

THE COLLECTION OF
MRS. HENRY FORD II
PALM BEACH

NEW YORK 30 MARCH 2021



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THE COLLECTION OF
MRS HENRY FORD II
PALM BEACH

TUESDAY 30 MARCH 2021

AUCTION

Tuesday 30 March 2021

10.00 am (Lots 1-245)

20 Rockefeller Plaza

New York, NY 10020

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The Collection of Mrs. Henry Ford II:
Eaton Square & Turville Grange will be
sold, 15 April, London
Head of Sale: Adrian Hume-Sayer
ahume-sayer@christies.com

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CHRISTIE'S

07/07/2020

THE COLLECTION OF MRS. HENRY FORD II



Mr. & Mrs. Henry Ford II

An immensely generous hostess to her legion of international friends from across the world, Kathleen DuRoss Ford's beautiful homes in Palm Beach, London's Eaton Square and Turville Grange in Buckinghamshire were the setting for a life of great elegance, humour and fun. She always maintained her down-to-earth personality and huge sense of enjoyment and that generosity of spirit is reflected in the homes she created. The house that the Palm Beach architect Jeffery Smith designed for her in 1998 on North Lake Way was the epitome of living comfortably with great works of art, as those light filled rooms contained a superb collection of furniture and objects.

It was then thrilling for me to discover that they had almost all come from the splendid home of Henry Ford II in Grosse Pointe Farms, Michigan built in 1927 by John Russell Pope, which had been installed and decorated in the late 1950s by the New York firm of McMillen. These remarkable rooms are perfectly recorded in a series of *in situ* photographs from the early 1960s and looking at them is a window into another world. The sumptuous rooms are filled with a dazzling array of the finest English and French furniture collected with taste and serious knowledge in a golden era for the discerning collector, when the post-war economic climate meant that many country houses in England were being given up, reduced or demolished.

It was by far McMillen's most important commission of the period and in her 1982 book on McMillen's work, *Sixty Years of Interior Design: The World of McMillen*, Erica Brown describes the treasure hunt undertaken by the Fords and Marion Morgan (the McMillen expert on 18th century design) around Europe and from the top American dealers. Their 'shopping trip' to England and France in February and March 1957 was especially productive. Based at the Ford's Grosvenor House apartment, they discovered treasures including the Grendey red lacquer bureau-cabinet at Partridge's, as well as the Vulliamy clock at Phillips of Hitchin.

The rooms created with McMillen were very grand yet comfortable and were immensely successful with not just furniture but architectural fittings being acquired, marble chimneypieces, panelling found at Blairman with an overmantel by Grinling Gibbons for the Library, George III glass chandeliers and Adam carpets. The Drawing Room was French with a sumptuous Savonnerie carpet, Louis XV and XVI furniture by the greatest *ébénistes* and *menuisiers* and ormolu-mounted objects. The spirit of the other rooms was predominantly English. The Hall, Library and Morning Room all were filled with the finest examples of English cabinet-making, almost all from the second half of the 18th Century and by eminent makers such as Vile & Cobb, Pierre Langlois, Thomas Chippendale, Ince & Mayhew and John Linnell.



The Library, Grosse Pointe Farms, Michigan, circa 1960. Photograph by Henry S. Fullerton, image courtesy of McMillen Inc., New York



The Main Hall, Grosse Pointe Farms, Michigan, circa 1960. Photograph by Henry S. Fullerton, image courtesy of McMillen Inc., New York

Many of the lots offered from Mrs Henry Ford II's Palm Beach home are instantly recognisable in these period photographs of the Grosse Pointe Farms interior - the Ince & Mayhew commode (lot 169) and the Morant window seat in the Adam-esque Entrance Hall (lot 3) with Vulliamy's masterpiece of horology (lot 12) by the arched entrance to the Staircase Hall, Grendey's red lacquer bureau-cabinet (lot 25) facing Pierre Langlois's marquetry commode in the Library (lot 181), the ensemble of Regency mirrors and side cabinets (lots 6 and 13) flanking the Bossi chimneypiece ornamented with Matthew Boulton's blue John cassolettes in the Morning Room (lot 50), John Linnell's series of twenty-four armchairs with their distinctive French inspired arm finials in the Dining Room (lot 123), which was dominated by Charles Townley's extraordinary Grand Tour commode inlaid with scenes from *Le Antichità di Ercolano* and displaying the lava top he must have acquired in Naples on his visits in 1768 or 1772 (lot 126).

It is a great tribute to the taste, eye and ambition with which the collection was formed that so many pieces have proved to be not only by the most talented British craftsmen of the second half of the 18th Century, but also to have illustrious and romantic provenances: Lowther, Townley, Newtown Park, the Duke of Wellington at Stratfield Saye and Lady Burton at Chesterfield House. Ever-passionate, Henry Ford II kept collecting throughout the 1960s, acquiring the superb pair of Louis XV *meubles d'appui* with rare white

lacquer panels that were part of the Iron Duke's 1818 shipment from Paris for Stratfield Saye (lot 90) and the splendid commode by Pierre Langlois ornamented with five pietra dura panels (lot 37), a unique example in the work of this Anglo-French cabinet-maker who specialised in the use of exotic materials in his furniture.

Articulated with Kate Ford's photographer's eye, how effortlessly these great pieces made the transition to these airy rooms in Palm Beach. As in Grosse Pointe Farms, the Hall was especially lavish with the Vulliamy clock and Langlois pietra dura commode while the Grendey red lacquer bureau-cabinet which dominated the Living Room recalled the glories of the Library created 50 years before.

For the summer Kate Ford moved to London to her high-ceilinged ground floor apartment in Eaton Square, again another space ideal for entertaining and full of interesting furniture, ceramics and objects including the striking Pembroke table attributed to Thomas Chippendale. Turville Grange, the charming early 18th century manor house that Henry Ford II had bought from Stanislas and Lee Radziwill in the 1970s was a magical retreat in a very unspoiled stretch of country and decorated to perfection by Colefax & Fowler as was Eaton Square. Like Palm Beach, both reflected Kate Ford's immense warmth and generosity of spirit.

Charles Cator, Deputy Chairman, Christie's International



1

1
A PAIR OF CHINESE EXPORT FAMILLE ROSE PORCELAIN SAUCE TUREENS, COVERS AND STANDS

QIANLONG PERIOD, THIRD QUARTER 18TH CENTURY

Each decorated all-over with flower sprays, the rims with floral garlands, with boar handles, *Ford Inv. Nos. C-43-A & B*
 7½ in. (19 cm.) long, the stands

\$1,500-2,000



2

A CHINESE EXPORT FAMILLE ROSE PORCELAIN 'DOUBLE PEACOCK' TUREEN, COVER AND STAND

QIANLONG PERIOD, THIRD QUARTER 18TH CENTURY

With enameled and painted floral spray and peacocks, the cover with Buddhist lion finial
 16¼ in. (41.2 cm.) diameter, the stand

(6)

(3)

\$6,000-9,000



2



■3

A GEORGE III GILTWOOD WINDOW BENCH CIRCA 1770

The out-scolled arms with rosette and trailing husk terminals and padded seat covered in cream upholstery, on shell-and-cabochoon carved cabriole legs, carved in the round, with *Ford inventory No. C-11 B*
27½ in. (70 cm.) high, 50 in. (127 cm.) wide

\$10,000-15,000

PROVENANCE:

Part of a suite supplied to Edward Morant (1730-1791) for 17 Park Lane, London, and subsequently removed to Brockenhurst Park, Hampshire, and by descent until sold Sotheby's, London, 27 April 1956, lot 163 to Partridge. Acquired from Partridge, London, by Henry Ford II.

LITERATURE:

Brockenhurst Park,' *The Antique Collector*, August 1954, pp.132-140.
E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.202 (illustrated *in situ* in The Main Hall, Grosse Pointe Farms, Michigan).

This elegant giltwood window seat evokes the 'French' taste popular in England in the 1770s. It was part of a large suite that included a confidante, eight armchairs and six window seats. The confidante, four window seats and two armchairs are now in the Metropolitan Museum of Art (57.9.3-4; 57.91-2; 58.78). Two armchairs and a single window seat were sold from the collection of Henry Ford II at Christies, New York, 17 October 1981, lots 170 and 171.

From 1769-1772, Morant was actively furnishing his London townhouse. His diaries note Thomas Chippendale (1769), George Seddon to whom he supplied mahogany from his family's Jamaican estates, (George?) Long, upholsterer in Fenchurch Street (1771), and John Taitt (1772). An invoice from 10 July 1773 for the princely sum of £316 to Alexander Murray to deliver a pair of pier mirrors indicates Morant spared no expense. They were likely placed above a pair of remarkable demilune tables supported by carytids whose maker remains unknown (G. Jackson Stops, *Treasure Houses of Britain*, New Haven, 1985, fig. 268).

The Main Hall, Grosse Pointe Farms, Michigan, circa 1960, image courtesy of McMillen Inc., New York

The Main Hall, Grosse Pointe Farms, Michigan, circa 1960, image courtesy of McMillen Inc., New York. The image pictures this bench as well as the candelabra (lot 4) positioned atop the George III giltwood console tables (lot 7). To the right of the image sits the magnificent ormolu mounted and Derby biscuit porcelain clock by Benjamin Vuillamy (lot 12).



The most likely candidate in this known group for the suite that included this window seat is John Taitt who was in partnership with William Gordon. They had premises in King Street and later in Little Argyle Street and were active from around 1768-1799. Their documented clients included the first Duke of Northumberland (1768), the first Earl Spencer at Althorp (1770-79), Sir John Griffin Griffin at Audley End (1771-2) and Georgiana, Lady Spencer at St. Albans (1783-4).

This suite, along with the pair of pier tables and mirrors were removed to Brockenhurst Park, Hampshire where they remained until the suite was sold at Sotheby's in 1956 where the sale catalogue mentions five benches though six are known to exist. The mirrors and pier tables were included in the 1959 sale of the contents of Brockenhurst Park and were purchased by Lord and Lady Illife for Basildon Park, Berkshire.





4

A PAIR OF GEORGE III CUT-GLASS FOUR-LIGHT CANDELABRA
CIRCA 1765

Each with a central obelisk issuing four scrolled candlearms and alternating arms modelled as serpents hung with teardrop, rosette chain prisms on a stepped square plinth, the brass plate incised with Roman numerals, wired for electricity but not drilled, with *Ford Inventory No. C-21 A & B* 33 in. (84 cm.) high, 19 in. (48.5 cm.) wide, 19 in. (48.5 cm.) deep (2)

\$15,000-25,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.202 (illustrated *in situ* in The Main Hall, Grosse Pointe Farms, Michigan).

■5

A PAIR OF GEORGE III GREEN-PAINTED AND PARCEL-GILT JARDINIÈRES

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770, ORIGINALLY PROBABLY CONCEIVED AS PEDESTALS

Each with foliate-carved scrolled angles above a shaped plinth, one side hinged but now fixed, with removable tin liners, with traces of an earlier white painted scheme, with *Ford Inventory No. C-10 A & B*
13 in. (33 cm.) high, 13 $\frac{7}{8}$ in. (35.5 cm.) square

(2)

\$10,000-20,000

This elegant pair of jardinières with their distinctive, finely executed scrolled angles and crisp leaf-tip borders can be attributed to the celebrated London cabinet-maker, Thomas Chippendale (1718-1779). The design of the angles closely relates to the pilasters on a library table he supplied to Sir Roland Winn 5th Bt. (1739-1785) in 1766-7 for the library at Nostell Priory, Yorkshire (C. Gilbert, *The Life and Work of Thomas Chippendale*, New York, 1987, pp. 241, fig. 441). Their distinctly architectural profile likely reflects the influence of the architect James Paine (1718-1789), a fellow Yorkshireman with whom Chippendale had a close working relationship. The two men both worked at Nostell Priory--Paine as the original architect and Chippendale first as a joiner and later as a cabinet-maker-- as well as at Brocket Hall, Hertfordshire for Sir Peniston Lamb (1748-1819). Variations of this scrolled pilaster appear throughout his work and particularly on cabinets and bookcases, one of which can be seen on a cabinet circa 1765-70 sold anonymously at Christie's, London, 5 July 2018, lot 12.





■ 6

A PAIR OF LATE GEORGE III GILTWOOD AND GILT-COMPOSITION MIRRORS

POSSIBLY BY FELL AND NEWTON, CIRCA 1795

Each with rectangular mirrorplate headed by a wheat-sheaf carved-tablet, within fluted pilasters, the mirror plates possibly original and re-silvered 62 in. (157.5 cm.) high, 28½ in. (72.5 cm.) wide

\$20,000-30,000

LITERATURE:

K. Tweed, ed., and R. Lynes, *The Finest Rooms by America's Great Decorators*, New York, 1964, p. 90 (illustrated *in situ* in The Morning Room, Grosse Pointe Farms, Michigan).

(2)

With its distinctive carved stiff-leaves on a burnished ground, these mirrors recall the furniture supplied in the 1790s by James Newton of Fell and Newton for the 1st Marquess of Exeter (d.1804) at Burghley House, Lincolnshire (G. Ellwood, 'James Newton', *FHSJ*, XXXI, 1995, figs. 4-8). Interestingly the distinctive heraldic crest or garb of a wheat-sheaf is borne by several hundred families – including the Marquesses of Exeter and the Dukes of Westminster – but with the distinctive garland, these mirrors are perhaps closest to the crest of the Zachary family of Arley Hall, Worcestershire.



■7

**A PAIR OF LATE GEORGE III SPECIMEN MARBLE AND
GILTWOOD PIER TABLES**

CIRCA 1810-20

Each with D-form top inlaid with malachite, granite, *alabastro fiorito*, *breccia*, green granite and other marbles, above a fluted base with fluted and foliate-carved spiral-twisted legs, with red chalk inscription to underside 14397, with *Ford Inventory No. C-12 A & B*

31¼ in. (79.5 cm.) high, 44 in. (112 cm.) wide, 21½ in. (55 cm.) deep (2)

\$40,000-60,000

PROVENANCE:

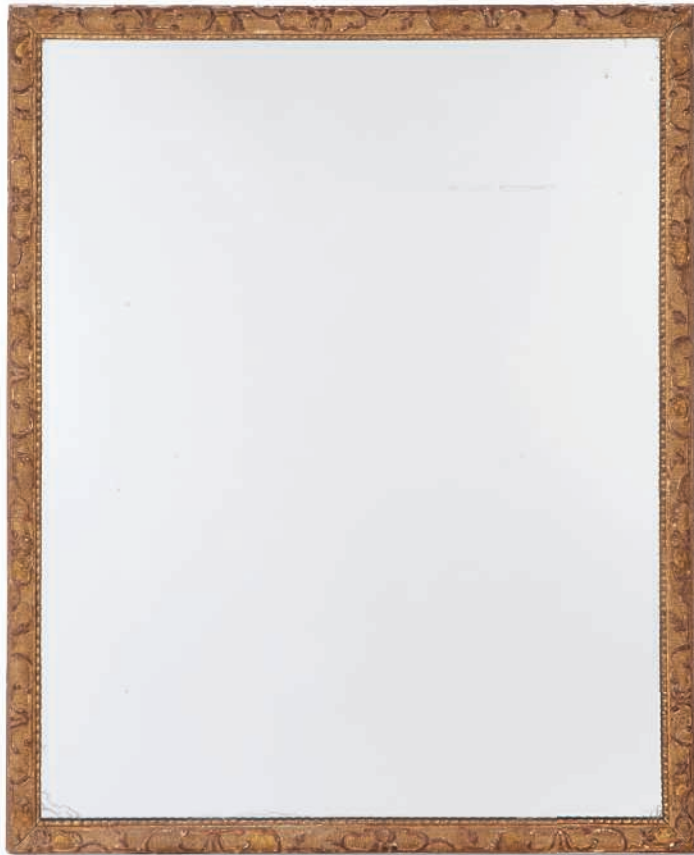
Acquired from Blairman, London, in 1958.

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.202 (illustrated *in situ* in The Main Hall, Grosse Pointe Farms, Michigan).







8

■8

A FRENCH GILTWOOD MIRROR
THE BORDERS 18TH CENTURY AND
REUSED

With rectangular plate within scrolling borders
34¼ in. (87 cm.) high, 27¾ in. (70.5 cm.) wide

\$2,000-3,000

■9

A GEORGE III MAHOGANY DUMBWAITER
PROBABLY THIRD QUARTER 18TH CENTURY

With three scalloped tiers supported on tripod
base ending ball and claw feet, with *Ford Inv. No.*
FF-4

39 in. (99 cm.) high, 27 in. (69 cm.) diameter

\$2,000-3,000



9

10

**A PAIR OF REGENCE STYLE GILT-BRASS
AND GLASS PHOTOPHORES**

MID-20TH CENTURY

With molded-glass drip pans

24 in. (61 cm.) high, 9½ in. (24.2 cm.) diameter (2)

\$3,000-5,000

PROVENANCE:

Likely from a set of six supplied to Henry Ford II for his Michigan residence, possibly by Jessup Inc.



10

11

**A PAIR OF REGENCE STYLE GILT-BRASS
AND GLASS PHOTOPHORES**

MID-20TH CENTURY

With molded-glass drip pans

24 in. (61 cm.) high, 9½ in. (24.2 cm.) diameter (2)

\$3,000-5,000

PROVENANCE:

Likely from a set of six supplied to Henry Ford II for his Michigan residence, possibly by Jessup Inc.



11

A GEORGE III ORMOLU-MOUNTED, WHITE MARBLE AND DERBY BISCUIT PORCELAIN CLOCK ON A GEORGE III PAINTED SATINWOOD AND MAHOGANY PEDESTAL

THE CLOCK BY BENJAMIN VULLIAMY, THE DERBY BISCUIT PORCELAIN FIGURES BY JOHN DEARE, THE PEDESTAL BY THOMAS BROWNLEY, CIRCA 1791-1793

Depicting Urania and Genius flanking a fluted column inset with a circular enameled dial with an attendant putto holding a sextant and flanked by a broken column and an armillary sphere with the signs of the Zodiac on a stepped plinth with scrolls and assorted scientific tools of observation, with three-train movement having deadbeat escapement, rise and fall regulation, and quarter strike, all within a glazed mahogany case and backed with an ormolu sunburst and resting on a mahogany-crossbanded satinwood pedestal, the door with an oval after Guido Reni's Aurora in the Rospigliosi palace and opening to reveal shelves, on a stepped parcel-ebonized plinth, signed *Vulliamy London* to the base of the ormolu plinth, the central scroll inscribed *Fugit irreparabile tempus Virgil*, the movement signed *Vulliamy London No. 236*, the reverse of the plinth inscribed 203KM, with *Ford Inventory No. C13*

31 in. (79 cm.) high, 34 in. (86.5 cm.) wide, 14½ in. (37 cm.) deep (2)

\$250,000-400,000

PROVENANCE:

Acquired by Malcolm Orme (1808-78), probably circa 1830-40, and sold by the executors of the late Mrs. Malcolm Orme, Upper Belgrave Street, London; Christie's, London 6 May 1887, lot 163 to Vokins £73 13s (70gns). W.E. Hurcomb Auction Rooms, (Illustrated in *Connoisseur*, May 1930). David Style; Christie's, London, 11 February 1954, lot 17 to Marcusson £159, 19s (145gns). Sold to Hotspur, London and subsequently sold to Phillips of Hitchin, from whom Henry Ford II acquired the clock, circa 1956.

EXHIBITED:

R. Smith, 'Benjamin Vulliamy's Painted Satinwood Clocks and Pedastals', *Apollo*, June 1985, p. 27, fig. 4.

LITERATURE:

Connoisseur, May 1930, trade advertisement for W.E. Hurcomb.
L.L.G. Ramsey, 'A Masterpiece of Clockmaking', *Connoisseur*, December 1956, pp.230-232.
T. Clifford, 'Vulliamy Clocks and British Sculpture', *Apollo*, October 1990, pp.226-237.
R. Smith, 'Benjamin Vulliamy's Painted Satinwood Clocks and Pedestals', *Apollo*, June 1995, pp. 25-33, fig.4.
E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.202 (illustrated *in situ* in The Main Hall, Grosse Pointe Farms, Michigan).









Artist Unknown, Portrait of Benjamin Vulliamy, 1775-1800,
Clarissa Bruce © The Clockmakers' Charity

This magnificent clock is arguably the most ambitious and elaborate ever supplied by the Royal clock-maker Benjamin Vulliamy (1747-1811). Executed circa 1791-3, the Ford clock belongs to a highly important and well documented group of clocks conceived around 1784, which reveal Vulliamy's inventive brilliance in creating among 'the most handsome decorative art objects made in Britain during the last quarter of the eighteenth century' that combined his own skills as a clock-maker with sculptors, porcelain modelers and metal-workers (T. Clifford, 'Vulliamy Clocks and British Sculpture,' *Apollo*, October 1990, p.226).

Vulliamy was responsible for the overall design, commissioning the London firm of Thomas Brownley to supply the pedestal which was probably painted by Thomas Bromley *en grisaille* after a drawing by Guido Reni. The Liverpool sculptor John Deare (1759-1789), who was associated with the workshop of the sculptor John Bacon, R. A. (1740-1799), produced models for the figures of Urania and Genius, which were then sent to the Derby factory of William Duesbury (1763-1796) to be fired in biscuit porcelain. A number of letters between Vulliamy and Duesbury survive in the Derby Public Library which appear to mention the creation of this particular model of clock, the first-dated May 31, 1784 - discussed making the winged figure of Genius and Vulliamy not wishing for it 'to be with wings all of a piece'. concludes that the sculptural group depicts an obscure moral allegory, possibly suggesting 'the pure Human Mind in spite of being governed by the Heavens, when guided by Virtue and aided by Time, will be rewarded by Merit' (*ibid* p.228, 229).

Only two other clocks of this exact, elaborate model are recorded and both are less lavishly mounted:

- The earliest example, which lacks the sunburst and pedestal, is inscribed 'Design'd & executed by B. Vulliamy Clock and Watch Maker to His Majesty, 1785'. Formerly with Hotspur and reproduced here, it was sold from Mallett of Bourdon House at Sotheby's London, 9 March 2007, lot 795 (£180,000).
- The second example, engraved *Design'd/for his/R.H.ye P./of Wales* and numbered 170, is in the Royal Collection. Now in the State Dining Room at Buckingham Palace (RCIN 2765), it was originally supplied to The Prince of Wales (later George IV) in 1788 for Carlton House; the Royal Collection clock also does not have the starburst or the pedestal.

BENJAMIN VULLIAMY (1747-1811)

This *tour de force* of English Neo-Classical design was supplied by the Royal clockmaker Benjamin Vulliamy at the height of his powers; arguably the most extravagant and sophisticated examples of his *oeuvre*, it would undoubtedly have been supplied to an aristocratic if not Royal patron. Vulliamy was the third generation of a clockmaking dynasty that began with his maternal grandfather, Benjamin Gray (c.1676-1764), who was appointed Watchmaker to the King in 1742. Vulliamy joined his father, François Justin ('Justin') Vulliamy (1712-1797), a Swiss émigré, in the 1770's and was appointed Royal Clockmaker by George III in 1772. He supplied some of the most significant clocks of his era and transformed his father's clockmaking business into an English version of a French *marchand-mercier*. Until his death in 1811, Vulliamy became synonymous with luxury, innovation and artistic creativity; their wares were the first in England to match and at times surpass their French competitors.

Vulliamy was unique among his contemporaries for his blend of technical skill, ingenuity and commercial sense. He noticed 'The great preference the English ... give to French work, inasmuch that in most gentlemen's houses when there is an ornamental clock it is a French one' (note by Vulliamy in Guildhall Library, London, Clockmakers' Company Ms. 3945) and created his own examples to capture this market. Unlike other clockmakers who simply requested a standard case from their suppliers, Vulliamy had a distinct aesthetic vision. He drew upon his extensive library of design books and his skills as a draftsman to create the clock in its entirety: from the initial concept which could be shown to a potential client down to the detailed specification sketches he supplied to his network of independent craftsmen to execute. Each aspect of the production was closely supervised to meet his exacting standards.

This clock and pedestal were one of Vulliamy's largest, most expensive models and reflects the prevailing fashion of Classical Antiquity which Vulliamy attuned to the taste and sensibilities of his potential clientele. As Sophie La Roche, a German visitor to Vulliamy's Pall Mall shop in 1786 notes, 'French artists have certainly created some fine things ... in clocks ... but I never yet saw anything so noble, simple and instructive from their hands. All the images are Greek figures in biscuit porcelain and Mr Vulliamy's physiognomy and gentle modest person hide a store of Greek ideas and moral allegory.' (C. Williams (trans.), *Sophie in London 1786; being the Diary of Sophie von La Roche*, London, 1933, pp. 100-101).





Monument to Mary, 1st Duchess of Montagu (1711–1775) designed by Robert Adam by Peter Mathias van Gelder (1742–1809), 1781, St Edmund's Church, Warkton, Northamptonshire. ©Courtesy of Alamy

THE DESIGN

The clock's form is very likely inspired by the monument the architect Robert Adam (1728-1792) designed to commemorate Lady Mary, Duchess of Montagu in 1775 (T. Clifford, 'Vulliamy Clocks and British Sculpture', *Apollo*, October 1990, p.229, fig.4) and reproduced here. Vulliamy adapts the iconography to the fashionable taste of Classical Antiquity and turns the reclining figure of Lady Mary to a depiction of Urania, the muse of Astronomy, and the Angel to represent Genius whose gesture indicates the time. The sextant in the putto's hands continues the allegory as does the armillary sphere engraved with the signs of the Zodiac.

Vulliamy commissioned the Liverpool sculptor John Deare (1759-89) to produce models of the figures which were then sent to William Duesbury (1763-1796) of the Derby porcelain factory so they could be produced in biscuit porcelain. These figures were frequently adapted or partially remodeled to hold ormolu instruments, which can be seen on the present clock, such as where the Angel's robe has been cut to accommodate the curved base in the Corinthian capital. A section of the top of the marble pillar has been cut to accommodate the Angel's arm and Urania's thigh has been slightly dished to fit the armillary sphere. The boys or putti were frequently remodeled in a variety of poses to create new designs such as holding brass instruments, as seen in the present clock (Ledger, A.P., Smith, R., *Benjamin Vulliamy and the Derby Porcelain Manufactory, 1784-1795*, Derby, 2007, p. 106).

The Vulliamys numbered all of their clocks and kept detailed records of each purchaser; frustratingly however, their surviving ledgers and inventories only begin with clock number 296 in 1797. Though a precise year for this clock cannot be definitively confirmed, a record of Vulliamy's orders of biscuit figures in the surviving Derby factory Day Books of 31 January 1791 lead to an approximate date for this clock. The records show:

2 Sitting female figures bisct £12 12 0

1 Standing Angel " " £6 6 0

3 " Boys " £11 6

As no other orders for sitting female figures exist prior to 1790, or in the surviving pages of Duesbury's Day Books in 1793 and 1794 (Ledger, A.P., Smith, R., *Benjamin Vulliamy and the Derby Porcelain Manufactory, 1784-1795*, Derby, 2007 pp. 108, 110), this record could certainly refer to the Ford clock. With the inherently fragile nature of biscuit porcelain, these clocks

would be incredibly expensive to produce and were therefore sold for huge prices, and while the figures were ordered in 1791, without the surviving records it is unknown if the clock was sold later that year or in the following one. Undoubtedly, a clock of this extravagant magnitude and complication would have taken considerable time to produce even if it was for a specific commission.

The ormolu mounts for the clock were designed by Vulliamy and produced for him, either in his own workshop or by a number of independent metalworks in London. A letter from 13 November 1787 states that Vulliamy "has had three people constantly employed all summer to make brasswork for these figures" (*ibid.*, p.43).

THE PEDESTAL

The pedestal would have been commissioned at the same time as the clock and can be attributed to the Golden Square cabinet-maker Thomas Brownley. Though his name first appears for a related case for clock number 315 in the surviving Vulliamy records from 1797 onwards, other closely related pedestals for earlier clocks suggest that Brownley had supplied them as early as 1786, the year Vulliamy supplied a clock and pedestal to King George III for Windsor Castle (RCIN2774). The Vulliamy record for clock 315 also illuminates the potential painter of the case as it notes that 'Bromley' received various sums for paintings evidently similar to those on several of the earlier pedestals. 'Bromley' likely refers to John Bromley (fl. 1768-1803), a decorative painter who was known to work in the neo-classical taste, with premises recorded in various locations from 1777 until his death in 1803. (R. Smith, 'Benjamin Vulliamy's Painted Clocks and Pedestals' *Apollo*, June 1995, pp.30-1). The central panel on this pedestal is after the Guido Reni (1575-1642) painting of Aurora in the Rospigliosi Palace in Rome.



The related pedestal supplied to James Brydges, 3rd Duke of Chandos (1731-1789) and sold in the Stowe House Sale, 1848 ©Christie's Images

In addition to enhancing the clock's presentation, these pedestals sometimes contained an organ movement - as can be seen in a related example in the collection of the Dukes of Northumberland at Syon House (DCNO2919), which has a 24 barrel organ movement to the pedestal, as well as a musical movement to the clock. The presence of a filled-in aperture to the wooden top of this pedestal underneath the slate could indicate it was originally conceived with the possibility of incorporating an organ movement, should the client desire one. However, there is no sign of this internally and the Ford clock has no indications of a further mechanism to drive an organ movement so this aperture would have been covered by the original white marble top. The aperture was presumably filled in at some point, perhaps when the white marble was replaced with slate in the first half of the 19th Century.

RELATED EXAMPLES

This clock, with its two large Derby biscuit figures, is the largest and most ambitious example of a Vulliamy sculptural clock that has survived intact with its uniquely large scale sunburst, pedestal and glass shade. Smaller surviving examples of clock and pedestal combinations include a clock in the Royal Collection supplied in 1786 (RCIN2774) with a single large biscuit figure of Time clipping Cupid's Wings in front of an ormolu sunburst. Its pedestal is more elaborately decorated but also features neo-classical roundels. Another clock, which is a simpler version with a single large figure and its matching barometer are now in the Victoria and Albert Museum (W.15:1,2-1958, W 161,2-1958). Though smaller in scale, the pedestals are closely related to the present lot in decoration; their original owner is unknown. Finally, a clock with a single large figure (No. 167, dating from around 1788) in the collection of the Duke of Northumberland at Syon House, has a scagliola pedestal with a similar Neoclassical roundel (DNC02919); the pedestal contains an organ movement, and the clock also retains its glass shade.



The clock shown in situ, The Main Hall, Grosse Pointe Farms, Michigan, circa 1960. Photograph by Henry S. Fullerton, image courtesy of McMillen Inc., New York



The earliest known version of this model. ©Courtesy of Hotspur Limited

However, probably the closest example in scale to the present lot was separated from its pedestal in the nineteenth century and the clock's whereabouts are currently unknown. It was originally supplied to James Brydges, 3rd Duke of Chandos (1731-1789) for Avington Park in 1787 and arrived at Stowe House, Buckinghamshire, due to the marriage of his only child and heir Lady Anne Brydges (1779-1836) to Richard Grenville (1776-1839), 1st Duke of Buckingham and Chandos. The clock and pedestal remained at Stowe until they were sold separately in the Christie's 1848 House Sale of Stowe's contents. The clock was lot 1502 'a beautiful French clock, of statuary marble and biscuit, with Genius and Science depicting Youth—designed and executed by Vulliamy 'It also notes This clock was made for the Duke of Chandos and came from Avington. The pedestal was lot 1667 and it reappeared at auction at Christie's London when it sold 13 November 1997, lot 104 (reproduced here) for £52,100 .

THE PROVENANCE

Like the related clocks and pedestals, the present lot was undoubtedly supplied to an equally grand patron. Its earliest documented history dates to the late 1830's-40's, when it was likely purchased by Malcolm Orme (1808-1878). Head of his family publishing company, Longman and Co., Orme came into a significant inheritance in 1836 and again after his father's death in 1838, so his collection presumably started at some point shortly thereafter. Orme's collection and standing was considerable enough that he was an exhibitor at the 1857 Art Treasures Exhibition in Manchester and had a townhouse on Upper Belgrave Street as well as a Scottish estate, Millden Lodge, in Brechin. The contents of Upper Belgrave Street were sold upon the death of his widow in a two day sale at Christie's 6 May, 1887 which included the clock and pedestal as lot 163. It is described as 'A CLOCK, by Vulliamy, with enamelled dial contained in a broken column with a group of allegorical figures of old biscuit porcelain, mounted with or-molu ornaments, on satinwood high pedestal painted with Aurora, After Guido, in grisaille.' The clock and pedestal then vanishes for several more decades until it appears in a 1930 advertisement for Hurcomb's Auction rooms in London and passed through the hands of four other owners until Mr. Ford acquired it for his Grosse Pointe Farms residence.

Christie's is grateful to Roger Smith for assisting with the historical research relating to this clock.



■13

**A PAIR OF LATE GEORGE III MAHOGANY AND PARCEL-GILT
SIDE CABINETS**

IN THE MANNER OF JOHN MCLEAN, CIRCA 1800, MINOR
DIFFERENCES IN DIMENSIONS

Each with a pair of cabinet doors opening to shelves, flanked by engaged
reeded columns, the reverse of each with cloth label '10123,' with *Ford*
Inventory No. D-4 A & B

D-4-a: 36 in. (91.5 cm.) high, 51 in. (129.5 cm.) wide, 17 in. (43 cm.) deep

D-4-b: 36 in. (91.5 cm.) high, 52 in. (132 cm.) wide, 17½ in. (43.5 cm.) deep (2)

\$15,000-25,000

LITERATURE:

K. Tweed, ed., and R. Lynes, *The Finest Rooms by America's Great Decorators*,
New York, 1964, p. 90 (illustrated *in situ* in The Morning Room, Grosse Pointe
Farms, Michigan).





14

14

TWO PAIRS OF BRASS AND GLASS PHOTOPHORES
20TH CENTURY

One pair raised on stepped square plinth on bun feet, the other pair on stepped circular base, each with adjustable glass shade
19¼ in. (49 cm.) high, 6 in. (15.5 cm.) square, the larger (4)

\$3,000-5,000

Further photophores, *en suite* to this group of four, will be offered at Christie's London in The Collection of Mrs. Henry Ford II: Eaton Square & Turville Grange, 15 April 2021.

15

A PAIR OF FRENCH WHITE-PAINTED CHAISES
AFTER THE MODEL BY GEORGES JACOB, 20TH CENTURY

Each with channelled oval back and seat raised on foliate-carved legs, minor variations in size (2)

\$1,000-1,500



15

■16

A GEORGE III MAHOGANY, SATINWOOD, MARQUETRY AND GONÇALO ALVES SIDE TABLE

IN THE MANNER OF INCE AND MAYHEW, CIRCA 1775

With shaped in-curved top above a frieze with ovals, husks, swags and rosettes flanked by dentil inlay on fluted tapering legs, ending in square bosses and turned feet, with chalk inscription to the underside 7624, with *Ford Inventory No. J-3*

33¼ in. (84.5 cm.) high, 47¼ in. (120 cm.) wide, 25¾ in. (64.5 cm.) deep

\$12,000-18,000

This serving table was originally one of a pair. Its counterpart was sold anonymously at Christie's, London, 19 November 1992, lot 86.





■17

A PAIR OF GEORGE III GILTWOOD GIRANDOLES
CIRCA 1775

Each with floriform cresting above an oval mirror plate within scrolling berried laurel branches issuing three candelarms, with fluted base hung with ivy, wired for electricity, the reverse of one with pencil inscription '#5520,' with *Ford Inventory No. E-3 A&B*
55½ (141 cm.) high, 26¼ (67 cm.) wide (2)

\$30,000-50,000

The design of these elegant girandoles, with their finely carved laurel branches and distinctive shelf reflect the more delicate neo-classicism popular in the late 1770s as seen in a design for girandoles from George Hepplewhite's (1727-1786) *The Cabinet-maker and Upholsterers Guide*(1778) plate 115 as well as a drawing by the architect James Wyatt (1746-1813) for a girandole for Heveningham Hall, Suffolk (J.M. Robinson, *James Wyatt Architect to George III*, New Haven, 2012, p.165, figs. 167-168). Closely related examples include a single girandole with Mallett, London, illustrated in C. Musgrave, *Adam Hepplewhite and Other Neo Classical Furniture*, London, 1966, p.212, fig. 162, a single girandole sold anonymously at Christie's, London, 6 October 1985, lot 76 and a pair sold anonymously at Christie's, London, 12 October 1985, lot 97.





Photo by Capehart Photography

■18

A PAIR OF LOUIS XV ASH FAUTEUILS
CIRCA 1745

Each with flower-carved cartouche-shaped padded back, arms and serpentine seat upholstered in green striped silk damask, on leaf-headed cabriole legs, the upper portion of the crest rail carved in beechwood but probably original, originally caned (2)

\$2,000-4,000



19

**A LOUIS XV STYLE ORMOLU-MOUNTED
FRENCH PORCELAIN AND CHINESE
LACQUER ENCRIER**

19TH CENTURY

With central floral blossom issuing two candlearms on a cartouche-form base fitted with two inkwells, with *Ford Inv. No. A-18* 7½ in. (19 cm.) high 11 in. (28 cm.) wide, 8 in. (20.5 cm.) deep

\$2,000-4,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).

■20

**A FRENCH SCARLET AND GILT-
JAPANNED LOW TABLE**
20TH CENTURY, THE PANEL POSSIBLY
CHINESE AND EARLIER

Decorated with medallions enclosing birds and flowers, within a fretwork border, with *Ford Inv. No. 20-A*

16 in. (40.5 cm.) high, 57½ in. (146 cm.) wide, 20¼ in. (53 cm.) deep

\$2,000-4,000





21

21

A LOUIS XV ORMOLU-MOUNTED CHINESE AND FRENCH PORCELAIN CANDELABRUM

THE ORMOLU BASE MID-18TH CENTURY, ADAPTED TO FORM A LAMPE BOUILLLOTTE

Fitted with three seated figures of *Shoulou*, with a later adjustable tôle shade
19½ in. (49.5 cm.) high

\$4,000-6,000

22

**A FRENCH ORMOLU-MOUNTED MAHOGANY GUERIDON
LATE 18TH CENTURY AND LATER**

The circular top supported on fluted column raised on tripartite base
29½ in. (75 cm.) high, 37¼ in. (94.6 cm.) diameter

\$5,000-8,000



22

■23

A LOUIS XV GILTWOOD MIRROR

MID-18TH CENTURY, PROBABLY ADAPTED

With later shaped mirrorplate within a pierced foliate frame,
with *Ford Inv. No. M-1*

32 in. (81.5 cm.) high, 23 in. (58.5 cm.) wide

\$1,000-1,500



23

■24

A REGENCE GRAY-PAINTED AND CANED FAUTEUIL

CIRCA 1720

With loose cream silk damask cushion, with *Ford Inv. No. G-12*

\$2,000-4,000



24

■25

**A GEORGE I SCARLET, GILT AND BLACK JAPANNED BUREAU
CABINET**

ATTRIBUTED TO GILES GRENDEY, CIRCA 1725-30

The arched cornice above a pair of cabinet doors depicting a falcon and cockerel within leafy branches and rockwork opening to reveal a prospect door flanked by document slides and surrounded by drawers and pigeonholes, the lower case with slant front opening to reveal a similarly fitted interior over two aligned and two graduated drawers, the sides with conforming decoration, on later bracket feet, with *Ford Inventory No. A7*

94½ in. (240 cm.) high, 42 in. (107 cm.) wide, 23¼ in. (59 cm.) deep

\$120,000-180,000

PROVENANCE:

Originally one of a pair, acquired from Partridge, 1957.

LITERATURE:

Brown, E. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p. 204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).







The Library, Grosse Pointe Farms, Michigan, circa 1960, image courtesy of McMillen Inc., New York

This impressive bureau-cabinet would have been a significant commission by a patron entranced by the exotic art of the East. It can be confidently attributed to the workshop of Giles Grendey (1693-1780), the celebrated and prolific cabinet-maker of St. John's Square, Clerkenwell as it shares distinctive ornamentation and designs with labeled and documented examples from his workshop.

Grendey ran a substantial business from 1726 when he took on his first apprentices until at least the late 1760s; in 1766 he was appointed Master of the Joiners' Company. Described at his wife's death as a 'great Dealer in the Cabinet way', in 1755 at the time of his daughter's marriage to the Royal cabinet-maker, John Cobb (d. 1778), he was referred to as an 'eminent Timber Merchant'. While few payments to him have been traced in country house archives, he supplied a good number of walnut and mahogany furniture to aristocratic houses including Longford Castle, Stourhead and Barn Elms.

Grendey was also deeply involved in the timber and export business which may have led to his production of japanned furniture for the export trade, notably for the Iberian peninsula where such work was much in demand. His most celebrated commission was the extensive suite of more than seventy-seven scarlet-japanned items including seat furniture *en suite* with 'pier-set' card-tables, mirrors and secretaire-cabinets, supplied around 1740 for the Duke of Infantado's Spanish castle at Lazcano in northern Spain. This ranks among the most celebrated suites of eighteenth century English furniture with many of the pieces from this suite now in public collections.

Stylistically, this bureau cabinet may be one of the earliest examples attributed to this renowned cabinet-maker. The upper case has solid, not mirrored doors with large scale raised decoration while their interior panels are intentionally less elaborately decorated. The decoration also exhibits details that would become particular *leitmotifs* of Grendey's work such as the shells at the corners, the border on the cornice and the large scale designs on the doors. The specific arrangement of drawers set within double molded borders in the lower section as well as signs of original bun feet suggest a date of 1725-30. The information that it was one of a pair when it was acquired from Partridge in February/ March 1957 would seem to be confirmed by what appears to be its counterpart in a bureau cabinet exhibited by Mallett at Grosvenor House in 1957 (*Connoisseur*, June 1957, front cover and advertisement) which appears to have almost identical decoration. This would indicate that they were very likely made for export, as with the Lazcano suite and other commissions Grendey supplied to foreign clients, bureau cabinets were frequently in pairs.

In addition to the Mallett example, only one other bureau cabinet with solid doors attributed to Grendey's workshop is currently known. Also scarlet lacquered and with later paw feet, it was sold from the collection of David Astor Christie's, London 25 June 1981, lot 126 and is now in the collection of the Fine Arts Museum of San Francisco (1991.80,a-b). Its doors also feature large scale japanning and the lower portion has an identical arrangement of drawers. A closely related example with mirrored doors donated by Neville and John Bryan is at the Art Institute of Chicago (2011.799) and another mirrored example with brown japanning was sold anonymously at Christie's, London, 27 June 1985, lot 177.



The counterpart of the pair of red lacquer bureau cabinets, with Mallett's, 1957 Grosvenor House Fair. *Connoisseur*, June 1957, front cover and advertisement





A watercolor by Elizabeth Hoops of The Library, Grosse Pointe, Michigan, circa 1960, image courtesy of McMillen Inc., New York



26

■26

A LOUIS XV ORMOLU CARTEL CLOCK
THE DIAL SIGNED LAMY À LOUVRE, CIRCA 1745

The circular dial surmounted by a putto against a trelliswork frame, the ormolu with an oxidized surface 29 in. (74 cm.) high, 13½ in. (34.5 cm.) wide, 7 in. (18 cm.) deep

\$600-1,000

27

A SELECTION OF ENGLISH AND CHINESE EXPORT PORCELAIN
18TH/19TH CENTURY, THE POT-POURRI MARKED FOR ROCKINGHAM

Comprising: a pair of Rockingham porcelain flower-encrusted topographical pot-pourri vases and covers, each painted front and back with a landscape vignette identified as 'Battle Abbey, from the Park' and 'Fish Ponds' on one side and 'Hastings, from Fish Ponds' and 'Hollingston Church' on the other, *Ford Inv. Nos. LB-25 a & b*; the famille rose Chinese Export wares including: a small lobed tea-caddy and a cover, *Ford Inv. Nos. B-112-d*; a small tea-caddy and a cover *Ford Inv. No. B-113*; a miniature four-vase garniture, comprising two baluster vases and covers, *Ford Inv. Nos. B-112-c & e*, and two beaker vases, *Ford Inv. Nos. B-112-a & g*; a lobed two-handled cup painted with figures; two teabowls and saucers, *Ford Inv. Nos. B-114-a & b*; together with a pair of miniature armorial beaker vases, probably Samson, *Ford Inv. Nos. B-112-b & f* 8 in. (20.3 cm.) long, the Rockingham vases, over handles (21)

\$1,200-1,800

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).



27

■28

A REGENCE STYLE STAINED FRUITWOOD
TABOURET
20TH CENTURY

Upholstered in yellow silk 11½ in. (29.5 cm.) high, 20 in. (51 cm.) square

\$400-600



28





29

29
**A PAIR OF CHINESE FAMILLE VERTE
PORCELAIN VASES, MOUNTED AS
LAMPS**

LATE QING DYNASTY, 19TH/EARLY 20TH
CENTURY

Each with elongated neck and tapering body,
decorated with figures and attendants, with *Ford*
Inv. Nos. CC-27-a & b

18 in. (45.7 cm.) high, the porcelain (2)

\$2,000-3,000

30
**A PAIR OF CHINESE FAMILLE ROSE
PORCELAIN GARDEN STOOLS**

20TH CENTURY

Each decorated with phoenix, dragons and flaming
pearls, *Ford. Inv. Nos. TD-1-A & B*

19¼ in. (48.8 cm.) high (2)

\$2,000-3,000



30



31

A GEORGE III GOLD AND GILT-METAL MOUNTED COBALT GLASS AND JEWELLED SCENT FLAGON

BY JAMES COX, LONDON, CIRCA 1770

The body inset with a clock with Roman numeral dial and marked 'JA Cox London', the reverse inset with a compass, the base with a hinged compartment within brilliants revealing a mirror panel and a further niche, applied with repousse bands of birds, flowers and pagodas with *Ford Inventory No. LB-15*

5¼ in. (13.5 cm.) high

\$5,000-10,000



31

32

AN ITALIAN GOLD-MOUNTED GRANITE AND MICRO-MOSAIC BOX

THE MIRCOMOSAIC ATTRIBUTED TO GIACOMO RAFAELLI, LATE 18TH CENTURY

The cover set with a micromosaic plaque depicting a perched European goldfinch, the rim on lid and interior of box with Italian marks, with *Ford Inventory No. 120 B*

3 in. (7.6 cm.) diameter

\$3,000-5,000



32

33

A GROUP OF THREE TABLE BOXES

PROBABLY FRENCH AND RUSSIAN, 19TH/20TH CENTURY

Comprising: a malachite-veneered box with pink silk tufted lining, with *Ford Inv. No. G-31*; a gilt-metal-mounted rhodonite and mahogany-lined cigarette box, with *Ford Inv. No. B-108*; and a gilt-metal-mounted glass box, inscribed *Cartier* in lower right corner

Malachite box: 2½ in. (6.7 cm.) high, 4¾ in. (11 cm.) wide, 2¾ in. (7.5 cm.) deep

Rhodonite box: 2½ in. (6.5 cm.) high, 6¼ in. (16 cm.) wide, 4¾ in. (11 cm.) deep

Glass box: 4¾ in. (12 cm.) high, 4¾ in. (11 cm.) wide, 3 in. (8 cm.) deep (3)

\$800-1,200



33





34

34
**A PAIR OF LOUIS XV STYLE ORMOLU
 THREE-LIGHT CANDELABRA**
 IN THE MANNER OF JUSTE-AURELE
 MEISSONNIER, LATE 19TH/EARLY 20TH
 CENTURY

With campana form nozzles and leaf drip pans,
Ford Inventory Numbers Q-2-a and Q-2-b,
respectively
 11½ in. (29.2 cm.) high, 9¾ in. (24.7 cm.) wide (2)
 \$5,000-8,000

The Rococo style curves and scrolls of these
 candelabra are based on a design by Juste-
 Aurle Meissonnier (c. 1693-1750). Meissonnier's
 engraved designs for this model were first
 published circa 1750 in Paris (D. Nyberg,
Meissonnier: An Eighteenth-Century Maverick,
 New York, 1969, fol. 32, no. M/74).



35

■-35
**A LOUIS XV KINGWOOD, TULIPWOOD
 AND MARQUETRY TABLE A ECRIRE**
 CIRCA 1750

The top with a landscape vignette above a
 tambour opening to a writing drawer and
 small drawers, the side fitted with hinged
 compartments, and with later lower stretcher,
 stamped *JME* to the underside several times, with
Ford Inventory No. G-8
 29 in. (74 cm.) high, 22 in. (56 cm.) wide, 13 in. (33
 cm.) deep
 \$7,000-10,000

■36
A NEEDLEWORK CARPET
 PROBABLY ENGLISH, CIRCA 1900

The ivory cotton field overall with acanthus leaves
 issuing floral sprays within narrow leaf tip border,
 with *Ford Inventory No. PBB-4*
 Approximately 9 ft 4 in. x 7 ft. 9 in. (284.5 cm. x
 236.5 cm.)
 \$4,000-6,000



■37

AN EARLY GEORGE III ORMOLU-MOUNTED PIETRA DURA AND CELADON GREEN-PAINTED COMMODE

BY PIERRE LANGLOIS, CIRCA 1760, THE PIETRA DURA PANELS FROM THE GRAND DUCAL WORKSHOPS, FLORENCE, LATE 17TH CENTURY

The shaped Sicilian jasper veneered marble top above a serpentine case with a central door inset with a pietra dura panel depicting a figure in a landscape and flanked by two pairs of drawers each inset with a pietra dura landscape panel, the angles mounted with scrolling foliate chutes and sabots terminating in scrolled toes, the ground originally conceived in *nashiji* lacquer, with *Ford Inventory No. LA-3*

33¼ in. (84.5 cm.) high, 57½ in. (146 cm.) wide, 24½ in. (62.5 cm.) deep

\$200,000-400,000

PROVENANCE:

Almost certainly Mrs. Hannah Gubbay and acquired from Blairman, London in 1957 (£4,000).

LITERATURE:

P. Thornton and W. Rieder 'Pierre Langlois, Part II', *Connoisseur*, February 1972, p.107

G. Jackson-Stops ed., *Treasure Houses of Britain*, New Haven, 1985. p.262

This magnificent commode with its Sicilian jasper top and precious Italian pietra dura panels is one of the most luxurious works in Pierre Langlois' *oeuvre* and was made at the height of his career. It is part of an elite group of commodes incorporating precious materials and elaborate floral marquetry that epitomize the height of the 'French fashion' of the 1760s. They were commissioned by some of England's foremost patrons, including the 4th Duke of Bedford, the 6th Earl of Coventry and Sir Horace Walpole and are among Langlois' finest work.

Born to French *émigré* parents, Langlois probably trained in the Parisian workshop of the *ébéniste*, Jean-Francois Oeben. Langlois was recorded working at 39 Tottenham Court Road in London from 1759 and soon established himself as one of London's leading cabinet-makers. His trade card touted his French origins and was also written in both French and English. Interestingly, the French text is more specific, stating '*Faits toutes Sortes de Commodes, Secretaires, Encoignures et autre Meubles, Incrustez de/fleurs en bois et Marqueteries garnies/de Bronzes...*' However, commodes were clearly his specialty as one is illustrated on his tradecard and it was also likely on his sign; his contemporary, Matthew Boulton (1728-1809), noted in his diaries that his workshop was '*at the sign of the commode tables*' (N. Goodison, 'Langlois and Dominique,' *Furniture History*, vol. IV, 1968 pp.105-6.).



The related commode from the Woburn Abbey Collection.



THE DESIGN

The commode's form is identical to one Langlois supplied to the 4th Duke of Bedford (1710-1771) in 1760 for Woburn Abbey, Bedfordshire (reproduced here) which is Langlois' earliest documented commission. Described as 'a large Inlay'd Commode Table' on Langlois' receipt, it cost £78 8s 0d and was almost certainly placed in the two-room apartment newly decorated in the Louis XV taste. The commode clearly references French examples but it is a mixture of deliberately old fashioned and more up to date styles; its Régence/early Louis XV form and ormolu mounts are juxtaposed by its more *au courant* delicate naturalistic marquetry. On the present commode, the rich ormolu mounts frame a collection of late 17th century Italian pietra dura plaques from the Grand Ducal workshops in Florence. Founded in 1588 under the direct supervision of Prince Ferdinando I de' Medici, they produced individual panels that were truly 'paintings in stone.' of landscapes and other subjects. Their rarity and expense would have been far beyond the means of any cabinet-maker so they were likely supplied by the unknown patron who commissioned this commode. Pietra dura panels were a common albeit very luxurious souvenir for British aristocrats making a Grand Tour. Their earlier date suggests they were selected in Italy and brought back to England to be incorporated into a piece of furniture.

The green ground in which the plaques are inset was thought to be original but a recent paint analysis has revealed a fascinating and previously unknown history. The original ground was apparently a black ground with gold flecks in imitation of Japanese *nashiji* lacquer which still remains on the interior of the central door, providing a glimpse of what must have been an incredibly sumptuous and dramatic setting for the pietra dura plaques. The green ground was first applied in 19th century, possibly as early as 1820, followed by the most recent green layer applied in the first half of the 20th century.

In addition to its form and decoration, the commode's construction and mounts have features that are unique to Langlois' *oeuvre*. They include the two-paneled construction of the pine backboards which are stained black as is the underside, the French construction of the drawer linings and the distinctive boldly foliate angle mounts. Made by fellow émigré Dominique Jean, they appear on a number of commodes either by or attributed to

Langlois and are derived from French prototypes. A *bronzier* by trade, Jean was also Langlois' son-in-law and was employed in his workshop to fashion mounts.

RELATED EXAMPLES

In addition to the Woburn Abbey commode, another marquetry commode of identical form, mounts and what appears to be a Sicilian jasper top cut from the same slab was sold anonymously at Christie's, London, 7 July 1988, lot 115; it is now in a private collection. Interestingly, it has been suggested that the present commode could be the prototype for the Woburn commode (G. Jackson Stops ed., *The Treasure Houses of Britain*, New Haven, 1985, p.262) and the Christie's commode could perhaps represent an intermediary stage in the development of this model.

Langlois also made other closely related commodes incorporating luxurious materials such as Chinese lacquer. This was clearly the product of his French training as the skills required to shape lacquer panels into serpentine commodes was essentially unknown to English cabinet-makers. These commodes include a pair at Powis Castle (NT1181049.1 and 2) and another pair supplied to Sir Horace Walpole for Strawberry Hill now at the Fine Arts Museum, San Francisco (1985.58a-b).

Although Langlois did make other commodes incorporating pietra dura panels, they are knee-hole commodes and later in date. They include one sold at Sotheby's, London 5 July 2017, lot 32 and another sold anonymously at Christie's, London 8 July 1999, lot 110.

THE PROVENANCE

Mrs. Gubbay was married to a cousin of Philip Sassoon and was herself an immensely distinguished collector of porcelain and English furniture. When she died in 1967, her collection was left to The National Trust, by whom it is displayed at Clandon Park, Surrey. Mrs. Gubbay often acted as Philip Sassoon's hostess at Trent Park and Port Lympne after his sister Sybil's marriage to the Marquess of Cholmondeley prevented her from doing so. It is possible that Mrs. Gubbay may have acquired the commode from Partridge as they are credited with the image of it that appears in the 1972 *Connoisseur* article.



A digital rendering of what we believe the original *Nashiji* lacquer ground to the commode might have looked like, which paint tests reveal under two later layers of green vernis decoratio





■38

A LATE REGENCY BLACK AND GILT-JAPPANED SIDE CABINET

CIRCA 1820

The center of the back panel and the interior fittings largely removed to accommodate a television and speakers, with *Ford Inventory No. D-3*
36 $\frac{5}{8}$ in. (93 cm.) high, 63 in. (160 cm.) wide, 24 in. (61 cm.) deep

\$5,000-8,000





■ 39

A GEORGE II GILTWOOD MIRROR

IN THE MANNER OF BENJAMIN GOODISON, CIRCA 1735-1740

With cartouche and floral spray cresting above a Greek key-carved frame, the sides trailing with wheat sheaves and floral sprays, the apron carved with a mask, the shaped mirrorplate apparently original and re-silvered 46 in. (117 cm.) high, 26 in. (66 cm.) wide

\$20,000-40,000

The strong architectural form, robust carving and the distinctive mask on the apron of this mirror are all hallmarks of the work of the cabinet-maker Benjamin Goodison (d. 1767) of the 'Golden Spread Eagle', Long Acre. He succeeded James Moore (d. 1727) as Court Cabinet-maker he enjoyed extensive Royal patronage. Goodison's work was wide-ranging and in addition to giltwood furniture, he also worked in walnut and mahogany. His documented aristocratic clients included Sarah, Duchess of Marlborough, the 1st Earl of Leicester at Holkham and the 4th Duke of Bedford. This mirror falls stylistically between Goodison's more restrained architecturally inspired examples such as one supplied to Frederick, Prince of Wales (1707-51) in 1732-3 for Hampton Court Palace (RCIN1164) and the more lushly naturalistic versions as with an example sold anonymously at Christie's, London, 17 May 2017, lot 13.



40

■40

A NORTH ITALIAN 'LACCA POVERA' BOX
VENICE, MID-18TH CENTURY

With scarlet-painted interior
5¼ in. (13.5 cm.) high, 12½ in. (32 cm.) wide, 9 in. (23 cm.) deep

\$1,000-1,500

■41

A LATE GEORGE III GILTWOOD AND GILT-COMPOSITION STOOL

CIRCA 1790-1800

With rectangular drop-in seat covered in cream silk above a leaf-carved frieze, possibly with an earlier grey-painted scheme with *Ford Inv. No. C-8*
18 in. (46 cm.) high, 24½ (65 cm.) wide, 16½ in. (42 cm.) deep

\$1,500-2,500

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.202 (illustrated *in situ* in The Main Hall, Grosse Pointe Farms, Michigan).



41

42

**A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE FAMILLE VERTE PORCELAIN
VASES**

THE PORCELAIN KANGXI PERIOD (1662-
1722), THE MOUNTS OF A LATER DATE

Each decorated overall with scrolling flowers,
drilled and previously mounted as lamps, with *Ford
Inventory No. G-22 A & B*

12¼ in. (31 cm.) high, 4¾ in. (11 cm.) diameter (2)

\$3,000-5,000



42

43

**A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE EXPORT PORCELAIN TWIN-
LIGHT CANDELABRA**

THE PORCELAIN KANGXI PERIOD (1662-
1722), THE CANDLE-ARMS MID-18TH
CENTURY, POSSIBLY GERMAN

Each with a figure seated on a Buddhist lion within
a pagoda structure, with *Ford Inventory No. J-7 A
& B*

10¼ in. (26 cm.) high, 10¾ in. (27.5 cm.) wide, 5¾ in.
(14.5 cm.) deep (2)

\$5,000-8,000



43



44

44

A LOUIS XVI ORMOLU AND TÔLE BOUILLOTTE LAMP
CIRCA 1775

The adjustable *tôle-peinte* shade with landscape scenes, drilled and wired for electricity, with *Ford Inv. No. M-16*
18¾ in. (47.5 cm.) high, 13 in. (33 cm.) wide, 8¾ in. (22.5 cm.) wide

\$2,000-4,000

The present lot is illustrated with lot 88 *in situ* at Grosse Pointe Farms, Michigan, former residence of Henry Ford II.

45

AN EMPIRE ORMOLU AND TÔLE-PEINTE EGG CODDLER
EARLY 19TH CENTURY

Opening to a rod fitted with two tiers of six enameled egg cups, with *Ford Inv. No. F-16*
9½ in. (24 cm.) high, 10¾ in. (27.5 cm.) wide, 5¼ in. (13.5 cm.) deep

\$2,000-3,000



45



46

46

AN ORMOLU-MOUNTED SEVRES PORCELAIN 'FRISES RICHES' PIERCED TRAY (PLATEAU CARREE 'A JOURE')

THE PORCELAIN CIRCA 1765, BLUE INTERLACED L'S MARKS ENCLOSED DATE LETTER M, PAINTER'S X FOR J-F MICAUD PÈRE, THE MOUNT'S RESTAURATION, CIRCA 1820

Mounted as a footed tazza, *Ford Inventory No. F-8*
4¼ in. (10.7 cm.) square

\$3,000-5,000

Jacques-François Micaud père is listed as a painter of flowers and patterns at the Sèvres Factory from 1757-1810.

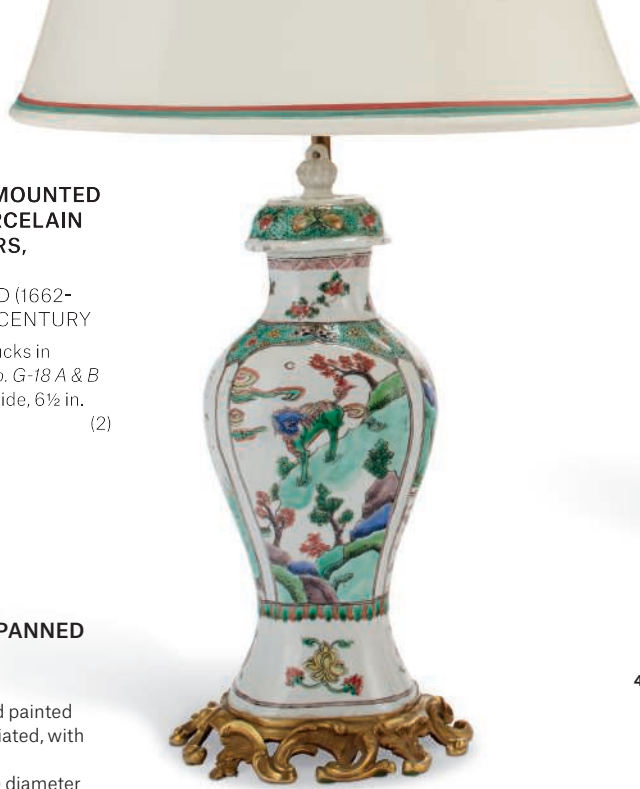
47

**A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE FAMILLE VERTE PORCELAIN
BALUSTER VASES AND COVERS,
MOUNTED AS LAMPS**

THE PORCELAIN KANGXI PERIOD (1662-
1722), THE MOUNTS 19TH/20TH CENTURY

Decorated with Buddhist lions and ducks in
shaped panels, with *Ford Inventory No. G-18 A & B*
24¼ in. (61.5 cm.) high, 7 in. (18 cm.) wide, 6½ in.
(16.5 cm.) deep (2)

\$2,000-4,000



47

■ 48

**AN EARLY VICTORIAN AND JAPANNED
TRIPOD TABLE**

CIRCA 1840

The circular top supported on scrolled painted
feet, the top and base probably associated, with
Ford Inventory No. PBG-2
28¾ in. (73 cm.) high, 35½ in. (89 cm.) diameter

\$4,000-6,000



48



49

A GEORGE III ORMOLU-MOUNTED BLUE JOHN AND WHITE MARBLE CANDLE VASE

BY MATTHEW BOULTON, CIRCA 1775

With two foliate scrolled candelarms above an ovoid body with looped handles terminating in rams masks on a waisted fluted socle, on a tapering marble base, with *Ford Inventory No. H-11 A*

13½ in. (34.5 cm.) high, 3¾ in. (9.5 cm.) square

\$6,000-9,000



49

50

A PAIR OF GEORGE III ORMOLU-MOUNTED BLUE JOHN CASSOLETTES

BY MATTHEW BOULTON, CIRCA 1775

Each urn-form lid reversing to a candle nozzle above an ovoid body flanked by foliate handles, with *Ford Inventory No. H-11 A & B*

8¾ in. (22.5 cm.) high, 4½ in. (11.5 cm.) wide, 2¾ in. (7 cm.) deep, as candlesticks

(2)

\$25,000-40,000

LITERATURE:

K. Tweed, ed., and R. Lynes, *The Finest Rooms by America's Great Decorators*, New York, 1964, p. 90 (illustrated *in situ* in The Morning Room, Grosse Pointe Farms, Michigan).

The form of the bodies of this pair of blue John candle vases directly corresponds to a sketch labeled '859' in Matthew Boulton's Pattern Book I, p.171, illustrated here and in N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 318 fig. 310.1. Related examples include an identical pair sold anonymously at Christie's, London 14 May 2003, lot 104 (£53,750) a pair with white marble bases sold anonymously at Sotheby's, New York, 12 October 2007, lot 117 (\$52,000) and pair with white marble bodies now in a private collection (*Ibid*, P. 304, fig. 276).



50





51

■51

A LOUIS XV GRAY-PAINTED FAUTEUIL
CIRCA 1750

With cartouche-shaped back with floral-carved cresting and serpentine seat covered in patterned yellow upholstery, on floral-headed cabriole legs, with cream damask covered throw cushion, with *Ford Inventory No. M-7 A*, the painted decoration later

\$3,000-5,000

52

A PAIR OF LOUIS XV ORMOLU CHENETS
CIRCA 1745

Depicting allegories of the Seasons, with *Ford Inventory No. G-3 A & B*, and with *536 A & B*
12 in. (30.5 cm) high, 17 in. (43 cm.) wide, 9¼ in. (23.5 cm) deep (2)

\$3,000-5,000



52

53

A PAIR OF RESTAURATION ORMOLU VASES AND COVERS

POSSIBLY NORTH EUROPEAN, SECOND QUARTER 19TH CENTURY,
THE BASES POSSIBLY ASSOCIATED

Each on a gray fossil marble base and ormolu-banded foot, with *Ford Inventory*
No. E-16 A & B

11½ in. (29.5 cm.) high, 11¼ in. (28.5 cm.) wide, 7 in. (18 cm.) deep (2)

\$8,000-12,000

LITERATURE:

K. Tweed, ed., and R. Lynes, *The Finest Rooms by America's Great Decorators*,
New York, 1964, p. 90 (illustrated *in situ* in The Morning Room, Grosse Pointe
Farms, Michigan).

The image (at right) of The Morning Room, Grosse Pointe Farms, Michigan,
former residence of Henry Ford II, pictures these ormolu vases and covers
adjacent to the Matthew Boulton blue-john cassolettes (lot 50) on the
mantel. The fireplace is flanked by the late George III wheatsheaf mirrors
(lot 6) and the George III mahogany and parcel-gilt side cabinets (lot 13). A
similar pair can be seen on the mantelpiece in The Dining Room at Grosse
Pointe Farms, Michigan so the present lot was possibly once part of a set of
four.



The Morning Room, Grosse Pointe Farms, Michigan, circa 1960,
image courtesy of McMillen Inc., New York





54

54

A PAIR OF LATE VICTORIAN GREEN AND GILT-DECORATED TÔLE TEA CANISTERS, NOW MOUNTED AS LAMPS
LATE 19TH CENTURY

Each decorated with *Chinoiserie* landscape scenes, drilled and wired for electricity, decoration refreshed
16½ in. (42 cm.) high, 9¾ in. (25 cm.) wide, 8½ in. (47 cm.) deep (2)

\$2,000-4,000

■ 55

AN EARLY GEORGE III MAHOGANY KETTLE STAND
CIRCA 1765, THE TOP AND BASE ASSOCIATED

With *Ford Inv. No. M-24*
22½ in. (56 cm.) high, 18 in. (46 cm.) wide, 18 in. (46 cm.) deep

\$800-1,200

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).



55

56

A PAIR OF GEORGE III STYLE BRASS ANDIRONS
LATE 19TH/EARLY 20TH CENTURY

Modelled as fluted columns topped with an urn, with *Ford Inv. No. B-118 A & B*, together with a matching set of four firetools on stand with *Ford Inv. No. B-118 E*
25½ in. (65 cm.) high, 10½ in. (27 cm.) wide, 10 in. (25.5 cm.) deep (6)

\$2,000-3,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).



56

■ 57

A GEORGE III MAHOGANY PLATE BUCKET
LATE 18TH CENTURY

With a later removable brass liner, with *Ford Inv.*
No. IB-13
11¾ in. (30 cm.) high, 12 in. (30.5 cm.) diameter
\$1,000-1,500



57

■ 58

AN ENGLISH MAHOGANY TRIPOD TABLE
EIGHTEENTH CENTURY AND LATER

With shaped top tilting above a fluted foliate-
carved stem ending in claw and ball feet with *Ford*
Inventory No. BB-1
28½ in. (72.5 cm.) high, 32¼ in. (82 cm.) wide, 31½
in. (80 cm.) deep
\$3,000-5,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World
of McMillen*, New York, 1982, p.204 (illustrated *in
situ* in The Library, Grosse Pointe Farms, Michigan).



58



59

■ 59

A PAIR OF UPHOLSTERED CLUB CHAIRS
20TH CENTURY

Each covered in a floral fabric, with two complimentary throw cushions (2)

\$1,000-1,500

■ 60

AN EARLY GEORGE III MAHOGANY TRIPOD TABLE
CIRCA 1765, THE TOP AND BASE PROBABLY ASSOCIATED

With pie-crust top tilting above a fluted stem carved with acanthus leaves on cabriole legs, ending in scrolled toes, with *Ford Inv. No. A-4*
28 in. (71 cm.) high, 23½ in. (60 cm.) diameter

\$1,000-1,500

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).



60

■ 61

A TREFOIL-SHAPED PADDED CENTER STOOL
AFTER SIBYL COLEFAX AND JOHN FOWLER LTD.,
LATE 20TH CENTURY

Covered in pale yellow velvet with fawn piping, above a yellow wool bullion fringe, on castors
18 in. (46 cm.) high, 47 in. (119.5 cm.) wide, 42 in. (107 cm.) deep

\$800-1,200



61

62

**A PAIR OF GEORGE III BLUE JOHN,
FLUORSPAR, SLATE AND WHITE MARBLE
URNS**

FIRST QUARTER 19TH CENTURY, NOW DRILLED
AND MOUNTED AS LAMPS

On conforming later ormolu plinths, with *Ford Inventory*
No. I-8 A & B

21½ in. (57 cm.) high, 4½ in. (11.5 cm.) wide (2)

\$5,000-8,000



62

63

**A CHINESE EXPORT BLACK, GILT AND
POLYCHROME LACQUERED TRIPOD TABLE**

SECOND QUARTER 19TH CENTURY

The top decorated with pagodas and pavilions
27½ in. (70 cm.) high, 36 in. (91.5 cm.) diameter

\$3,000-5,000

PROVENANCE:

Acquired from Colefax & Fowler, London, 1978.



63



64



64
TWO GILT-METAL MOUNTED STAFFORDSHIRE
ENAMEL SNUFF BOXES
 CIRCA 1770

Each cover painted in the style of Watteau with courting couples, the sides with flower sprays, *Ford Inv. Nos. LB-22 & LG-14*

3¾ in. (9.5 cm.) long, the larger (2)

\$2,500-4,000

65
A GILT-METAL SOUTH STAFFORDSHIRE ENAMEL
COBALT BLUE-GROUND NECESSAIRE
 CIRCA 1780

Enameled front and back with portraits of an actor and actress reserved within gilt cartouches, the interior with various implements, *Ford Inv. No. LB-21*

4¾ in. (11.1 cm.) high

\$800-1,200



65



66

66
A GILT-METAL MOUNTED STAFFORDSHIRE
ENAMEL TABLE-BOX AND COVER
 THIRD QUARTER 18TH CENTURY

Finely painted with a shepherd and a lady on horseback next to ruins, the sides and underside decorated with floral sprays

7¾ in. (18.7 cm.) long

\$3,000-5,000

67

**A SILVERED-METAL-MOUNTED CONTINENTAL
ENAMEL SNUFF-BOX**

SECOND HALF 18TH CENTURY, LIKELY GERMAN

Depicting courtiers at various pursuits in landscapes, the interior
with flower sprays, *Ford Inv. No. A-20*
3¾ in. (9.5 cm.) long

\$2,000-3,000



67

68

**THREE GILT-METAL MOUNTED STAFFORDSHIRE
ENAMEL SNUFF-BOXES**

CIRCA 1770

The largest example's cover with fishermen on a bridge, the
molded border painted with flowers, the sides with similar
flowers, *Ford Inv. No. A-42*; the medium a South Staffordshire
example molded with a trophy and the motto *L'AMOUR ET LA
GLOIRE*, the sides with courtiers at various pursuits reserved on
a cobalt-blue ground enriched in white with diaper patterns, *Ford
Inv. No. LF-15*; the smallest with a fishing scene, the sides with
flower sprays reserved within gilt cartouches on a purple ground
enriched in white enamel with diaper patterns, *Ford Inv. No. LB-23*
3 in. (7.62 cm.) long, the largest (3)

\$2,500-4,000



68



69

69

**A VINCENNES PORCELAIN BLEU
CELESTE PIERCED CHEESE STRAINER
AND STAND (FROMAGIER ET PLATEAU)**

CIRCA 1756, BLUE INTERLACED L'S
ENCLOSING DATE LETTER C, PAINTER'S
MARK FOR D. LEVE

Painted with loose flower sprays, the exterior of
the strainer and border of the stand reserved with
similar flowers within chased gilt cartouches, *Ford*
Inv. Nos. B-34-a & b

7 $\frac{1}{8}$ in. (20 cm.) diameter, the stand (2)

\$2,500-3,500

Denis Levé is recorded as a painter of flowers and
patterns at the Vincennes Porcelain Factory from
1754-1793 and from 1795-1805.

70

**A GOLD-MOUNTED ENGLISH PORCELAIN EGG-
FORM PATCH OR SNUFF BOX**

CIRCA 1755, CHELSEA OR CHARLES GOUYN

Painted with a butterfly hovering above a basket of flowers, a
banner below inscribed JE M'()ATACHE A LA PLUS DOUCE, the
gold mount richly chased with foliate scrolls

2 $\frac{1}{4}$ in. (5.7 cm.) long

\$2,000-3,000



70

71

**A PAIR OF LONGTON HALL PORCELAIN
BOWLS**

CIRCA 1755

Each molded as overlapping leaves, the interior
painted with loose bouquets, *Ford Inv. Nos. R-6-A*
& B

5 $\frac{1}{2}$ in. (13.9 cm.) long (2)

\$2,500-4,000



71



72

72

A PAIR OF MEISSEN PORCELAIN SULKOWSKI-MOLDED 'KOREANISCHE LÖWE' BOWLS AND COVERS

CIRCA 1735-45, UNDERGLAZE BLUE CROSSED SWORDS MARK, DREHER'S :: TO FOOTRIM

Each decorated in the Kakiemon palette with writhing *qilin*, exotic birds and floral sprays, *Ford Inventory Nos. E-15-a & b*

9¾ in. (24.7 cm.) high

\$6,000-8,000



73

A GROUP OF MEISSEN PORCELAIN TEA WARES

CIRCA 1740, BLUE CROSSED SWORDS MARKS, VARIOUS GILDERS' MARKS

Comprising: A teabowl and saucer painted in the manner of Georg Philipp Rugendas with military scenes within gilt *rocaille* cartouches, *Ford Inv. Nos. LB 15 a-b*; a teabowl and a saucer, painted with a European landscape or harbor scene within gilt cartouches, the saucer with *Holzschneitblumen*, the interior of the cup with Kakiemon flowers, *Ford Inv. Nos. LG-31b and F-15*; and a serpentine oval spoon-tray painted with a European landscape, *Ford Inv. No. F14*

(4)

7 in. (17.7 cm.) long, the spoon tray

(5)

\$2,500-4,000



73

■74

AN UPHOLSTERED TWO-SEAT SOFA

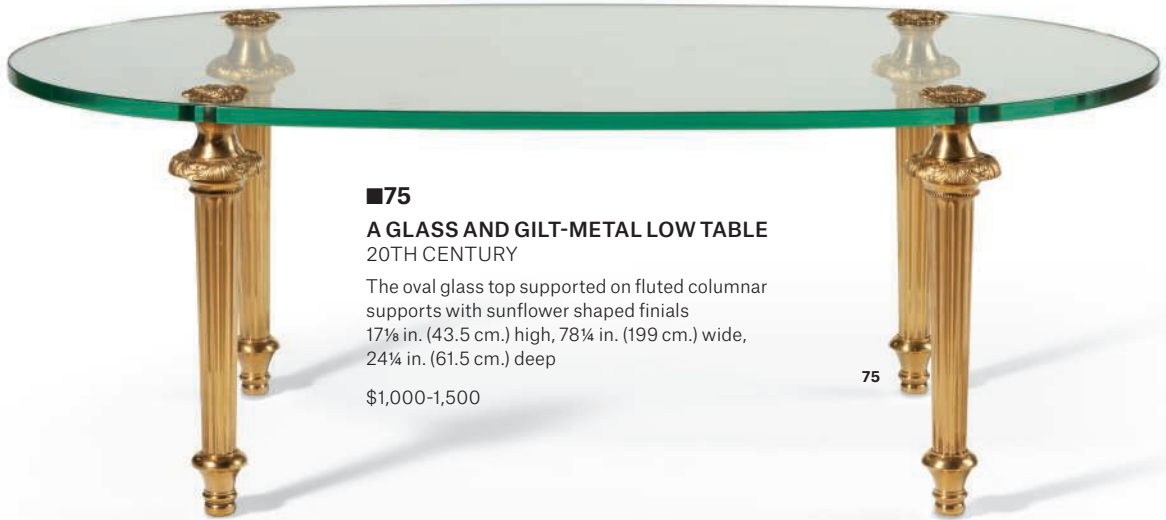
20TH CENTURY

Covered in cream twill, with three complimentary throw cushions
70 in. (178 cm.) wide

\$800-1,200



74



■75

A GLASS AND GILT-METAL LOW TABLE

20TH CENTURY

The oval glass top supported on fluted columnar supports with sunflower shaped finials
17½ in. (43.5 cm.) high, 78¼ in. (199 cm.) wide,
24¼ in. (61.5 cm.) deep

\$1,000-1,500

75



■76

AN UPHOLSTERED TWO-SEAT SOFA

20TH CENTURY

Covered in cream silk damask, with four complimentary throw cushions
65 in. (165 cm.) wide, overall

\$800-1,200

76



■77

A NEEDLEWORK CARPET

PROBABLY ENGLISH, EARLY 20TH CENTURY

The ivory cotton field overall with flowering branches within an egg and dart border, with *Ford Inventory No. H-30*

Approximately 8 ft. 1 in. x 7 ft. 5 in. (246 cm. x 157.5 cm.)

\$3,500-4,500



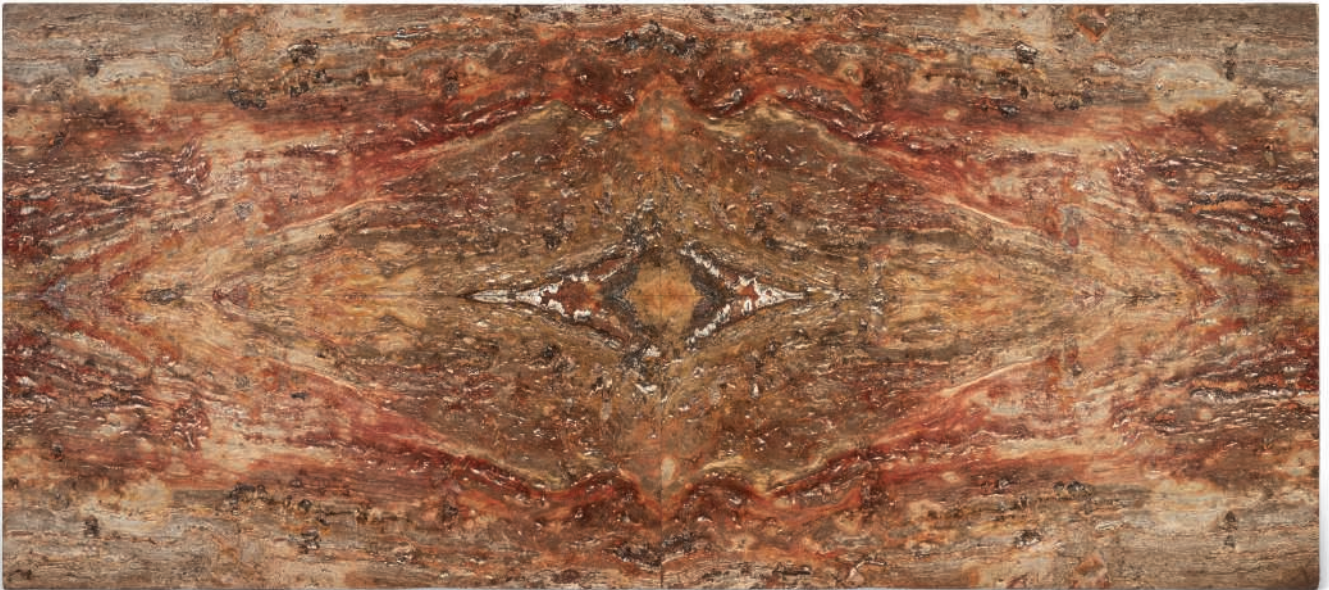
■78

**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED MARBLE
TORCHÈRES**

CIRCA 1765-70, ADAPTED IN THE 19TH CENTURY WITH
CONSEQUENTIAL REPLACEMENTS

Each circular top supported by scrolled acanthus, the central segmented stem applied with laurel swags, on a tripartite base with hairy paw feet, the underside of the tops faux-marbleized, with *Ford Inventory No. C-33 B*
59¼ in. (150.5 cm.) high, 16 in. (40.6 cm.) wide, 15 in. (38 cm.) deep (2)

\$10,000-15,000



■79

A NORTH ITALIAN GILTWOOD SIDE TABLE

CIRCA 1780

With veneered *alabastro fiorito* top above a fluted frieze centered by a mask and flanked by lions' masks, on leaftip carved fluted tapering legs, with *Ford Inventory No. E-5*

36 in. (91.5 cm.) high, 79½ in. (202 cm.) wide, 35¼ in. (89.5 cm.) deep

\$15,000-25,000



80

80

A PAIR OF CHINESE EXPORT ORMOLU-MOUNTED FAMILLE VERTE BALUSTER VASES, MOUNTED AS LAMPS

THE PORCELAIN QIANLONG PERIOD (1736-1795), THE MOUNTS LATER

Each painted with peony and chrysanthemum blooms (drilled), with *Ford Inv. Nos. A-15-a& b* 8¾ in. (22.2 cm.) high, the porcelain (2)

\$2,000-3,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).

■-81

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND PARQUETRY BUREAU PLAT

ATTRIBUTED TO MATTHIEU-GUILLAUME CRAMER, LATE 18TH CENTURY, THE FRIEZE POSSIBLY RE-VENEERED

With three-quarter gallery above two frieze drawers, with spurious stamp *CC SAUNIER* to back rail, with *Ford Inventory No. B-7*

31 in. (79 cm.) high, 42 in. (107 cm.) wide, 23 in. (58.5 cm.) deep

Mathieu Guillaume Cramer, *maitre* in 1771.

\$12,000-18,000



81



■ 82

A LATE LOUIS XV GILTWOOD JARDINIÈRE
POSSIBLY NORTH EUROPEAN, CIRCA 1765-70

The fluted frame carved with husks above a rosette border, the scrolled legs joined by garlands and a shaped stretcher with a basket of flowers, with *Ford Inventory No. E-10*

33½ in. (85 cm.) high, 29¾ in. (75.5 cm.) wide, 20 in. (51 cm.) deep

\$15,000-25,000



83

■83

A LOUIS XV GREEN-PAINTED AND PARCEL-GILT CHAISE

ATTRIBUTED TO JEAN-BAPTISTE CRESSON, CIRCA 1745

With foliate-carved shaped back and seat centered by a pomegranate, with traces of an earlier blue-painted scheme, with *Ford Inv. No. G-10*

\$600-1,000

■~84

A LOUIS XV ORMOLU-MOUNTED, TULIPWOOD AND PARQUETRY COMMODE
POSSIBLY NORTH EUROPEAN, CIRCA 1750

With *brèche d'alep* marble top above a serpentine case with two short and two long drawers, the reverse with chalk inscription 'M. ADER'
36 in. (91.5 cm.) high, 53½ in. (136 cm.) wide, 23 in. (58.5 cm.) deep

\$5,000-8,000



84

■-85

**A LOUIS XVI ORMOLU-MOUNTED
TULIPWOOD, EBONY AND AMARANTH
PARQUETRY OCCASIONAL TABLE**

BY FERDINAND BURY, CIRCA 1775

With three-quarter gallery surrounding a porphyry top above a frieze drawer, the stretcher inset with porphyry and supported on circular tapering legs, the porphyry later replacements, stamped *F. BURY JME* to underside of drawer

30 in. (76 cm.) high, 23 in. (58.5 cm.) wide, 16¾ in. (42.5 cm.) deep

\$8,000-12,000

Ferdinand Bury (1740-1795) was awarded his *maîtrise* in 1774 and had premises in the Faubourg Saint-Antoine, on the rue de Charonne. His accounts reveal a medium-sized workshop and that he retailed his pieces with various Parisian *marchands-merciers*. Bury also had his own patrons such as the prince of Nassau, the marquis de Marigny, the marquis de Mailly-Nesle and the duc de Brissac.



85

■86

**A PAIR OF FRENCH GREEN AND CREAM-
PAINTED AND PARCEL-GILT BANQUETTES**

CIRCA 1900

Each with a rectangular seat covered in green and white fabric above a guilloche-carved rail on circular turn-fluted legs, with *Ford Inv. No. J-5 A*

19 in. (48.5 cm.) high, 32 in. (81.5 cm.) wide, 15 in. (38 cm.) deep (2)

\$2,000-3,000



86





87

**A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE IMARI
PORCELAIN CACHE-POTS**

THE PORCELAIN EARLY 18TH CENTURY, THE ORMOLU
RESTAURATION CIRCA 1820-1840

Each decorated with gilt and iron-red sprays in cartouches, and with stylized
animal handles raised on hoof feet, with *Ford Inventory No. E-14 A & B*
11½ in. (28.5 cm.) high, 8¾ in. (21.5 cm.) diameter (2)

\$15,000-25,000



■ 88

**A LOUIS XV ORMOLU-MOUNTED CHINESE LACQUER
SECRETAIRE A ABATTANT**

BY JEAN-CHARLES ELLAUME, CIRCA 1755

The associated liver-figured marble top above a fall-front with a fruitwood fitted interior over a pair of cabinet doors opening to shelves, the decoration incorporating European elements, stamped *J ELLAUME JME* to both back uprights, with faint chalk inscription *N°1202*, with printed *Garde Meuble* sticker and partial *P202* sticker, with *Ford Inventory No. M-10* 56½ in. (143.5 cm.) high, 37 in. (94 cm.) wide, 50½ in. (128.5 cm.) wide
Jean-Charles Ellaume, *maître* in 1754.

\$8,000-12,000

The present secretaire is shown *in situ* (at right) in one of the bedrooms at Grosse Pointe Farms, Michigan, former residence of Henry Ford II. The bouillotte lamp on the writing surface appears to be lot 44.



A bedroom at Grosse Pointe Farms, Michigan, circa 1960. Photograph by Henry S. Fullerton, image courtesy of McMillen Inc., New York.





89

A PAIR OF REGENCE ORMOLU-MOUNTED CHINESE AND JAPANESE PORCELAIN POTPOURRIS

THE BASES LATE 18TH/19TH CENTURY, THE PORCELAIN BODIES EDO PERIOD

Each figural cover surmounting a cylindrical body, raised on parrots or dogs, on a shaped plinth, with *Ford Inventory No. G-15 A & B*
12 in. (30.5 cm.) high, 9¼ in. (23.5 cm.) wide, 9 in. (23 cm.) deep (2)

\$20,000-30,000

PROVENANCE:

Property from the late Baroness Burton; Christie's, London, 8 July 1965, lot 57. Acquired from Rosenberg & Stiebel, New York.

With its combination of both Japanese and Chinese porcelain, this pair of potpourris continues the centuries-old European tradition of decorating Asian porcelain with lavish gilt metal mounts. Its pinnacle came with the innovative, fantastical creations of the 18th-century French *marchands-merciers* who assembled *objets de luxe* such as inkwells, candelabra, brûle parfums and potpourri vases utilizing Asian porcelain set within elaborate ormolu mounts.

These potpourris were formerly in the collection of the Baroness Burton (1841-1931), the widow of Michael Bass (1837-1909) 1st Baron Burton, whose immense brewing fortune paved their entry into Victorian society. They purchased Chesterfield House, the superb rococo palace built between 1746-1752 by Isaac Ware for Philip Stanhope, 4th Earl of Chesterfield (1694-1773) for their London residence. A series of photographs of its famous interiors were taken by Bedford Lemare circa 1910 illustrate their extensive collection of Old Master paintings, French and English furniture, porcelains and works of art.

■90

A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED, EBONY AND VERNIS MARTIN MEUBLES D'APPUI

ATTRIBUTED TO JOSEPH BAUMHAUER, DIT JOSEPH, CIRCA 1770

Each with white and gray-veined moulded rectangular marble top above a foliate frieze and a cabinet door, one fitted as a writing desk with pigeonholes, mahogany lined drawers and a writing slide lined with blue *soie moirée*; the other fitted with blue *soie moirée* lined shelves, the shelves and compartments edged with gold *galon*, each with old handwritten label 'Cabinet lacque blanc', and one with old paper label 'No 19...room no 87,' the marble tops probably early 19th century, with *Ford Inventory No. J-2 A & B* 42¾ in. (108.5 cm.) high, 27¾ in. (70.5 cm.) wide, 17 in. (43 cm.) deep (2)

\$400,000-600,000

PROVENANCE:

Almost certainly Madame Lerouge, Paris, sold Paris, 27 April 1818, lot 122, where acquired by Ferréol de Bonnemaïson, as agent for Arthur Wellesley, 1st Duke of Wellington (d.1852).

Listed in July 1818 in the shipping inventory made by Ferréol de Bonnemaïson in Paris on behalf of Arthur Wellesley, 1st Duke of Wellington, in case 25 as: 'deux petits cabinets en laque blanc.'

Arthur Wellesley, 1st Duke of Wellington, Stratfield Saye, Hampshire.

Thence by direct descent in the Gallery at Stratfield Saye to Gerald Wellesley, 7th Duke of Wellington, KG, DL, sold Sotheby's, London, 25 March 1966, lot 76.

LITERATURE:

Connaissance Des Arts, November 1964 (illustrated on the front cover and pp. 114-5).

P. Verlet, G. Savage (trans.), *French Furniture and Interior Decoration of the 18th Century*, London, 1967 p.163, fig.130.

R. Vian des Rives ed., *Villa Ephrussi de Rothschild*, Paris, 2002, pp.180, 183.

This magnificent pair of Louis XV meubles d'appui epitomize the *Ancien Régime* taste of Arthur Wellesley, 1st Duke of Wellington and victor of Waterloo. Upon his triumphant return to Paris in 1815 as commander of the Army Occupation of France, Wellington capitalized on the legendary dispersals of the great Parisian collections during the Restoration period – working closely with his advisor, the painter Ferréol de Bonnemaïson, to amass one of the greatest collections of French furniture and *objets d'art* in England. Intended to enrich both Apsley House in London and Stratfield Saye, Hampshire – the estate acquired for him by a grateful nation in 1817 – the 'Iron Duke's' collection echoed the taste of his contemporaries, led by the Prince Regent, Lord Hertford, the Duke of Buccleuch and the Duke of Hamilton.

With their rigorously architectural style, striking white *verniss martin* panels and plain ebony-veneered frames offset by ormolu mounts, these elegant *meubles d'appui* relate to a group of neo-classical furniture developed from the 1760s onwards incorporating earlier marquetry panels by André-Charles Boulle (1642-1732), when the decorative vocabulary of the *Grand Siècle* was rediscovered and re-interpreted by a younger generation of cabinet-makers under the direction of the *marchand* Claude-François Julliot (1727-94).

These works had been continuously prized but demand for them reached its zenith by the 1770s when every important auction catalogue had a section dedicated to the '*meubles précieux de Boule le père*' or those in the '*genre de Boule*', prompting Boulle furniture to reach very significant prices.

Not surprisingly, the Parisian *marchands-merciers* sought to capitalize on this demand and mastered the art of 'updating' these earlier pieces to suit the current fashions. They commissioned some of the most talented *ébénistes* of the era such as Joseph Baumhauer, dit Joseph, Levasseur, Montigny, Weisweiler and Dubois to re-fit, refurbish or even refashion earlier Boulle furniture. Newly refreshed or reimagined, they featured panels of Boulle marquetry, Oriental lacquer, *verniss martin* or pietra dura plaques offset against a richly mounted ebony ground. This new taste was illustrated in the interiors of Blondel de Gagny, Radix de Sainte-Foix, and Grimod de la Reynière. A passage from a letter from the marquis de Marigny, brother of Madame de Pompadour, to his *ébéniste* Pierre Garnier concerning the choice of furniture for his library is very revealing in the preference for ebony: '*Vous conviendrez avec moi que les meubles en ébène et bronze sont beaucoup plus nobles que les meubles en acajou.*'

These *meubles d'appui* were almost certainly a commission from a *marchand-mercier* who would have either specified or supplied the mounts to be used. Although the maker of these *meubles d'appui* is currently unknown, the distinctive combination of mounts suggest that they can be attributed to Joseph Baumhauer (1747-1772). Indeed, all of these distinctive mounts can be seen on a *bibliothèque basse* by Joseph which was in a sale of the *marchand-mercier* Julliot and subsequently in the collection of the Marquis de Vaudreuil in 1787 (A. Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, p.239, fig. 244). The acanthus-cast foot and leaf-tips border mounts are also on a single *meuble d'appui* stamped 'Joseph' sold from Palais Abbatial de Royaumont at Christie's, Paris, 20 September 2011, lot 141. Interestingly, the same foliate frieze, border mounts and rosettes on the bases also appear in the work of Etienne Levasseur, two examples belonging to Wellington's fellow collector, the Prince Regent, later George IV (1762-1830). A *secrétaire à abattant* in the King's drawing room at Windsor Castle (RCIN29945) has the same foliate frieze mount and border mounts and a pair of *meubles d'appui* with Japanese lacquer panels have identical border and rosette mounts (RCIN2464). Although both men supplied



Sir Thomas Lawrence (1769-1830) Portrait of the Duke of Wellington, 1817





furniture for Julliot, who certainly could have commissioned the *meubles d'appui*, *ébénistes* did not work exclusively for one *marchand-mercier*. Other possibilities could be the *marchand* Simon-Phillipe Poirier whose furniture often featured the distinctive blue *moire* watered silk bordered in gold thread that lines the interiors of these cabinets. He also commissioned Joseph to make a commode and a pair of encoignures for the Marquis de Brunoy prior now at the Louvre (*Ibid*, p.238) which have the same distinctive mounts to the feet. Finally, Jean-Baptiste Le Brun (1748-1813) who was known for dealing in Boulle furniture commissioned a set of six bibliothèque basses from Levasseur circa 1785 for the *Salle d'exposition* of the hôtel Le Brun.

RELATED EXAMPLES

The exceptionally rare cream ground *verniss martin* panels on the exterior are clearly reused 18th century panels that were originally much larger and perhaps originally conceived to decorate a *Chinoiserie cabinet* or study. These panels would have been considered as precious as Boulle marquetry or Asian lacquer by the *marchands-merciers* and worth saving to be incorporated into a more fashionable form.

In contrast to the plentiful examples of *meubles d'appui* that employ Japanese or Chinese lacquer or *verniss martin* with dark grounds, related furniture with white lacquer or *verniss martin* are incredibly scarce. A closely related example is a suite of late Louis XV furniture comprising a pair of encoignures by Bernard Van Risenburgh (BVRB), and a commode made to match by Joseph. It is now in the Rothschild collection at the Villa Ephrussi (R. Vian des Rives ed., *Villa Ephrussi de Rothschild*, Paris, 2002, pp.180-2). The pair of encoignures were in the Jacques Doucet collection (sold Galerie Georges Petit, Paris 7 June 1912, pl.322), of which the encoignure subsequently endured a 20th century version of 'updating.' The lacquer panels were removed and became the doors on a *meuble d'appui* which was sold anonymously at Sotheby's London, 30 April 1965, lot 112. Other examples include:

--A Louis XVI commode attributed to Joseph in the Chinese Drawing Room at Grimsthorpe Castle, Lincolnshire.

--A pair of Louis XVI tulipwood armoires sold from the collection of Lady Baillie at Sotheby's, London, 13 December 1974, lot 197; the panels appear to have come from the same source as the present *meubles d'appui*.

-- A pair of late Louis XV encoignures with white lacquer panels sold anonymously at Christie's New York, 23 October 1998, lot 160.

Related examples with Asian lacquer include:

--A pair of *meubles d'appui* with Japanese lacquer panels by Etienne Levasseur formerly with Dalva Brothers, New York.

--A single *meuble d'appui* with Japanese lacquer panels by Philippe-Claude Montigny sold by Monsieur and Madame Marcel Boucher, Buenos Aires at Sotheby's, London, 22 November 1963, lot 89.

--A pair of *bas d'armoires* incorporating Chinese cinnabar lacquer from the collection of the Earl of Iveagh, Elveden Hall, Norfolk; Christie's House Sale, 21-24 May 1984, lot 527.

--A single cabinet by Joseph with Japanese lacquer panels in the John Paul Getty Museum, Los Angeles (79.DA.58).





The Gallery, Stratfield Saye. *Connaissance des Arts*, November 1964



Exterior view of Stratfield Saye. 2015, Country Life Picture Library/Paul Highnam

THE PROVENANCE

Wellington actively collected during his years in Paris and assembled a collection typical of the great French connoisseurs of the *Ancien Régime*. He acquired precious hardstone objects from the sale of Cardinal Fesch's collection in 1816, bronze busts of French monarchs as well as Dutch and Flemish paintings. However, Wellington's purchases were not all entirely a static homage to the past. He also patronized the *ébéniste* Jacob Desmalter and a *lit à polonoise* purchased from him was installed in his bedroom at Apsley house and later reproduced in an 1853 lithograph depicting the interior (M. Aldrich, 'A Setting for Boulle Furniture, The Duke of Wellington's Gallery at Stratfield Saye,' *Apollo*, June 1998, fig.13).

In addition to what is perhaps the largest group of Boulle furniture by Etienne Levasseur, including four *bibliothèques basses* and four pairs of *meubles d'appui*, as well as two pairs of pedestals which may be attributed to him, all of which decorated the celebrated Print Gallery at Stratfield Saye, Wellington also acquired these *meubles d'appui*, which are also illustrated at the end of the Gallery in the *Connaissance Des Arts*, November 1964 article. Together with a commode that was subsequently sold at Sotheby's, London 11 July 1980, lot 186, they are the only pieces of case-furniture known to have left this otherwise intact collection.

The *meubles d'appui* were purchased by the Duke of Wellington's agent, Ferréol de Bonnemaïson (1766 – 1827). Originally a painter, he first worked with Wellington when he was engaged to restore four Raphaels seized from the Spanish Royal collection and Wellington then commissioned him to copy them for his personal collection before they were returned. At that point, Bonnemaïson's skills as an artist led to his role as an agent on the Duke's behalf, purchasing Dutch and Flemish cabinet paintings. At the sale of the collection of Madame Lerouge on 27 April 1818, the *meubles d'appui* appear under the heading 'Meubles de Boulle', and lot 122 is described as 'Deux très-jolis petits meubles, meme dimension, en laque, parfaitement conservés, montés en ébène et richement garnis de bronze doré, avec dessus en marbre vert de mer' (reproduced here).

MADAME LE ROUGE

Madame Lerouge, née Barbe Françoise Bellanger (d.1818), was the second wife of the dealer Nicolas Lerouge (1752-1827). Active in the late 18th/ early 19th century, he specialized in Old Master paintings and Boulle marquetry furniture. The son of a laborer from the Champagne, Lerouge is recorded in 1773 as living in the rue de l'Arbre Sec where he had a thriving business. By the time he married his first wife, the widow of the leading dealer Pierre Lebrun, his assets were valued at 20,000 *livres*. Lerouge then set himself up as a *négociant* and *receveur* of the *loterie royale de France* in the rue de Cléry, not far from his stepson, Jean-Baptiste Lebrun. Lerouge's first wife died in 1787 and he remarried in 1794 to Barbe Françoise at which time his stock had quadrupled in value to 81,000 *livres*. Lerouge later moved to the place des Victoires, and after the death of his second wife in 1818 he organized the sale of his stock and retired. In a neat twist of fate, his son Sillex Quesnay-Lerouge married the daughter of Ferréol de Bonnemaïson in 1819.

After they were purchased in the Lerouge auction, the *meubles d'appui* are subsequently recorded in the July 1818 shipping inventory by Bonnemaïson when they were sent with other items bought by the Duke in Paris to be delivered to Stratfield Saye, the Duke's estate in Hampshire. The cabinets were listed in case 25 '*deux petits cabinets en laque blanc*' and the marble tops in case 24. Although the current tops are white marble, it's possible that the original green tops remain at Stratfield Saye. Another closely related pair of *meubles d'appui* attributed to Levasseur purchased by the Duke of Wellington in Paris have green marble tops which at some point could have been exchanged (*Ibid.* fig. 7).





91

91
A PAIR OF SAMSON DUTCH DELFT
STYLE BLUE AND WHITE BEAKER VASES

LATE 19TH/20TH CENTURY, ENTWINED
 S FORMING X MARK FOR SAMSON AND
 SPURIOUS MVB 1757 DELFT MARK

Decorated in the Delft style in underglaze blue
 with bands of scrolling foliage, songbirds on rocks
 and cartouches of blossoming branches
 15 in. (38.1 cm.) high (2)

\$1,500-2,000

92
A SMALL DUTCH DELFT POLYCHROME
FIVE-PIECE CHINOISERIE GARNITURE
 CIRCA 1760, BLUE AXE AND 7 MARK FOR DE
 PORCELYNE BIJL

With molded yellow cartouches enclosing blue
 and white figures in a landscape, surrounded by
 flowering branches, the reverse with an artemesia
 leaf, comprising: three baluster vases and covers
 and two beaker vases

7½ in. (19 cm.) high, the baluster vases and covers (8)

\$2,000-3,000



92

93

**A PAIR OF BRISTOL DELFT POLYCHROME
CHINOISERIE CHARGERS**
MID-18TH CENTURY

Each with a figure seated on an islet in a
mountainous lake setting, the border with flowers
13¼ in. (33.6 cm.) diameter (2)

\$1,200-1,800

PROVENANCE:

With Ginsburg & Levy, New York (one plate,
according to sticker).

See F. Britton, *English Delftware in the Bristol
Collection*, London, 1982, p. 171, pl. 11.11.



93

94

**A PAIR OF DUTCH DELFT BALUSTER JARS
AND COVERS**
18TH CENTURY

Each with Buddhist lion finial, painted with birds in
flowering branches
18 in. (45.7 cm.) high (4)

\$2,000-3,000



94

95

JULIUS LEBLANC STEWART (AMERICAN, 1855-1919)

Study for 'Full Speed'

oil on canvas
32 x 23⁵/₈ in. (81.3 x 60 cm.)
Painted circa 1886.

\$30,000-50,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 31 May 1984, lot 156, as *Full Speed*.

Julius LeBlanc Stewart spent almost the entirety of his artistic career in Paris and was nicknamed the 'Parisian from Philadelphia'. His father, the sugar millionaire William Hood Stewart, moved his family to Paris in 1865, and Stewart's family wealth enabled him to live an extravagant life and to paint when and what he pleased. He exhibited regularly at the Paris *Salon* from 1878 into the early 20th century, and he helped to organize the 'Americans in Paris' section of the 1894 *Salon*.

The present work is a preliminary compositional study for Stewart's *Full Speed*, which depicts an outing on the Seine among friends aboard the *Hassan*, a steam launch owned by the artist's patron and fellow American expatriate, James Gordon Bennett, Jr. Seen at the very left edge of the finished painting depicted in an elegant white suit (fig. 1), Bennett was the millionaire newspaper tycoon who owned *The New York Herald*, one of the most popular dailies of the time. In 1877, Bennett made Paris his domicile and began to cover the social scene in a European edition of the publication, detailing the parties and travel of those in his social circle.

In this study, Stewart concentrates primarily on the figures of the two women. It is interesting to note that in the final composition he has changed the positions of the two models; the young woman at the helm in the pink costume has been replaced by the seated figure in the final composition. Although the position of the hands of the model at the helm is the same in the study and the final composition, the artist has changed the seated model from sitting with her hands demurely in her lap to taking off her gloves. This subtle change contributes to the narrative of the painting and makes the figure a more dynamic part of the composition. He has also removed the architectural elements from the shoreline in the final composition, which focuses the viewer's attention more on the elegant figures in the boating party.

The final version of *Full Speed* achieved international success almost immediately. After its exhibition in the Paris *Salon* in 1866, it almost certainly traveled to the 1891 International Art Exhibition in Berlin where it was awarded a gold medal. An engraving of the work was published in *Harper's Bazaar* on May 7, 1887, where it was described as a 'seductive and charming' work and Stewart was mentioned as having 'the profoundest interest in happy, well-dressed men and women outdoors in the sunshine, delineating them and their surroundings with exquisite and refined fancy' (*Harper's Bazaar*, 7 May 1887, p. 332).



Julius LeBlanc Stewart, *Full Speed*, sold Sotheby's New York, 13 November 2018, lot 148.





96

GEORGE CHARLES HAITÉ (BRITISH, 1855-1924)

The Flower Show

signed and dated 'Geo. C. HAITÉ. 1898.' (lower right)

oil on canvas

45½ x 73¼ in. (115.6 x 186.1 cm.)

\$15,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, Sussex, 25 May 1994, lot 110.

EXHIBITED:

London, *Royal Academy*, 1898, no. 993.



97

BERTHE MORISOT (1841-1895)

Au cirque (recto); Tête de Julie Manet (verso)

stamped with initials (Lugt 388a; lower right, *recto*); stamped with signature (Lugt 1826; lower right, *verso*)

pastel on paper

24 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (61.2 x 47.4 cm.)

\$25,000-35,000

LITERATURE:

M.-L. Bataille and G. Wildenstein, *Berthe Morisot: Catalogue raisonné des peintures, pastels et aquarelles*, Paris, 1961, p. 55, nos. 502a and 502b (illustrated, figs. 485 (*recto*) and 491 (*verso*)).



(verso)



98

JOAN MIRO (1893-1983)

Le Bagnard et sa compagne

etching with aquating in colors, on Arches paper watermark
Maeght, signed in white pencil, numbered 41/50, published by
Maeght, Paris

Sheet: 47 $\frac{1}{8}$ x 62 $\frac{7}{8}$ in. (1210 x 1600 mm.)

\$15,000-20,000

LITERATURE:

Dupin 749



99

**A LARGE PAIR OF CHINESE IMARI PORCELAIN
FRENCH MARKET ARMORIAL OCTAGONAL DISHES**

KANGXI PERIOD, CIRCA 1710

The center with a coat-of-arms below a banner inscribed
'CORBEAU', the wide border with flowering plants and panels
enclosing either cranes or a Buddhist lion

18½ in. (46.9 cm.) diameter

(2)

\$4,000-6,000

Probably made for the Corbel or Corbet family of France, all of
whom had arms with three crows (corbeau meaning crow in
French).



100

100

A PAIR OF CHINESE FAMILLE ROSE PORCELAIN ALTAR STICKS
20TH CENTURY

Painted all over with stylized blooms and scrolling foliage and auspicious symbols, *Ford Inv. Nos. TQ-1-A & B*
14½ in. (36.8 cm.) high

\$2,000-3,000

101

A CHINESE EXPORT ENGLISH MARKET ARMORIAL PORCELAIN PART SERVICE

QIANLONG PERIOD, CIRCA 1780

With the arms of MacDonald of St. Martin's below the motto 'PER MARE PER TERRAS', comprising: a soup tureen, cover and stand; two small platters; and nine plates, *Ford Inventory No. S-40*
14½ in. (37.1 cm.) long, the tureen stand

(16)

\$4,000-6,000



101

102

A SET OF EIGHT CHINESE EXPORT PORCELAIN ARMORIAL DINNER PLATES AND TWO OVAL PLATTERS

QIANLONG PERIOD, CIRCA 1780

With the arms of Hay quarterly, Earls of Kinnoull, beneath a Scotsman crest and above the motto 'RENOVATE ANIMOS' 14 $\frac{3}{4}$ in. (37.7 cm.) long, the platters (8)

\$1,500-2,500



102



103

103

A SET OF CHINESE EXPORT ENGLISH MARKET ARMORIAL PLATES AND PLATTERS

QIANLONG PERIOD, CIRCA 1775

With the arms of Ramsay impaling Knight above the motto 'ORA ET LABORE', the border with flower garlands suspended from green trefoils, comprising: fourteen dinner plates and three pairs of graduated platters 16 $\frac{3}{4}$ in. (42.5 cm.) long, the largest platters (20)

\$3,000-5,000

104

A SET OF EIGHTEEN CHAMBERLAIN'S WORCESTER PORCELAIN PIERCED DESSERT PLATES

CIRCA 1800, IRON-RED CHAMBERLAIN'S WORCESTER MARKS

Painted in the Japanese taste with alternating pink flower-heads and iron-red lappets 9 $\frac{5}{8}$ in. (24.4 cm.) diameter (18)

\$2,500-3,500



104



105

105
A HICKS & MEIGH 'STONE CHINA' CHINOISERIE
PART SERVICE

CIRCA 1830, BLUE PRINTED ROYAL ARMS MARK
 ABOVE 51 OR 52

Each printed and enriched with flower sprays and butterflies, a band of reserved scallops within the gilt gadrooned rim, comprising: twelve soup plates and twelve dinner plates; together with sixteen modern Bernardaud & Cie. pale blue-ground chargers

10½ in. (26.6 cm.) diameter, the dinner plates (40)

\$2,500-3,500

106
AN ENGLISH PORCELAIN SEAFOAM-
GREEN AND PEACH GROUND PART
DESSERT SERVICE

MID-19TH CENTURY, IRON-RED
 PATTERN NO. 6/6595, POSSIBLY
 RIDGWAY OR MINTON

The center with a still life of fruit on a marble ledge, the wide pierced border with scrolling foliage, comprising: a tall footed compote; two low footed compotes; and twelve dessert plates

8¾ in. (22.5 cm.) diameter, the dessert plates (15)

\$2,500-3,500



106



107

107
A PAIR OF SEVRES PORCELAIN ICE
PAILS, COVERS AND LINERS (SEAUX A
GLACE)

1764-1768, INTERLACED BLUE L'S MARK,
 DATE LETTERS L AND P, PAINTER'S MARKS
 FOR J-F MICAUD PERE AND J-J PIERRE LE
 JEUNE

Each painted with scattered flower sprays beneath blue-line and gilt-dash rims, the border of the liner with blue combing, *Ford Inv. Nos. TC-37-A & B* 9 in. (22.8 cm.) long, over handles (6)

\$2,500-4,000

Jacques-François Micaud père is recorded as a painter of flowers at the Sèvres Factory from 1757-1810. Jean-Jacques Pierre *le jeune* is recorded as a painter of flowers and patterns at the Sèvres Factory from 1763-1800.



108

108

A SET OF SEVENTEEN SEVRES PORCELAIN (LATER-DECORATED) GREEN-GROUND PLATES (ASSIETTE A PALMES)

THE PORCELAIN 18TH CENTURY, THE DECORATION OF LATER DATE, MOST WITH INTERLACED L'S MARKS

Each with a central loose bouquet, the border reserved with three shaped oval panels enclosing similar flowers within chased gilt cartouches issuing flower sprays at each end
9 5/8 in. (24.4 cm.) diameter

(17)

\$2,500-3,500

109

AN ASSEMBLED SET OF THIRTY-TWO SEVRES (LATER-DECORATED) PORCELAIN GREEN-GROUND PLATES

THE PORCELAIN 18TH CENTURY, THE DECORATION OF LATER DATE, VARIOUS INTERLACED L'S MARKS

Each painted with either a central loose bouquet of flowers or fruit and flowers, the apple-green border reserved with three shaped oval panels enclosing similar flowers within chased gilt cartouches
9 3/4 in. (24.7 cm.) diameter

(32)

\$3,000-5,000



109



110

110

A GEORGE II SILVER COFFEE POT

MARK OF FRANCIS SPILSBURY I, LONDON, 1733

Of tapered cylindrical form with faceted spout, and a stepped domed cover with bell form finial, one side engraved with a coat-of-arms in a baroque cartouche, underside with block initials *D/H*M*, marked on underside, cover with lion passant
9 $\frac{1}{2}$ in. (24.5 cm.) high
24 oz. 14 dwt. (768 gr.) gross weight

\$2,000-3,000

111

A PAIR OF GEORGE II SILVER WAITERS

MARK OF JOHN TUIE, LONDON, 1729

Square with in-curved corners and molded rims, the centers engraved with a coat-of-arms in a baroque cartouche, raised on pilaster supports at corners, marked on underside, and with engraved weights 7 16=0, 17=19=0

5 $\frac{1}{2}$ in. (13.7 cm.) long

15 oz. (467 gr.)

(2)

\$1,200-1,800



111

112

A GEORGE II SILVER COFFEE POT

MARK OF EDWARD VINCENT, LONDON, 1728

Of tapered cylindrical form, with faceted spout, the stepped dome cover with baluster finial, *marked on underside, cover apparently unmarked*

8¾ in. (22.2 cm.) high

24 oz. 2 dwt. (750 gr.) gross weight

\$1,500-2,500



112

113

A PAIR OF GEORGE II SILVER SAUCE BOATS

MARK OF FULLER WHITE, LONDON, 1748

Of typical form with scalloped rims, one side engraved with a coat-of-arms in a rococo cartouche, with a leaf-capped flying scroll handle, raised on three scroll supports terminating in stepped pad feet, *marked on undersides*

6½ in. (15.6 cm.) long

12 oz. 6 dwt. (383 gr.)

(2)

\$2,000-3,000

The arms are those of White with Storke in pretense for John White (1714-1766), of Romsey and his wife Elizabeth (1722-1777), daughter of John Storke (d. 1711), Mayor of Romsey, whom he married in 1749. A memorial to John White and his wife Elizabeth can be found in Romsey Abbey displays the arms found on these sauceboats. The White family were prominent in Hampshire. John's brother Benjamin acquired Ampfield House, near Romsey, through marriage. His nephew constructed the existing house and it descended in the family until the late 19th century. It is now the headquarters of Hillier Plant Nurseries, a company founded in 1864.



113

114

A PAIR OF GEORGE II SILVER CASTERS
MARK OF SAMUEL WOOD, LONDON, 1742

Of baluster form on stepped bases, the upper bodies engraved with a crest, the detachable covers with alternating panels of pierced foliage and trellis, *marked on undersides and cover flange*
6 in. (15.2 cm.) high
13 oz. 8 dwt. (417 gr.) (2)

\$700-1,000



115

A GEORGE II SILVER TWO-HANDLED CUP AND COVER

MARK OF PHILIP ELSTON, EXETER, 1724

Of typical form with applied reeded mid-rib below engraved coat-of-arms in baroque cartouche, on stepped circular foot and with capped-scroll handles, the stepped domed cover with banded baluster finial, *marked on underside and cover flange*

10½ in. (26.7 cm.) high

47 oz. 8 dwt. (1,474 gr.)

(2)

\$3,000-5,000

The arms are those of Chichester with Leigh in pretense, for Sir John Chichester, 4th Bt. (1689-1740) and his first wife Anne (d. 1723), daughter and heiress of John Leigh of Newport, Isle of Wight, whom he married in 1715. Sir John, who succeeded his father in 1718, served as M.P. for Barnstaple from 1734 to 1740 and was a known Jacobite supporter. He resided at Youlston House, Shirwell, Devon where the Chichester and Leigh arms appear in a plaster ceiling installed as part of Sir John's improvements.



116



116

A PAIR OF GEORGE III SILVER WINE COASTERS
 MARK OF BURRAGE DAVENPORT, LONDON, 1773

Circular with undulating applied gadrooned rims, the sides pierced with scrolling foliage and engraved with a crest within an oval reserve, on wood bases with silver centers, *marked on sides and inside bases*
 4 3/4 in. (12.1 cm.) diameter
 14 oz. 2 dwt. (439 gr.) gross weight

\$1,200-1,800

117

A PAIR OF GEORGE III SILVER ENTRÉE DISHES
 MARK OF THOMAS HEMING, LONDON, 1778

Shaped rectangular with applied gadrooned rims, the centers engraved with a coat-of-arms and supporters under an earl's coronet, *marked on undersides*
 10 3/8 in. (26.4 cm.) long
 50 oz. 16 dwt. (1,580 gr.)

(2)

(2)

\$1,500-2,500

PROVENANCE:

George Herbert, 2nd Earl of Powis, 2nd creation (1755-1801), by descent to, Edward, 5th Earl of Powis, 3rd creation (1889-1974), The Earl of Powis C.B.E.; Sotheby's, London, 20 April 1972, lot 178.

The arms are those of Herbert for George Herbert, 2nd Earl of Powis (1755-1801). George Herbert was educated at Eton College and succeeded his father in 1772. He held the position of Lord-Lieutenant of Montgomeryshire from 1776 and also for Shropshire from 1798. The year these dishes were made he became colonel of the Montgomeryshire Militia, having returned from his Grand Tour. It is thought he acquired the classical sculptures for his Welsh seat Powis Castle during his time in Naples and Rome, where he was painted by Batoni. He died unmarried at the aged of 45.



117



118

A SET OF FOUR GEORGE III SILVER WINE COASTERS

MARK OF RICHARD MORTON & CO., SHEFFIELD, 1776

Circular, the sides pierced and engraved with bands of running scrolls and linked pales, with delicate beaded rims, engraved with a crest, on turned wood bases, *marked on foot, Ford Inv. No. S-24 A, B, C & D*

6 in. (15.2 cm.) diameter

29 oz. 4 dwt. (908.1 gr.) gross weight

(4)

\$2,000-3,000



118

119

A GEORGE III SILVER SALVER

MARK OF JOHN CARTER II, LONDON, 1770

Circular with gadrooned rim, the border pierced with linked ovolos, raised on three conforming bracket supports, the center later engraved with a coat-of-arms between tied garlands and below an earl's coronet, the underside engraved with a presentation inscription dated 1954, *marked on underside*

14 $\frac{1}{8}$ in. (35.9 cm.) diameter

43 oz. 16 dwt. (1,362.2 gr.)

\$2,000-3,000

The arms are those of Needham as born by the Earls of Kilmorye, almost certainly for Francis Needham, 12th Viscount and 1st Earl of Kilmorye (1748-1832). He was created Earl of Kilmorye in 1822.

The presentation inscription reads *Presented to Henry Ford II by The Ford Dealers of the British Isles 7th September 1954.*



119

120

A PAIR OF GEORGE II SILVER ENTRÉE DISHES

MARK OF FREDERICK KANDLER, LONDON, 1755

Shaped rectangular with bold gadrooned rims, the centers engraved later with foliate script monogram *MR* under a marquess' coronet, *marked on underside*, with scratch weights 26=6, 26=9, and numbered 35, 36
10 $\frac{1}{2}$ in. (27 cm.) long
51 oz. 18 dwt. (1,614 gr.)

(2)

\$3,000-5,000





121

121

A FRENCH ORMOLU-MOUNTED WHITE MARBLE THREE-PIECE CLOCK GARNITURE
THE CLOCKWORKS BY VICENTI, PARIS, LAST QUARTER 19TH CENTURY

Comprising a mantel clock and a pair of five-light candelabra, the clock modeled as a putto resting upon an ormolu column the dial inscribed *France*, the clockworks stamped with Vicenti cache and 'FRANCE / 6783'; the candelabra each modeled with a putto holding aloft rose-form candle arms

The clock: 19¼ in. (50 cm.) high, 17½ in. (44.5 cm.) wide, 7¾ in. (19.6 cm.) deep

The candelabra: 21¼ in. (54 cm.) high, 5½ in. (14 cm.) square, the base

(3)

\$5,000-8,000

Another example of this model sold Christie's New York, 21 October 2015, lot 240.

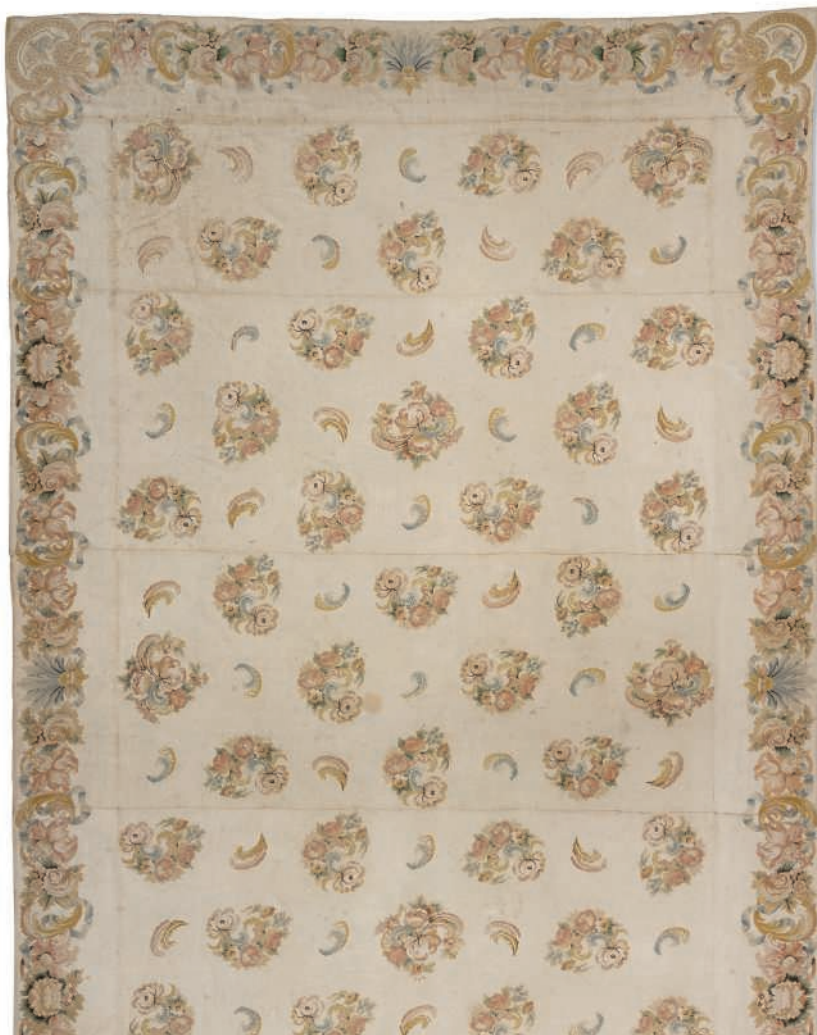
122

A CONTINENTAL NEEDLEWORK CARPET
LAST QUARTER 19TH CENTURY

The cream ground with floral sprays and feathers within a floral border

Approximately 18 ft. 9 in. x 11 ft. 6 in. (570.5 cm. x 350.5 cm.)

\$6,000-8,000





■123

A SET OF TWENTY-FOUR GEORGE III GILTWOOD ARM CHAIRS
 ATTRIBUTED TO JOHN LINNELL, CIRCA 1775, FIVE OF SLIGHTLY
 LARGER PROPORTIONS

Each oval back with ribbon-tied rosette and trailing husk cresting above a gadrooned frame with downswept arms carved with trailing husks ending in leaf tip and globe clasped terminals flanking a serpentine seat, the apron centered with a rosette, on square tapering legs with trailing husks, one chair with traces of an French & Company stencil 58378..., with Ford *Ford Inventory No. E-8 A through X* (24)

\$120,000-180,000

PROVENANCE:

By repute, John Beresford (1738-1805), Abbeville, Co. Dublin as part of a suite including twenty-six chairs and two settees
 Acquired by Otway Michael James Oliver Plunkett, 16th Baron Louth (1929-2013) until sold to
 Senator E.A. McGuire, circa 1946 for Newtown Park, Co. Dublin
 Acquired by French & Company, New York in 1957, twenty-four chairs presumably subsequently sold to Henry Ford II.

LITERATURE:

P. Hunt, 'Newtown Park,' *Antiques*, October 1950, pp.297-99.
 E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.203 (illustrated *in situ* in The Dining Room, Grosse Pointe Farms, Michigan).

A rare survival, this large set of elegant chairs was originally part of a large suite which is known to include twenty-six chairs, and two settees. It was designed by the pre-eminent London cabinet-maker, John Linnell (d.1796). His sketch for this model is now in the Victoria and Albert Museum (reproduced here) and reflects the French antique style of the early 1770s. Their design, with acanthus-supported medallion backs, Grecian-scrolled arms with acanthus-wrapped cabochons and imbricated-paterae embellishing the hermed front legs is directly inspired by a prototype French chair-pattern executed by the menuisier Jean-Baptiste Boulard (*maître* in 1755) and illustrated in M. Jarry, *Le Siège Français*, Fribourg 1973, p. 203, figs. 195-6. The distinctive leaf clasped arm terminal is also seen on a giltwood canapé by Claude Sené l from the Jack and Belle Linsky collection at the Metropolitan Museum of Art (1982.60.71).



Design for an oval-back chair with red upholstery by John Linnell, Upholsterer Carver & Cabinet Maker c.1770-75. V&A E.82-1929



Newtown Park, The Irish Home of Senator E.A. McGuire in Magazine *Antiques*, October 1950 p.299 fig.6

Linnell helped furnish several houses under the direction of the architect Robert Adam (d. 1792) and had studied French ornament at the St. Martin's Lane art-school before inheriting his father's cabinet-making and upholstery workshops in Berkeley Square. A number of his chair-patterns demonstrate an interest in French furniture and particularly the influence of the Parisian architect Jean-Charles Delafosse's *Recueil de Meubles*, 1768 (H. Hayward, 'The Drawings of John Linnell', *Furniture History Society Journal*, 1969, fig. 16).

It is thought the suite was originally supplied to the powerful Irish statesman John Beresford for Abbeville, Co. Dublin, which was enlarged by the English architect James Gandon (d.1823) around 1790. Paint analysis has revealed that the chairs were originally green-painted with parcel-gilding most of which was entirely removed along with subsequent later schemes until the most recent current gesso and gilt layer was applied. The chairs were sold in the 1940s by Otway Michael James Oliver Plunkett, 16th Baron Louth (1929-2013), and later furnished Newtown Park, Co. Dublin before they were acquired by French and Company in 1957 (P. Hunt, 'Newtown Park,' *Antiques*, October 1950, pp.297-99). Their distinctive stenciled inventory number is seen on the rear leg of a chair in this set and the sequence of the numbers corresponds with their numbers from the 1950s. The additional chairs from the original suite were offered anonymously at Christie's, London, 19 November 2009, lot 89 and one settee from this suite also with a French and Company stencil which begins with '58' was sold anonymously at Christie's, New York, 16 April 1998, lot 143.

Other closely related suites of Linnell seat furniture with minor variations to the central carving at the crest rail and seat rail include one supplied to Inverary Castle, Scotland and a pair of chairs supplied to Edwin Lascelles (1713-1795) 1st Baron Harewood for Harewood House, Yorkshire and by descent until sold at Christie's, London 8 December 2012, lot 1186. Four pairs of giltwood armchairs were sold at Christie's, London 'A Collection of Important Furniture: The Property of Mr. Edward Sarofim', 16 November 1995, lot 122 (sold £29,900 inc. prem.), lot 123 (£32,200 inc. prem.), lot 124 and 125 (both £29,900 inc. prem.).





The Dining Room, Grosse Pointe Farms, Michigan, circa 1960, image courtesy of McMillen Inc., New York.

124

A PAIR OF ITALIAN GILT-BRONZE, CUT-GLASS AND ROCK CRYSTAL FIVE-LIGHT CANDELABRA
LATE 19TH CENTURY

Each on later giltwood plinths, with *Ford Inventory No. E-12 A & B*
26¾ in. (68 cm.) high, 14¾ in. (37.5 cm.) diameter

(2)

\$6,000-10,000



124

125

A GEORGE III MAHOGANY FOUR-PEDESTAL DINING TABLE
CIRCA 1800

With rounded rectangular top on four column form pedestals on downswept legs ending in brass capped casters, with three additional leaves
28¼ in. (72 cm.) high, 60 in. (152.5 cm.) wide, 140 in. (355.6 cm.) long

\$30,000-50,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.203 (illustrated *in situ* in The Dining Room, Grosse Pointe Farms, Michigan).



125

■-126

A GEORGE III ORMOLU-MOUNTED TULIPWOOD, SYCAMORE, AMARANTH AND SATINWOOD MARQUETRY COMMODE WITH LAVA AND SPECIMEN MARBLE TOP

CIRCA 1770, THE MARQUETRY PANELS AFTER ENGRAVINGS IN LE ANTICHITÀ DI ERCOLANO

The shaped serpentine top inset with lava and various specimen marbles, the frieze and cabinet doors of the serpentine case with a trailing laurel garland and pelta, inlaid after engravings from *Le Antichità di Ercolano, vol. II 1760*, the ribbon-tied oval medallions representing the muses *Thalia, Melopene, Terpsichore and Erato*, the frieze panels copied directly from numbered engravings, the doors opening to a fitted interior with a pair of mahogany-lined drawers over later adjustable shelves, with *Ford Inventory No.E-4*

34¼ in. (87 cm.) high, 52½ in. (133.5 cm.) wide, 26¼ in. (67 cm.) deep

\$120,000-180,000

PROVENANCE:

Commissioned by Charles Townley [Towneley] (1737-1805), circa 1770 and by family descent to Alice Mary Towneley O'Hagan (1846-1921), the co-heiress of Colonel Charles Towneley to her second son, Maurice Herbert Towneley Towneley-O'Hagan, 3rd Baron O'Hagan (1882-1961) and sold Property of Lord O'Hagan; Christie's, London, 8 June 1939, lot 91 (£68 to H.M. Lee) Acquired from Phillips of Hitchin, 21 October 1957 (£2,750) by Henry Ford II.

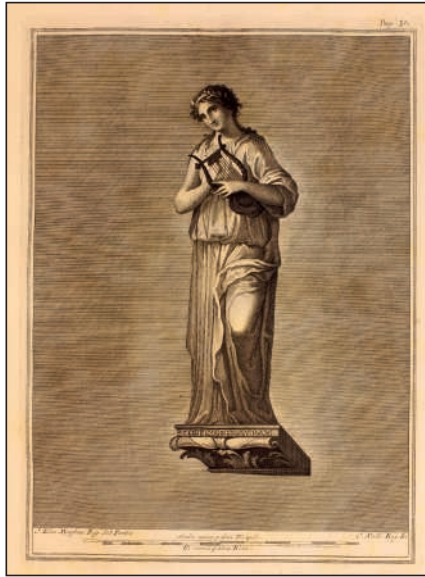
LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.203 (illustrated *in situ* in The Dining Room, Grosse Pointe Farms, Michigan).



Johann Zoffany (1733-1810) Charles Townley with his friends Charles Greville, and the antiquarian Pierre d'Hancarville in his sculpture gallery, 33 Park Street London, 1781-83, ©courtesy of Bridgeman Images





The related engraving of Thalia, pl. III, from *Le Antichità di Ercolano*, vol. II.

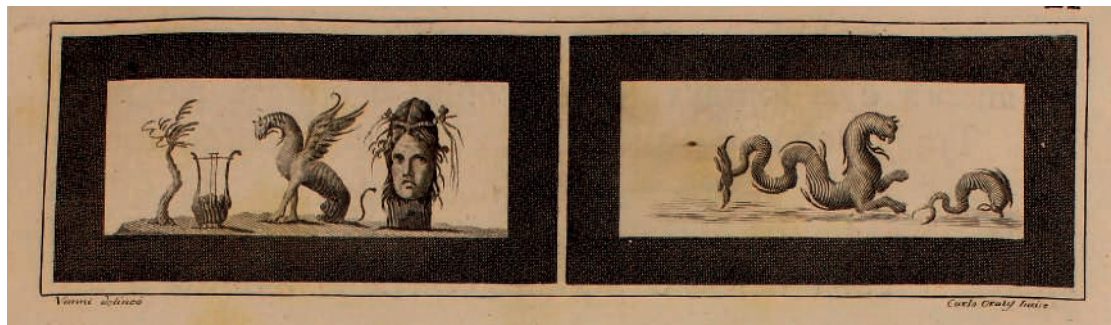


detail of Thalia

This striking commode is a unique testament to the archaeological neo-classical spirit of the late 18th century and to the legacy of Charles Townley (1737-1805), one of the era's greatest antiquarians and collectors. The entire commode, from its precious hardstone and lava top purchased on one of his Grand tours to the designs for the neo-classical panels which came from Townley's personal copy of *Le Antichità di Ercolano* is the epitome of his passion for antiquities. It is also perhaps the ultimate demonstration of the refined aesthetic seen in an elite group of Grand Tourists who commissioned furniture to incorporate the treasures they collected abroad.

Born into a wealthy Catholic Lancashire family, Townley's first Grand Tour to Italy in 1767 sparked what became an enduring love for the study and collection of Antiquities. He made two subsequent Grand Tours between 1771-1774 and in 1777. He was an enthusiastic collector and a compulsive buyer; when he wasn't traveling, Townley was in the London

salerooms or working with agents in Rome and Naples to acquire more works. His vast collection which was mainly displayed in his house in Park Street soon became a major attraction in London and was captured in Zoffany's portrait of Townley from around 1781 (reproduced here). It depicts Townley among his collection in the company of his fellow Antiquarians, including Baron d'Hancarville (1719-1805) who has Townley's copy of *Le Antichità di Ercolano* open at his feet. (J. Habetzeder, 'The Impact of Restoration: The Example of the Dancing Satyr in the Uffizi,' *Opuscula Annual of the Swedish Institutes at Athens and Rome*, November 2012, p. 146). After Townley's death, over 8000 works from his collection including his famed marbles went to the British Museum where they remain today. In a fitting final coda to Townley's collecting this Zoffany painting was consigned by Lord O'Hagan along with the commode and sold a few weeks earlier at Christie's, London, 19 May 1939, lot 92.




The related engraving of pl. 21 from *Le Antichità di Ercolano*, vol. II



detail of frieze







The design combines the prevailing influence of French forms and the emerging fashion for neo-classical ornament. Its serpentine top is formed of rare volcanic lava specimens within a marble ground. Detailed records of Townley's Grand Tours indicate he first went to Naples in 1768 and again in 1772 so it was almost certainly bought during one of those visits. Although the vast majority of these lava tops are rectangular in form, two other shaped tops which closely relate to this top were acquired by King Carlos III in 1759-60 which are attributed to Giovanni Atticanti, a marble worker employed by the Royal court which also must have been the source for this top.

(A. González-Palacios, *Las Colecciones Reales Españolas de Mosaicos Y Pedras Duras*, Madrid, 2001, pp.272-75). Townley's fellow Grand Tourist, Brownlow Cecil (1725-1793), 9th Earl of Exeter brought back several rectangular tops that are closely related if not almost identical in composition. He commissioned the London cabinet-makers Ince and Mayhew to make one of the table bases for them which he then presented to the British Museum in 1764 (1764.0928.1); the other two tables with their specimen marble tops and bases by Fell and Newton remain at Burghley, Lincolnshire.

Though the illusionistic marquetry of the rosette issuing a trailing laurel garland at the center and the distinctive pelta at the apron are seen stylistically in the work of Ince and Mayhew, the entirely different handling of the frieze panels and Classical medallions indicate it was clearly the work of an émigré cabinet-maker such as Georg Haupt or Christopher Furlong. The medallions and frieze panels were directly copied from *Le Antichità di Ercolano*, vol. II (1760) an eight volume set of engravings published between 1757-1792 which depict the findings from the excavations that occurred under the Bourbons around the Gulf of Naples, including Pompeii, Stabiae, and two sites in Herculaneum: Resina and Portici. The oval panels represent plates III (Thalia), IV (Melpomene), V (Terpsichore) and VI (Erato); the frieze panels correspond to the Arabic numbered plates 21, 33, 67 and 209.

However, what is most important about the use of these engravings from *Le Antichità di Ercolano* and its presence in Townley's portrait by Zoffany is that it documents Townley's direct involvement with the commode's commission. *Le Antichità di Ercolano* was an exclusive publication by the Accademia Ercolanese. Established in 1755 under the patronage of Charles VII of Naples to preserve and study the findings from Herculaneum and Pompeii, these volumes were not sold but given to specifically chosen recipients. Only Charles Townley could have provided this volume to the cabinet-maker and with his deep knowledge of antiquities, very likely chose the specific plates to be used on this commode.

Although no other commode featuring neo-classical panels is such an academically documented or directed version of the 'Antique' aesthetic, a few other examples are known to exist. They include a commode probably supplied to the Duchess of Beaufort in the 1780s for her Berkeley Square house with panels taken from Volume I of Pierre-François Hugues (Baron d'Hancarville), *Collection of Etruscan, Greek and Roman Antiquities from the cabinet of the Hon.ble W.m Hamilton*, published in Naples in 1767 (L. Wood, *Catalogue of Commodes*, London, 1992, pp.232-34, figs. 221-26). Another commode which may have come from this suite is illustrated in P. Macquoid, *The Age of Satinwood*, London, 1908, vol. 4, fig. 158 as the property of A. Hall.

THE PROVENANCE

The commode remained in the Townley family until it was sold by Maurice Herbert Towneley Towneley-O'Hagan, 3rd Baron O'Hagan (1882-1961). He was the second son of Thomas Hagan (1812-1885), 1st Baron O'Hagan, who served twice as Lord Chancellor of Ireland and Alice Mary Towneley (1846-1921), the co-heiress of Colonel Charles Towneley (1803-1876) who inherited the family's principal seat, Towneley Park, Lancashire. In 1909, the 1st Baron O'Hagan assumed by Royal license the additional surname of Towneley. This surname has been spelled both Townley and Towneley.



127

A SET OF EIGHTEEN ROYAL GEORGE I SILVER DINNER PLATES
 MARK OF NICHOLAS CLAUSEN, LONDON, 1718

Plain circular with molded rims, and engraved with the Royal coat-of-arms, marked on borders, undersides with scratch weights
 9 3/4 in. (24.5 cm.) diameter
 334 oz. 16 dwt. (10,409 gr.)

(18)

\$15,000-25,000

PROVENANCE:

King George I of Great Britain, Ireland and Hanover,
 By descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, at which time the two kingdoms became separate under different monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV.

By descent to his grandson the Duke of Brunswick (1845-1923).

Sold privately to Crichton Brothers, London, 1924.

LITERATURE:

E. A. Jones, 'The Duke of Cumberland's English Plate', *The Burlington Magazine*, vol. 44, no. 250, January, 1924, p. 42.

A. A. Jones, *Old Silver of Europe and America, from Early Times to the Nineteenth Century*, London, 1928, p. 155.

THE ROYAL PLATE OF HANOVER

Following the death of King William IV of Great Britain and Hanover in 1837, the thrones of Britain and Hanover, untied by King George I, were divided once more. Queen Victoria succeeded her uncle to the throne of Great Britain and Ireland and the Hanover passed to her uncle, King William IV's brother, Prince Ernst Augustus, Duke of Cumberland (1771-1851), as German Salic Law prevented a woman succeeding to the throne of Hanover. Whilst being unpopular in England, largely on account of his professed dislike of 'liberal notions', the Duke of Cumberland's departure from Britain was seen as an opportunity for rejoicing, however, his rule of Hanover was regarded by his subjects as a considerable improvement on that of his absentee predecessors. A large quantity of Royal silver was returned to Hanover together with much other English Royal silver.

The threat of looting by Napoleon motivated King George III to transfer much of the Royal Plate of Hanover to London. Sent by way of St Petersburg, much of the silver and silver-gilt was eventually put on display in Windsor Castle. The Hanoverian plate together with the British Royal silver was the centerpiece of 'Their Majestie's Grand Fête at Windsor Castle', as described in *The Gentleman's Magazine* for 1805: 'This evening their Majesties gave a most magnificent entertainment at Windsor Castle. It has been in contemplation since they first went to reside in the Castle: when his Majesty was determined to have what is generally termed among good old English customs, a house warming...The assembled guests admired the new works and the wealth of riches brought from Hanover. Much comment was made of silver on show throughout the castle. "The whole service of plate displayed this night was supposed to be the most magnificent in Europe.'

The silver returned to Hanover once the threat posed by Napoleon's forces had passed. Later on, Hanover was sacked by Prussian troops, yet the Royal plate was preserved in a concealed vault camouflaged by heaps of lime rubble. King George V's son revived the title of Duke of Cumberland and, deprived of the throne of Hanover, lived in exile at Gmunden in Austria. Towards the end of his life he was in the process of negotiation the sale of much of the Royal Hanoverian silver. The Duke died on 14 November 1923 and at some point the next year a considerable part of the Hanover silver, presumably including the present dinner plates, was purchased by the Viennese dealer Gluckselig and it appears to have been, at least in part, resold to London dealers Crichton Brothers, who opened an exhibition of The Cumberland Silver in November 1923.



128

A SET OF TWELVE ROYAL GEORGE I SILVER DINNER PLATES

MARK OF NICHOLAS CLAUSEN (7), PHILIP RAINAUD (5), LONDON, 1721

Circular with molded rims, the borders engraved with the Royal coat-of-arms, *marked on undersides and engraved with weights*

9 $\frac{1}{8}$ in. (24.5 cm.) diameter

232 oz. 16 dwt. (7,240 gr.)

(12)

\$10,000-15,000

PROVENANCE:

Almost certainly granted to Colonel William Stanhope, later 1st Earl of Harrington (1683-1756) for his embassy to Spain in 1721, by descent to Henry C. Taylor, 720 Fifth Avenue, New York, Henry C. Taylor; Christie's London, 28 March 1962, lot 153 (£2,000 to S. J. Phillips)
With S. J. Phillips, London, 1962.

The Royal arms are those of George I. It is almost certain that these plates form part of the thirty issued to Colonel William Stanhope, 1st Earl of Harrington (1690-1756), as Ambassador to Spain in 1721. Stanhope, a diplomat and statesman, was first sent to Spain on a special mission in 1717. After serving in Turin, he returned to Spain as Ambassador where he served for seven years and was created Baron Harrington in 1730 and advanced to Earldom in 1742.



v





129

129

**A QUEEN ANNE IRISH SILVER TAZZA
MARKED DUBLIN, 1706**

Circular with up-turned banded rim, the center later engraved with a crest in a baroque cartouche, raised on trumpet form foot, *marked on underside and on foot, engraved with weight 15=5*
9 $\frac{3}{8}$ in. (23.8 cm.) diameter
14 oz. 16 dwt. (460.3 cm.)

\$3,000-5,000

130

**A PAIR OF QUEEN ANNE IRISH SILVER
CANDLESTICKS**

MARK OF THOMAS BOULTON, DUBLIN, 1706-07

On circular stepped bases, rising to knopped baluster stems rising to banded campana sconces, the wells engraved later with a crest, *marked on base and sconce, Ford Inventory No. K-8 A & B*

5 $\frac{3}{4}$ in. (14.6 cm.) high
17 oz. 2 dwt. (532 gr.)

(2)

\$4,000-6,000



130

131

A GEORGE III SILVER MEAT DISH

MARK OF FREDERICK KANDLER, LONDON, 1770

Shaped oval with gadrooned rim, the border engraved with a coat-of-arms beneath later baron's coronet, *marked on underside, with scratchweight 109=10*
24¾ in. (62.9 cm.) long
108 oz. 4 dwt. (3,365 gr.)

\$4,000-6,000

The arms are those of Pitt, for George Pitt, 1st Baron Rivers (1721-1803), of Sudeley Castle, co. Gloucester. He was M.P. for Shaftesbury between 1742 and 1747 and then served as M.P. for Dorset between 1754 and 1747. He was Ambassador to the Kingdom of Sardinia from 1761 to 1769 and then to Spain from 1770 to 1771. He was created Baron Rivers of Stratfield Saye in 1776 and Baron Rivers of Sudeley Castle in 1802. His portrait by Thomas Gainsborough is now in the Cleveland Museum of Art, Cleveland, Ohio.



Portrait of George Pitt, 1st Baron Rivers (1721-1803), by Thomas Gainsborough (1727-1788)





132

132

A SET OF TEN GEORGE II SILVER DINNER PLATES AND TWO MATCHING SOUP PLATES
 MARK OF CHRISTIAN HILLIAN, LONDON, 1750

Shaped circular with gadrooned rims, *marked on undersides, numbered and with engraved weights*
 9 $\frac{1}{2}$ in. (24.5 cm.) diameter
 217 oz. 6 dwt. (6,758 gr.)

(12)

\$4,000-6,000



133

133

A QUEEN ANNE IRISH SILVER TWO-HANDLED CUP

MARK OF JOSEPH WALKER, DUBLIN, 1712

Of typical form on a stepped domed base, the body with applied mid-rib and engraved with a later coat-of-arms above, with harp shaped scroll handles, *marked on underside, Ford Inventory No. S-10, probably lacking cover*

11 $\frac{1}{4}$ in. (29.9 cm.) high
 59 oz. 18 dwt. (1,863 gr.)

\$5,000-8,000

The arms are those of Stratford impaling Robinson, for Euseby Stratford (d.1778) of Corbally, Queens County, Ireland, and his wife Jane, daughter of the Rev. James Robinson, whom he married in 1755.

134

A PAIR OF GEORGE II SILVER CANDLESTICKS

MARK OF WILLIAM GOULD, LONDON, 1747

On shaped square bases with shells at corners, rising to knopped baluster stems and banded campana form sconces, with detachable nozzles, bases and nozzles later engraved with initial A below a baron's coronet, marked on undersides and sconces with lion passant, nozzles apparently unmarked, Ford Inventory No. S-14
8 3/8 in. (21.3 cm.) high
37 oz. 4 dwt. (1,159 gr.)

(2)

\$3,000-5,000



134

135

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

MARK OF WILLIAM GOULD, LONDON, 1741

All on stepped shaped square bases rising to tapered knopped stems and banded campana sconces, bases engraved with a crest beneath a viscount's coronet, marked on undersides and sconces with lion passant, two with Ford Inventory No. LM-11 C&D, together with four associated removable nozzles
8 in. (20.3 cm.) high
84 oz. 4 dwt. (2,618.6 gr.)

(4)

\$5,000-8,000



135



136

136

A PAIR OF GEORGE II SILVER MEAT DISHES

MARK OF FREDERICK KANDLER, LONDON, 1766

Shaped oval with gadrooned rims, the borders engraved with later coat-of-arms on one side and a crest on the opposite, *marked on undersides* 20¾ in. (52.7 cm.) long, the larger 100 oz. 14 dwt. (3,131.8 gr.)

\$4,000-6,000

The arms are those of Robins with Ensor in pretense.

137

A PAIR OF GEORGE III SILVER MEAT DISHES

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1782

Shaped oval with gadrooned rims, the borders later engraved with a crest, *marked on undersides, and engraved with numbers 14, 15* 16¾ in. (42.5 cm.) long 86 oz. 10 dwt. (2,690 gr.)

\$4,000-6,000

(2)

(2)



137



138

138

A PAIR OF GEORGE III SILVER ENTRÉE DISHES AND COVERS
 MARK OF PAUL STORR, LONDON, 1808

Rectangular with gadrooned rims, the covers with screw-off loop finials formed as two tied cornucopias, the covers engraved on both sides with a coat-of-arms under a foliate mantle, the dishes engraved on both sides with anchor crest, *marked on sides of covers, dishes, and underside of finials, and numbered 2, 4, Ford Inventory No. S-77 A & B*

12¾ in. long
 117 oz. 6 dwt. (3,648 gr.)

\$5,000-8,000

The arms are those of Bridges impaling Dalrymple, for Sir Henry Bridges Kt. (1786-1861), of Beddington House and Ewell Court, Surrey and his wife Frances (d. 1859), daughter of General William Tomes Dalrymple, whom he married in 1808. Sir Henry was High Sherriff of Surrey in 1813, the year he was knighted by the Prince Regent, later King George IV.

139

A PAIR OF GEORGE IV SILVER ENTRÉE DISHES AND COVERS
 MARK OF WILLIAM EATON, LONDON, 1822

Rectangular with gadrooned rims, the covers with slip-lock reeded loop finials issuing from acanthus, the ends of covers and dishes engraved with crests, one side of cover and interior of dish engraved with crown, *marked on dishes, covers and finials, and numbered 3, 4*

12 in. long
 126 oz. 4 dwt. (3,925 gr.)

\$4,000-6,000

(4)



139

140

A GEORGE IV SILVER SALVER

MARK OF JAMES BARBER AND WILLIAM WHITWELL, YORK, 1821

Circular with reeded rim on four reeded bracket supports, the center engraved with a coat-of-arms under a crest, *marked on underside*

19 $\frac{1}{8}$ in. (50.5 cm.) diameter

99 oz. 10 dwt. (3,095 gr.)

\$3,000-5,000

The arms are those of Waterton, almost certainly for the celebrated naturalist Charles Waterton (1782-1865) of Walton Hall, co. York. Waterton was born into an old Catholic family and was educated at Stonyhurst College, however, as a Catholic he was prevented from attending university in England. Instead he traveled to British Guiana in 1804 to attend to his uncle's estates. From there he traveled extensively, deep into the rainforest often walking barefoot. He journeyed as far as Brazil where he is credited with recording the use of the poison and anesthesia curare, which he would later demonstrate at the Royal Society.

He published *Wanderings in South America, the north-west of the United States, and the Antilles, in the years 1812, 1816, 1820, and 1824: with original instructions for the perfect preservation of birds, for cabinets of natural history*. The subtitle refers to his skill as a taxidermist and examples of his work survive in the collection of Wakefield Museum. In 1821, the year of the present lot, he started work on a three mile wall which would eventually enclose the park on his Yorkshire estate. His intention was to protect the flora and fauna within and consequently he is seen as one of the very first conservationists. His work is said to have inspired Charles Darwin. At the age of 46 he married Anne, daughter of Charles Edmonstone of Cardross Park, co. Dumbarton. Tragically his bride died only three months after the birth of their son, Edmund, who would later serve as Privy Chamberlain to Pope Pius IX.



141

A PAIR OF GEORGE IV SILVER SAUCE BOATS

MARK OF SAMUEL HENNELL, LONDON, 1825

Shaped oval with bold gadrooned rims and capped double-scroll handles, raised on three scroll supports with pad feet issuing from shells, *marked on sides*

8½ in. (20.6 cm.) long, over handles

26 oz. 14 dwt. (830 gr.)

(2)

\$1,500-2,500



141



142

142

A VICTORIAN SILVER AND CUT-GLASS PRESENTATION CLARET JUG

MARK OF FREDERICK ELKINGTON OF ELKINGTON & CO., BIRMINGHAM, 1879

The diamond-cut glass body of baluster form with elongated neck, the conforming tapered rod handle embellished with scrolling foliage, the neck mount chased with butterflies and birds among lush foliage within arabesques, the hinged dome cover with a presentation inscription and peacock form finial, *marked on mounts and under cover*

14½ in. (37.2 cm.) high

\$2,000-3,000

The cover engraved with the presentation inscription *WARWICK CUP DEC. 28TH 1881. WON BY WALTER BLAKE.*

143

A PAIR OF WILLIAM IV SHEFFIELD-PLATED TWO-HANDLED WINE COOLERS

CIRCA 1830

The fluted bodies raised on four scroll supports headed by flowers, leaf-capped reeded loop handles terminating in grape bunches, detachable collars and liners, *apparently unmarked*

13½ in. (31.8 cm.) long, over handles

(2)

\$2,000-3,000

The Warwick Racecourse in Warwick, England held its first race in 1694, to raise money for the town after it was devastated by the Great Fire. The first race at what is now Warwick Racecourse was held in 1707 and its first grandstand was constructed in 1808. Many notable jockeys have raced at Warwick, including Lester Piggot and John Francombe.



143

144

A PARIS (SAMSON ET CIE) PORCELAIN CHINESE EXPORT STYLE MONOGRAMED PART SERVICE MADE FOR HENRY FORD II

THIRD QUARTER OF THE 20TH CENTURY, IRON-RED AND GILT SAMSON A PARIS MARKS

Painted in sepia, grisaille, iron-red and gilt with the mantled monogram HF II for Henry Ford II, the rims with a sepia band richly gilt with Vitruvian scrolls, comprising: two oval centerpiece bowls; four glass coolers; sixteen *rocaille* candlesticks; sixteen footed salts; four large mugs; forty-eight soup plates; sixty-four dinner plates; thirty-two lunch plates; fifty dessert plates; forty-six two-handled soup cups, forty-eight stands and forty-seven covers; forty-six coffee-cups and forty-eight saucers

10 in. (25.4 cm.) diameter, the dinner plates

(471)

\$10,000-15,000



**A PARIS (SAMSON ET CIE) PORCELAIN AND BACCARAT GLASS PART SERVICE
COMMISSIONED BY HENRY FORD II FOR HIS YACHT THE 'SANTA MARIA'**

20TH CENTURY, THE PORCELAIN WITH GILT SAMSON A PARIS MARKS, THE BACCARAT WITH ACID ETCHED MARKS

All with crossed signal flags below 'Santa Maria', the porcelain painted with an image of the original Santa Maria, comprising: twenty-three dinner plates; eighteen salad/dessert plates; seventeen two-handled soup cups, covers and stands; twenty-one bread and butter plates; seven teacups and ten shallow saucers; sixteen coffee-cups and seventeen deep saucers; seven demitasse cups and eleven small saucers; two faceted glass decanters and stoppers; six glass finger bowls and twelve stands
9 $\frac{1}{2}$ in. (24.4 cm.) diameter, the dinner plates

(203)

\$4,000-6,000





146

■146

AN IRISH GEORGE III BRASS-BOUND MAHOGANY PEAT BUCKET

THIRD QUARTER 18TH CENTURY

With *Ford Inv. No. A-54*

15½ in. (39.5 cm.) high, 14 in. (35.5 cm.) diameter

\$1,500-2,500

■147

A GEORGE II BRASS-BOUND MAHOGANY BOTTLE STAND

CIRCA 1750

With waved edge and central divide with pierced carrying-handle, the six compartments fitted with later metal liners, on cabriole legs and pad feet, with a label for 'Phillips of Hitchin' to the underside

18½ in. (47 cm.) high, 16¼ in. (41.5 cm.) wide, 15½ in. (39.5 cm.) deep

\$4,000-6,000

PROVENANCE:

Acquired from Phillips of Hitchin, England.



147





148

**A PAIR OF REGENCY ORMOLU AND CUT-GLASS TWO-LIGHT
CANDELABRA**

ATTRIBUTED TO JOHN BLADES, CIRCA 1820

With columnar standard issuing two candlearms, formerly electrified, with
Ford Inventory No. Q-16 A & B

16 in. (40.6 cm.) high, 14½ in. (37 cm.) wide

(2)

\$8,000-12,000

149

**A PAIR OF ORMOLU-MOUNTED MEISSEN
PORCELAIN MODELS OF DOVES**

THE PORCELAIN MID-18TH CENTURY,
TRACES OF A BLUE CROSSED SWORDS
MARK TO THE ONE, PRESSNUMMER 45 TO
EACH, THE MOUNTS 19TH CENTURY

Each naturalistically modeled and painted in a
muted palette of greens, browns and black, *Ford
Inventory Nos. B-38-A & B*
7½ in. (19 cm.) high

(2)

\$7,000-10,000



149



■150

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE
DESSERTTE**

CIRCA 1780

With *breche d'alep* marble top above three frieze drawers and a medial shelf,
on fluted tapering legs, with *Ford Inventory No. F-3*

35 in. (90 cm.) high, 49½ in. (126 cm.) wide, 13 in. (33 cm.) deep

\$7,000-10,000

LITERATURE:

Brown, E. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982,
p. 204 (illustrated *in situ* in Grosse Pointe Farms, Michigan).

150



151

151

AN ITALIAN (MORELLI) FAIENCE IMARI PART DINNER SERVICE
 20TH CENTURY, BLUE PAINTED DIPINTO A MANO MORELLI MARKS

Painted with plants in a fenced garden, the fluted border with similar flower sprays and lappets, comprising: twelve dinner plates; eighteen salad/dessert plates; eighteen side plates; two bud vases; and a wooden spoon
 11½ in. (29.2 cm.) diameter, the dinner plates (51)

\$800-1,200



152

152

A PARIS (SAMSON ET CIE.) PORCELAIN KAKIEMON PART DINNER SERVICE
 MODERN, GILT SAMSON A PARIS MARKS

Decorated in the Kakiemon palette, comprising: thirty soup plates; eighty-three dinner plates; thirty lunch plates; twenty-eight salad/dessert plates; a pair of quatrefoil dishes; two sugar-bowls and covers; six candlesticks, *Ford Inv. Nos. T-4-a - f*; together with: a pair of Chantilly Porcelain Glass Coolers, circa 1750, each with branch handles issuing from applied flower terminals, painted with a treeshrew among grapevine and banded hedges, *Ford Inv. Nos. L-9-a & b*
 10½ in. (26.9 cm.) diameter, the dinner plates (185)

\$3,000-5,000



153

A HEREND PORCELAIN PART DINNER SERVICE

MODERN, BLUE PRINTED SHIELD AND CROSSED PAINTBRUSH MARKS

In the 'Rothschild Bird' pattern, comprising: twelve dinner plates; eleven lunch plates; twelve crescent-form salad plates; twelve two-handed soup-cups, covers and stands; twelve bread and butter plates; one cake plate; ten teacups and twelve saucers; nine demitasse cups and ten saucers; a teapot and cover; a coffee pot and cover; a small teapot and cover; a demitasse pot and cover; a cream-jug; a sugar-bowl and cover; a waste bowl; one teacup and saucer; an egg cup; one fruit bowl

10 in. (25.4 cm.) diameter

(141)

\$4,000-6,000



154

154

A SET OF TWELVE SILVER AND NIELLO FIGURAL NAPKIN RINGS AND A PAIR OF MATCHING CANDLESTICKS

MAKER'S MARK AC, LATE 20TH CENTURY

The napkin rings realistically formed as cheetah cubs climbing on hollow logs, the tree trunk form candlesticks with adult cheetahs preparing to climb, *marked on undersides, maker's mark AC in quatrefoil, stamped 925*

6¼ in. (15.9 cm.) high, the candlesticks 99 oz. 8 dwt. (3,091 gr.) gross weight (14)

\$2,000-3,000



155

155

A LYNN CHASE PORCELAIN BLACK-GROUND PART SERVICE MODERN, BLACK PRINTED MARKS

Decorated in the 'Jaguar Jungle' pattern with jaguars and fantasy birds amongst flowers on a black ground, comprising: two chargers; twenty soup plates with turtles in the center; twenty dinner plates; twenty salad/dessert plates; fourteen bread and butter plates; a teapot and cover; a cream-jug; an open sugar-bowl, signed by Lynn Chase and dated 1991; twenty teacups and saucers; eight demitasse cups and saucers; *together with* twenty-one Lynn Chase card placemats in the same pattern 10¼ in. (27.3 cm.) diameter, the dinner plates (157)

\$3,000-5,000

PROVENANCE:

A gift to Mrs. Henry Ford II from Estée Lauder, circa 1991.

156

**A GROUP OF SEVEN SILVER-PLATED
VASES**

MARK OF ASPREY & CO LTD., LONDON,
SECOND HALF 20TH CENTURY

Almazan pattern, each formed as a rope-tied sack,
comprising: three large examples and four small
examples, *marked on undersides*
8¾ in. (22.2 cm.) high, the larger (7)

\$400-600



156

157

**A SET OF TWELVE FRENCH SILVER-GILT
PLACE CARD HOLDERS**

MARK OF HERMÈS, PARIS, MID-20TH
CENTURY

Each formed as engine-turned discs, in a fitted
presentation case, with cardstock place cards,
marked on undersides

1¾ in. (3.5 cm.) long

12 oz. 8 dwt. (385.6 gr.) weighable silver (12)

\$500-800



157

158

**A SET OF THREE CHINOISERIE SILVER-
PLATED AND TROLLEY FORM VASES**
LATE 20TH CENTURY

Formed as a costumed figure pulling a cart with
a detachable flaring square shaped glass vase,
apparently unmarked

12¾ in. (31.4 cm.) high overall (6)

\$1,000-1,500



158



159

159
A PAIR OF SPANISH SILVER FIGURES OF PHEASANTS
 MARK OF PEDRO LÓPEZ, MADRID, 20TH CENTURY

Both realistically formed as standing pheasants with hinged wings, *marked on tail feathers*, Ford Inv. No. S-135 A & B
 16½ in. (41 cm.) long, the longest
 32 oz. 18 dwt. (1,023 gr.) (2)
 \$2,000-3,000



160

160
A PAIR OF CONTINENTAL SILVER-PLATED FIGHTING COCKERELS
 POSSIBLY GERMAN, 20TH CENTURY

Both realistically modeled with finely chased feathers and rendered in an attitude of fighting, *apparently unmarked*
 10¾ in. (27.6 cm.) long, the longest (2)
 \$2,000-3,000



161

161
FOUR ITALIAN SILVER-PLATED FIGURES OF GROUSE
 SECOND HALF 20TH CENTURY

Each realistically formed as standing grouse, *three marked Italy on heads, one marked on tail feather*
 7¼ in. (18.4 cm.) high, the tallest (4)
 \$400-600

162

A SUITE OF SILVER FIGURES OF ANIMALS

VARIOUS MAKERS, SECOND HALF 20TH CENTURY

All realistically formed, comprising: two elephants, a giraffe, a rearing horse, a standing bear, two lions, a cat, a fawn, a dinosaur, *weighted, marked 925; together with a silver-plated stag* 12½ in. (31.8 cm.) high, the giraffe (11)

\$3,000-5,000



162

163

A SUITE OF SILVER FIGURAL VEGETABLES AND FRUIT

POSSIBLY MEXICAN, SECOND HALF 20TH CENTURY

All realistically formed, comprising: two ears of corn, two peppers, an artichoke, a pomegranate, a head of garlic, *marked 925, garlic apparently unmarked*

8½ in. (21.6 cm.) long, the corn 58 oz. 4 dwt. (1,810 gr.) gross weight (7)

\$1,000-1,500



163

■164

A GEORGE III INLAID MAHOGANY RENT TABLE

CIRCA 1780

The green stamped and gilt tooled-leather top with a central well above a frieze with mahogany lined inlaid drawers lettered A-Z and with corresponding letter ink inscription to underside of drawer and interior, the shaped base carved with acanthus and reeding, with a cabinet door, the underside with paper label and ink inscription *Sonnenberg* and an additional label for the *Art Treasures Exhibition, 1955 New York*, with *Ford Inventory No. C-3* 30 in. (76 cm.) high, 53 in. (134.5 cm.) diameter

\$40,000-60,000

PROVENANCE:

The Benjamin Sonnenberg Collection; Sothebys Parke Barnet, New York, 5-9 June 1975, lot 1750.

LITERATURE:

The Art Treasures Exhibition, 1955, New York, entry no. 233.







165

165

A LOUIS XV GOLD-MOUNTED SCARLET AND JAPANESE LACQUER TRAVEL INKWELL
MARKED PARIS, 1762

Rectangular with panels of scarlet lacquer mounted *en cage* within chased gold borders, the top and underside set with an oval panel of Japanese lacquer, the hinged cover opening to reveal a nib and two pen handles centered by an ink pot with rotating cover, marked on flange of cover with the charge for Jean-Jacques Prevost, Paris, 1 October 1762 - 1 October 1768, date mark, and maker's mark, unclear, the nib, ink pot cover and flange of ink pot with the *décharge* for Jean-Jacques Prevost and French post-1838 restricted warranty mark for gold, Ford Inv. No. G-19
1 $\frac{1}{2}$ in. (4.1 cm.) long

\$500-800

■166

A LOUIS XVI WHITE-PAINTED AND GILT-WALNUT CONSOLE
BY GEORGES JACOB, CIRCA 1775

With gray veined marble top above a fluted frieze on scrolled legs joined by a stretcher surmounted with a pinecone finial, the frame stamped 'G IACOB' under the frieze, re-decorated, with Ford Inventory No. J-3
31 in. (79 cm.) high, 45 in. (114.5 cm.) wide, 13 $\frac{3}{4}$ in. (35 cm.) deep, overall

\$6,000-9,000

Georges Jacob *maître*, in 1765.



166

167

A PAIR OF EMPIRE BRASS BOUILLOTTE LAMPS

EARLY 19TH CENTURY

Each with an adjustable later coral *tôle* shade

22¼ in. (56.6 cm.) high, 7 in. (18 cm.) wide, 5¼ in. (13.5 cm.) deep, overall

\$1,000-1,500



167

■-168

A LOUIS XVI ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD BONHEUR DU JOUR

BY JOSEPH STÖCKEL, CIRCA 1780

The upper case with a pierced gallery above a tambour door, above a tooled-leather writing slide above a flat surface and four drawers, the right frieze drawer further fitted with a tooled-leather writing surface, inkwells and compartments, on tapering legs joined by a medial shelf, stamped *J STÖCKEL*, *JME* twice to the underside of the front right corner, with *Ford Inventory No. LH-1*

38¾ in. (98.5 cm.) high, 39¾ in. (101 cm.) wide, 16¼ in. (41.5 cm.) deep

\$6,000-9,000

Joseph Stockel *maître*, in 1775.



168

■169

A GEORGE III ORMOLU-MOUNTED SATINWOOD, AMARANTH, WENGE AND MARQUETRY COMMODE

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1770

The shaped top inlaid with a laurel wreath, grape vines and roses above a serpentine case, the doors inlaid with transverse marquetry depicting a ribbon-tied laurel wreath issuing swags held by lion's masks with trailing rose and tulip sprays, the mahogany-lined interior fitted with shelves, the sides with a ribbon-tied vase issuing trailing floral vinery, one inner cabinet door with typed paper label 1251 *an old satinwood commode, finely decorated with inlay & fine ormolu mounts, - Adam - Formerly the property of the Right Honorable H James Lowther, Speaker of the House of Commons KEYY ("Y")*, the lower right and left of the interior with stencil 1251, with *Ford Inventory No. C-6* 36 in. (162.5 cm.) high, 54 in. (137 cm.) wide, 24 in. (61 cm.) deep

\$40,000-60,000

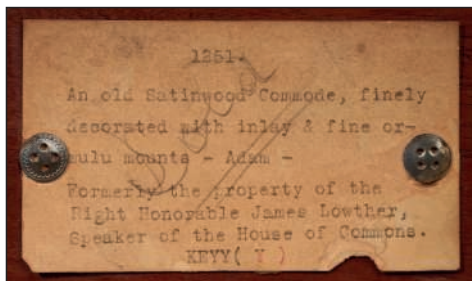
PROVENANCE:

Possibly Sir James Lowther, 1st Earl of Lonsdale (1736-1802) of the first creation and by descent through the Earls of Lonsdale to, The Hon. William Lowther (1821-1912), Lowther Lodge, and sold upon his death by his son, James Lowther, Speaker of the House of Commons and later created 1st Viscount Ullswater, Christie's, London, 16 May 1912, lot 112 (£231 to Letts).

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.202 (illustrated *in situ* in The Main Hall, Grosse Pointe Farms, Michigan).

This elegant commode reflects the 'French fashion' popular in England in the 1770s. It can be attributed to the Golden Square cabinet-makers Ince and Mayhew as it shares several key features with other attributed and documented examples. The commode's form and ornament with its transverse marquetry, hidden hinges to the doors and gadrooned ormolu border appear on other examples but it is the design and execution of the marquetry that reflects the inimitable hand of Ince and Mayhew. Their use of a central wreath suspended by ribbon-tied swags was a particular *leitmotif* is the illusionistic nature of the ribbons winding underneath the borders to suspend the delicate naturalistic floral sprays. Commodes with variations of this treatment are illustrated and discussed in detail in Lucy Wood, *Catalogue of Commodes*, London 1994, pp. 195-238; the most closely related examples to the present lot are a commode and a pair of corner cabinets supplied to Archibald Douglas (later 1st Baron Douglas) for his townhouse at 104 Pall Mall), a pair of commodes at Broadlands and a single commode in the Lady Lever Collection.



James William Lowther, 1905 (1855-1949) MP, Speaker of the House of Commons (1905-21). Cumbria County Council

A closely related commode of the same form sold anonymously at Henry Dukes & Son 13-14 April 2000, lot 845 and now at Houghton, Norfolk shares the same ormolu border and sabots as well as the signature ribbon-tied garlands. Another commode with a solid front was possibly supplied to Thomas, 3rd Viscount Weymouth, later 1st Marquess of Bath (1734-1796) for Longleat, Wiltshire and sold at Christie's, London, 13 June 2002, lot 345. A third related commode with a scagliola top sold anonymously at Christie's, 9 July 2015, lot 154, displays the same angle mounts in ebonized wood rather than ormolu. Finally, a cabinet formerly in the collection of Ms. Penelope FitzGerald and sold by R.M. Broadhead at Christie's, London, 9 April 1981, lot 82, has a very similar marquetry panel of a ribbon-tied ewer to those on the sides of the Lowther commode.

THE PROVENANCE: ANOTHER LINK TO INCE AND MAYHEW

The commode may have been supplied to James Lowther, 1st Earl of Lonsdale of the first creation (d. 1802), and descended to the 3rd Earl's younger brother, William Lowther, (1821-1912). He had a particularly close relationship with his uncle, 2nd Earl of Lonsdale, who remained a bachelor and died in 1872. The attribution to Ince and Mayhew comes through the 1st Earl Lonsdale's patronage of the architect Robert Adam (1728-1792) as he designed the interiors for many of his aristocratic patrons and frequently commissioned Ince and Mayhew to execute the furnishings. The 1st Earl Lonsdale commissioned several architectural designs for Lowther Castle in the late 1760s which were never executed and Adam is known to have supplied a ceiling design in 1769 for their principal seat, Whitehaven Castle, when it was under construction.

This relationship, along with other furniture attributed to Ince and Mayhew at Campsea Ashe, Suffolk which was bought by William Lowther in 1883 and inherited by his son, James Lowther, Speaker of the House of Commons and later created 1st Viscount Ullswater (1855-1949), certainly raises the possibility they played a larger role in the interiors at Whitehaven, either executing works based on Adam's designs or at the 1st Earl's request. The contents of Campsea Ashe were sold after James Lowther's death by Garrod, Turner and Son, 24-31 October 1949 and included a set of four giltwood torches, the design attributed to Robert Adam (lot 1217) and subsequently sold from the Collection of Professor Sir Albert Richardson P.R.A. at Christie's, London 18-19 September 2013, lot 115. A pair of pedestals attributed to Ince and Mayhew also from the 1949 auction (lot 784) were subsequently sold by the Metropolitan Museum of Art at Christie's, New York 27 October 2015, lot 116. Lowther Lodge, which had the present commode, was built for William Lowther by Richard Norman Shaw between 1872 and 1875. It was sold after his death in 1912 and is now the home of The Royal Geographical Society.





170

■170

A BESSARABIAN CARPET

UKRAINE OR MOLDOVA, LATE 19TH CENTURY

The cream field with a central mixed flower bouquet within a lush floral border, with *Ford Inventory No. LF-19*

Approximately 8 ft. 11 in. x 9 ft. 3 in. (272 cm. x 282 cm.)

\$4,000-6,000



171

■171

A BESSARABIAN CARPET

UKRAINE OR MOLDOVA, LAST QUARTER 19TH CENTURY

Having an allover tile design within a dark brown floral border

Approximately 9 ft. 7 in. x 6 ft. 10 in. (292 cm. x 208 cm.)

\$2,500-3,500



■172

AN ENGLISH PILE CARPET
SECOND QUARTER 19TH CENTURY

The dark brown field with an all-over tile design of quatrefoils and blossoms
within a cartouche and floral-filled border
Approximately 10 ft. x 11 ft. 9 in. (305 cm. x 358 cm.)

\$8,000-12,000



173

173

**A PAIR OF ORMOLU-MOUNTED
JAPANESE PORCELAIN VASES,
MOUNTED AS LAMPS**

20TH CENTURY

Each painted with a continuous scene of flying and standing cranes amongst trees and mountains (drilled)

12 in. (30.4 cm.) high

(2)

\$2,000-4,000

174

A GEORGE III SOLID MAHOGANY ARMCHAIR

ATTRIBUTED TO JOHN COBB, CIRCA 1770

With a curved cartouche-shaped gadrooned back, arms and seat upholstered in striped pale green silk fabric, on gadrooned cabriole legs with foliate-carved knees and terminating in scroll toes, with *Ford Inventory No. I-32*

\$3,000-5,000

The distinctive gadrooned frame on this armchair has traditionally been associated with the with John Cobb (d.1778) of St. Martin's Lane, 'upholsterer' to King George II from 1761 in partnership with William Vile (d.1767). A set of six mahogany chairs with gadrooned moldings was supplied by Cobb in the 1770s to Philip Yorke for Erdigg, Wales. A pair of armchairs were sold from Apter Fredericks: 75 Years of English Furniture at Christie's, London, 21 January 2021, lot 52. A single chair from the Leidesdorf Collection was sold Sotheby's New York, 28 June 1974, lot 138, while a pair was sold anonymously at Sotheby's, London, 17 July 1998, lot 174.



175

175

A GEORGE III MAHOGANY COMMODE

ATTRIBUTED TO JOHN COBB, CIRCA 1770

The serpentine front modeled with sham drawers and with a hinged lid opening to a vacant interior, with *Ford Inventory No. I-20*

29 in. (73.5 cm.) high, 26¾ in. (68 cm.) wide, 16¼ in. (41.5 cm.) deep

\$1,500-2,500



■-176

**A GEORGE III MAHOGANY, TULIPWOOD
AND MARQUETRY PEMBROKE TABLE**
ATTRIBUTED TO JOHN COBB, CIRCA 1770

The serpentine top inlaid with an oval and ribbon
tied floral spray reserve, and with opposing
mahogany-lined frieze drawers
28¼ in. (72 cm.) high, 30 in. (76 cm.) wide, deep
(fully extended)

\$5,000-8,000

**AN EARLY GEORGE III ORMOLU-MOUNTED MAHOGANY
COMMODOE**

ATTRIBUTED TO WILLIAM VILE AND JOHN COBB, CIRCA 1760

The serpentine case fitted with two aligned and two long drawers flanked by ormolu chutes cast with foliage and female masks, the incurved feet mounted with scrolling foliate sabots, with *Ford Inventory No. I-7*
32¾ in. (83 cm.) high, 40 in. (101.5 cm.) wide, 25¼ in. (64 cm.) deep

\$60,000-90,000

PROVENANCE:

Acquired from Blairman, London, in 1957.

This elegant commode is part of a small and distinguished group attributed to the London cabinet-makers William Vile and John Cobb, and discussed in depth by Lucy Wood in her *Catalogue of Commodes*, London, 1994, pp. 43-53. The commodes are characterized by their serpentine form, lustrous mahogany and rich ormolu mounts which copy French Régence patterns produced some thirty years earlier.

There are subtle variations within this group including a variation in the drawer arrangements, a less pronounced serpentine front, a straight sided instead of a molded top (as seen on this commode), ebony around the edges of the tops and cock-beading as well as the presence of ormolu carrying handles. Notable examples include:

-A celebrated group supplied to Burghley House, Lincolnshire, one with two short over two long drawers from the Blue Silk Dressing Room, which most closely resembles the present commode, and two further pairs of this same basic model, one exhibiting further elaborate rococo mounts, from the Brown Drawing Room and Pagoda Room.

-Two pairs from Blickling Hall in Norfolk (one pair sold in 1933), with straighter sides and without the molded edge to the tops.

- A pair purchased by Lord Lever, later created Viscount Leverhulme, in 1914 and now in the Lady Lever Art Gallery, Port Sunlight, previously in the collection of Sir Lionel Phillips, Tylney Hall, Hampshire.

-Two pairs supplied to John, 2nd Earl Ashburnham and sold from Ashburnham Place, Sussex; Sotheby's House sale, 7-9 July 1953, lots135-6; lot 135 was subsequently sold at Christie's, New York, 13 October 2020, lot 14 (\$300,000) and lot 136 reappeared at Christie's London, 14 June 2001, lot 140 (£421,750).

- A single example of slightly smaller scale, supplied to the 5th Duke of Bolton for Hackwood, Hampshire sold Christie's London, 8 July 1999, lot 62 (£199,500).

- A single example with carved lambrequin apron possibly supplied to Richard Grenville, Earl Temple for Wotton House, Buckinghamshire, and subsequently sold from the collection of Simon Sainsbury; Christie's, London, 18 June 2008, lot 50 (£193,250).

These commodes can be confidently attributed to the acclaimed Royal cabinet-makers William Vile and John Cobb based on their association with other related models recorded by the firm and a known working relationship between the cabinet-makers and the houses to which these various commodes were supplied. Most notably, at Blickling there is a payment by the 2nd Earl of Buckinghamshire to 'Vile & Cobb cabinet-makers' in August 1762 for £86.5s.9d which is sufficient to account for the four Régence pattern commodes and a further related example. This additional single commode at Blickling shares the same mounts and other distinguishable features with a documented example supplied by Cobb to James West at Alscot Park in 1966 for £16. Although Vile and Cobb are not documented at Burghley, Lucy Wood suggests they may have been made by Vile and Cobb but subcontracted to them by another firm such as Ince and Mayhew. The six commodes at Burghley have considerable variations in construction and a former apprentice of Cobb's (Henry Tatham) was based nearby in Stamford and employed at Burghley from at least 1772.

WILLIAM VILE AND JOHN COBB

After Thomas Chippendale, Vile and Cobb were arguably the most accomplished cabinet-makers of the mid-Georgian period, a golden age of carved mahogany furniture. Their work is characterized by confident lines, well-chosen, high-quality timber and beautifully detailed carving. William Vile (d.1767) worked initially with the celebrated cabinet-maker William Hallett (d.1773) before setting up in partnership with John Cobb (17815-1778) in 1751 and establishing their workshop in St. Martin's Lane. They were appointed 'cabinet-makers' to George III in 1761 and supplied a series of superb and celebrated pieces to several Royal residences, including Kensington Palace, St. James's Palace and the Queen's House, now Buckingham Palace.



Mr. Henry Ford II's Bedroom, Grosse Pointe Farms, Michigan, circa 1960, image courtesy of McMillen Inc., New York





The Guest Bedroom, Grosse Pointe Farms, Michigan, circa 1960.
 Photograph by Henry S. Fullerton, image courtesy of McMillen Inc.,
 New York.

■178

**A GEORGE III CREAM-PAINTED AND PARCEL-GILT ARMCHAIR
 ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770**

The shield form back and serpentine seat carved with water leaves and anthemion, upholstered in light blue cut velvet and cream striped upholstery, on fluted legs, with *Ford Inventory No. K-3*

\$10,000-15,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.203 (illustrated *in situ* in The Guest Bedroom, Grosse Pointe Farms, Michigan).

This armchair can be confidently attributed to Thomas Chippendale based on the quality of the carving, design and the construction, specifically the distinctive cramp cuts to the seat frame. A closely related example is part of a suite of furniture supplied by Chippendale in 1771-2 to Saltram, Devon (C. Gilbert, *The Life and Work of Thomas Chippendale*, Bristol, 1978, p.110, fig. 188) of which part remains (NT871318). This chair was originally part of a larger set of which a pair sold anonymously at Christie's London, 28 May 1964, lot 100.



■179

A GEORGE III GILTWOOD AND GILT-COMPOSITION MIRROR
CIRCA 1770

With bow-knot cresting above looped husks and leafy swags, the apron centered with an urn, the mirror plate replaced, the reverse with remnants of paper label *Paul Dominic Colnaghi & Co., Ancient and Modern, 13 & 14 Pal Mal East, London, est. 1760* and chalk 3814, the mirror plate apparently original 57 in. (145 cm.) high, 33½ in. (85 cm.) wide

\$7,000-10,000



179

■180

**AN EARLY GEORGE III MAHOGANY SECRETAIRE CHEST
CHIFFONIER**
CIRCA 1765

With pierced fretwork back joined by a shelf above a fall front opening to a fitted interior, over four long drawers, the two middle drawers now reconfigured as a further fall front, on bracket feet, with *Ford Inventory No. I-4* 58¾ in. (149.5 cm.) high, 24½ in. (62.5 cm.) wide, 12¾ in. (32.5 cm.) deep

\$6,000-10,000



180



Mr. Henry Ford II's Bedroom, Grosse Pointe Farms, Michigan, circa 1960, image courtesy of McMillen Inc., New York.

■-181

**A GEORGE III ORMOLU-MOUNTED ROSEWOOD MARQUETRY
COMMODE**

BY PIERRE LANGLOIS, CIRCA 1765-1770

The shaped Siena marble top above a *bombé* case with two aligned over two long drawers inlaid with floral marquetry and a shaped apron centered with a mask, the sides with conforming inlay and with scrolling foliate chutes and sabots, with old paper label *G. TROLLOPE & SONS*, with *Ford Inventory No. A-1* 35 in. (89 cm.) high, 50 in. (127 cm.) wide, 24 in. (61 cm.) deep

\$40,000-60,000

PROVENANCE:

Acquired from Blairman, London, in 1957 (£2,800).

LITERATURE:

W. Thornton and B. Rieder, 'Pierre Langlois Ebeniste Part IV', *The Connoisseur*, May 1972, pp. 181-184, fig.18.

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).

With its beautifully figured Siena marble top, this richly mounted and inlaid commode by the émigré cabinet-maker Pierre Langlois is a rare example among his *oeuvre*. He was born to French *émigré* parents, and probably trained in the Parisian workshop of the *ébéniste*, Jean-Francois Oeben. Langlois was recorded working at 39 Tottenham Court Road in London from 1759. His trade card touts his French origins which incorporates various examples of furniture and objects in the highly fashionable French or 'modern' style.

The characteristics commonly associated with his workshop seen on this commode include its *bombé* form, the skillful interplay of diagonally banded and quartered veneers, the large scale floral sprays tied with a bow, and the paneled construction of the back and top in black-stained softwood, all of which echo French construction. The distinctive repertoire of mounts, also derived from French prototypes, appear on several Langlois commodes. The mounts can be attributed to the French émigré metalworker Dominique Jean (d. 1807) who was Langlois' son-in-law.

This commode was originally one of a pair; its counterpart was sold anonymously at Christie's, 20 April 1961, lot 51. Although it's unknown to whom they were originally supplied, Langlois received commissions from prominent members of the aristocracy including the Dukes of Bedford and Northumberland, and the Earl of Coventry, as well as Sir Lawrence Dundas and Horace Walpole. A pair of commodes with cabinet doors supplied to Sir Lawrence Dundas probably for the tapestry gallery at Moor Park have closely related marquetry and mounts (Partridge *Recent Acquisitions* 1998, No.16). Although the vast majority of Langlois marquetry commodes have veneered tops, related examples with marble tops include one in the Victoria and Albert Museum (W.8:1 to 4-1967) and another with cabinet doors and identical angle mounts is in the Royal Collection (RCIN39224). A more transitional commode also with a Siena marble top and lattice marquetry doors was sold anonymously at Christie's, London 21 April 1994, lot 193.





182

■182

A GEORGE I WALNUT AND NEEDLEWORK STOOL

CIRCA 1720

The rectangular padded seat covered in *petit-point* needlework centered by a shepherd, on carved cabriole legs, the underside with chalk inscription 11317, with *Ford Inventory No. I-22*

16 in. (40.5 cm.) high, 17½ in. (44 cm.) wide, 13 in. (33 cm.) deep

\$3,000-5,000

LITERATURE:

Brown, E. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p. 202 (illustrated *in situ* in Grosse Pointe Farms, Michigan).

■~183

A VICTORIAN BURR WALNUT KIDNEY-SHAPED DESK

ATTRIBUTED TO GILLOWS OF LANCASTER, THE LOCKS STAMPED BRAMAH, CIRCA 1840

The gilt-tooled brown leather top above three freize drawers, with tulipwood banding, the kneehole flanked by eight further graduated drawers with locking stiles, the reverse with three adjustable bookshelves, on a conforming plinth, the locks stamped *J. Bramah, 124 Picadilly*, with *Ford Inventory No. I-24*

28½ in. (72.5 cm.) high, 51½ in. (131 cm.) wide, 22¼ in. (56.5 cm.) deep

\$10,000-15,000

LITERATURE:

Brown, E. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p. 202 (illustrated *in situ* in Grosse Pointe Farms, Michigan).

This model of desk is based on a design dated 1792 published by Thomas Sheraton in his *The Cabinet-Maker and Upholsterer's Drawing-Book*, London, 1793, pl. 58. The form, with open bookshelves to the reverse, was made by Gillows of London and Lancaster from 1840 to circa 1860 and became one of the firm's best-known models. It corresponds to two sketches for 'An Oak pedestal and Kidney table' in one of Gillows' *Estimate Sketch Books*, dated 1840. A stamped Gillow example with the same Bramah lock is illustrated in S. E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 339, fig. 393. A desk of this model was sold in Apter Fredericks: 75 Years of English Furniture at Christie's, London, 21 January 2021, lot 70 and another was sold from the Estate of Richard Mellon Scaife at Christie's, New York, 30 June 2015, lot 451.



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Mr. Henry Ford II's Sitting Room, Grosse Pointe Farms, Michigan, circa 1960, image courtesy of McMillen Inc., New York

■184

A PAIR OF GEORGE I WALNUT AND NEEDLEWORK STOOLS
CIRCA 1720

Each with seat covered in associated 18th century red and blue floral *gros-point* needlework, on cabriole legs ending in pad feet, the underside of each with red painted 11114, with *Ford Inventory No. A-3 A & B*
18 in. (46 cm.) high, 21 in. (55 cm.) wide, 17 in. (43 cm.) deep (2)

\$12,000-18,000

PROVENANCE:

Acquired from Frank Partridge, New York.

LITERATURE:

E. Brown, *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p. 202 (illustrated *in situ* in Gross Pointe Farms, Michigan).





■185

A GEORGE I GILTWOOD MIRROR

CIRCA 1720

The scrolled cresting above a palmette centered with a shell on a pounced ground, the shaped frame with a later beveled mirror plate, with *Ford Inventory No. I-19*

44¾ in. (114 cm.) high, 20¾ in. (53 cm.) wide

\$6,000-9,000



186

■186

A GEORGE II WALNUT LIBRARY ARMCHAIR
ATTRIBUTED TO GILES GRENDEY, CIRCA 1745

With square back and seat and out-scolled arms punctuated with rosette terminals on foliate and acanthus and husk-carved cabriole legs, terminating in scrolled toes

\$15,000-25,000

This armchair as well as the subesequent lot can be attributed to the workshop of cabinet-maker Giles Grendey (d.1780) of St. John's Square, Clerkenwell, London based on closely related examples from Gunton Park, Norfolk that bear his label (see C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, 1996). The ambitious form with its stylized husk-carved legs, paw feet and arm supports with rosette terminals characterize Grendey's *oeuvre* whose 'signature' leg design typically features a raised scrolled profile.

A number of chairs of this related model are known, many of which have formed part of renowned collections, including Percival D. Griffiths (illustrated in R.W. Symonds, *English Furniture from Charles II to George II*, 1929, p.155, fig.102). A set of library armchairs with the identical leg and featuring the paw foot was supplied to the Hon. George Shirley (d.1787), fifth son of the 1st Earl of Ferrars (d.1717) of which a pair were sold anonymously at Christie's, London, 22 May 2012 lot 279.



187

■187

A GEORGE II WALNUT LIBRARY ARMCHAIR
ATTRIBUTED TO GILES GRENDEY, CIRCA 1745

With square back and seat and out-scolled arms punctuated with rosette terminals on foliate and husk-carved cabriole legs, terminating in paw feet, each of the front legs incised 145

\$15,000-25,000

188

**A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE FAMILLE VERTE PORCELAIN
VASES, MOUNTED AS LAMPS**

THE PORCELAIN KANGXI PERIOD (1662-1722),
THE MOUNTS 19TH/20TH CENTURY

Each decorated with Buddhist lions and ducks in
shaped panels, with *Ford Inventory No. G-21 A & B*
22½ in. (57 cm.) high, including fitments (2)

\$3,000-5,000



188

■189

**A ENGLISH MAHOGANY SILVER TABLE
FIRST HALF 19TH CENTURY AND LATER**

With pierced gallery above a paneled frieze on pierced
tapering legs joined by an arched scrolling stretcher,
with label for 'Frank Partridge / Works of Art / 26,
King St. St. James / And / New York.', with red *Ford*
Inventory No. D-6

29 in. (74 cm.) high, 33¾ in. (86 cm.) wide, 22¼ in. (56.5
cm.) deep

\$6,000-9,000

PROVENANCE:

With Frank Partridge Antiques, New York.



189



190

190

A PAIR OF STAFFORDSHIRE ENAMEL CANDLESTICKS, NOW MOUNTED AS LAMPS

THIRD QUARTER 18TH CENTURY

Rocaille molded and painted with flower sprays and enriched in gilt, *Ford Inv.*
Nos. L-7-a & b

11½ in. (29.2 cm.) high

(2)

\$800-1,200

■ 191

AN EARLY GEORGE III MAHOGANY URN STAND

CIRCA 1765

With pierced gallery above a candle slide, with *Ford Inventory No. B-105*

25¾ in. (64.5 cm.) high, 11¼ in. (28.5 cm.) square

\$3,000-5,000

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).



191



192

192

AN IRISH LATE GEORGE III MAHOGANY PEAT BUCKET

CIRCA 1800

With removable brass liner

18 in. (46 cm.) high, 14 in. (35.5 cm.) wide

\$700-1,000



■193

AN ENGLISH NEEDLEWORK GALLERY CARPET
LATE 19TH CENTURY

The ivory field with three ascending floral columns of cornflowers, poppies, violets and wheat sheaves, within a narrow floral border, with *Ford Inventory No. J-12-a*
Approximately 13 ft. 5 in. x 5 ft. 2 in. (408 cm. 157.5 cm.)

\$3,500-4,500



■194

AN ENGLISH NEEDLEWORK GALLERY CARPET
LATE 19TH CENTURY

The ivory field with three ascending floral columns of cornflowers, poppies, violets and wheat sheaves, within a narrow floral border, with *Ford Inventory No. LB-37*
Approximately 13 ft. 7 in. x 5 ft. 2 in. (414 cm. x 157.5 cm.)

\$3,500-4,500



195

GEORG KOLBE (1877-1947)

Japanerin

signed with initials (on the top of the base);
stamped with foundry mark 'H.NOACK BERLIN'
(on the back of the base)
bronze with dark brown patina
Height: 18¼ in. (46.4 cm.)
Conceived in 1911

\$60,000-80,000

LITERATURE:

G. Kolbe, *Bildwerke*, Berlin, 1913.
Kunst und Künstler, 1913, p. 533.
E. Waldmann, "Georg Kolbe," *Kunst und Künstler*,
1917, p. 8.
G. von Alten, "Georg Kolbe," *Kunst für alle*, April
1922, p. 213 and 221.
G. Kolbe, *Plastik und Zeichnungen*, Berlin, 1931,
no. 6A.
U. Berger, *Georg Kolbe: Leben und Werk*, Berlin,
1990, pp. 42-43 and 219-221, no. 13 (another cast
illustrated, p. 220).
E. Brown, *Sixty Years of Interior Design: The World
of McMillen*, New York, 1982, p.202 (illustrated
in situ in The Main Hall, Grosse Pointe Farms,
Michigan).

Dr. Ursel Berger has confirmed the authenticity
of this work.



196

ARISTIDE MAILLOL (1861-1944)

Jeune fille assise vêtue

signed with monogram and numbered '1/6' (on the left side of the base);
inscribed with foundry mark 'Alexis Rudier.Fondeur.Paris' (on the back of the
base)

bronze with dark brown patina

Height: 7¼ in. (18.4 cm.)

Conceived in 1900

\$20,000-30,000

PROVENANCE:

Perls Galleries, New York.

LITERATURE:

J. Rewald, *Maillol*, Paris, 1939, pp. 101 and 166 (terracotta version illustrated, p.
101; titled *Girl crouching*).

G. Waldemar, *Aristide Maillol*, London, 1965, pp. 232 and 136 (another cast
illustrated, p. 136; titled *Crouching girl*).

D. Chevalier, *Maillol*, New York, 1970, p. 6 (another cast illustrated).



197

AUGUSTE RODIN (1840-1917)

Mouvement de danse, étude type A, taille originale ou petit modèle

signed and numbered 'A.Rodin 6/12' (on the right foot)

bronze with brown and green patina

Height: 12 in. (30.6 cm.)

Conceived *circa* 1911; this bronze version cast in 1951

\$25,000-35,000

PROVENANCE:

Musée Rodin, Paris.

Maurice Lefebvre-Foinet, Paris (acquired from the above, June 1954).

Buchholz Gallery (Curt Valentin), New York (acquired from the above, June 1954).

LITERATURE:

A. E. Elsen, *Rodin*, New York, 1963, pp. 147 and 220 (another cast illustrated, p. 147).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 252 (plaster version illustrated in color, p. 251, fig. E; titled *Limbering up*).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 113 (another cast illustrated, pl. 76).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 533 (another cast illustrated).

This work will be included in the forthcoming *Catalogue Critique de l'Œuvre Sculpté d'Auguste Rodin*, currently being prepared by the Comité Auguste Rodin at the Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2021-6322B.



198

AUGUSTE RODIN (1840-1917)

Douleur no. 2 dit aussi 'nu féminin appuyé sur un rocher'

signed and numbered 'A. Rodin 2/12' (on the front of the rock); inscribed with foundry mark 'Alexis Rudier.Fondeur. Paris' (on the back of the rock)

bronze with brown and green patina

Height: 7 in. (17.8 cm.)

Conceived *circa* 1887; this bronze version cast in 1951

\$15,000-20,000

PROVENANCE:

Musée Rodin, Paris.

Galerie Hughette Bérès, Paris (acquired from the above, *circa* 1952).

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 46, 60, 144 and 287; vol. II, pp. 508, 563, 583 and 619 (plaster version illustrated, p. 563, fig. 2).

K. Tweed, ed., and R. Lynes, *The Finest Rooms by America's Great Decorators*, New York, 1964, p. 90 (illustrated *in situ* in The Morning Room, Grosse Pointe Farms, Michigan).

This work will be included in the forthcoming *Catalogue Critique de l'Œuvre Sculpté d'Auguste Rodin*, currently being prepared by the Comité Auguste Rodin at the Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2021-6321B.

199

ARISTIDE MAILLOL (1861-1944)

Eve à la pomme

signed 'Aristide Maillol' (on the top of the base); inscribed with foundry mark 'Alexis Rudier Fondateur PARIS' (on the back of the base)

bronze with dark brown patina

Height: 23¼ in. (59.1 cm.)

Conceived in 1899; this bronze version cast by 1944

\$150,000-200,000

LITERATURE:

J. Rewald, *Maillol*, Paris, 1939, p. 165 (another cast illustrated, pl. 76; dated *circa* 1902).

W. George, *Aristide Maillol*, London, 1965, p. 232 (another cast illustrated, p. 64).

B. Lorquin, *Aristide Maillol*, London, 1995, p. 38 (another cast illustrated in color, p. 39).

Olivier Lorquin has confirmed the authenticity of this work.



200

ARISTIDE MAILLOL (1861-1944)

Léda

signed with monogram (on the back of the base)

bronze with dark brown patina

Height: 11¼ in. (28.6 cm.)

Conceived in 1900

\$100,000-150,000

LITERATURE:

J. Rewald, *Aristide Maillol*, Paris, 1939, pp. 110-111 and 168 (another cast and terracotta version illustrated, pp. 110-111).

W. George, *Aristide Maillol*, London, 1965, pp. 137 and 232 (another cast and terracotta version illustrated, p. 137).

W. George, *Maillol*, Paris, 1971, p. 56 (another cast illustrated).

W. George, *Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 128 (another cast and terracotta version illustrated, pl. 139).

B. Lorquin, *Aristide Maillol*, Geneva, 1994, pp. 52-53 (another cast illustrated, p. 53).

Olivier Lorquin has confirmed the authenticity of this work and advised that it is from an early Vollard edition.





Photo by Capehart Photography

201

TWO LOUIS XIV BOIS DE SAINTE LUCIE CASKETS

ATTRIBUTED TO THE BAGARD WORKSHOP, CIRCA 1700

Each carved with strapwork with a central script monogram reserve on bun feet, the base of one casket in walnut and of a later date
3¾ in. (9.5 cm.) high, 11½ in. (29.5 cm.) wide, 7½ in. (19 cm.) deep (2)

\$4,000-6,000



201



202

202

A GEORGE II BRASS-BOUND MAHOGANY BUCKET

MID-18TH CENTURY

With removable brass liner, with *Ford Inv. No. D-13*
13¾ in. (35 cm.) high, 15¼ in. (39 cm.) diameter

\$2,000-3,000

LITERATURE:

Brown, E. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p. 202 (illustrated *in situ* in Grosse Pointe, Michigan).

203

A PAIR OF EARLY LOUIS XV ORMOLU CHENETS

CIRCA 1740

Each depicting a Chinoiserie figure on a *rocaille* base, with *Ford inventory No. H-4 A & B*
12¼ in. (31 cm.) high, 10½ in. (26.5 cm.) wide, 5 in. (13 cm.) deep (2)

\$5,000-8,000



203





204

■204

A VICTORIAN MAHOGANY LIBRARY POLE LADDER
LATE 19TH CENTURY

With hinged construction to collapse to a pole, with yellow chalk inventory number 57665X to the frame, with *Ford Inv. No. A-41*
100 in. (254 cm.) high

\$1,000-1,500

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).

■205

AN UPHOLSTERED TWO SEAT SOFA
20TH CENTURY

Covered in green upholstery embroidered with diamonds, with a hand-painted throw pillow depicting a peacock
58½ in. (149 cm.) wide

\$1,000-1,500



205



■206

A PAIR OF GEORGE IV FAUX ROSEWOOD-GRAINED, PARCEL-GILT AND BRASS-MOUNTED LIBRARY CABINETS

CIRCA 1840

Each fitted with shelves set against cream silk-lined backing, on a conforming cabinet base, the interiors fitted for electrification and with shelves, later decorated

119½ in. (303.5 cm.) high, 61 in. (155 cm.) wide, 15 in. (38 cm.) deep (2)

\$10,000-15,000

PROVENANCE:

Supplied by Mario Buatta, 1983.



207

207

THE BOOK AND SNAKE SOCIETY: AN AMERICAN SILVER PRESENTATION 'REVERE' BOWL

MARK OF TUTTLE SILVERSMITHS, BOSTON, MASSACHUSETTS, CIRCA 1940

The deep circular bowl with flaring rim and on short foot, engraved on one side with a presentation inscription and the other with the regalia of the Book and Snake Society of Yale University within an acanthus cartouche, further inscribed with the names of the society's members, *marked on underside*, *retailed by Ensko, New York*

9 7/8 in. (20.1 cm.) diameter

24 oz. 16 dwt. (771 gr.)

\$1,000-1,500

The presentation inscription reads *Presented by the Book and Snake Society to Henry Ford II and Anne McDonnell on July 13th 1940.*

The Book and Snake of Yale University is a secret society and was founded in 1863. Its meeting place was designed by Louis R. Metcalfe as a tomb in the Greek Ionic style with the front door modeled after the Erechtheion Temple on the Acropolis in Athens. In 1940, Henry Ford II left Yale University before graduation to work at Ford Motor Company. That same year, he married Anne McDonnell and the couple was presented with this bowl as a wedding gift from the society.

208

A SET OF TWELVE AMERICAN SILVER BREAD PLATES

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, SECOND HALF 20TH CENTURY

Circular with plain molded rims, *marked on undersides*

6 1/2 in. (16.5 cm.) diameter

50 oz. 2 dwt. (1,558 gr.)

\$1,000-1,500



(12)

208



209

209

THREE ELIZABETH II SILVER PRESENTATION TABLE ARTICLES
 VARIOUS MAKERS, LONDON AND DUBLIN, 1973-1977

All with inscriptions relating to the Ford Motor Company, comprising:

- A cream jug, mark of William Egan & Sons, Dublin, 1973
 - A small alms dish, mark of William Egan & Sons, Dublin, 1974
 - A circular tray, mark of Garrard & Co. Ltd., London, 1977
- 9 7/8 in. (23.8 cm.) diameter, the tray
 33 oz. 8 dwt. (1,038.7 gr.)

\$250-350

The jug with the Ford Motor Company logo and dates 1917-1977 engraved on its front. The alms dish with *FAO 1977 First Billion* on the underside. The tray with a Gaelic expression *Céad Míle Fáilte*, meaning a hundred thousand welcomes and with a further inscription *PRESENTED TO HENRY FORD II by the Employees of HENRY FORD AND SON LIMITED CORK. 1917-1977.*

The year 1977 marked 60 years of Ford Motor Company in Cork, Ireland. (3) In 1917, Ford opened its first Irish manufacturing factory in the city and it employed more than 7,000 people at its peak. In 1967, to celebrate the factory's 50th anniversary, the company announced a modernization and expansion of the plant, which increased its space to 450,000 square feet. The project was completed by the factory's 60th anniversary in 1977. That same year, Henry Ford II visited the Cork factory and was presented with these gifts.



210

AN AMERICAN SILVER PUNCH BOWL
 MARK OF TIFFANY & CO., NEW YORK, LAST QUARTER 20TH CENTURY

The deep circular bowl with flaring rim and on short foot, engraved on side with monogram *KFH* for Kathleen DuRoss Ford, marked on underside and numbered 22386, Ford Inventory No. S-50

15 1/2 in. (38.4 cm.) diameter
 119 oz. 8 dwt. (3,713 gr.)

\$5,000-8,000



210



211

211

AN AMERICAN SILVER TWO-HANDELED SUGAR BOWL AND COVER

MARK OF PETER LERET, CARLISLE, PENNSYLVANIA OR BALTIMORE, MARYLAND, CIRCA 1790

Of vase form on a square base, with beaded borders and strap handles, engraved with foliate script monogram *MMD*, the domed cover with pineapple finial, *marked on underside four times, Ford Inv. No. S-96*

9 $\frac{3}{4}$ in. (24.5 cm.) high
19 oz. 10 dwt. (607 gr.)

(2)

\$1,500-2,500

212

AN AMERICAN SILVER CREAM JUG

MARK OF GEORGE AIKEN, BALTIMORE, MARYLAND, CIRCA 1800

Of paneled inverted helmet form with beaded rim on a stepped base, the front bright-cut and engraved with a vacant rectangular cartouche, *marked on base*

7 in. (17.8 cm.) high

5 oz. 8 dwt. (168 gr.)

\$1,000-1,500



212



213

213

AN AMERICAN SILVER SUGAR BOWL AND COVER

MAKER'S MARK JM PROBABLY FOR JOHN MCMILLEN, PHILADELPHIA, CIRCA 1790, OVERSTRIKING ANOTHER

Of vase form on a square base, with beaded borders and pierced gallery rim, the reel-form cover with carved wood pineapple finial, engraved with the foliate script monogram *MS*, *marked on underside, overstriking another mark, Ford Inv. No. S-95*

9 $\frac{1}{4}$ in. (23.5 cm.) high

11 oz. 6 dwt. (351 gr.) gross weight

(2)

\$2,000-3,000



214

214

A COLONIAL AMERICAN SILVER READING GLASS

MARK OF ABRAHAM G. FORBES, NEW YORK, CIRCA 1770

The circular convex glass within silver wire frame and with loop handle, *marked twice on handle, Ford Inv. No. S-21, together with fabric pouch, possibly original* 6 $\frac{3}{4}$ in. (17.5 cm.) long

4 oz. 6 dwt. (133.7 gr.) gross weight

\$1,500-2,500

PROVENANCE:

By repute, used by Gen. Pierre Van Cortlandt during the American Revolution. With Ensko, New York.

Together with an envelope provided by Ensko, New York with the *note Early American Silver Reading Glass made by Abraham G. Forbes of New York, 1768, and used by Gen. Pierre Van Cortlandt during the Revolution. Last owned by Baroness Von Graffenreid (Welles) a direct descendant.*

General Pierre Van Cortlandt (1721 - 1814) was an American politician, who served as the first Lieutenant Governor of New York state. He married his second cousin, Joanna Livingston (1722 - 1808), granddaughter of Robert Livingston the Elder and his wife Alida Schuyler.

215

AN AMERICAN SILVER FIVE-PIECE TEA SERVICE AND MATCHING TRAY

MARK OF ARTHUR STONE, GARDNER, MASSACHUSETTS, CIRCA 1922-32

All of oval vase form with applied reeded rims, comprising: a teapot, a kettle-on-lampstand, a creamer, a two-handled sugar bowl and cover, a waste bowl, a two-handled oval tray, *marked on undersides and with benchmen marks, Ford Inventory No. S-88*

12 in. (30.5 cm.) high, the kettle-on-lampstand; 28 $\frac{1}{2}$ in. (72.4 cm.) long, over handle, the tray

254 oz. 12 dwt. (7,918 gr.) gross weight

(6)

\$6,000-9,000

Arthur J. Stone was a leading silversmith from Gardner, MA. In 1901, Stone set up shop in Gardener, which operated under his name until its sale in 1937 to Henry Heywood. He was trained and worked in Sheffield, England, and Edinburgh, Scotland prior to coming to the U.S. in 1884. He was one of the last silversmiths in America to train apprentices to carry out designs in handwrought silver.



215

216

A FRENCH ORMOLU-MOUNTED HARDSTONE AND BLOODSTONE FIGURE OF A ROMAN GENERAL
19TH CENTURY

With ink paper label 1267 to the reverse, with *Ford Inventory No. A-37*
4½ in. (11.5 cm.) high

\$3,000-5,000



216

217

A RUSSIAN VARI-COLOR GOLD-MOUNTED SPINACH JADE INKSTAND

MAKER'S MARK AT PROBABLY FOR ALEXANDER EDVARD
TILLANDER, ST.PETERSBURG, CIRCA 1910

Formed as an urn, with gold ribbon-tied swags headed by cabochon gems and with monogram *TB* to the front, the hinged cover with bud finial, mounted on a rectangular tray with vari-color gold border, *the tray with two Russian control marks, underside of cover and inside of well with Russian control mark and maker's mark, Ford Inv. No. I-33*
6¾ in. (16.8 cm.) long

\$2,000-3,000



217

218

A CONTINENTAL VARI-COLOR GOLD AND DIAMOND MOUNTED ENAMEL AND NEPHRITE PARASOL HANDLE CONVERTED INTO A LETTER OPENER

POSSIBLY RUSSIAN, LATE 19TH CENTURY

The hook-form handle above a band of translucent crimson enamel over an engine-turned ground flanked by bands of old mine cut diamonds and mounted with pink and yellow gold ribbon-tied laurel swags, the gilt-metal blade enameled in opaque white with acorns and foliage, *apparently unmarked* 9 $\frac{1}{8}$ in. (23.8 cm.) long

\$1,000-1,500



218



219

219

A RUSSIAN VARI-COLOR GOLD CIGARETTE CASE

MARK OF ALEXANDER TILLANDER, ST. PETERSBURG, LATE 19TH CENTURY

The textured exterior applied with double-headed eagle holding an orb and scepter in its claws, with a cabochon sapphire thumbpiece and vesta compartment, *marked on interior flange, Ford Inventory No. B-93* 3 $\frac{1}{4}$ in. (9.5 cm.) long 9 oz. 18 dwt. (308 gr.) gross weight

\$8,000-12,000



220

220

A PAIR OF CHINESE EXPORT FAMILLE ROSE PORCELAIN BALUSTER VASES AND COVERS, MOUNTED AS LAMPS

QIANLONG PERIOD, CIRCA 1780

Applied with bands of blue berried foliage, the cartouches painted with flower sprays, gilt-decorated shrews at the shoulders (drilled), *Ford Inv. Nos. K-10-a & b*
11¼ in. (28.5 cm.) high (2)

\$2,000-3,000

221

A GEORGE III WHITE-PAINTED AND PARCEL-GILT ARMCHAIR

CIRCA 1770

With oval back and seat, on cabriole legs, covered in blue painted damask

\$1,000-1,500



221

222

AN ENGLISH MAHOGANY TRIPOD TABLE

THE BASE GEORGE II, CIRCA 1750, THE TOP OF A LATER DATE

The shaped top shell-carved top tilting above a fluted stem on foliate-carved legs, with chalk inscription 11550 to underside of one foot, with *Ford Inv. No. A-8*

27 in. (68.5 cm.) high, 27 in. (68.5 cm.) wide, 23½ in. (60 cm.) deep

\$1,000-1,500



222

■223

A NEEDLEWORK RUNNER

PROBABLY ENGLISH, EARLY 20TH CENTURY, REDUCED IN LENGTH

The ivory field with floral sprays overall within a ribbon-tied border, with *Ford Inventory No. H-19*
Approximately 19 ft. 3 in. x 3 ft. 1 in. (586.5 cm. x 94 cm.)

\$2,500-3,500

■~224

A REGENCY ORMOLU-MOUNTED ROSEWOOD SIDE CABINET

CIRCA 1820

With three curtained doors concealing shelves, on paw feet raised on later blocks, with *Ford Inventory No. PBA-4*
37 in. (94 cm.) high, 49½ in. (128 cm.) wide, 12 in. (30.5 cm.) deep

\$5,000-8,000



224



223



225

225

A PAIR OF REGENCY ORMOLU CANDLESTICKS
EARLY 19TH CENTURY

Each stand supported with an elephant, electrified but not drilled, with *Ford Inventory No. L-H-2 A & B*
17 in. (43 cm.) high, 4 in. (10 cm.) square, including fitments (2)

\$3,000-5,000

226

A LATE GEORGE III BRASS-MOUNTED MAHOGANY PLATE BUCKET

LATE 18TH CENTURY

Now with a removable brass liner, with *Ford Inv. No. M-6*
12¼ in. (32.5 cm.) high, 12 in. (30.5 cm.) diameter

\$800-1,200



227

227

A FRENCH GILT-METAL AND BLACK AND GILT LACQUERED ETAGERE

IN THE STYLE OF MAISON JANSEN, 20TH CENTURY

Each tier decorated with birds and flowers, raised on lotus-carved supports
25 in. (63.5 cm.) high, 20½ in. (53 cm.) wide, 15½ in. (40.5 cm.) deep

\$800-1,200



226

■228

**AN EARLY GEORGE III BRASS-BOUND MAHOGANY
CELLARETTE ON LATER STAND**

THE CELLARETTE LATE 18TH CENTURY

The brass-bound oval body with drop ring handles, with removable copper
liner, with *Ford Inv. No. C-16*

8 in. (20.5 cm.), 24 in. (61 cm.) wide, 17 in. (43 cm.) deep (2)

\$2,000-4,000

LITERATURE:

Brown, E. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982,
p. 203 (illustrated *in situ* in Grosse Pointe, Michigan).



228

■229

**A CHINESE EXPORT BLACK, GILT AND POLYCHROME LACQUER
TABLE**

SECOND QUARTER 19TH CENTURY

The shaped rectangular top above a pair of opposing frieze drawers tilting
above a birdcage support, on a baluster standard with three down-curved legs,
with Chinese characters to the reverse of the drawers, with *Ford Inv. No. TQ-39*
28½ in. (72.5 cm.) high, 37 in. (94 cm.) wide, 24½ in. (62.5 cm.) deep

\$2,000-4,000

PROVENANCE:

Acquired from Mallett, London, 1978.



229



230
A PAIR OF CHELSEA-DERBY PORCELAIN
FIGURAL TWO-LIGHT CANDELABRA
 CIRCA 1770-75, PATCH MARKS, INCISED X
 TO ONE

Modeled as a gallant and companion seated before a flowering boccage, he with a hound and a lovebird, she with a lamb and a birdcage, on *rocaille* bases, *Ford Inv. Nos. F-4-a & b*
 10½ in. (26.6 cm.) high (2)

\$2,500-3,500

LITERATURE:

E. Brown, *Sixty Years of Interior Design*, London, 1982, p. 204.

See F. Stoner, *Chelsea, Bow and Derby Porcelain figures*, London, 1955, plate 62.

231
A STAFFORDSHIRE PEARLWARE
'SAVOYARD' GROUP
 CIRCA 1820-25

In the style of Obediah Sheratt, the trainer standing in exotic dress before a boccage with his tethered bear, a small lion at his feet, *Ford Inv. No. Q-15*
 8½ in. (21.5 cm.) high

\$2,000-3,000



231



232
A PAIR OF CHELSEA-DERBY PORCELAIN
'FRILL' VASES
 CIRCA 1770, FAINT GOLD ANCHOR MARKS

Each with pierced trellis rims, encrusted flowers and female masks, *Ford Inv. Nos. M-15-a & b*
 7 in. (17.7 cm.) high (2)

\$1,200-1,800

233

**A PAIR OF DERBY PORCELAIN 'SEASON'
CANDLESTICKS**

CIRCA 1758-60, PATCH MARKS

Each as a courting couple at the base of a tree, wheat in their arms
or at their feet, the trunk extending into a single candle nozzle, *Ford
Inv. Nos. G-38-a & b*
11½ in. (29.2 cm.) high (2)

\$1,500-2,000

See J. Twitchett, *Derby Porcelain*, London, 2007, p. 48 pl. 25.



233

234

FOUR DERBY PORCELAIN BOGAGE CANDLESTICKS

CIRCA 1770, PATCH MARKS

Each with two birds perched in flowering branches, comprising: a
pair with dark puce-enriched candle nozzles and a matched pair
with stiff leaf-tips applied to the nozzles, *Ford Inv. Nos. Q3-a & b
and Q4-a & b*
10¼ in. (26 cm.) high (4)

\$2,500-4,000

See P. Bradshaw, *Derby Porcelain Figures: 1750-1848*, London,
1990, p. 125 pl. 115



234



235

235
**A PAIR OF METAL-MOUNTED STAFFORDSHIRE ENAMEL
 CANDLESTICKS, NOW MOUNTED AS LAMPS**
 THIRD QUARTER 18TH CENTURY

Of spiral-molded columnar form, on stepped square bases, painted with
 flower sprays, *Ford Inv. Nos. M-13-a & b*
 9½ in. (24.1 cm.) high

(2)

\$1,500-2,000

■ **236**
A LATE REGENCY BRASS AND ROSEWOOD FOUR-TIER ETAGERE
 FIRST HALF 19TH CENTURY

With brass gallery, supported on casters, with chalk inventory number 'V4066' and
 the remains of a printed paper label under uppermost tier
 43¾ in. (111 cm.) high, 28 in. (71 cm.) wide, 19½ in. (49.5 cm.) deep

\$2,000-3,000



236

■ **237**
A GEORGE III MAHOGANY CONCERTINA-ACTION CARD TABLE
 CIRCA 1770

The hinged top opening to a later needlework playing surface embroidered with
 playing cards and floral sprays
 28 in. (71 cm.) high, 35¼ in. (89.5 cm.) wide, 36 in. (91.5 cm.) deep, open

\$2,000-4,000

LITERATURE:

Brown, E. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982,
 p. 202 (illustrated *in situ* in Grosse Pointe, Michigan).



237



238

238
A PAIR OF REGENCY EMBROIDERED SILK PICTURES

EARLY 19TH CENTURY

One depicting a woman and child, the other a shepherd and boy, each within a later *verre églomisé* and giltwood frame
 21¼ in. (54 cm.) high, 25¼ in. (64 cm.) wide (2)

\$800-1,200

■ **~239**
A LATE GEORGE III MAHOGANY CHEST-OF-DRAWERS

CIRCA 1800

With bowed tulipwood-banded top above a brushing slide over four graduated drawers, with *Ford Inventory No. LJ-20*
 34 in. (86.5 cm.) high, 38 in. (96.5 cm.) wide, 20½ in. (50 cm.) deep

\$1,000-1,500



239



240

240

**A PAIR OF STAFFORDSHIRE COBALT-BLUE ENAMEL
CANDLESTICKS, NOW MOUNTED AS LAMPS**

CIRCA 1770

Each with dark cobalt-blue ground enriched with gilt flower sprays and cartouches enclosing white diaper, *Ford Inv. Nos. PM-7 A & B* 11½ in. (29.5 cm.) high, the candlesticks

(2)

\$800-1,200

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.203 (illustrated *in situ* in The Guest Bedroom, Grosse Pointe Farms, Michigan).

241

A GEORGE III MAHOGANY AND BRASS-BOUND PEAT BUCKET
LATE 18TH CENTURY

With brass bail handle and liner, with *Ford Inv. No. LH-3*
12½ in. (32 cm.) high, 14 in. (35.5 cm.) wide

\$500-800



241

242

AN ENGLISH MAHOGANY STOOL

THE LEGS GEORGE II, CIRCA 1740

The padded rectangular top on shell carved cabriole legs, with *Ford Inv. No. PW-11*

17½ in. (43.5 cm.) high, 17¾ in. (45 cm.) wide, 15¾ in. (40 cm.) deep

\$500-800

LITERATURE:

E. Brown. *Sixty Years of Interior Design: The World of McMillen*, New York, 1982, p.204 (illustrated *in situ* in The Library, Grosse Pointe Farms, Michigan).



242

243

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Mademoiselle Marcelle Lender, debout

lithograph in olive green, on Arches MBM paper, 1895, Wittrock's first state (of two), with the artist's red monogram ink stamp (Lugt 1338, faded), presumably one of fifteen impressions, published by E. Kleinmann, Paris
Sheet: 21 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in. (549 x 373 mm.)

\$2,000-3,000

LITERATURE:

Delteil 103; Adhémar 134; Wittrock 101; Adriani 116



243

■244

**A LATE REGENCY BAMBOO-TURNED, YELLOW AND POLYCHROME-PAINTED PINE CHEST-OF-DRAWERS
CIRCA 1820-30**

With two short drawers over two long drawers, raised on bamboo-turned feet, with chalk inscription *DAG* on reverse, the decoration refreshed
33 $\frac{1}{4}$ in. (84.5 cm.) high, 44 in. (112 cm.) wide, 21 in. (53.5 cm.) deep

\$1,000-1,500



244



245

A SET OF SIX CHINESE EXPORT FRAMED ALBUM PAINTINGS
QING DYNASTY, 19TH CENTURY

Each depicting figures at various celebratory pursuits
7¾ x 12½ in. (19.6 x 30.7 cm.), the image

(6)

\$1,000-1,500



**THE COLLECTION OF MRS HENRY FORD II:
EATON SQUARE AND TURVILLE GRANGE**

London, 15 April 2021

VIEWING

10-14 April 2021, by virtual appointment only
8 King Street
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1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

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

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. 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 or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after 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 sections B(3), E(2)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or 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 mail 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 AND TAXES

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 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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
- 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 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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
 - 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, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- 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 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 property is a forgery in accordance with paragraph

E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - 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 remain 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;
 - 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;
 - 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- 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.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

You must make checks payable to Christie's Inc. and they may be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 you.

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:

- When you collect the **lot**; or
- 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security 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
 - we can take any other action we see necessary or appropriate.
- 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.

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

- You must collect purchased **lots** within seven 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**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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.

- 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, 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.

(d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) 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 Ψ 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 1 year of the date of the auction. 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

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- 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
 - 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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any 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 New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price 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: authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

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 paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we 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.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

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.

□

Bidding by interested parties

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 AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ 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 △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

•

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 Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

11/01/21

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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 seller 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.

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. These will vary by department.

23/02/21

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

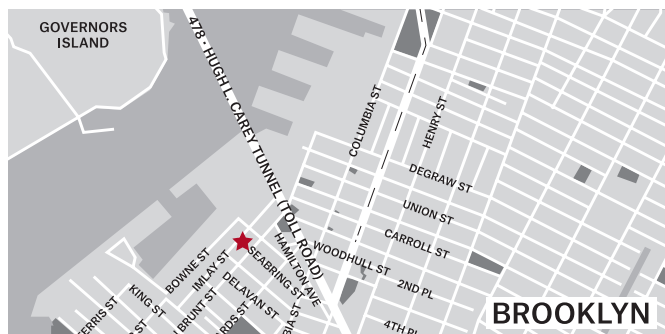
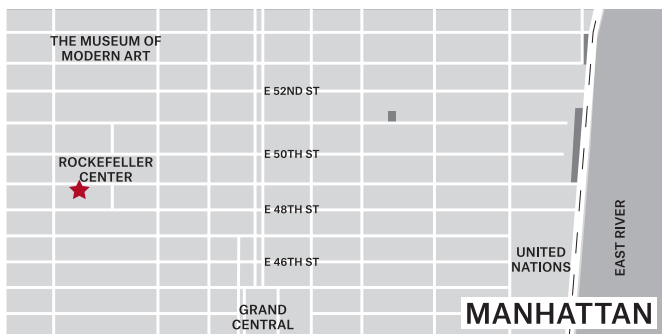
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

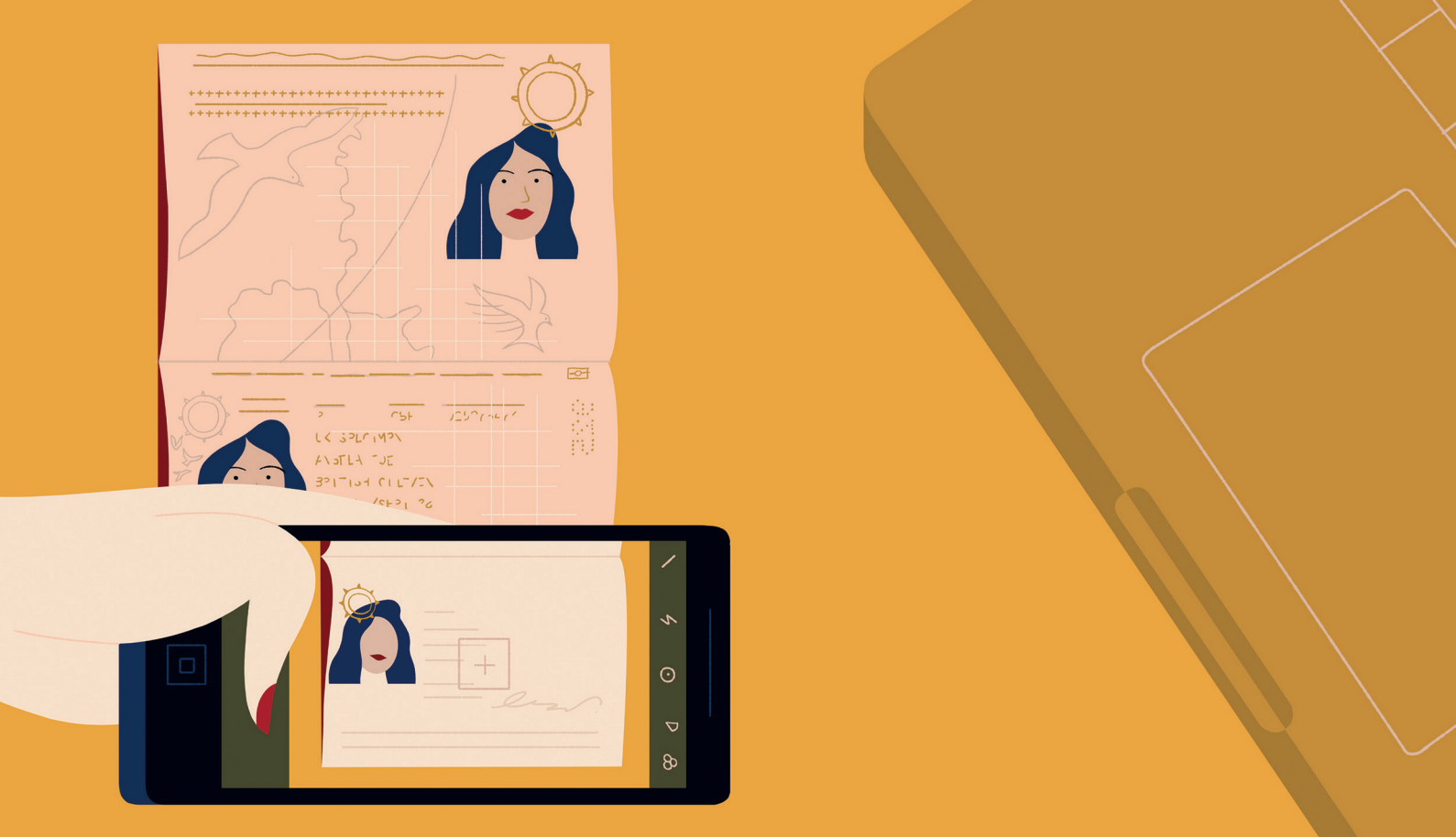
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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