Greek-key terminals, the caned seat with green leather squab-cushion on tapering moulded square legs 49½ in. (146 cm.) high; 23½ in. (59 cm.) wide; 24 in. (61 cm.) deep (2)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

The Greek-key terminals together with roundels and tapering moulded legs recalls carved ornamentation found on furniture at Stourhead, Wiltshire by Thomas Chippendale Junior (see: J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, p. 326, fig. 129).



■*413

A GEORGE III MAHOGANY SUPPER TABLE
THIRD QUARTER 18TH CENTURY, THE UNDERTIER LATER

The rectangular top and twin flaps with gadrooned edge, each side centred by a flowerhead, above a frieze drawer and undertier with grille-inset sides, on straight moulded legs terminating in brass castors, probably later carved 28½ in. (72 cm.) high; 34¾ in. (88 cm.) wide; 24 in. (61 cm.) deep, extended

£800-1,200

US\$1,100-1,600
€930-1,400



■Q412

A PAIR OF GEORGE II-STYLE MAHOGANY STOOLS
LATE 19TH/EARLY 20TH CENTURY

The *point de Hongrie* overstuffed seats on carved cabriole legs with claw-and-ball feet, one with paper label '.../REMADE AND RENOVATED BY/Jules Edlin' inscribed 'Kenoy Heiintz/...' the other with apparently later but similar label inscribed 'Stair + Co/Heinz'

16½ in. (42 cm.) high; 24½ in. (63 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£600-1,000

US\$790-1,300
€700-1,200



■*414

A SPANISH LOOPED PILE CARPET
SIGNED D.B, LATE 19TH CENTURY

The chocolate-brown field with an overall design of individual floral sprays, in a similar narrow flowering vine border, localised areas of wear, minor damage 13 ft. 8 in. x 9 ft. 10 in. (416 x 299 cm.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

Bearing the inscription; *Victoria - Regina*, within the border along one side.



■*415

A PAIR OF GEORGE IV MAHOGANY WINE COOLERS

ATTRIBUTED TO GILLOWS, CIRCA 1820-30

Each with rounded rectangular tapering lead-lined body with boldly carved egg-and-dart everted rim above a reeded lower section on acanthus-carved scroll feet with recessed antifriction castors, the interiors each with later central division

18¼ in. (46 cm.) high; 29½ in. (75 cm.) wide; 21¼ in. (54 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

A pattern by Gillows of Lancaster and London exists for this type of wine cooler, featured in the 1820 *Estimate Sketch Book*, no. 3064, commissioned for 'G. Wentworth Esq.', 5th September 1820, although the Gillows' design has reeded feet. Other related wine coolers with similar feet to the present example, sold: 'Property from the Collection of the 4th Viscount Allendale, from Bywell Hall, Northumberland', Christie's London, 31 January 2018, lot 127; 'The Cowdray Sale', 13-15 September 2011, lot 362.



■ **Q417**
AN AMERICAN STAINED WHITEWOOD SEVEN-TIER
REVOLVING BOOKCASE
 SECOND QUARTER 20TH CENTURY

Of circular form with open graduated tiers, surmounted by a turned urn finial,
 on reeded feet
 96 in. (204 cm.) high; 26 in. (66 cm.) diameter, overall

£2,000-3,000

US\$2,700-3,900
 €2,400-3,500

■ ***418**
AN ENGLISH NEEDLEWORK CARPET
 19TH CENTURY

The ivory field with four ascending floral columns containing, corn-flowers,
 poppies, carnations, hare bells and wheat ears, in a narrow floral border,
 probably reduced in size, some faded patched restorations and minor
 damage, backed
 14 ft. x 6 ft. 10 in. (426 x 208 cm.)

£2,000-3,000

US\$2,700-3,900
 €2,400-3,500



Q416
NINETEEN ASSORTED SILK AND VELVET CUSHIONS
 SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

17½ x 17½ in. (44.5 x 44.5 cm.), and similar

(19)

£1,000-1,500

US\$1,400-2,000
 €1,200-1,700





419



420

■*419

A SET OF SIX YELLOW AND ORANGE TOLE CAFE CHAIRS
FIRST HALF 20TH CENTURY

34 in. (86 cm.) high; 15½ in. (39 cm.) wide; 19 in. (48 cm.) deep (6)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

By repute, Daylesford House, Gloucestershire.
Probably supplied by Renzo Mongiardino.

■*420

A SET OF FOURTEEN BLACK AND YELLOW DECORATED
ORANGE TOLE CAFE CHAIRS
FIRST HALF 20TH CENTURY

Each with floral painted top rail and pierced splat and seat
34 in. (86 cm.) high; 15¾ in. (40 cm.) wide; 18½ in. (47 cm.) deep (14)

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

PROVENANCE:

By repute, Daylesford House, Gloucestershire.
Probably supplied by Renzo Mongiardino.



■Q421

A PAIR OF BRASS ADJUSTABLE STANDARD LAMPS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

Fitted for electricity

42 in. (107 cm.) high, excluding fitments

(2)

£800-1,200

US\$1,100-1,600

€930-1,400

■Q422

A PAIR OF BARREL-BACK ARMCHAIRS

SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

On turned walnut legs; together with another similar

The pair: 37¼ in. (96 cm.) high; 25 in. (63.5 cm.) wide; 32 in. (81.5 cm.) deep (3)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900







***423**

**A FRENCH GILT-BRONZE MOUNTED
ONYX MINIATURE LONGCASE CLOCK**
CIRCA 1900

The timepiece movement with platform cylinder escapement, numbered '2356' to the backplate
14 $\frac{1}{2}$ in. (37.1 cm.) high; 4 $\frac{3}{4}$ in. (12 cm.) wide;
3 in. (7.6 cm.) deep

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



***424**

**A RUSSIAN ORMOLU-MOUNTED
MALACHITE PRESSE PAPIER**
MID-19TH CENTURY

The top with hinged lid, revealing a coloured print of a country house behind glass; together with two gilt-metal mounted clear glass boxes
The presse papier: 4 $\frac{1}{4}$ in. (11 cm.) high;
6 $\frac{1}{2}$ in. (16.5 cm.) wide; 5 in. (12.5 cm.) deep (3)

£600-1,000

US\$790-1,300
€700-1,200

■*425

**A PAIR OF REGENCY BLACK, GILT AND
POLYCHROME-DECORATED WINDOW
SEATS**
CIRCA 1815

The outswept ends above a caned seat with tasselled squab cushion covered in pink foliate fabric, on ring-turned splayed legs, decorated extensively overall with flowers and scrolling foliage, the end rails of each stamped 'FS', probably redecorated second quarter 19th century
27 $\frac{3}{4}$ in. (70.5 cm.) high; 37 in. (94 cm.) wide;
13 in. (33 cm.) deep (2)

£800-1,200

US\$1,100-1,600
€930-1,400



■*426

A GEORGE III MAHOGANY FOUR-TIER WHATNOT
CIRCA 1800

The square galleried top above four tiers, each later fitted with removable compartments with doors faced with faux book spines, the base with frieze drawer, on splayed legs with brass caps and castors, the base board inscribed 'A5499'

49 in. (124.5 cm.) high; 21 in. (53.5 cm.) wide; 16 in. (40.5 cm.) deep

£800-1,200

US\$1,100-1,600

€930-1,400



■Q427

A BUTTON-BACK FOUR-SEAT SOFA
SUPPLIED BY RENZO MONGIARDINO, CIRCA 1976

With seven matching small square scatter cushions

36 in. (91.5 cm.) high; 83 in. (210 cm.) wide; 37 in. (94 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





***428**

A VICTORIAN CREAM AND BLACK PAINTED TOLE CHAMBER SET

BY HENRY LOVERIDGE AND CO., WOLVERHAMPTON, MID-19TH CENTURY

Comprising a ewer, a two-handled urn and a foot bath, grained as birdseye-maple, the undersides with stencilled mark for Loveridge and Co.

The ewer: 18½ in. (47 cm.) high

(3)

£600-1,000

US\$790-1,300

€700-1,200



■*429

TWO EUROPEAN TUB ARMCHAIRS

THE ROCOCO EXAMPLE, ELM AND BEECH PROBABLY GERMAN, MID-18TH CENTURY, THE OTHER TERRACOTTA-PAINTED AND PARCEL-GILT, PROBABLY TUSCAN CIRCA 1800-1810

The first caned, the second covered in glazed yellow cotton chintz, with remnants of a blue bordered label with indistinct pencil inscription

The first: 35 in. (89 cm.) high; 24½ in. (62.5 cm.) wide;

24½ in. (62 cm.) deep

The second: 35½ in. (90 cm.) high; 27 in. (68.5 cm.) wide;

27½ in. (70 cm.) deep

(2)

£800-1,200

US\$1,100-1,600

€930-1,400



■*430

A FRENCH PROVINCIAL FRUITWOOD CENTRE TABLE

19TH CENTURY, THE TOP ASSOCIATED

With an oval *Turquin Blue* marble tilt-top with a gilt-metal moulded edge on a standard end base, with early 20th century French shipping labels, one inscribed *8 Sept 19/ Maumet/ No. 40*, the other *'Nadand/arcennes'*

28½ in. (72 cm.) high; 45½ in. (116 cm.) wide;

31½ in. (85 cm.) deep

£600-1,000

US\$790-1,300

€700-1,200



■*431

A PAIR OF VICTORIAN BLACK AND POLYCHROME-DECORATED PAPIER-MACHE VASES

MID-19TH CENTURY, ADAPTED TO TABLE LAMPS

With pleated silk shades; together with a Regency-style black, gilt and polychrome-painted dispatch case, in the manner of Henry Clay, 20th century
The table lamps: 21¼ in. (55.5 cm.) high, excluding fittings (3)

£800-1,200

US\$1,100-1,600
€930-1,400

■*432

A MAHOGANY KIDNEY-SHAPED DESK

CIRCA 1900

The shaped top with three-quarter balustrade brass gallery, with inset gilt-tooled red leather writing surface, above a frieze drawer and two pedestals each with four graduating drawers, the back with open bookshelves, on anti-friction castors

30¼ in. (77 cm.) high; 54 in. (137.5 cm.) wide; 25¼ in. (64 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Old Clock House Antiques, Ascot, where acquired, 10 July 1963.





■*433

**AN AMERICAN SCARLET AND GILT-
DECORATED TOLE PAGODA BIRDCAGE**
LATE 19TH/EARLY 20TH CENTURY

The panelled tapering hexagonal roof with decorating simulating overlapping roof tiles, surmounted by later brass finials, the chickenwire sides enclosing a perch, the apron decorated with trailing leaves and flowers, on six legs and later mahogany plinth, replacements and restorations
95 in. (241 cm.) high, overall

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

*434

**AN AMERICAN PAINTED-METAL MODEL OF
A HEINZ DELIVERY TRUCK**
BY THE METALCRAFT CORPORATION, ST.
LOUIS, CIRCA 1932

With labels for the 57 varieties, with 'Silvertown' tyres, the underside with makers stamp
5 in. (13 cm.) high; 12 in. (30.5 cm.) long

£250-400

US\$330-520
€290-460



END OF SALE

A decorative vase with a floral pattern and a plant in a room with a mirror and a chair. The vase is the central focus, featuring a green base with yellow and pink floral motifs. It sits on a dark wooden table. In the background, a large mirror reflects a room with a patterned wall and a chair. The overall atmosphere is elegant and sophisticated.

The COLLECTION of DRUE HEINZ

Further highlights from The Collection of Drue Heinz will be included in the following forthcoming Christie's Specialist auctions:

Impressionist & Modern Art Evening Sale,
13 May 2019 - Christie's, New York

Impressionist & Modern Art Works on Paper,
14 May 2019 - Christie's, New York

Impressionist & Modern Art Day Sale,
14 May 2019 - Christie's, New York

Post War and Contemporary Art Morning Session,
16 May 2019 - Christie's, New York

Latin American Art,
22 May 2019 - Christie's, New York

Art Contemporain vente du soir,
4 June 2019 - Christie's, Paris

Modern British Art Evening Auction,
17 June 2019 - Christie's, London

Modern British Art Day Auction,
18 June 2019 - Christie's, London

Old Master & British Drawings & Watercolours,
2 July 2019 - Christie's, London

Old Master & British Paintings Evening Sale,
4 July 2019 - Christie's, London

Old Master & British Paintings Day Sale,
5 July 2019 - Christie's, London

Valuable Books and Manuscripts,
10 July 2019 - Christie's, London

The Exceptional Sale,
Autumn 2019 - Christie's, New York

Fine Chinese Ceramics & Works of Art,
5 November 2019 - Christie's, London

ART CONTEMPORAIN VENTE DU SOIR,
4 JUNE 2019 - CHRISTIE'S, PARIS



NICOLAS DE STAËL (1914-1955)

Paysage de Vaucluse No. 3

signed 'Staël' (lower left); signed, dated and located 'LAGNES Staël 1953' (on the reverse)

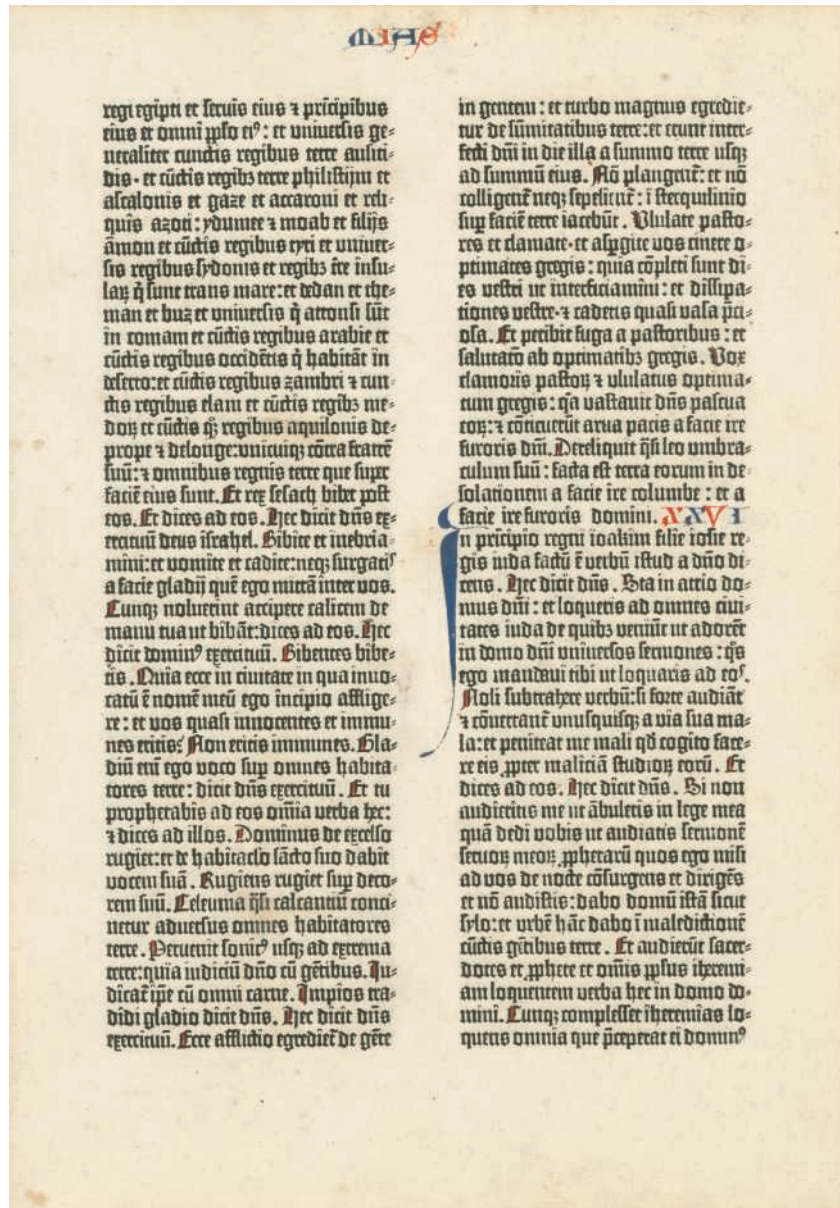
oil on canvas

21 $\frac{3}{8}$ in. (54.2 cm.) x 28 $\frac{3}{4}$ in. (73 cm.)

Painted in 1953.

€700,000-900,000

VALUABLE BOOKS AND MANUSCRIPTS,
10 JULY 2019 - CHRISTIE'S, LONDON



THE GUTENBERG BIBLE

A single leaf from the first substantial book printed with moveable type. [Mainz: Johann Gutenberg and Johannes Fust, ca 1455].

£25,000-40,000

THE EXCEPTIONAL SALE,
AUTUMN 2019 – CHRISTIE'S, NEW YORK



**A ROYAL SPANISH BRASS-INLAID AND ORMOLU-MOUNTED TULIPWOOD, CARVED
EBONY, PADOUK AND MARQUETRY COMMODE**

ATTRIBUTED TO JOSÉ CANOPS AND POSSIBLY DESIGNED BY MATTEO GASPARINI,
CIRCA 1765-1770

37 in. high; 49 in. wide; 22 ½ in. deep

\$100,000-150,000

FINE CHINESE CERAMICS & WORKS OF ART,
5 NOVEMBER 2019 - CHRISTIE'S, LONDON



A PAIR OF CHINESE CLOISSONNÉ ENAMEL TRIPOD CENSERS AND COVERS
QIANLONG SIX-CHARACTER MARKS AND OF THE PERIOD (1736-1795)

12 ½ in. (31.7 cm.) high

£15,000-25,000

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, 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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the **'VAT Symbols and Explanation'** section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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: 00127210, 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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us 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: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** 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 that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

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

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
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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'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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.

o **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 o next to the **lot** number.

o◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's 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 o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/'With date ...'/'

'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

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

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
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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.

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Vehicle access via Central Park only.

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Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



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