

The image features two highly detailed golden objects against a black background. On the left is a large, ornate sculpture of a ram's head, likely a finial or part of a chandelier. The ram's head is rendered with intricate detail, showing its horns, eyes, and fur. It is surrounded by flowing, leaf-like motifs and other decorative elements. On the right is a smaller, elegant candlestick. It has a cylindrical top, a decorative middle section with a floral or leaf pattern, and a curved, ornate base. The lighting highlights the metallic sheen and the fine details of both pieces.

*European Furniture  
& Works of Art*

*King Street, 6 July 2016*

CHRISTIE'S



LONDON · KING STREET

# EUROPEAN FURNITURE & WORKS OF ART

*Wednesday 6 July 2016*

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## AUCTION

Wednesday 6 July 2016  
at 2.30 pm

8 King Street, St. James's  
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Sunday	3 July	10.00 am – 5.00 pm
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Wednesday	6 July	9.00 am – 1.00 pm

## AUCTIONEERS

Nic McElhatton & Nick Orchard

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1

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED BLUE-GROUND PORCELAIN VASES**

*CIRCA 1775, THE PORCELAIN POSSIBLY SEVRES, LATE 18TH CENTURY*

Each of baluster shape, the everted rim with Greek-key and hung with berried laurel swags, on a fluted waisted socle and canted square plinth with a Greek-key edge

8 in. (20.5 cm.) high

(2)

£4,000-6,000

\$5,900-8,800

€5,300-7,900

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2

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED PARIS PORCELAIN VASES**

*LATE 18TH CENTURY, PROBABLY LOCRE & RUSSINGER*

Each of ovoid form, the reeded everted neck above a tapering body with polychrome floral sprays and gilt stars on a white ground, with satyr term handles, the waisted foliate socle above a square base, the porcelain with blue marks below neck

11¼ in. (30 cm.) high

(2)

£6,000-10,000

\$8,800-15,000

€7,900-13,000

PROPERTY OF A GENTLEMAN (LOTS 3 & 129)

3

**A PAIR OF ROYAL LOUIS-PHILIPPE ORMOLU CANDLESTICKS**

*CIRCA 1840*

Each with a baluster-shaped stem with gadroons and wheat stalks, surmounted by a scrolling acanthus nozzle, on a fluted spreading circular base, with Château d'Eu inventory mark 'EU' below a crown, one numbered '1386', the other '1312'

11½ in. (29 cm.) high

(2)

£4,000-6,000

\$5,900-8,800

€5,300-7,900

**PROVENANCE:**

King Louis-Philippe, château d'Eu, Normandie.

Located in the Bresle valley between Normandy and Picardy, the château d'Eu was reconstructed in 1578 by Henri le Balafré, duc de Guise. In the eighteenth century it was the home of the ducs de Maine and subsequently Orléans. The château was seized during the Revolution and most of its furnishings either sold or destroyed. In 1814 it was restituted to the dowager duchesse d'Orléans, mother of the future King Louis-Philippe, who in 1821 started to restore and refurnish the château. It was almost certainly during this period of refurbishment that this pair of candlesticks was introduced to the château.





PROPERTY OF A LADY OF TITLE (LOTS 4, 6, 25, 51, 75)

**\*4**

**A LOUIS XV ORMOLU AND PATINATED BRONZE MANTEL  
CLOCK 'PENDULE AU RHINOCEROS'**  
MID-18TH CENTURY

The drum case with Chinoiserie figure supported by a standing rhinoceros above a naturalistic base, the twin barrel movement, probably associated, with shaped square plates, later replaced dead-beat escapement and countwheel strike to bell

20 in. (50.8 cm.) high; 11¾ in. (30 cm.) wide; 8 in. (20.4 cm.) deep

£20,000-30,000

\$30,000-44,000  
€27,000-39,000

**PROVENANCE:**

Acquired by the philanthropist and collector Ogden Mills (1857-1929) for his Parisian residence, 73 rue de Varenne, circa 1910-1915. Inherited by his daughter, Beatrice, the Countess of Granard (1883-1972). Thence by descent.

Clocks incorporating figures of rhinoceros, elephants, bulls and lions were highly fashionable in mid-18th century Paris. The arrival of a live rhinoceros in Rotterdam in 1741, and its subsequent travel to Versailles in early January 1749 and then to Paris where it remained from February to April 1749, exemplifies how current events and fashion were so closely intertwined.

Inevitably, the *marchands-merciers* were quick to seize upon the mania created by the exotic animal's presence, and proceeded to supply objects *au rhinoceros*.

The earliest version of a mantel clock with a rhinoceros base predates 1747, when the inventory drawn upon the death of the wife of *mître-fondeur* Jean-Joseph de Saint-Germain, mentions: *deux pendules au rhinoceros l'une pour modle et l'autre finie prises ensembles la somme de 140 l.*

As this predates the 1749 pilgrimage of the Rotterdam rhinoceros to Paris, it is likely that Saint-Germain had looked to popular graphic sources such as Albrecht Dürer's celebrated engraving of 1515.

It is interesting to note that a Saint-Germain mantel clock with a related bronze rhinoceros clock is depicted in the 1765 portrait of Princess Luisa of Parma by Laurent Pcheux (Palazzo Pitti, Florence). The Infanta's clock was most likely purchased during her 1749 trip to Paris, as this coincided directly with the presence of the Rotterdam rhinoceros in Versailles and Paris. A closely related model, signed by Saint-Germain and also with Chinoiserie figure to the top was sold from the Riahi collection, Christie's, London, 6 December 2012, lot 18.



Princess Marie-Louise de Bourham-Parma by Laurent Pcheux, 1765 (Palazzo Pitti, Florence).

PROPERTY OF A LADY (LOTS 5, 13, 17, 30, 65-66)

**5**

**A PAIR OF LOUIS XIV ORMOLU CANDLESTICKS  
EARLY 18TH CENTURY**

The faceted nozzle on a baluster shaped shaft decorated with arabesques and shells, the shaped base with Vitruvian scrolls and cabochon frieze  
9¼ in. (24 cm.) high (2)

£3,000-5,000

\$4,400-7,300  
€4,000-6,600



PROPERTY OF A LADY OF TITLE (LOTS 4, 6, 25, 51, 75)

**\*6**

**A REGENCE ORMOLU-MOUNTED  
AND BRASS-INLAID KINGWOOD AND  
PARQUETRY COMMODE  
CIRCA 1720-30**

The shaped *brèche* marble top above two short and two long bombé drawers, the chutes with bat-winged masks issuing garlands, the legs with foliate sabots  
33¾ in. (86 cm.) high; 51 in. (130 cm.) wide;  
25½ in. (65 cm.) deep

£20,000-30,000

\$30,000-44,000  
€27,000-39,000





7

**A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE IMARI-STYLE PORCELAIN BOTTLE VASES**

THE PORCELAIN KANGXI PERIOD (1662-1722), THE ORMOLU MID-19TH CENTURY AND POSSIBLY BY ESCALIER DE CRISTAL

Each of square shape with flower-headed lid and dolphin feet 10 in. (25.5 cm.) high (2)

£6,000-10,000

\$8,800-15,000

€7,900-13,000



8

**A ROYAL LOUIS XV ORMOLU MOUNTED GILT-TOOLED RED LEATHER COFFRET**

BY L. LANSON, CIRCA 1745

Overall decorated with entwined foliage and fleur-de-lys borders, the domed hinged lid with crowned dolphins and crowned tower emblems to the corners, enclosing a green cut-velvet interior with removable compartment, with side handles, the underside with the maker's mark of a cockerel flanked by the letter 'L'.

11¼ in. (28.5 cm.) high; 15 in. (38 cm.) wide; 10¾ in. (27.5 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-24,000

The heraldic devices featured on this *coffret* are those of Louis, Dauphin of France (1729-1765) and the Infanta Maria Teresa Rafaela of Spain (1726-1746), who became *Dauphine* upon her marriage to Louis in 1744.





9

**A FRENCH ORMOLU-MOUNTED JAPANESE ARITA PORCELAIN CARP VASE**

LATE 17TH CENTURY, THE ASSOCIATED ORMOLU MOUNTS 18TH CENTURY AND LATER

Modelled as a man astride a leaping carp with mouth agape, on a pierced *rocaille* base  
10 3/8 in. (26.5 cm.) high

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

10

**A PAIR OF FRENCH ORMOLU-MOUNTED JAPANESE ARITA PORCELAIN CARP VASES**

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

Each naturalistically modelled as a leaping carp with mouth agape, on a pierced *rocaille* base  
8 1/2 in. (21.5 cm.) high

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

11

**A FRENCH ORMOLU-MOUNTED CHINESE FAMILLE VERTE FIGURE OF A BOY**

19TH CENTURY

The figure modelled as a laughing man, on a pierced *rocaille* base  
9 1/4 in. (23.5 cm.) high

£4,000-6,000

\$5,900-8,800  
€5,300-7,900



12

**A PAIR OF LOUIS XV ORMOLU TWIN-BRANCH  
WALL-LIGHTS**

CIRCA 1730

Each scrolling foliate backplate with entwined dragon issuing  
scrolling branches terminating with palm-cast *bobèches*  
22 in. (56 cm.) high (2)

£15,000-25,000

\$22,000-37,000

€20,000-33,000

A closely related pair of Louis XV dragon wall-lights, in the Bayerisches Nationalmuseum, Munich, n. 64/9, is illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, 1986, vol. 1, p. 138, fig. 2.11.3. Another related pair, possibly German, was sold at Christie's London, 17 June 1987, lot 3, while another pair was sold from the Patiño Collection at Sotheby Parke Bernet, 1 November 1986, lot 50.





PROPERTY OF A GENTLEMAN

**14**

**A LOUIS XV GILTWOOD CONSOLE 'AUX CHIMÈRES'**  
*CIRCA 1730, IN THE MANNER OF NICOLAS PINEAU*

The serpentine pink brèche marble top above a central pierced cartouche, with the coat-of-arms of the Rohan family, within a pierced acanthus and floral-carved frieze, on cabriole legs entwined with *chimères*, joined by a pierced stretcher 33½ in. (85 cm.) high; 52½ in. (133.5 cm.) wide; 23 in. (59 cm.) deep

£7,000-10,000

\$11,000-15,000  
 €9,200-13,000

**PROVENANCE:**

Probably Armand Gaston Maximilien de Rohan (1674-1749).



Palais Rohan, Strasbourg

The serpent-dragons entwined around the legs and emerging to hiss at the *chinoiserie* heads carved to the frieze, derive from table patterns conceived by Nicolas Pineau in his *Nouveaux Desseins de Pieds de Tables et de Vases et Consoles de Sculpture en bois*, published by J. J. Mariette in 1734. The heads of the dragons are similar to those which appear on a console table in the Musée des Arts Décoratifs, Paris, illustrated *Chefs - d'oeuvre du Musée des Arts Décoratifs*, Paris, 1985, p. 49, the pair to which is in the Toledo Museum, Ohio.

Bearing the coat-of-arms of the illustrious Rohan family, this console was probably supplied to furnish one of the residences of the influential Cardinal Armand Gaston Maximilien de Rohan (1674-1749), Bishop of Strasbourg, including the Hôtel Rohan in Paris, and the Palais Rohan in Strasbourg.

PROPERTY OF A LADY (LOTS 5, 13, 17, 30, 65-66)

**13**

**A PAIR OF LOUIS XV ORMOLU CANDLESTICKS**  
*SECOND QUARTER 18TH CENTURY*

Each nozzle cast with three rams' heads, on a gadrooned baluster shaft, the base with *rocaille* cartouches

10½ in. (27 cm.) high

(2)

£3,000-5,000

\$4,400-7,300  
 €4,000-6,600



PROPERTY OF A GENTLEMAN (LOTS 15 & 52)

**\*15**

**A LOUIS XV ORMOLU-MOUNTED MEISSEN POT-POURRI  
AND TWO COMMEDIA DELL'ARTE FIGURES FROM  
'THE DUKE OF WEISSENFELS SERIES'**

THE MEISSEN FIGURES CIRCA 1745, THE MOUNT MID-18TH CENTURY,  
THE POT AND COVER PROBABLY CIRCA 1830, THE CENTRAL STEM  
SUPPORT 19TH CENTURY, THE APPLIED FLOWERS VINCENNES AND  
LATER FRENCH FACTORIES

The scrolling foliate ormolu base with central stem supporting a flower-encrusted baluster pot and domed cover, issuing ormolu leaves and French porcelain flowers, flanked by Meissen figures of Pantalone and Dottore Bolorado modelled by J.J. Kändler and P. Reinicke, each on rocky oval bases applied with flowers and leaves (cover with restored rim chip and lacking finial, stained crazing to pot and cover, losses and chipping to flowers and fingers to one hand of each figure, minor flaking and rubbing)

Approximately 10¼ in. (26 cm.) high

£10,000-15,000

\$15,000-22,000

€14,000-20,000



**16**

**A PAIR OF LOUIS XV GREY-PAINTED FAUTEUILS**

BY JEAN-BAPTISTE GOURDIN, CIRCA 1750

Each with a shaped back, outscrolled arms and drop-in seat covered in burgundy silk damask, the serpentine seat on cabriole legs, one stamped 'I. GOURDIN'

38½ in. (98 cm.) high; 28 in. (71 cm.) wide; 31 in. (79 cm.) deep (2)

£15,000-25,000

\$22,000-37,000

€20,000-33,000

These fauteuils were executed by the celebrated *menuisier* Jean Baptiste Gourdin, son of Jean Gourdin, who was known as Gourdin Père. The latter became *maître-menuisier* in 1714 and was established in the rue de Cléry by the sign of 'Saint Jacques', Gourdin was patronised by the marquis de Bercy (1678-1742) and the duchesse de Mazarin whose residence on the rue de Varenne was redesigned by Nicolas Pineau circa 1737. Flourishing until 1764, Gourdin employed two stamps throughout his long career. He first used 'I.G.' served until circa 1748, when his son Jean-Baptiste (*maître* in 1748, using the stamp I. GOURDIN) joined his *atelier* under the name 'Nom de Jesus' and thereafter the stamp 'PERE GOURDIN'.

Jean-Baptiste Gourdin, *maître* in 1748.



PROPERTY OF A LADY (LOTS 5, 13, 17, 30, 65-66)

**17**

**A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS**  
*LATE 18TH CENTURY*

The acanthus nozzle above a bulbous shaft decorated with gadroons and *piastres*, the circular base similarly decorated with laurel border  
10 in. (25.5 cm.) high (2)

£7,000-10,000

\$11,000-15,000  
€9,200-13,000



**18**

**A LOUIS XV ORMOLU-MOUNTED AMARANTH, MAHOGANY AND PARQUETRY GAMES-TABLE**  
*CIRCA 1740, PROBABLY BORDEAUX*

The rectangular removable top inlaid with a chess board and later green baize to the reverse, above two frieze mahogany-lined drawers, on cabriole legs, the corner clasps to top struck with the *C-couronné poinçon*  
27 in. (69 cm.) high; 31 in. (79 cm.) wide; 25 in. (64 cm.) deep

£5,000-8,000

\$7,400-12,000  
€6,600-11,000



19

**A LOUIS XV GILT-METAL, MOULDED GLASS AND  
CRYSTAL NINE-LIGHT CHANDELIER**

MID-18TH CENTURY

Of serpentine cage form suspending faceted drops and pendants,  
above a ball boss, electrified, losses and replacement to glass  
47 in. (120 cm.) high; 25 in. (64 cm.) diameter

£15,000-25,000

\$22,000-37,000

€20,000-33,000

20

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY JEAN-BAPTISTE TILLIARD, CIRCA 1765

Each with a cartouche-shaped back and seat rail centred by foliage,  
on foliate headed cabriole legs with scrolled feet, covered in close-  
nailed red velvet, each stamped 'TILLIARD', with stencilled numbers  
'29' and '36' respectively

37 in. (94 cm.) high; 27½ in. (70 cm.) wide; 31 in. (79 cm.) deep (2)

£10,000-15,000

\$15,000-22,000

€14,000-20,000

Jean-Baptiste II Tiliard, *maître* in 1752.





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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

-21

**A REGENCE ORMOLU-MOUNTED BRASS, MOTHER-OF-PEARL  
AND PEWTER-INLAID RED TORTOISESHELL AND EBONY  
BOULLE MARQUETRY COMMODE**

ATTRIBUTED TO NICOLAS SAGEOT, CIRCA 1710

The rectangular rounded top inlaid with arabesques after Jean Bérain, centred with a bacchanal scene, the field further decorated with grape pickers, birds, insects and masks, the reserves with scrolling foliage and garlands, above four bow-fronted drawers, the front similarly inlaid with floral sprays, with drop handles and *mascaron* escutcheons, the panelled sides inlaid conformingly, with handles, the fluted rounded angles above scrolled feet with palmettes

32½ in. (85 cm.) high; 50¼ in. (128 cm.) wide; 26½ in. (67 cm.) deep

£60,000-100,000

\$88,000-150,000

€79,000-130,000

Nicolas Sageot (1666-1731), *maître* in 1706.

First recorded in Paris in 1698, Sageot was based in the Faubourg Saint-Antoine and evidently rapidly expanded his business, as by 1711 he had 12,000 *livres*, almost all in stock-in-trade. The extensive nature of his business is revealed by the sale in 1720 to Léonard Prieur *'Marchand Mercier Grossier Joaillier Priviligié suivant la Cour'* of 16,000 *livres* worth of furniture, consisting of a wide range of *armoires*, *bureaux* and *commodes*.

The top of this spectacular commode, decorated in *première partie* Boulle marquetry in brass, sumptuous red tortoiseshell and polished pewter, is typical of the ingenious inventiveness with which Sageot created ever new designs using the 'antique' and 'arabesque' engravings of Jean Bérain (d. 1711) as his main source. The overall form of the commode and in particular its marquetry relates it closely to another commode stamped by Sageot, previously in the collections of the Dukes of Newcastle and sold at Christie's, London, 16 December 1999, lot 50 (£287,500 with premium). Further closely related commodes include one from the collection of Barbara Piasecka Johnson, previously in the collection of the duchesse de Talleyrand, sold Sotheby's, New York, 21 May 1992, lot 69 (\$385,000) and another from the collection of Gregory de Ligne Gregory at Harlaxton Manor, sold Christie's, London, 5 July 2012, lot 8 (£157,250).







PROPERTY OF A GENTLEMAN

**22**

**A PAIR OF RESTORATION ORMOLU CANDLESTICKS**

CIRCA 1820-30

The acanthus-wrapped nozzle above a baluster shaft with profile medallions and foliate arabesque, on a circular base chased with an unidentified Baron's coat-of-arms

10¾ cm. (27 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,700-3,900

This pair of candlesticks is based on a pair of silver candlesticks by Nicholas Nolin, dated 1714-15, in the Victoria and Albert Museum, illustrated in R. Lightbrown, *French Silver*, London, 1978, p. 74, nos. 60-61. Other similar ormolu pairs are in the Wallace Collection, London (F. J. B. Watson, *Catalogue*, London, 1956, F24, pl.20).

**23**

**A SET OF FIVE LARGE ITALIAN PARCEL-GILT AND PATINATED COPPER JARDINIÈRES**

CIRCA 1730

Applied overall with scrolling mounts, the largest of circular form with lobbed body and octagonal foot, the other four of navette shape with circular foot and everted rim, some applied mounts lacking

21½ in. (55 cm.) high; 24½ in. (62 cm.) diam.;

15¾ in. (40 cm.) high; 18½ in. (47 cm.) wide; 12 in. (30 cm.) deep

(5)

£20,000-30,000

\$30,000-44,000

€27,000-39,000

**PROVENANCE:**

A noble family in Brescia, Italy.



24

**A PAIR OF LOUIS XV ORMOLU TWIN-BRANCH  
WALL-LIGHTS**

MID-18TH CENTURY

Each with asymmetric pierced foliate back plate issuing  
scrolling branches, drilled for electricity  
19 in. (48.5 cm.) high (2)

£3,000-5,000 \$4,400-7,300  
€4,000-6,600

PROPERTY OF A LADY OF TITLE (LOTS 4, 6, 25, 51, 75)

**\*25**

**A REGENCE ORMOLU-MOUNTED TULIPWOOD  
PARQUETRY COMMODE**

CIRCA 1720-1730

The shaped moulded *brèche d'Alep* marble top above two  
short and two long drawers, with figural handles, the *chutes*  
and apron with satyr masks, on splayed legs with scrolling  
foliate sabots

35½ in. (90 cm.) high; 49½ in. (126 cm.) wide;  
26 in. (66 cm.) deep

£8,000-12,000 \$12,000-18,000  
€11,000-16,000

**PROVENANCE:**

Acquired by the philanthropist and collector Ogden Mills  
(1857-1929) for his Parisian residence, 73 rue de Varenne,  
circa 1910-1915.

Inherited by his daughter, Beatrice, the Countess of  
Granard (1883-1972).

Thence by descent.





**26**

**A NORTH ITALIAN GILT-METAL,  
MOULDED GLASS AND CRYSTAL  
EIGHTEEN-LIGHT CHANDELIER**

*SECOND HALF 18TH CENTURY, GENOA*

Overall with with beads and drops, the circular coronet with later upswept flowerheads above a central stem issuing two tiers of sprays terminating in flowerheads and dropslets, above two tiers of scrolling branches and a boss, electrified with consequential restoration to the stem, brass and glass elements

51 in. (130 cm.) high; 39½ in. (100 cm.) diameter

£25,000-35,000

\$37,000-51,000  
€33,000-46,000

**27**

**A PAIR OF ITALIAN POLYCHROME-  
DECORATED AND PARCEL-GILT  
CONSOLE TABLES**

*FIRST HALF 18TH CENTURY,  
PROBABLY MARCHE*

Each rectangular moulded top painted to simulate marble, above boldly carved S-scroll legs, joined by a shaped stretchers, overall decorated with scrolling foliage and masks, the tops later, refreshment to decoration

40 in. (102 cm.) high; 67½ in. (171 cm.) wide;

32¾ in. (83 cm.) deep

(2)

£15,000-25,000

\$22,000-37,000  
€20,000-33,000





**27A**  
**A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE**  
**CANDLESTICKS**  
*LATE 18TH CENTURY*

Each fluted tapering stem surmounted by an urn-shaped nozzle, above a stiff leaf-decorated spreading circular base  
 7½ in. (18.5 cm.) high

£3,000-5,000

(2)

\$4,400-7,300  
 €4,000-6,600



**28**  
**A PAIR OF NORTH ITALIAN GILTWOOD GIRANDOLE MIRRORS**  
*THE MIRROR PLATES SECOND HALF 18TH CENTURY, RESTORATIONS*  
*TO FRAMES*

Each with etched engraved figural scenes within a moulded cartouche-shaped frame, carved with scrolling acanthus leaves and C-scrolls, each issuing a later gilt-metal branch, refreshments to gilding  
 35 in. (89 cm.); 23 in. (59 cm.) wide

(2)

£4,000-6,000

\$5,900-8,800  
 €5,300-7,900





These remarkable mirrors, with their rich and theatrical carving, are amongst some of the most lavish known examples from the second quarter of the 18th Century. Their striking broken pediments mounted with confronting beasts and female masks with exaggerated scrolling plumes are typical of the Tuscan production of this period and convey the grandeur of the interiors of palaces of the local aristocracy. This pair of mirrors clearly displays the growing influence of French design and the gathering momentum of the Rococo, while still retaining some elements of the earlier Baroque style.

A mirror of nearly identical form, although less richly carved, was in the collection of Harry Eichhorn, who acquired it from the sales of the Castiglioni collection in Florence in 1951, and later sold at Christie's, Amsterdam, 19 December 1996, lot 253. A further related mirror from a private collection is illustrated in E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p. 220 and G. Child, *World Mirrors*, London, 1990, p. 243, ill. 567.



PROPERTY FROM A SICILIAN VILLA (LOTS 29 & 117)

**29**

**A PAIR OF LARGE ITALIAN GILTWOOD MIRRORS**  
 FLORENCE, SECOND QUARTER 18TH CENTURY

Each with arched divided rectangular plate and shaped mirrored borders, the frame carved with scrolling acanthus, husks and feathered masks, the cresting with profile medallions, flanked by dragons, with paper label to the reverse printed 'DOTT. ARMANDO BUBESTI'  
 90 in. (229 cm.) high; 53 in. (135 cm.) wide (2)

£50,000-80,000

\$74,000-120,000  
 €66,000-110,000

**PROVENANCE:**

Dottor Armando Bubesti (according to label).  
 Anonymous sale; Christie's, Milan, 3 June 2003, lot 436.

PROPERTY OF A LADY (LOTS 5, 13, 17, 30, 65-66)

**30**

**A FRENCH ORMOLU-MOUNTED CHINESE FAMILLE VERTE  
PORCELAIN VASE**

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

Of trumpet-shape, decorated with floral sprays and vessels, the rim mount of scrolling foliate design, the base conformingly shaped

19 in. (48,5 cm.) high; 10½ in. (27 cm.) wide; 10¼ in. (26 cm.) deep

£3,000-5,000

\$4,400-7,300

€4,000-6,600

**PROVENANCE:**

Collection of Marquesa Margaret Rockefeller de Larrain, Sotheby's, New York, 15 November 1980, lot 90.



PROPERTY FROM VILLA D'AGLIE, TURIN

**31**

**A NORTH ITALIAN CARVED WALNUT CONSOLE TABLE**

*MID-18TH CENTURY, PROBABLY VENICE,  
IN THE MANNER OF ANDREA BRUSTOLON*

The veneered *alabastro fiorito* top above a pierced frieze carved with a central cartouche, on herm-carved cabriole legs terminating in mask-shaped feet, joined by scrolled stretchers centred by a putto

36½ in. (93 cm.) high; 72 in. (183 cm.) wide; 28½ in. (73 cm.) deep

£18,000-25,000

\$27,000-37,000

€24,000-33,000

With its rich ornamentation of scrolling acanthus foliage and sculptural putti, this superb console table relates closely to the *oeuvre* of the celebrated Venetian sculptor and intagliatore Andrea Brustolon (1662-1732). Brustolon studied sculpture in his native Belluno before becoming an apprentice to Genoese sculptor Filippo Parodi (1630-1702) in Venice.

The treatment and scale of the bold carving on the present console recalls the exuberant and almost theatrical sculptural furniture executed by Brustolon, undisputedly inspired by his time in Rome where the High Baroque figures of Bernini prevailed.

Notable furniture commissions by Brustolon include the throne armchairs and elaborately-carved console table in Ca' Rezzonico in Venice, as well as the superb set of armchairs carved with the signs of the Zodiac, now in the Palazzo Quirinale, Rome.



PROPERTY OF A LADY

32

**A PAIR OF NORTH ITALIAN TULIPWOOD, AMARANTH,  
ROSEWOOD, GREEN-STAINED AND PARCEL-GILT MARQUETRY  
COMMDES AND A PAIR OF COMODINI EN SUITE**

LOMBARDY, LATE 18TH CENTURY,  
IN THE MANNER OF GIUSEPPE MAGGIOLINI

Each commode with inset *bardiglio* marble top within foliate surround, the frieze drawer with three cartouches depicting classical figures and warriors between foliate reserves, above two long drawers inlaid *sans traverse* with a large oval reserve inlaid with draped figures and ruins, flanked by grey-painted and parcel-gilt columns with Ionic capitals, the sides centred with draped figures, on tapering feet with palmettes; the comodini inlaid conformingly, each frieze drawer centred with profile medaillons, above a hinged door, the sides with rectangular contrasting panel below foliate frieze, on castors; each with printed exhibition label inscribed: 'MOSTRA DELLE OPERE DI GIUSEPPE MAGGIOLINI 1938 XVIIIE. F. MUSEO DI MILANO' and inscribed 'Dr. Luigi Ciniselli' and numbered respectively n. 22, 23, 24 and 25.

The commodes: 37 in. (94 cm.) high; 49½ in. (125.5 cm.) wide;  
(23 in.) 58.5 cm. deep

The comodini: 34½ in. (87 cm. high); 24¾ in. (63 cm.) wide,  
16¾ in. (42.5 cm.) deep

(4)

£60,000-90,000

\$88,000-130,000  
€79,000-120,000

**PROVENANCE:**

In the collection of Dr. Luigi Ciniselli, Milano, before 1938.  
Thence by descent, to the present owner.

**EXHIBITED:**

*Mostra commemorativa di Giuseppe Maggiolini*, Museo di Milano, Palazzo Sormani Andreani, Corso di Porta Vittoria, November-December 1938, n.29-30 and 31-32, one commode illustrated on plate 13.







The finely drawn marquetry and neoclassical form of this rare pair of commodes and en suite comodini relates to the *oeuvre* of the most celebrated Milanese *ébéniste* of the late 18th/ early 19th century, Giuseppe Maggiolini (1738-1814), *Intarsiatore delle Loro Altesse Reali*, who influenced north Italian production of the time with his characteristic neoclassical style combining delicate foliate motifs with classical figures and architectural rigueur. It is particularly rare to still find today a pair of commodes with their en suite comodini undisturbed, as these groups were often separated through family divisions, however in this suite has been kept in the same private collection for at least a century until today.

All four elements of the suite have been proudly exhibited in the 1938 commemorative exhibition of Giuseppe Maggiolini's *oeuvre* in Milano, one of the commodes being illustrated in the catalogue.

They were at the time thought to have been executed by Giuseppe Maggiolini, however recent research suggests that it is more the *oeuvre* of an *ébéniste* working alongside Maggiolini, even if the former has not yet been identified. The suite is described in the 1938 exhibition catalogue as follows: 'n.29-30: CASSETTONI a tre cassetti, in palissandro intarsiato in mogano, legno rosa, noce, bosso, acero natural e tinto. Nel frontale, tra cartocci e volute di foglie d'acanto e di fiori, ovale con figura maschile settecentesca; ai lati due colonnine ioniche in legno dorato. In alto, fascia che riprende sui fianchi, in cui piccole volute si alterano a riquadri con figurine di guerrieri classiche. Nei fianchi, medaglioni con figure classiche. Piedi piramidali. Piano di marmo Bardiglio, incastrato in un labbro finemente intarsiato. 93x125x59. Tav.13' and '31-32: COMODINI negli stessi legni e di disegno analogo. Ovali solo nelle fronti, con figure classiche. 88x63x43. Espositore, c.s.'





**\*33**

**A PAIR OF ITALIAN ORMOLU AND ROSSO ANTICO MARBLE COLUMNS IN THE MANNER OF GIUSEPPE VALADIER, FIRST HALF 19TH CENTURY**

Each column surmounted by warrior figures above a Corinthian capital, above a stepped base with bucran heads, the figures associated  
21 in. (54 cm.) high (2)

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**\*34**

**A PAIR OF ITALIAN ORMOLU-MOUNTED GREEN JASPER AND MARBLE COLUMNS LATE 18TH CENTURY**

Each column surmounted by a later spherical finial, above a stepped base  
16½ in. (42 cm.) high (2)

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

PROPERTY OF A GENTLEMAN

**35**

**A NORTH ITALIAN GILTWOOD FAUTEUIL LATE 18TH CENTURY, PROBABLY TURIN**

The medallion shaped back surmounted with a Mercury mask flanked by garlands, the arms terminating with lion heads on a spiral-fluted baluster support, the seat frieze carved with *entrelacs*, on square tapering legs applied with vine leaves garlands, upholstered with green cut-velvet  
43 in. (109 cm.) high; 27 in. (68 cm.) wide; 22½ in. (57 cm.) deep

£7,000-10,000

\$11,000-15,000  
€9,200-13,000



This giltwood *fauteuil* is related to seat-furniture supplied in *circa* 1780 to Carlo Francesco Valperga, conte di Masino and marchese di Caluso for the Palazzo Masino, Turin, by the sculptural carver, Bartolomeo Manghetti (G. Ferraris, *Giuseppe Maria Bonzanigo e la scultura decorativa in legno a Torino nel periodo neoclassico (1770-1830)*, Cavallermaggiore, 1991, p. 133-138 nos. C, CI). In 1780, following the conte di Masino's appointment as Viceroy of Sardinia, second only in importance to the king, a palazzo was acquired from the duc di Broglia on the corner of via Arsenale and via San Carlo, Turin, and an immediate refurbishment occurred in the most fashionable 'alla francese' Louis XVI style, using the architect Filippo Castelli, with furniture supplied by Manghetti (*ibid.*, pp. 133-135). The distinctive carving of the back struts is virtually identical to that found on a set of four carved painted and parcel gilt armchairs sold Sotheby's, Milan, 20 June 2001, lot 619.



**36**

**A PAIR OF LOUIS XVI GREY PAINTED BANQUETTES**  
 BY JEAN-BAPTISTE LELARGE, LATE 18TH CENTURY

Each with a rectangular padded back and seat covered in cream chequered cotton, on eight fluted tapering legs, each stamped  
 31 in. (79 cm.) high; 70 in. (178 cm.) wide; 16¼ in. (42 cm.) deep (2)

£6,000-10,000

\$8,800-15,000  
 €7,900-13,000

Jean Baptiste III Lelarge, *maitre* in 1775

**37**

**A PAIR OF NORTH ITALIAN BLUE, WHITE-PAINTED AND PASTIGLIA COMMODINI**

LATE 18TH CENTURY, PROBABLY TURIN

Each with rectangular white marble top above a cupboard door decorated with swags and a medallion after the antique, one with a frieze drawer, the other with a simulated drawer, on fluted tapering legs, the sides similarly decorated, refreshments to the decoration, the moulded edge surrounding marble tops replaced  
 34¼ in. (87 cm.) high; 23 in. (58 cm.) wide; 16¼ in. (41.5 cm.) deep (2)

£12,000-18,000

\$18,000-26,000  
 €16,000-24,000





**38**

**A PAIR OF LOUIS XVI ORMOLU AND PATINATED-BRONZE THREE-LIGHT CANDELABRA**

LATE 18TH CENTURY

Each modelled as a drapery-clad classical maiden holding a spirally-fluted cornucopia issuing foliate-cast scrolling branches, on a circular white marble plinth on a square base  
30¼ in. (77 cm.) high

(2)

£8,000-12,000

\$12,000-18,000  
€11,000-16,000

PROPERTY OF A DISTINGUISHED SWISS PRIVATE COLLECTION (LOTS 39, 84 & 90)

**\*39**

**A PAIR OF NORTH ITALIAN WALNUT, INDIAN ROSEWOOD AND TULIPWOOD MARQUETRY COMMODES**

LATE 18TH CENTURY, LOMBARDY, IN THE MANNER OF GIUSEPPE MAGGIOLINI

Each rectangular top centred with a rosette, above a frieze drawer inlaid with meandering floral trails, and two long drawers *sans traverse* centred with an urn flanked by scrolling foliage, the conforming sides with floral motifs, on square tapering legs, the ring handles and escutcheons replaced

35¼ in. (89.5 cm.) high; 50¼ in. (127.5 cm.) wide; 23 in. (58 cm.) deep

(2)

£20,000-30,000

\$30,000-44,000  
€27,000-39,000



This pair of marquetry commodes relate to the work of the Milanese ébéniste Giuseppe Maggiolini (1793-1814). He was one of the most celebrated Italian cabinet makers of the Neoclassical period and worked extensively for the Milanese court and for the aristocracy of Northern Italy. So popular became his style, that rapidly generations of Lombard and Ligurian ébénistes were working in the same style. Marchese Litta, along with the designer Giuseppe Levati were the first to recognize his talents as an *intarsiatore* in the 1760s. His many projects included the furnishing of the Palazzo Ducale in Milan, the Villa Reale in Monza and the Palazzo Ducale in Mantua.

40

**A PAIR OF LOUIS XVI ORMOLU AND PATINATED  
BRONZE AND WHITE MARBLE FIGURAL  
CANDELABRA**

LATE 18TH CENTURY

Each modelled as a blackamoor figure holding a cornucopia  
issuing three naturalistic branches of lilies and roses, on a  
stepped base

26 in. (66 cm.) high

(2)

£15,000-25,000

\$22,000-37,000

€20,000-33,000



41 No Lot



PROPERTY OF A GENTLEMAN (LOTS 42-44)

**42**

**A FRENCH ORMOLU-MOUNTED, PARCEL-GILT PATINATED BRONZE AND MARBLE 'MEDICI' VASE**

FIRST HALF 19TH CENTURY

The acanthus-mounted rim above a waisted and lobbed body flanked by sirens, above a circular spreading base and square plinth, with copper liner  
19½ in. (49.5 cm.) high; 11 in. (28 cm.) wide

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

A vase of the same design, with a green porphyry body, is now in the Louvre (OA 5212) and is illustrated in D. Alcouffe *et. al.*, *Gilt Bronzes in the Louvre*, Dijon, 2004, p. 148.

**43**

**A PAIR OF LATE LOUIS XVI MAHOGANY CHAIRS**

BY GEORGES JACOB, CIRCA 1785-90

Each with an outscrolled padded back and seat covered in striped green silk, on two front tapering circular legs headed by rosettes and terminating in toupie feet, and two back sabre legs, each stamped 'G.JACOB' (2)

£8,000-12,000

\$12,000-18,000  
€11,000-16,000

Georges Jacob, *maître* in 1766.

With their delicate out curved backs, these chairs demonstrate the supremely elegant and refined 'Etruscan' style employed by Georges Jacob from the 1780s, but also by his sons who entered a collaboration which was short-lived as Georges II died in 1803, prompting Georges to re-join the firm he had left six years earlier. Jacob and his sons developed various characteristic features such as pierced backs with trellis and other motifs, as well as distinctive legs with gadrooned capitals, such as those on the present *chaises*. Among the most celebrated seat-furniture executed in these years are the chairs he supplied to Marie Antoinette's dairy at Rambouillet in 1787 (see M. Beurdeley, *Georges Jacob (1739-1814) et son temps*, Saint-Remy en l'Eau, 2002).



44

**A PAIR OF LOUIS XIV ORMOLU TWIN-BRANCH  
WALL-LIGHTS**

EARLY 18TH CENTURY, IN THE MANNER OF CHARLES CRESSENT

Each modelled as a winged putto holding two branches, decorated with grapes and floral garlands respectively, old repair to lower section of one backplate

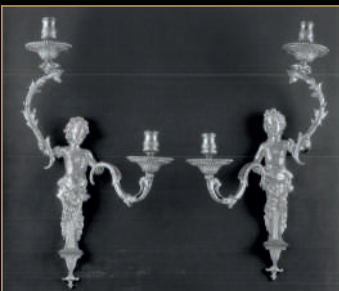
51.5 cm. (20¼ in.) high

(2)

£15,000-25,000

\$22,000-37,000

€20,000-33,000



Pair of wall-lights in the Louvre  
©RMN-Grand Palais (musée du Louvre)

With their fine sculptural back-plates with winged putti holding branches, these elegant wall-lights are superb examples of precious gilt *bronzes d'ameublement* of the Régence period. The design was probably inspired by an engraving by Gille-Marie Oppenord (d. 1742), which is illustrated in the *Oeuvres de Gille Marie Oppenord ... contenant différents fragments d'architecture, et d'ornements*, Paris, circa 1725, vol. VI, plate CV. Closely related 'enfant-terme' wall lights in the Louvre, featuring a similar tapering boss with crossed garlands. They were possibly executed by Charles Cressent, *maître-sculpteur* in 1714. Cressent (1685-1768) ran one of the most important workshops in Paris between 1719 and 1757. Son of the *sculpteur du Roi*, François Cressent, he trained as a sculptor and was elected *maître-sculpteur* of the Saint-Luc Académie on August 14, 1714. In 1719, Cressent married the widow of the cabinet-maker Joseph Poitou, and thus gained access to the cabinet-making trade. Shortly after, he was appointed *ébéniste ordinaire des palais de SAR Monseigneur le Duc d'Orleans, Régent du royaume*.



45

**A GERMAN ORMOLU-MOUNTED MAHOGANY COMMODE**

CIRCA 1800, ATTRIBUTED TO HEINRICH LUDWIG HERMANN, MAINZ

The moulded rectangular white marble top above a frieze drawer and two long drawers, each mounted with rosettes, on square tapering legs headed by garlands 33 in. (84 cm.) high; 30¼ in. (77 cm.) wide; 16 in. (40.5 cm.) deep

£6,000-10,000

\$8,800-15,000  
€7,900-13,000

With its refined geometric forms, figured mahogany veneers and drawer arrangement, this elegant commode relates to the mahogany furniture executed by the celebrated Neuwied cabinet-maker David Roentgen (d. 1809) in the last quarter of the 18th century. Roentgen's superbly-crafted furniture was prized in Germany and throughout Europe and had many followers such as Heinrich Gamps and Christian Meyer, who were based in St. Petersburg. The present commode relates very closely to a *Schreibschrank* made circa 1780-'90 by Heinrich Ludwig Hermann (master in 1759) in Mainz, one of Germany's most important cabinet-making centres. This impressive piece is inlaid with figured woods and marquetry, further enhanced by various ormolu mounts. The rosettes to the drawers and trailing motifs to the legs that appear on the writing-cabinet, also appear on the present commode, which was executed a decade later, in Hermann's very individual *Zopfstil*, deriving from Roentgen's celebrated prototypes (H. Kreisel, G. Himmelheber, *Die Kunst des Deutschen Moebels*, vol. III, p. 59, fig 162).

\*46

**A PAIR OF LOUIS XVI ORMOLU, PATINATED-BRONZE AND WHITE MARBLE THREE-LIGHT CANDELABRA**

CIRCA 1785, POSSIBLY BY FRANCOIS REMOND

Each with twinned classically-draped maidens holding aloft an amphora vase issuing foliate and spirally-gadrooned branches, with foliate drip-pans and waisted nozzles, centred with a fruiting torch with rose-shaped nozzle, the circular base mounted with ribbon-tied fruit and floral garlands, above a stiff-leaf edge and square plinth, one branch replaced 46½ in. (116 cm.) high; 15 in. (38 cm.) diameter (2)

£50,000-80,000

\$74,000-120,000  
€66,000-110,000

The classically-draped female nymphs of this pair of candelabra are perhaps inspired by the group exhibited in the Salon of 1761 by Etienne-Maurice Falconet (d. 1791). Falconet's figures were intended for execution by François-Thomas Germain in silver, but quickly found success in all media, prompting the philosopher Denis Diderot to comment that the figures are 'd'un caractère simple, noble et antique. En vérité je n'ai rien vu de Falconet qui fait mieux'.

At least five pairs of candelabra of this model are recorded. All were probably executed by the same *ciseleur-doreur*, probably for a *marchand-mercier* such as Dominique Daguerre. These comprise a pair headed by a splayed eagle, which is at the Palace of Pavlosk (E. Ducamp, *Pavlosk Les Collections*, Paris, 1993, p.189). A second pair is illustrated in H. Ottomeyer, P. Pröschel *et al.*,

*Vergoldete Bronzen*, Munich, 1986, 4.14.10. The third pair is in the musée Nissim de Camondo, Paris; this latter pair was acquired from Seligmann in 1925 (N. Gasc, *The Nissim de Camondo Museum*, Paris, 2001, inv. 86, p. 61). The fourth was sold in Paris, Ader, Galerie Charpentier, 24 March 1955, lot 62; the final pair was sold from the Gutzwiller Collection, Sotheby's, Monaco, 1 July 1995, lot 100.



A sketch of candelabra after Falconet by Gabriel Saint Aubin, Paris 1761.







**47**  
**A LOUIS XVIII SAVONNERIE CARPET**  
 FRANCE, CIRCA 1820

The shaded chestnut-brown field centred with an ivory roundel enclosed within a floral garland issuing decorative flower filled vases, all in a panelled chocolate-brown border filled with delicate floral garlands framed within pale green minor stripes filled with linked oak leaves, full pile throughout, a few minute surface spot stains, a couple of small holes and one small repair, overall very good condition  
 16ft.9in. x 14ft.11in. (510cm. x 453cm.)

£30,000-50,000

\$44,000-73,000  
 €40,000-66,000

The Savonnerie carpet manufactory was a Royal undertaking started under the impetus and protection of Henri IV (r. 1589-1610) and established an unrivalled reputation, akin to its sister factory, the Gobelins tapestry workshops. The aim of the enterprise was to develop a domestic luxury weaving industry that could supply the Crown with French carpets that would be equal to or even surpass the desirable and expensive imported

pile carpets of the Orient. Under the patronage and protection of the Bourbon monarchs and exempt from the usual guild regulations the factory flourished, manufacturing carpets for the floor and to cover furniture almost exclusively for the Court, the Royal Palaces and for diplomatic gifts. During the French Revolution (1788 - 1799) carpet production at all of the major factories within France was heavily disrupted and in some cases all but ceased. It was Napoleon (emperor 1804 - 1814, 1815) who revitalised the carpet industry by ordering Savonnerie ateliers to recommence production in the hopes of bolstering the French economy. During this period, and for much of the following Bourbon Restoration, the designer Jacques-Louis de La Hamayde de Saint-Ange-Desmaisons (1780 - 1838) was the most influential within the Savonnerie factory (Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p. 91). A Savonnerie carpet that is clearly reminiscent of Saint-Ange's style and of similar dating to the present lot which shares a central rosette medallion surrounded by floral sprays and borders is published by Sarah B. Sherrill (*op.cit.* New York, 1996, pl. 99, p. 93). It is not uncommon that designs seen in knotted-pile Savonnerie production found their way onto the contemporaneous Aubusson pile and flat-woven carpets; an example of which with a very close field arrangement but on a green ground sold in Sotheby's, 2 November 2011, lot 377.



48

**A PAIR OF LOUIS XVI ORMOLU TWIN-LIGHT APPLIQUES**  
 ATTRIBUTED TO FRANCOIS REMOND, CIRCA 1785,  
 PROBABLY DELIVERED BY DOMINIQUE DAGUERRE

Each with two nozzles cast with beaded garlands, on a rectangular galleried tablet with a pierced *chinoiserie* frieze hung with chains, pears and beads, above an L-shaped branch, with later wall-socket  
 8¼ in. (21 cm.) high; 5 in. (13 cm.) wide

(2)

£8,000-12,000

\$12,000-18,000  
 €11,000-16,000

**PROVENANCE:**

Almost certainly either delivered in 1785 to the Garde-Meuble of Queen Marie-Antoinette for her *Hameau*, Petit Trianon, or Delivered in 1786 to Madame de Ville d'Avray for her bedroom at the *hôtel du Garde-Meuble*, Paris.

This jewel-like pair of wall-lights modelled 'à la chinoise' can be confidently attributed to the celebrated bronzier François Rémond (1747-1812) based on contemporary documentation.

On 22 November 1785, six pairs wall-lights of this particular model, were delivered to Bonnefoy-Duplan, the concierge was in charge of Marie-Antoinette's *garde meuble*. They were described as: 'bras à plateau à deux bobèches riches et découpures ajustées de chaines, poires et oeufs', made by François Rémond and supplied through the *marchand-mercier* Dominique Daguerre for the Queen's *hameau*. It is fascinating to note that the pierced

frieze of these wonderful appliques is almost identical to the mounts cast and chased by Rémond for a lacquer box, part of the private collection of Marie-Antoinette, now in the Musée du Louvre (MR380-76).

One year later, another pair was ordered by Madame de Ville d'Avray for her bedroom at the *hôtel du Garde-Meuble*, place Louis XV (actual place de la Concorde), as the wife of the *intendant du Garde-Meuble*. The description again matches the present pair: 'une paire de petits bras à la chinoise représentant une tige portant un petit plateau ayant deux bobèche ornées de petites guirlandes et poires en cuivre doré d'or moulu' (A.N., O. 1-3425). Pierre Verlet noted, that these too could have been supplied by Rémond through Daguerre (P. Verlet, *Les Bronzes Dorés Français du XVIII Siècle*, Paris, 1987, p. 90, no. 97).

PROPERTY OF A GENTLEMAN (LOTS 3 & 129)

49

**A SET OF THREE LOUIS XVI ORMOLU-MOUNTED TOLE-PEINTE JARDINIÈRES**  
 LATE 18TH CENTURY

Each depicting mythological garden scenes between simulated pilasters, on bun-feet, with removable pierced tray covers

The first: 5 in. (13 cm.) high; 11 ½ in. (29 cm.) wide; 5 ½ in. (15 cm.) deep

The second: 5 in. (13 cm.) high; 7 ¾ in. (20 cm.); wide; 5 ½ in. (15 cm.) deep (3)

£7,000-10,000

\$11,000-15,000  
 €9,200-13,000

50 No Lot



PROPERTY OF A LADY OF TITLE (LOTS 4, 6, 25, 51, 75)

51

**A REGENCE ORMOLU-MOUNTED KINGWOOD  
AND PARQUETRY COMMODE**

ATTRIBUTED TO ETIENNE DOIRAT, CIRCA 1725,  
PROBABLY RETAILED BY PIERRE MIGEON

The shaped *Rouge Royal* marble top above a framed frieze drawer with figural handles and two drawers decorated *sans traverse* centred with a cartouche comprising a lambrequin, scrolling acanthus foliage and feathers, the escutcheon with dolphins and paw feet, within a shaped gadrooned frame, the front angles surmounted by a male and female figures *à l'Indienne*, the sides with rosettes, on shell-shaped feet, stamped twice 'MIGEON' and 'JME' 34¼ in. (87 cm.) high; 52¼ in. (133 cm.) wide; 25½ in. (65 cm.) deep

£100,000-150,000

\$150,000-220,000

€140,000-200,000

**PROVENANCE:**

Eugène Kraemer Collection, sold Galerie Georges Petit, Paris, 5-6 May 1913, lot 141.

Acquired by the philanthropist and collector Ogden Mills (1857-1929) for his residence in Paris, 73 rue de Varenne.

Inherited by his daughter, Beatrice, Countess of Granard (1883-1972).

Thence by descent.







Commode stamped Doirat, J. Paul Getty Museum, Malibu, California.



Commode stamped Doirat, private collection.

This superb commode, decorated with beautiful chased ormolu mounts against a bold parquetry in striking kingwood veneers, is part of a small group of related commodes that are attributed to Etienne Doirat (d. 1732).

Its audacious form with played supports is characteristic of his late work - a phase described by J.-D. Augarde as '*son ultime chef-d'oeuvre*' - and is closely related to the similarly mounted and shaped commode stamped by Doirat which is now in the Getty Museum (J.-D. Augarde, 'Etienne Doirat, Menuisier en Ebène', *The J. Paul Getty Museum Journal*, vol. 13, 1985, p. 45, fig. 4; no. 72.DA.66). Both commodes are enriched with the same central cartouche and large escutcheon decorated with dolphins, lambrequin and paw feet. The sculptural male and female figures à l'Indienne visible on these commodes seem to be a unique feature of his work. Another commode now in a private collection stamped by Doirat, sold at Sotheby's, Monaco, 24 June 1984, lot 3135, of almost identical shape also shares identical features including the superb *croisillon* parquetry, the gadrooned framing, the scrolling foliate handles, the large rosettes to the sides and the shell-shaped feet.

Interestingly, the inventory following his death in 1732, published by J.-D. Augarde, *op. cit.*, pp. 33-52, reveals an extensive quantity of ormolu mounts, including mounts listed as unchased. Therefore it seems that Doirat retained exclusive use of his models for mount, which reinforces the attribution of the present commode to the cabinet maker.

Etienne Doirat (1675-1732) was one of the most important and talented *ébénistes* of the Régence period. He is recorded in the Grand-Rue du Faubourg Saint-Antoine at the time of his marriage in 1704. In 1726 he set up his workshop in the Cour de la Contrescarpe des Fossées de la Bastille, and in 1731 leased a store in the fashionable rue Saint-Honoré, one of Paris' foremost addresses for luxury retailers.

The stamps 'MIGEON' applied later to the present commode could probably be explained by the known link between the Doirat and Migeon families. On Doirat's death in 1732 his son-in-law, Louis-Simon Painsun, took over the responsibility of the business and of his stock. His stamp 'L.S.P.' appears side by side with Migeon's stamp on some pieces, which indicates he must have supplied furniture to Migeon, including pieces from his father-in-law's stock.

In 1913, this commode was sold from the collection of the celebrated amateur Eugène Kraemer in Paris, when it was acquired by the American philanthropist and collector Ogden Mills (1857-1929) for his residence in Paris, 73 rue de Varenne. Inherited by his daughter, Beatrice, the celebrated heiress Countess of Granard (1883-1972), it has remained in the family until the present day.







PROPERTY OF A GENTLEMAN (LOTS 15 & 52)

**\*52**

**A SEVRES COMPOSITE DINNER AND DESSERT-SERVICE**

CIRCA 1757-1786, BLUE INTERLACED L MARKS ENCLOSING VARIOUS DATE LETTERS AND PAINTER'S MARKS, INCISED LETTERS AND NUMERALS

Painted with bouquets of flowers within blue-line and gilt-dash borders within gilt dentil rims, comprising:

- A monteith (*seau crénelé*) - 11½ in. (28.8 cm.) wide
- A pair of two-handled cylindrical ice-pails, covers and liners (*seau à topette*) - 8½ in. (21.6 cm.) high
- Four two-handled bottle-coolers and two zinc liners (*seau à liqueur ronde*) - 5½ in. (13 cm.) high
- Two two-handled double-lipped sauceboats (*saucière*) - 9¼ in. (23.5 cm.) wide
- Two triple preserve-pots and covers on lobed triangular fixed stands (*plateau à trois pots*) - stands 7¼ in. (19.7 cm.) wide
- A footed ice-cup stand and eight ice-cups (*soucoupe à pied, tasse à glace*) - stand 9 in. (22.9 cm.) wide
- Three butter-tubs, covers and fixed stands (*beurrier*) - stand 7 in. (19.3 cm.) wide
- A pair of oval sugar-bowls and covers and fixed stands (*pot à sucre*) - stand 9¼ in. (23.5 cm.) wide

- Eight shell-shaped dishes (*compotier coquilles*) - 8¾ in. (22.2 cm.) wide
- Two shaped square dishes (*compotier carré*) - 8¾ in. (21.2 cm.) wide
- Six saucer dishes (*compotier ronde*) - 8½ in. (21.8 cm.) wide
- Twelve double trencher salts (*salière double*) - 4¾ in. (12.3 cm.) wide
- Thirty-three plates (*assiette 'unie'*) - 9½ in. (24.1 cm.) wide
- And a Sèvres-style quatrefoil tureen, cover and fixed stand - stand 9½ in. (24.1 cm.) wide

£20,000-30,000

\$30,000-44,000

€27,000-39,000

This extensive composite dinner and dessert-service bears date letters ranging from D for circa 1757 to II for circa 1786 as well as numerous painter's marks, including those for Dominique Joffroy, Claude-Antoine Tardy, Louis-Gabriel Chulot and François-Marie Barrat. A more detailed summary of the date letters and painter's marks on individual pieces is available with the condition report.





PROPERTY FROM THE COLLECTION OF THE LATE DR PETER D. SOMMER (LOTS 53-60)

53

**A PAIR OF AUSTRIAN CARVED GILTWOOD AND BEAUVAIS TAPESTRY ARMCHAIRS**

CIRCA 1753, VIENNA

Each with padded cartouche-shaped back upholstered à chassiss, padded arms and serpentine drop-in seat, the moulded frame profusely carved with *rocaille* and acanthus, the top rail centred by cabochon, with downscrolled arms on supports carved with stylised foliage, the seatrail with pierce foliate motifs and applied roundels, on cabriole legs carved with flowers and foliage, the contemporary Beauvais tapestry seats and backs woven with scenes from *The Fables of La Fontaine*, the first chair back and seat depicting *Le Renard, le Singe et les Animaux* and *Le Poissons et le Cormoran*, the second chair back and seat *Le Coq et la Perle* and *Les deux Coqs*, within cartouches in a foliate and yellow ground surround

44½ in. (113 cm.) high; 31 in. (28.5 cm.) wide; 28 in. (71 cm.) deep, approx. (2)

£40,000-60,000

\$59,000-88,000

€53,000-79,000

**PROVENANCE:**

Possibly Paul II Anton, 4th Prince Esterházy de Galantha (1711-1762) (possibly the suite for which in 1753 a set of tapestry covers was supplied by the Royal Beauvais Tapestry Manufactory - '1 sofa et 12 fauteuils, pour le Prince d'Esterhasy'.

Probably acquired by Count Giuseppi Volpi di Misurata (1877-1947) or his second wife Countess Nathalie Volpi after 1951 for Palazzo Volpi, 21 via del Quirinale, Rome, and by descent to her son Count Giovanni Volpi di Misurata (b. 1938); his sale, Laurin & Gillaux, Palazzo Volpi, Rome, 11 October 1972, lot 391 (the set of twelve; apparently unsold). The Volpi Collection; sold Sotheby's, London, 16 December 1998, lot 31.

Of exceptionally grand scale and retaining their superb original Beauvais tapestry covers, these throne-like fauteuils were clearly conceived for the most magnificent setting. While the full details of their original commission are yet to be established, the tradition that had been passed on by the Counts Volpi di Misurata, as well as an intriguing find in the records of

the Royal Beauvais tapestry *ateliers*, point towards a commission for the Hungarian prince Esterházy, a close ally and supporter of Maria Theresa of Austria and early patron of Joseph Haydn.

These chairs were originally part of a set of twelve, which by a tradition noted in the 1972 sale catalogue was reputedly supplied to the Imperial Court at Vienna. The entire suite was subsequently in the collections of Count Volpi di Misurata, at Palazzo Volpi, Rome and offered in the Volpi house sale in Rome in 1972. The chairs appear to have been taken back at the time, with six of them offered for sale again with the Volpi provenance in 1998, when they were purchased by Dr Sommer. Of the remaining six armchairs, four were subsequently sold by the Turin dealer Accorsi to a Private European collector (later sold anonymously, Sotheby's, Monaco, 18 June 1999, lots 65 & 66) and the whereabouts of the final two were unknown until sold anonymously at Sotheby's, New York, 18 November 2011, lot 120.

See [Christies.com](http://Christies.com) for further information on this lot.



Interior of Palazzo Volpi, Rome, mid-20th Century.

54

**A PAIR OF LATE LOUIS XIV ORMOLU CHENETS**

CIRCA 1710, THE BASES PARTLY LATER

Each of rectangular shape and surmounted by a semi-clad youth carried on Jupiter's eagle, one modelled as Aegina the other as Ganymede, on a convex-sided platform base with berried foliate clasps and acanthus-wrapped angles, the pierced spreading base cast with dragon's heads and terminating in scroll feet, the bases with inventory numbers in black and white paint 'R.B.K. 1954.-19.A.' and 'R.B.K. 1954.-19.B.', the pierced lower section of the bases added in the 19th century, retaining the original feet

Aegina: 19 in. (48 cm.) high; 13½ in. (34 cm.); 12 in. (30.5 cm.) deep  
Ganymede: 18½ in. (47 cm.) high; 13 in. (33 cm.) wide; 12½ in. (32 cm.) deep (2)

£15,000-25,000

\$22,000-37,000

€20,000-33,000

**PROVENANCE:**

Possibly the Comtesse d'Yvon, wife of the Comte d'Yvon, *Inspecteur du Garde-Meuble de la couronne*; sold 'Vente de Madame d'Yvon', Galerie Georges Petit, Paris, 30 May-4 June 1892, lot 519 - *Paire de chenets en bronze doré représentant Bacchus et Junon sur des aigles. Socles à trois faces et quatre pieds à volutes se terminant par des têtes d'animaux fantastiques. Travail en partie de l'époque Louis XIV. - Haut., 50 cent.'*

E. Gutmann, Berlin.

F.B.E. Gutmann, Heemstede.

with J.W. Böhrer, Munich, 1942.

with K. Haberstock, Berlin, 1942.

Instituut Collectie Nederland (earlier the Stichting Nederlands Kunstbezit,

no. NK3146, on loan to the Rijksmuseum, Amsterdam, 1954).

Rijksmuseum, Amsterdam, 1960 until restituted to Gutmann's heirs in 2002.

Property from the Gutmann Collection; sold Christie's, Amsterdam, 13 May

2003, lot 45.

**LITERATURE:**

D. Dubon & T. Dell, *Furniture in the Frick Collection*, New York, 1992, vol. VI, pp. 243 - 246.

See [Christies.com](http://Christies.com) for further information on this lot.

55

**A LOUIS XV ORMOLU-MOUNTED, TULIPWOOD, AMARANTH AND BOIS-DE-BOUT MARQUETRY TABLE A ECRIRE**

BY ROGER VAN DER CRUSE, 'DIT' LACROIX, CIRCA 1760

The waved rectangular top inlaid with a central spray of flowers within a slightly raised three-quarter gallery above a leather-lined slide, the waved frieze with simulated panels and *rocaille* and acanthus spray clasps, with a fitted drawer, on foliate and entrelac-headed cabriole legs joined by a galleried undertier with quatrefoil motif, on *rocaille* and cabochon-cast sabots, with partially effaced 'R.V.L.C.' and 'JME' stamps, and also bearing spurious 'BVRB' and 'JME' stamps, re-mounted

25½ in. (64.5 cm.) high; 16¾ in. (41.5 cm.) wide; 12¼ in. (31 cm.) deep

£15,000-25,000

\$22,000-37,000

€20,000-33,000

**PROVENANCE:**

A Swiss Castle.

Anonymous sale; Galerie Koller, Zürich, 24 June 2004, lot 1096 (CHF258,520, as by 'BVRB').

Whilst the overall form and design of the present mounts are consistent with tables by BVRB, and indeed this table bears his initials, it lacks the constructional idiosyncrasies that are commonly found on his furniture, such as the additional filet below the drawer. This table is in fact by the celebrated *ébéniste* Roger van der Cruse, called 'Lacroix', identified both by that stamp and by his alternative stamp 'R.V.L.C.', which has been partially effaced on this table. Lacroix was prolific in the production of small tables and at least three of this model by him are known: one was formerly in the Lindemann collection, sold Sotheby's, New York, 10 November 2006, lot 63; and two are illustrated in A. Pradère, *Les ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 288, figs. 311-312). It is possible that some unstamped versions historically attributed to BVRB were in reality executed by Lacroix.





56

**AN EARLY LOUIS XV ORMOLU-MOUNTED KINGWOOD  
AND PARQUETRY BUREAU PLAT**

*CIRCA 1730, IN THE MANNER OF ANTOINE GAUDREAU*

The serpentine top inset with leather with a moulded edge, above a waved frieze with three drawers opposing false drawers, the ends with C-scroll, *rocaille* and foliate mounts, on cabriole legs headed by conforming chutes on scrolled *rocaille* and acanthus sabots, some mounts struck with the 'C' *couronné poinçon*, inscribed in blue chalk '4748P', with a blue-bordered paper label, one *chute* and two sabots replaced  
30¾ in. (79 cm.) high; 71 in. (180.5 cm.) wide; 38½ in. (98 cm.) deep

£40,000-80,000

\$59,000-120,000  
€53,000-110,000

**PROVENANCE:**

Marcell von Nemes (1866-1930), Leopoldstrasse 10, Munich.  
Sammlung Marcell von Nemes; sold Munich, 16 June 1931, lot 645, ill. 99,  
p. 161.  
Dr. Giuseppe Rossi, Turin; sold Sotheby's, London, 10-12 March 1999, lot 657.

The C *couronné poinçon* was a tax mark applied to alloys containing copper, between March 1745 and February 1749.

The C-scroll *rocaille* end mounts to this bureau plat are characteristic of the *oeuvre* of Antoine-Robert Gaudreaus (1682-1746, *maître* in 1708). The same mount features on the top drawer of a commode supplied by Gaudreaus in 1745 to the Dauphin for his bedchamber at Fontainebleau, now at Versailles (A. Pradère, *The Art of the Ebéniste from Louis XIV to the Revolution*, Paris, 1989, p. 147, pl. 118). A bureau plat of similar proportion and shape with nearly identical chutes, corner mounts, end mounts and handles was in the Wildenstein Collection, sold Christie's, London, 14-15 December 2005, lot 127 and later Blanchet, Paris, 26 June 2006, lot 268. A further bureau plat of similar form with nearly identical handles and crescent mounts was formerly in the Keck Collection, La Lanterne, Bel Air, California, sold Sotheby's, New York, 21 May 1994, lot 131 (\$200,500). The same handles also feature on a commode by Mathieu Criaerd (1689-1776, *maître* in 1738) in a private collection, Paris.

Marcell or Marcell von Nemes (1866-1930) was a Hungarian financier, art collector and art dealer. He was born Moses Klein.



**57**

**A SET OF FOUR OF REGENCE GILTWOOD FAUTEUILS**

*CIRCA 1725*

Each with arched close-nailed padded back, arms and seat covered in fuchsia, green and ivory pinecone-pattern Lelievre silk, the arms, seatrail and legs carved with shells, *rocaille*, foliage and hatched panels, the cabriole legs joined by flat shaped X-stretchers, with leather labels inscribed '2483'

40 in. (101.5 cm.) high; 27½ in. (70 cm.) wide

(4)

£15,000-25,000

\$22,000-37,000  
€20,000-33,000

**PROVENANCE:**

Purchased from Galerie Perrin, Paris, April 1997.

**58**

**A PAIR OF REGENCE GILTWOOD TABOURETS**

*CIRCA 1725*

Each foliate, *rocaille* and shell-carved frame on cabriole legs, the squab cushion covered in en suite to the preceding fauteuils in pinecone-pattern Lelièvre silk and *passementerie* tassels

20 in. (51 cm.) high, approx.; 20½ in. (52 cm.) wide; 16½ in. (42 cm.) deep (2)

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

**PROVENANCE:**

Purchased from Galerie Perrin, Paris, 30 September 1998.



58





59

**A SET OF FOUR LOUIS XVI ORMOLU THREE-BRANCH WALL-LIGHTS**

*CIRCA 1780, POSSIBLY BY PIERRE-AUGUSTE FORESTIER OR LOUIS-GABRIEL FELOIX*

With ribbon-tied drapery backplate issuing three berried acanthus-clasped fluted branches, with leaf-tip fluted drip-pans and gadrooned nozzles  
 23¼ in. (59 cm.) high; 15½ in. (39.5 cm.) wide

(4)

£50,000-80,000

\$74,000-120,000

€66,000-110,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 24 June 2003, lots 488 & 489.

A set of four wall-lights of this model are in the Nissim de Camondo Museum, Paris (N. Gasc & G. Mabile, *The Nissim de Camondo Museum*, Paris, 1991, p. 8). The set of four were previously in the collection of Anatole Demidoff, Prince of San Donato, Florence, sold 15 March 1880, lots 1089 & 1094 and were subsequently in the collection of Mr. M. Rikoff, Galerie

Georges Petit, Paris, 4-7 December 1907, lots 270 & 271. When sold in the San Donato sale, the four wall-lights were alleged to have come from the Palace of Versailles and were attributed to the talented *bronzier* Forestier (*Musée Nissim de Camondo Catalogue*, Paris, 1973, no. 85, p. 22). A set of four wall-lights in the Metropolitan Museum of Art, New York, by either Étienne-Jean Forestier or his brother Pierre-Auguste Forestier, have the same grapevine motif draped through similar acanthus-clasped branches.

However, the present wall-lights, and those in the Camondo, are also related to models by the *bronzier* Louis-Gabriel Feloix (1729-1812, *fondeur* in 1754), who purchased and began operating a foundry in 1771. The composition and ornamentation of interweaving grape vines and tied drapery relate to those delivered for the bedchambers of Marie Antoinette at the Palace of Versailles by Claude-Jean Pitoin in 1781, the casting and chasing attributed to Louis-Gabriel Feloix, which were previously in the Alexander Collection, sold Christie's, New York, 30 April 1999, lot 15.

See [Christies.com](http://Christies.com) for further information on this lot.

## A PAIR OF LOUIS XVI PATINATED-BRONZE AND ORMOLU FIVE-LIGHT CANDELABRA

ATTRIBUTED TO PIERRE-FRANCOIS FEUCHERE, ALMOST CERTAINLY COMMISSIONED BY DOMINIQUE DAGUERRE, CIRCA 1790

Each formed as a drapery-clad classical maiden in *contraposto* on a circular mottled *Rouge Griotte* marble drum base with milled edge and further square plinth, holding a spirally-fluted and leaf-cast cornucopia issuing a central fluted and beaded torch with flame finial, each scrolling acanthus-cast arm with gadrooned drip-pan and leaf tip-cast nozzle, the central arm with a winged putto supporting the drip-pan, later fitted for electricity 45 in. (114 cm.) high, excluding fitments (2)

£50,000-80,000

\$74,000-120,000  
€66,000-110,000

### PROVENANCE:

By repute, the Rothschild Collection.  
Jacques Perrin, Paris.  
Anonymous sale; Christie's, New York, 24 May 2000, lot 235.

### EXHIBITED:

Paris, Château de Bagatelle, La Folie d'Artois, June 1988.

### LITERATURE:

D. Alcouffe et al., *La Folie d'Artois*, Paris 1988, pp. 204-205.

### DOMINIQUE DAGUERRE

This pair of beautifully-chased and patinated bronze figures supporting scrolling arabesque branches are amongst a group of related candelabra featuring identical figures, but with a variety of different designs of base and branches. The sole difference in form between the treatment of the figures of this wide group and those of the present candelabra is the design of the drapery around the bust and shoulders. The existence of variations of base and branch combinations points towards the involvement of the rue St. Honoré *marchand-mercier* Dominique Daguerre working in collaboration with one or more *bronziers*.

Daguerre supplied a pair of these figures supporting three branches about a central light to George, Prince of Wales, later George IV for Carlton House, which were recorded in his *Pictorial Inventory* and were subsequently moved to Buckingham Palace (illustrated in situ on the mantelpiece in the White Drawing Room in J. Harris et al., *Buckingham Palace and its Treasures*, New York, 1968, p. 59).



Wall-light 'aux Tourtereaux', by Feuchère, 1787, musée du Louvre



The drawing attributed to Daguerre

The striding Bacchantes supporting spiralling cornucopia appear in a design for a candelabrum of circa 1785, now held in the musée des Arts Décoratifs, Paris, which was almost certainly executed by Daguerre. The highly finished character of this drawing would seem to suggest that it was perhaps made as 'sales material' for the dealer's clients, as with the Sachsen-Teschen album in the Metropolitan Museum of Art (59.611.8), rather than as a working design for a *bronzier* (Ottomeyer & Pröschel, *op. cit.*, p. 283, fig. 4.14.4). Interestingly, pedestals of the design featured in the 1785 drawing were also supplied to the Prince of Wales by Henry Holland for Carlton House (Harris, *op. cit.*, p. 194).

### PIERRE-FRANÇOIS FEUCHERE

The branches of these candelabra directly correspond to the documented *oeuvre* of the *ciseleur-doreur* Pierre-François Feuchère (1737-1823). Through the *sculpteur* and *entrepreneur des Meubles de la Couronne* Jean Hauré (active 1774-91), Feuchère supplied two pairs of three-branch wall-lights featuring acanthus-wrapped scrolling branches, bunches of grapes and the distinctive winged putto to the central branch to the *cabinet de toilette* of Marie-Antoinette at Saint-Cloud in 1787 and two slightly different pairs to the *cabinet-intérieur* of Louis XVI at Saint Cloud (the former are now in the Louvre, cat. C. Dr. No 343-344; the latter are in the Elysée Palace; P. Verlet, *Les Bronzes Dorés Français du XVIII siècle*, Paris, 1999, pp. 378-80 and 382, figs. 385-7 and 391-2).

Historically this model, which is of extremely high quality, was also attributed to Pierre Gouthière, and many 19th-century sales catalogues include examples credited to him. However, the discovery of Hauré's *mémoires*, in which he describes the models supplied to Saint-Cloud with the date 29 September 1787 and the name Feuchère, has revised this attribution. The Feuchères were certainly the owners, if not the creators, of this model and were free to reproduce it at will and with variations.

### OTHER MODELS

A set of four very similar candelabra with spirally-fluted ormolu and bronze bases and fluted scrolling branches were commissioned to be placed in the four corners of a salon and are now in the Wallace Collection, London (F142-5; Ottomeyer & Pröschel, *op. cit.*, p. 282, fig. 4.12.2).

Further examples of candelabra featuring the same figure as the present pair include: a pair of almost identical design to the pair supplied to George IV, formerly in the collections of Léopold Levy, the Dhainault family, C.-E. Hodgkins and most recently in the Wildenstein Collection, sold Christie's, London, 14-15 December 2005, lot 27 (£142,400); a pair in the Red Drawing Room at Longleat, Wiltshire, which feature five rose and lily-spray branches and fluted white marble pedestals; a pair of three-light examples with rose and lily-spray branches on rectangular bases which were recorded in the comtesse de Flahaut's '*List of things at Coventry House. June 1863*' (sold as property of the Meikleour Estate Trust, Christie's, London, 11 June 1992, lot 56); and a pair with associated branches and square white marble bases formerly in the collection of Ogdon Mills (sold Christie's, London, 9 December 2012, lot 207).

The design of the figures is also stylistically reminiscent of those executed by Rémond, and sold by Daguerre in December 1785 to Princess Marie-Leopoldine Kinsky for her hôtel in the rue Saint Dominique (see C. Baulez, '*Le Luminaire de la Princesse Kinsky*', *L'Objet d'Art*, May 1991, p. 89). The existence of such different combinations using the same or similar figures, in addition to the aforementioned drawing, all suggest that Daguerre was the principal instigator in the formation of these exceptional candelabra.

See [Christies.com](http://Christies.com) for further information on this lot.





**61**

**A PAIR OF LOUIS XVI ORMOLU  
THREE-BRANCH WALL-LIGHTS**  
CIRCA 1780

Each tapering back-plate surmounted by a satyr bust, issuing branches wrapped with acanthus leaves, the bobèches cast with foliage  
17¾ in. (45 cm.) high (2)

£7,000-10,000

\$11,000-15,000  
€9,200-13,000

PROPERTY FROM A GERMAN PRIVATE COLLECTION

**62**

**A LOUIS XVI ORMOLU-MOUNTED  
MAHOGANY AND EBONY TABLE A LA  
TRONCHIN**

BY JEAN-HENRI RIESENER, LATE 18TH CENTURY

The double-ratcheted adjustable rectangular top with spring mechanism and with removable book rest, above a frieze drawer enclosing a writing-slide and a compartment, with *mille-raies* plaques within ebony lines, with a writing-slide to each end, on square tapering legs terminating with later *sabots*, stamped twice 'J.H. RIESENER'

30½ in. (77.5 cm.) high; 37 in. (94 cm.) wide;  
22 in. (56 cm.) deep

£20,000-40,000

\$30,000-59,000  
€27,000-53,000

Jean-Henri Riesener, appointed *ébéniste ordinaire du mobilier de la Couronne* in 1774, *maitre* in 1768.







PROPERTY OF A LADY

**\*63**

**A LOUIS XVI ORMOLU MANTEL CLOCK WITH CALENDAR AND WORLD TIME**

THE MOVEMENT BY FRANCOIS-JOSEPH HARTMAN, PARIS, LATE 18TH CENTURY

The rectangular four-glass case on a *bleu turquin* marble plinth with inset putti frieze, the time dial signed 'HARTMANN A PARIS'; the calendar dial above with days for each month, days of week, central moonphase aperture, painted ovals to the border with signs of the zodiac, the lower dial with 'twice 24 hour' time difference dial with global cities and countries, the substantial movement with conjoined double twin barrel movements for time and world time dials, skeletonised movement to the calendar dial, countwheel strike to bell 24 in. (61 cm.) high; 14½ in. (37 cm.) wide; 9 in. (22.9 cm.) deep

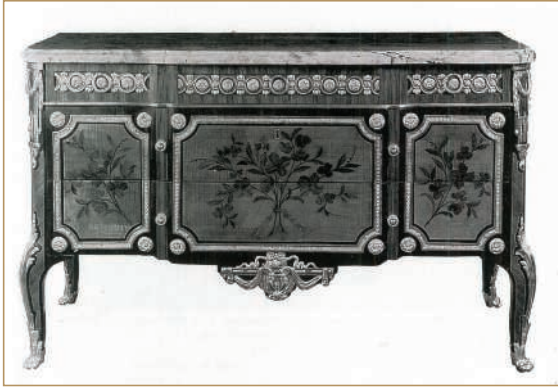
£25,000-40,000

\$37,000-59,000  
€33,000-53,000

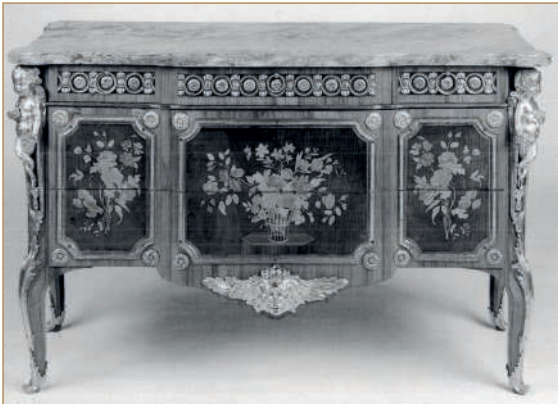
**PROVENANCE:**

Christie's, Geneva, 16 June 1976, lot 36; where acquired by the present owner.

Francois-Joseph Hartmann was recorded at 9, rue de Vannes, Paris, where he rented a shop. After his marriage he moved to 54 rue Saint-Eustache until July 1814 when he purchased Hôtel d'Italie, in the same street. Tardy also records that from 1810-30 he worked from rue Tiquetonne. By that time Hartmann had been appointed *Horloger-Mécanicien pour l'Observatoire et la Marine*. His few known clocks display a remarkable quality often using enamel dials by Joseph Coteau (1740-1812). A clock by Hartmann with both Gregorian and Republican calendar dials sold Bonhams, London, 28 June 2011, lot 81, other examples are illustrated in P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle*, 1997, pp. 281, 328 and 400.



The commode delivered to comtesse de Provence at Compiègne in 1771



The commode delivered to comtesse de Provence at Fontainebleau in 1771



The commode delivered to comtesse d'Artois at Versailles in 1773



The present commode

PROPERTY OF A GENTLEMAN

64

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY COMMODE BY ROGER VANDERCRUSE, DIT 'LACROIX', CIRCA 1770**

The canted breakfront *Brèche violette* later marble top above a flower-filled guilloche frieze fitted with three drawers, above two long drawers decorated *sans traverse* with framing mounts and rosettes, the central panel inlaid with a flower basket, the angles with laurel swag mounts, the sides conformingly inlaid, the apron centred with a mask of Mercury and drapery surmounted by a caduceus, books and serpents, on acanthus-headed cabriole legs with acanthus terminating in paw feet, stamped 'RVLC'

34¼ in. (87 cm.) high; 51½ in. (130.8 cm.) wide; 23¾ in. (60 cm.) deep

£80,000-120,000

\$120,000-180,000  
€110,000-160,000

**PROVENANCE:**

With Frank Partridge & Sons, Ltd., 9th January 1969.

Roger van der Cruse, known as Lacroix, *maitre* in 1755.

This magnificent commode by Roger van der Cruse *dit* La Croix (1728-99) is part of a group of Royal commodes that share the same distinctive transitional form and drawer configuration of three short frieze and two long drawers; virtually identical or closely related neoclassical ormolu mounts, as well as very similar naturalistic floral spray marquetry which was undoubtedly inspired by Louis Tessier's *Livre de Principes de Fleurs* (1755). The group of Royal commodes were delivered by Gilles Joubert, *ébéniste du roi* (1689-1775) who worked for the *Garde-Meuble de la Couronne* of Louis XV (1710-1774), and comprise:

- \* A commode executed in 1769, stamped R.V.L.C., for the *chambre* of Madame Victoire (1733-99) at the *château de Compiègne*, and delivered by Joubert on 5 July 1769, later moved to *le Cabinet à la Poudre* of Louis XVI (now in The Frick Collection, Accession no.: 1915.5.37).

- \* A pair for the *Grand Cabinet* of Marie-Josèphe-Louise de Savoie, comtesse de Provence (1753-1810), at *Compiègne*, and delivered by Joubert on the 1 July 1771 for the total sum of 5700 *livres*, one illustrated, P. Verlet, *Le Mobilier Royal Français*, vol. IV, Picard, 1990, pp. 66 (Sold Ader, Picard, Tajan, Palais d'Orsay, Paris, 5 December 1979, lot 109).

- \* Another commode '*aux enfants marins*' for the comtesse de Provence, stamped R.V.L.C., delivered by Joubert for the *cabinet de retraite* at Fontainebleau on 7 September 1771 (C. Roinet, *Roger Vandercruse dit La Croix, 1727-1799*, Paris, 2000, p. 72). Later with the duc de Coigny (1737-1821), *maréchal de France*, in whose *appartements* at Fontainebleau it is recorded in 1785 and remained until 1794. Sold in the Revolutionary Sales in Paris after 1794. Sold 'Vicomtesse Vigier', Palais Galliera, Paris, 2-3 June 1970, lot 147; sold 'Elinor Dorrance Ingersoll', Christie's, New York, 11 November 1977, lot 128; anonymous sale, Sotheby's New York, 17 November 1984, lot 242; sold 'Roberto Polo', Sotheby's, New York, 3 November 1989, lot 103 (\$687,500); in the Riahi collection; sold Christie's, New York, 2 November 2000, lot 50 (\$1,491,000).

- \* A commode delivered by Joubert on 28 March 1772 for the *salon de Compagnie* of Mademoiselle Du Barry (1743-1793) at Versailles. Now at the Walker Art Gallery, Liverpool, Museum no.: WAG10774.

- \* A further example, attributed to R.V.L.C., and supplied by Joubert on 8 November 1773, for the *Chambre* of Maria Theresa of Savoy, Madame la comtesse d'Artois (1756-1805), at Versailles (A. Pradère, *Les Ébénistes Français de Louis XIV à la Revolution*, Paris, p. 284, fig. 304). Now in the collection of the Duke of Roxburghe, Floors Castle, Scotland.

Although the present example has no Royal inventory number, it was almost certainly a '*commode d'apparat*', illustrating the official taste of the *Garde-Meuble de la Couronne*, and supplied to a member of the Royal Court.





PROPERTY OF A LADY (LOTS 5, 13, 17, 30, 65-66)

**65**  
**A PAIR OF LATE LOUIS XV**  
**ORMOLU-MOUNTED CHINESE PORCELAIN VASES**  
*THE ORMOLU CIRCA 1770,*  
*THE PORCELAIN KANGXI (1662-1722)*

Each surmounted by a lid with a foliate-wrapped berried finial, the body with a powder-blue background decorated with figures and objects within cartouches, flanked by scrolling handles joined by a laurel swag, on a fluted shaped base

14 in. (35.5 cm.) high (2)

£10,000-15,000 \$15,000-22,000  
 €14,000-20,000

PROPERTY OF A LADY (LOTS 5, 13, 17, 30, 65-66)

**66**  
**A LOUIS XVI ORMOLU-MOUNTED CHINESE**  
**SANG-DE-BOEUF PORCELAIN VASE**  
*THE ORMOLU LATE 18TH CENTURY,*  
*THE PORCELAIN QIANLONG (1736-1795)*

Of baluster shape, the faceted rim flanked by three gadrooned handles surmounted by a domed lid, on a beaded base with leaf-wrapped feet

16¼ in. (41.5 cm.) high

£12,000-18,000 \$18,000-26,000  
 €16,000-24,000



**PROVENANCE:**

Anonymous sale, Sotheby's, Monaco, 19-20 June 1992, lot 672.

**A LOUIS XV ORMOLU-MOUNTED CHINESE  
FAMILLE VERTE PORCELAIN EWER  
IN THE MANNER OF JEAN-CLAUDE CHAMBELLAN  
DUPLESSIS, MID-18TH CENTURY, THE PORCELAIN  
KANGXI (1662-1722)**

Of large scale, the body decorated with birds perched on flowering branches within cartouches on a powder blue ground, the neck with scrolled acanthus and issuing a double-scrolled foliate handle surmounted by a winged female triton, above a scrolling acanthus foliate base  
28 in. (71 cm.) high; 14½ in. (37 cm.) wide;  
10 in. (25.5 cm.) deep

£40,000-60,000

\$59,000-88,000  
€53,000-79,000

With its winged siren, skilfully executed scrolled handle and bold proportions, this impressive ewer relates closely to a pair of ewers with Kangxi porcelain and dragon entwined handles bought by Louis XVI at the duc d'Aumont's sale in 1782, now at the Musée du Louvre (illustrated in D. Alcouffe, *et. al.*, *Gilt bronzes in the Louvre*, Dijon, 2004, cat. 40, pp. 89-90 and reproduced here). Further known examples with 'draco' handles include a pair sold from the collection of Gregory de Ligne Gregory (d. 1854), Harlaxton Manor, Christie's, London, 5 July 2012, lot 11, another sold Christie's, London, 10 July 2014, lot 21, and more recently the pair, possibly formerly in the collection of Louis-Jean Gaignat, *secrétaire du Roi et Receveur des Consignations* (then his sale, 14 February 1769, lot 103) sold Sotheby's, Paris, 'Les Dillée', 18-19 March 2015, lot 43. The scrolled handles to the latter examples feature entwined dragons rather than the more rarefied winged siren featured here.

The elaborate outscrolled mounts on the present ewer - and particularly the acanthus-wrapped base - relate closely to the *oeuvre* of the celebrated *dessinateur* and *fondeur-ciseleur* Jean-Claude Chambellan Duplessis, *père* (d. 1774), chiefly known for his work as a modeller at the Sèvres factory. Documented bronzes by him are extremely rare: among the best known examples are the mounts for the *Bureau du Roi* of Louis XV and a mounted Sèvres vase of flowers on shaped base given by the Dauphine Maria-Josèphe to her father Augustus III, King of Saxony in 1749 (Serge Gauthier, *Les Porcelainiers du XVIIIe Siècle Français*, 1964, p. 169).

See [Christies.com](http://Christies.com) for further information on this lot.



Ewer from the duc d'Aumont collection, Musée du Louvre  
© RMN-Grand Palais



PROPERTY FROM A GENEVA PENTHOUSE

\*68

**AN EARLY LOUIS XV ORMOLU-MOUNTED AMARANTH AND PARQUETRY COMMODE A ENCOIGNURES**

BY JACQUES-PHILIPPE CAREL, CIRCA 1730

The *rouge de maine* marble top with *arc-en-arbalète* moulded edge above three short and drawers a long drawer, between keeled angles headed by bold foliate mounts, flanked to either side by a shaped door centred with a sunflower rosette, enclosing a *bois satiné*-veneered interior with one shelf, on splayed legs with foliate sabots, stamped once 'CAREL'

33½ in. (85 cm.) high; 67½ in. (171.5 cm.) wide; 27½ in. (70 cm.) deep

£50,000-80,000

\$74,000-120,000

€66,000-110,000

**PROVENANCE:**

With François Léage, Paris, January 1991.

**LITERATURE:**

A. Pradère, *Les Ébénistes Français du Louis XIV à la Revlution*, 1989, p. 141, fig. 109. Kjellberg, *Le Mobilier Français du XVIIIe siècle*, Paris, 1988, p. 150.

J.W. Nyffeler, *Nyffeler Architecte d'Intérieur – Décorateur*, Geneva 2006, pp. 227 and 233.

This celebrated and published commode was executed by Jacques-Philppe Carel (1688-1755) who learned his craft in both Paris and Grenoble, where he worked as a companion with the Hache brothers. In 1720 he returned to Paris where he became *maître* in 1723. Although relatively little is known of his *oeuvre*, Carel is recorded to have collaborated with Gaudreaus father and son, who delivered furniture to the royal court at Versailles from 1726. The volume of orders from the many Royal palaces and residences was so vast that they depended on cooperating *ébénistes*, such as M. and A. Criaerd and F. Mondon. His most important commissions include a *secrétaire en pente* for Madame de Pompadour and another for Mesdames Louise et Sophie at Versailles.





69

**A LATE LOUIS XV ORMOLU MANTEL OR 'CARTONNIER' CLOCK**

THE MOVEMENT BY ADMYRAULD, PARIS, THE CASE POSSIBLY BY PHILIPPE CAFFIERI, CIRCA 1765-70

The waisted case surmounted by a globe flanked by satyr masks above a *chute de piastres*, the shaped base with spiral *toupie* feet, the dial signed 'ADMYRAULD/A PARIS', the twin barrel movement with recoil anchor escapement and silk suspension, numbered countwheel with strike to bell, further signed 'Admyrauld A Paris'  
20½ in. (52 cm.) high; 11½ in. (29 cm.) wide; 7½ in. (19 cm.) deep

£20,000-30,000

\$30,000-44,000  
€27,000-39,000

**PROVENANCE:**

Ader Picard Tajan, Paris, 17 December 1983, lot 76.  
Ader Picard Tajan, Paris, 13 December 1995, lot 109.

**LITERATURE:**

P. Kjellberg, *L'Encyclopédie de la Pendule Française*, Paris, Editions de l'Amateur, pp. 176-7.

With its bold neo-classical design headed by a trophy and incorporating garlands, a lion masks and turned feet, this striking clock of grand proportions is indebted to the *goût Grec* designs of Jean-Charles Delafosse (d. 1791) and Jean-Louis Prieur (d. c. 1785), disseminated through several editions of engraved plates from the late 1760s. While designs by Prieur were in many cases proposals submitted for a specific intent within a defined commission, Delafosse's ornamental designs for trophies, cartouches, clocks, firedogs etc. first published as part of the *Nouvelle Iconologie historique* in 1768 (S. Eriksen, *Early Neo-Classicism*, London, 1974, p. 170 and p. 217). It relates closely to the urn clock surmounting the great *bureau plat* made circa 1754-56 for Ange-Laurent Lalive de Jully, probably by Joseph Baumhauer (died 1772) and Philippe Caffiéri (1714-1774) to the designs of Louis-Joseph Le Lorrain (1714-1759), which is now at the Musée Condé at Chantilly. This clock design is generally associated with the *bronzier* Robert Osmond, whose signature appears on various known models, but it is probable that the original design was developed and executed was conceived by Caffieri who then lent or transferred the model to Osmond (S. Eriksen, *op.cit.* 89 and Pl. 187).

## 70

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, BOIS SATINE AND AMARANTH MECHANICAL TABLE  
ATTRIBUTED TO SIMON OEBEN, CIRCA 1765**

The shaped swivelling top revealing a fitted interior, above a writing slide and side frieze drawer inlaid with scale parquetry, on cabriole legs inlaid with lozenge to the reverse, originally with under tier, stencilled twice 'B.H. / 286 / C.H.T.', inscribed with ink 'LLLi' and with label '311', the top revarnished 29½ in. (75 cm.) high; 20½ in. (52 cm.) wide; 16½ in. (42 cm.) deep

£15,000-30,000

\$22,000-44,000  
€20,000-39,000**PROVENANCE:**

Almost certainly acquired by William Lowther, 2nd Earl of Lonsdale (1787-1872), for 14-15 Carlton House Terrace (the table stencilled with inventory mark C.H.T.), and by descent with the Earls of Lonsdale.

Bequeathed by James Lowther, 7th Earl of Lonsdale (1922-2006) to Caroline, Countess of Lonsdale, and subsequently sold on her instructions.

The distinctive imbricated or fish-scale parquetry ('*écailles de poisson*') on this '*table mécanique*' is characteristic of the *oeuvre* of the frères Oeben, Jean-François (*ébéniste du roi* in 1754, *maître* in 1761) and his younger brother Simon (*maître* in 1769). Examples by Jean-François featuring this idiosyncratic marquetry include a table '*à deux fins*' executed *circa* 1760, now in the Gulbenkian Museum, Lisbon (ill. in A. Pradère, *French Furniture Makers*, Paris, 1989, p.257, fig. 269) and a *table-à-écrire* illustrated in R. Stratmann-Döhler, *Jean-François Oeben*, Paris, 2002, cat. 130, p. 131; whilst examples by Simon include the celebrated bureau plat and cartonnier supplied to the duc de Choiseul now in the château de Chantilly (ill. *op. cit.*, p. 264).

Whilst it is not surprising that the works of the two brothers should often be confused, the present '*table à coulisse*' is attributable to Simon Oeben on the basis of a virtually identical example stamped by the latter and sold, Sotheby's, Paris, 5 November 2014, lot 249. Simon Oeben was the principal *compagnon-ébéniste* in the *atelier* of his brother Jean-François and retained the workshop in the Gobelins when the latter established himself at the Arsenal in 1756 as *ébéniste du Roi*. A creditor of Madame de Pompadour in 1764, Simon was also extensively patronised by the marquis de Marigny and above all by the duc de Choiseul (discussed in *Chanteloup, Un moment de grâce autour du duc de Choiseul*, Paris, 2007, p. 240).

The brand CHT refers to 14-15 Carlton House Terrace, the London home of the Earls of Lonsdale. Acquired in 1837 by William Lowther, the 1st Earl of Lonsdale (1757-1844), furniture from this residence was stencilled 'CHT' with a three digit inventory number. Whilst the 1st Earl initiated the move into Carlton House Terrace, his son William Lowther, 2nd Earl of Lonsdale (1787-1872) joined the two houses together, decorating them in the French manner. Lord Lonsdale's passion for the French arts was mirrored by that of the Prince Regent and both shared a longstanding working relationship with the renowned London dealer or *marchand-mercier* Edward Holmes Baldock (d. 1846) who may have acquired this table on the Earl's behalf at one of the many spectacular sales of the period.



Carlton House Terrace, circa 1907.



Carlton House Terrace, inventory number on the present lot.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 71-72 & 74)

71

**A LOUIS XV ORMOLU-MOUNTED BLACK AND GILT JAPANESE  
LACQUER AND AVENTURINE BUREAU EN PENTE  
ATTRIBUTED TO JACQUES DUBOIS, CIRCA 1750**

Decorated overall with pagodas within mountainous landscapes, the rectangular top above a shaped sloping front with gilt-tooled tan leather writing surface to the reverse, enclosing an interior decorated with simulated *nashiji*, fitted with six shaped drawers, shelves and a well, above three frieze drawers, on cabriole legs headed by *rocaille* chutes and terminating in scrolled *sabots*, the *sabots* and one chute 18th Century and associated 39½ in. (100 cm.) high; 38 in. (97 cm.) wide; 19 in. (49 cm.) deep

£40,000-60,000

\$59,000-88,000  
€53,000-79,000

**PROVENANCE:**

Jeremy Ltd., London, 1972.  
Christie's London, 5 July 2013, lot 7, where acquired by the present owner.

**LITERATURE:**

E.T. Joy, 'A Louis XV black lacquer Bureau', *The Connoisseur*, June 1972, pp. 106-107, ill. 1-3.

With its graceful lines, finely-chased mounts and high quality lacquer panels, this elegant bureau exemplifies the *oeuvre* of Jacques Dubois (1694-1764), *maître* in 1742. It can be confidently attributed to the celebrated *ébéniste* on the basis of several closely related examples, stamped by Dubois, featuring the same distinctive serpentine shape, ogee-scrrolled profile and broken curved line to the apron, as on the present lot. A number of bureaux of similar form by Jacques Dubois are recorded, often employing sumptuous panels of Japanese lacquer as on this example, notably one from the château de Breteuil, sold Sotheby's, Monaco, 14 June 1982, lot 480; one stamped with the crowned 'C', illustrated in A. Pradère, *les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 170; and one formerly in the collection of Djahanguir Riahi, sold Christie's, New York, 2 November 2000, lot 51 (\$210,000 exc. premium).

Also recurrent in Dubois' *oeuvre* is the use of *verniss martin sur fond aventurine*, a technique employed to simulate the Japanese *nashiji* lacquer and extensively used to the reverse and interior of the present bureau. Dubois' innovative use of *verniss martin sur fond aventurine* is further discussed by T. Wolfesperges in *Le Meuble Français en Laque au XVIIIème siècle*, Paris, 1999, pp. 288-294.

See lot 72 and *Christies.com* for further information on this lot.



72

**A LOUIS XV ORMOLU-MOUNTED CHINESE GILT AND POLYCHROME LACQUER COMMODE**

BY JACQUES DUBOIS, CIRCA 1750

The shaped mottled red, grey and white marble top above a *bombé* serpentine case with two drawers decorated *sans-traverse* with pavilions within a verdant landscape, the sides with conforming lacquer panel decoration with scrolled ormolu borders, inset with doors, the angles with pierced stylized foliate chutes and sabots, twice stamped *IDUBOIS* and *JME*, with old French shipping label to the reverse 34½ in. (87.5 cm.) high, 57¾ in. (146.5 cm.) wide, 29¼ in. (74 cm.) deep

£80,000-120,000

\$120,000-180,000  
€110,000-160,000

**PROVENANCE:**

Sold, Sotheby's, New York, 10 November 2006, lot 49.

Sold, Christie's, New York, 29 November 2012, lot 139; where acquired by the present owner.

Jacques Dubois, *maître* in 1742.

Executed by Jacques Dubois (*maître* in 1742), one of the most celebrated *ébénistes* of the 18th Century, this superb commode epitomises the fascination for the Orient and the then prevalent *goût* for all things exotic. Decorated with lustrous panels of Japanese black and gilt lacquer set within elaborate foliate-entwined framing mounts, this commode was conceived in the 18th Century tradition of the fashionable Parisian dealers or *marchands-merciers* who had perfected the art of marrying the exoticism of oriental lacquer with European *ébénisterie* of the finest quality. The bronze mounts on the commode offered here are particularly rich in his *oeuvre*, the pierced vigorously scrolling mount to the apron compares to the mounts flanking the drawers on one his most celebrated pieces in lacquer, the sumptuous bureau plat formerly in the collection of Louis-Philippe-Joseph, duc d'Orléans, now in the Louvre (illustrated T. Wolfesperges, *Le Meuble français en laque au XVIIIe siècle*, 2000, fig. 189).

**THE MARCHANDS-MERCIERS' GOÛT FOR THE EXOTIC**

The *marchands-merciers* enjoyed a monopoly on the importation of all non perishable goods from the Orient and dealers such as Hébert and Lazare-Duvaux were amongst the first to promote the fashion for mounting furniture with lacquer panels in the 1740s and 1750s. Although Dubois's career is somewhat thinly documented, he is known to have worked for the *marchands* Antoine-Nicolas-Joseph Bertin, Pierre II Migeon and Thomas-Joachim Hébert, this superb Japanese lacquer commode having most certainly been commissioned through the intervention of one of these fashionable dealers.

The *marchand* Hébert showed a distinct predilection for furniture decorated with lacquer and vernis Martin and worked extensively for the Royal Court as one of the *fournisseurs de la Cour*, title which he most probably obtained through the intervention of Louis XV's mistress, the comtesse de Mailly. Having commissioned furniture from Bernard Van Risen Burgh (BVRB), Matthieu Criaerd and Dubois, he is perhaps most chiefly remembered for supplying in 1737 the celebrated lacquer commode by BVRB to Queen Marie Leczinska for her *chambre de retraite* at the château de Fontainebleau (now in the Musée du Louvre, Paris and ill. in D. Alcouffe, *Le Mobilier du Musée du Louvre*, Dijon, 1993, vol. I, cat. 42). The latter commode is the first known piece of lacquer-decorated furniture to be dated with certainty and the first to have been delivered to the *Garde-Meuble de la Couronne* by the *marchand* who later became a regular supplier to the Royal household.

Dubois's 1763 inventory lists a large stock of ormolu mounts '432 livres pesant de modèles de bronze, prisés 1 080 L'. The evidence of such a large quantity of unchased mounts having then been found in his atelier would suggest that Dubois intended to protect his exclusive use of these models for his furniture or that these were indeed supplied by one of the *marchands* with whom he regularly collaborated.

**UN ÉBÉNISTE HORS-PAIR**

Dubois did not receive his *maîtrise* until the age of forty-eight but was almost certainly employed in the atelier of his half-brother Noël Gérard from the late 1720s. Established in the rue de Charenton, Dubois enjoyed the privileges of an *ouvrier libre* and was thus unfettered by the strict guild regulations endured by his fellow *ébénistes*.

Although Dubois was already supplying furniture with Oriental lacquer and vernis Martin decoration from the 1740s, the reference in the 1763 inventory above-mentioned to a 'bureau de vernis de la Chine garni de bronze, 220 l' amongst the numerous examples of furniture 'de la Chine' and 'du Japon', attests to the enduring popularity of his *chinoiserie* pieces well into the 1760s.







PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY  
R. W. SYMONDS FOR MR. & MRS. JACK STEINBERG (LOTS 73 & 124)

**73**

**A PAIR OF RESTAURATION ORMOLU AND PATINATED BRONZE  
TWIN-LIGHT CANDELABRA**

AFTER THE MODEL BY CLODION, CIRCA 1820-40

Each with bacchic putto holding aloft two spirally fluted cornucopias, on a circular fluted rockwork plinth and a square base, fitted for electricity  
15¾ in. (40 cm.)

(2)

£6,000-10,000

\$8,800-15,000  
€7,900-13,000

Although the bronzier responsible for these candelabra remains unrecorded, the model itself enjoyed enormous success in both the 18th and 19th Centuries and shares much in common with the *oeuvres* of the sculpteurs Claude Michel, dit Clodion and Louis Félix de la Rue (H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, Vol.1, p.210, no.XXVIII).



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 71-72 & 74)

**74**

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

ATTRIBUTED TO LOUIS CRESSON, CIRCA 1745

Each moulded frame decorated with acanthus leaves and centered by pomegranates, the back, armrests and seat covered in green and polychrome stitched silk, on cabriole legs

34¾ in. (102.5 cm.) high; 28½ in. (72.5 cm.) wide; 30 in. (67 cm.) deep (2)

£30,000-50,000

\$44,000-73,000  
€40,000-66,000

**PROVENANCE:**

Galerie Kraemer, Paris.

The Collection of Nicolas Landau & Jacqueline Goldman, Sotheby's, Paris, 8-9 April 2013, lot 335;

where acquired by the present owner.

Louis I Cresson, *maître* in 1738.

With their distinctive pomegranate spray cartouche to the center of the seat-rail, this pair is characteristic of the *oeuvre* of the Cresson dynasty of *menuisiers*, founded by Charles and Jean Cresson during the Régence and continued by both Louis I, René and Michel during the first half of the 18th Century. Like his cousins, Louis Cresson (d.1761) established his workshops in the rue de Cléry and was patronised the duc d'Orléans as well as the prince de Condé.

Examples of Louis XV fauteuils by Louis Cresson are in the James A. de Rothschild Collection at Waddesdon Manor (illustrated in G. de Bellaigue, *The James A. de Rothschild Collection: Furniture, Clocks and Gilt Bronzes*, Fribourg, 1974, vol. II, pp. 602 - 603, cat. 128), and in the Wrightsman Collection (illustrated in F.J.B. Watson, *The Wrightsman Collection: Furniture*, New York, 1966, vol. I, p. 10, cat. 6). A further pair covered in Brussels *Chinoiserie* tapestry was sold at Christie's New York, 18 October 2002, lot 599 (\$152,500).



PROPERTY OF A LADY OF TITLE (LOTS 4, 6, 25, 51, 75)

**75**

**A LOUIS XV ORMOLU AND PATINATED BRONZE MANTEL CLOCK ('PENDULE A L'ELEPHANT')**

ATTRIBUTED TO JEAN-JOSEPH DE SAINT-GERMAIN, THE MOVEMENT BY CHARLES LE ROY, PARIS, MID-18TH CENTURY

The drum case surmounted by foliage and a seated puto, above an elephant on a naturalistic base, the white enamel dial signed 'CHARLES LE ROY / A PARIS', the twin-barrel movement with verge escapement and silk suspension, numbered countwheel and strike to bell, further signed 'Ches. Le Roy A Paris'  
19½ in. (49.5 cm.) high; 15 in. (38 cm.) wide; 6½ in. (16.5 cm.) deep

£8,000-12,000

\$12,000-18,000  
€11,000-16,000

**PROVENANCE:**

Acquired by the philanthropist and collector Ogden Mills (1857-1929) for his Parisian residence, 73 rue de Varenne, circa 1910-1915. Inherited by his daughter, Beatrice, the Countess of Granard (1883-1972).  
Thence by descent.

Two clocks of almost identical design and signed by Saint-Germain are recorded: one is in the Residenz, Munich (illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, vol II, Munich, 1986, p. 123, fig. 2.8.3.), the other, with a movement by Jean-Baptiste du Tertrem, was sold Christie's, New York, 1 January 1990, lot 64.

Elected as a *maître-fondeur* on 15 July 1748, Saint-Germain enjoyed the privilege of an *ouvrier libre* - enabling him to act both as an *ébéniste* and *bronzier*. He frequently supplied cases cast with animal forms and allegorical figures to the leading clockmakers of Paris, including the le Roy workshops, Etienne Lenoir and Jean-Philippe Gosselin. The quality of chasing and modelling in Saint-Germain's animal and foliate decorated cases also suggests close study of the natural world.

**76**

**A PAIR OF LOUIS XV ORMOLU CANDLESTICKS**

ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, POSSIBLY RETAILED BY SIMON-PHILIPPE POIRIER, MID-18TH CENTURY

Each with scrolling foliate nozzle and baluster-shaped stem cast with scrolling acanthus and rockwork, on a spreading scrolled base, each punch-marked to underside 'POIRIER'  
10½ in. (27 cm.) high

£8,000-12,000

\$12,000-18,000  
€11,000-16,000

With their elongated double scrolls these superb candlesticks are characteristic for the *oeuvre* of Jean-Claude Chambellan Duplessis (d.1774). Duplessis' career was illustrious and he is recorded as a sculptor, ceramics modeller, goldsmith, and *bronzier* working in the rococo manner.

Interestingly, these candlesticks are inscribed 'POIRIER' in dotted script, referring to the celebrated *marchand-mercier* Simon-Philippe Poirier (1720-1785), whose shop, *A la Couronne d'Or*, was located in the fashionable rue Saint-Honoré, and who almost certainly retailed these candlesticks.





PROPERTY OF A LADY

~\*77

**A LOUIS XIV ORMOLU-MOUNTED  
BRASS-INLAID TORTOISESHELL 'BOULLE'  
MARQUETRY COMMODE**

ATTRIBUTED TO NICOLAS SAGEOT, CIRCA 1700

Inlaid overall with panels of scrolls and figures, the rectangular top with moulded edge and *Bérainesque* inlays, above two short and two long drawers each with simulated panels centred by a female mask escutcheon, the sides decorated conformingly, the angles headed by volute and terminating in hoof sabots

33 in. (84 cm.) high; 46½ in. (118 cm.) wide;

25½ in. (65 cm.) deep

£50,000-100,000

\$74,000-150,000

€66,000-130,000

**PROVENANCE:**

Anonymous sale, Christie's King London, 7 December 1995, lot 49;

where acquired by the present owner.

Nicolas Sageot (1666-1731), *maître* in 1706.

With its extraordinary *première-partie* inlay, exceptional bronze mounts and elegant shaped form, this commode bears many of the hallmarks of the *oeuvre* of by the celebrated early-18th century cabinet maker, Nicolas Sageot (1666-1731). The elegant masks which run down the centre of this commode relate to those featured on the commode stamped N. Sageot from Clumber Park, Nottinghamshire which was sold at Christie's, London, 16 December 1999, lot 50.

Sageot was one of the few early 18th-century *ébénistes* who stamped his work and examples of his *oeuvre* are in the Swedish Royal Collection, including an armoire, a pair of cabinets and a bureau mazarin (P. Grand, *Le Mobilier Boule et les Ateliers de l'Epoque*, *L'Estampille L'Objet d'Art*, February 1993, pp. 55-63). Though unsigned, the present lot closely relates to a commode in the Wallace Collection (see P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, vol. II, cat. 137 (F39), pp. 638-643) attributed to Sageot whose inlaid top, sides and mask-form escutcheons are nearly identical to those on the present piece. The spectacular panels represent the birth of Venus on the top and dancing musicians on the side and are based, in both cases, on designs by Jean Berain (1640-1711), *Dessinateur de la chambre et du cabinet du Roi*, published in the *Oeuvre de Jean Berain recueillies par les soins de sieur thuret* of 1711. Related designs feature, for instance, a closely related commodes sold at Christie's New York, 21 October 1997, lot 25 (\$125,000) and another formerly at Glenthorne House, Devon, sold at Christie's, London, 26 & 27 April 2016, lot 147 (£92,500). Berain's decorative compositions proved a fertile source for marquetry designs for furniture makers of the period, and are here sumptuously rendered, replete with scrolling arabesques, delicately perched cherubs and exotic birds. Further related commodes were sold Christie's New York, Partridge, 17 May 2006, lot 77 (\$204,000) and at Christie's Paris, 3 & 4 May 2016, lot 122 (€69,900).





PROPERTY OF A LADY (LOTS 78-80)

**\*78**

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED SEVRES PORCELAIN VASES**  
*THE PORCELAIN LATE 18TH CENTURY, THE MOUNTS AFTER THE MODEL BY PIERRE GOUTHIÈRE, FIRST QUARTER 19TH CENTURY*

The urn-shaped bodies painted with figures in landscapes and garlands, the handles cast as mermaids leaning on the gadrooned and foliate-cast spout, the lower part with radiating acanthus leaves alternating with fluting, terminating in a square ormolu foot, with interlaced L's marks, the vases adapted from teapots, the ormolu socle of one replaced, some redecoration and regilding to the porcelain of both  
 11 in. (28 cm.) high (2)

£12,000-18,000

\$18,000-26,000

€16,000-24,000

A design drawing by Pierre Gouthière (1732-1813) of an ewer with a very similar siren mount is in the Bibliothèque municipale de Besançon, album 453 (illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen II*, Munich, 1986, p.579) and can be found on the celebrated ewers delivered in 1770 to Madame du Barry, which is illustrated in H. Ottomeyer & P. Pröschel, *op. cit.*, p. 565. A further example of the mounts can be found on the pair of ewers sold from the descendants of Paul I of Russia, Christie's Paris, 19 December 2007, lot 802 (€1,264,250).



**\*79**

**A LOUIS XV GILTWOOD BERGERE**  
**'A LA REINE'**  
*BY RENÉ CRESSON, MID-18TH CENTURY*

The back, padded arms, seat and squab cushion covered in red cut-velvet upholstery, stamped 'CRESSON L'AINÉ'  
 38 in. (96 cm.) high; 33 in. (84 cm.) wide

£8,000-12,000

\$12,000-18,000

€11,000-16,000

**PROVENANCE:**

Christie's New York, 26 April 1990, lot 168.

René Cresson, called Cresson l'Ainé, *maître* in 1738.



\*80

**A LOUIS XVI ORMOLU-MOUNTED SEVRES  
PORCELAIN BLUE-GROUND VASE-CLOCK  
(‘VASE PENDULE AUX DAUPHINS’)**

THE PORCELAIN CIRCA 1775, GILT INTERLACED L  
MARKS AND GILDER’S LG FOR ETIENNE-HENRY  
LE GUAY TO UNDERSIDE OF SOCLE, INCISED  
BONO TO UNDERSIDE OF FOOT, THE DIAL  
SIGNED GERMAIN DUBOIS, PARIS

CASE: the oviform body with two gilt white dolphin  
handles, each spouting jets of gilt water forming a gilt  
cascading water rim, the cover formed as a gilt fountain  
with four water-jets, on a spreading socle and a square  
plinth base with a white and gilt striped panel to each  
side, DIAL: the white enamel dial with Roman hours  
and Arabic minutes, calendar ring and signed ‘Gm.  
Dubois / A PARIS’ within a hinged glazed ormolu door  
with rope-twist and beaded borders, MOVEMENT: the  
circular twin barrel movement with silk suspension and  
countwheel strike to bell (cracked and restored through  
socle, water-jets restored, areas of regilding to water-  
jets and line around socle, one dolphin lacking end of  
tail, some scratching to blue ground, restored chips to  
cover, minor chipping and wear to gilding)  
14¼ in. (36 cm.) high; 7¼ in. (18.5 cm.) wide;  
5 in. (12.7 cm.) deep

£40,000-60,000

\$59,000-88,000  
€53,000-79,000

**PROVENANCE:**

The Hector Binney Collection; sold Sotheby’s, London,  
5 December 1989, lot 11.

This vase *pendule à dauphins* is one of three known  
examples of this form, each with slight variations  
and is the only known example still in private hands.  
Another vase *pendule à dauphins* which furnished  
King Louis XVI’s newly built *Cabinet des bains* at  
Versailles, bearing date letter X for 1775 and gilt with  
laurel leaves, was sold in these Rooms on 4 July 2013,  
lot 22. The other *pendule à dauphins* is in the Sèvres,  
Cité de la céramique; it is also gilt by Le Guay, as with  
the present example, but with oak leaves around the  
dial and it is recorded in the factory records in 1786.  
The royal vase-clock and the present lot appear to be  
the earliest recorded examples of this form, which is  
first noted in the factory records in 1775. Although the  
factory records for 1775 are partially incomplete there  
is a reference in that year to the clockmaker Germain  
Dubois buying a vase *Dauphin* with a blue ground  
for 240 livres. In addition, the ‘*Travaux extraordinaire*’  
(the record of overtime payments) for 1776 record at  
least six Vase à *pendule à dauphins*, each described in  
varying ways. Overtime payments were made to two  
*Répareurs* including Bono, who worked on the present  
vase. Bono is recorded in three separate entries as  
having received payments for: ‘1. Vase à *pendule*,  
*Dauphin*’ at 24 livres each. It seems highly likely that  
the present vase-clock is either that referred to as  
being bought by Germain Dubois in 1775, or one of the  
three that Bono worked on during 1776.

See [Christies.com](http://Christies.com) for further information on this lot.



**81-82 No Lots**



PROPERTY OF A GENTLEMAN

**\*83**

**A LATE LOUIS XV ORMOLU-MOUNTED KAKIEMON PORCELAIN BOWL**

*THE JAPANESE PORCELAIN EDO PERIOD, LATE 17TH CENTURY, THE MOUNTS ATTRIBUTED TO PIERRE GOUTHIERE, CIRCA 1770-75*

The deep bowl decorated in iron-red, green, blue and black enamels, each side of the continuous wide panel depicting two birds perched on rockwork among chrysanthemums and *nadeshiko* [wild pinks], above a band with scrolling foliage and flowers, the *ormolu* mounts fitted to the rim with Roman style wreath ring handles, lions paw feet and a central boss modelled as a pine cone, with fitted wood box

16½ in. (42 cm.) high; 19 in. (48 cm.) wide (including mounts)

£80,000-100,000

\$120,000-150,000  
€110,000-130,000

**PROVENANCE:**

The collection of the scholar and curator R. Soame Jenyns, sold Sotheby's, London, 8 March 1957, lot 131.

**LITERATURE:**

Soame Jenyns, *Japanese Porcelain*, (London, 1965), no. 64B.

This magnificent Kakiemon vase, superbly mounted with finely chased ormolu mounts and probably one of the largest recorded ormolu-mounted Japanese porcelain vases of the 18th Century, relates closely to the pair recorded in the collection of the celebrated *amateur* Paul-Louis Randon de Boisset (1709-1776) which was acquired from his sale in 1777 by the duc d'Aumont for 2401 *livres*.

The mounts with their bold paw feet are reminiscent of the Louis XIV period and typical of the early neoclassicism, suggesting a date of manufacture around 1770-75. The superb chasing of these mounts and indeed their extraordinary gilding suggest they could have been executed by the celebrated bronzier Pierre Gouthière.

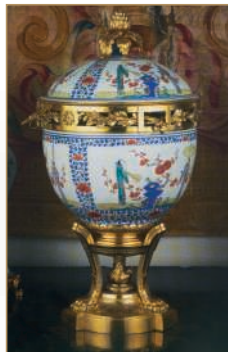
Japanese porcelain was regarded as the rarest sort, and 18th Century auction catalogues often contained entire sections dedicated to this type of porcelain; where they were described as '*Ancien Japon*', and for the most valuable type such as Kakiemon, as '*Porcelaine de couleur de première qualité*'.

**PIERRE GOUTHIERE**

Pierre Gouthière (1732-circa 1814) was the most celebrated *bronzier* of the Louis XVI period, and one of the handful of craftsmen of the 18th Century whose fame never diminished, along with Boulle, Cressent and Riesener. A *maître-doreur-ciseleur* in 1758, he was appointed in 1767 *doreur ordinaire de Menus Plaisirs* in 1767, but on his signed pieces generally used the title '*ciseleur-doreur du Roy*' (H. Ottomeyer, P. Pröschel, *et. al.*, *Vergoldete Bronzen*, Munich, 1986, vol. II, p. 566). Working extensively for Marie-Antoinette, and ultimately her principal supplier of bronzes, Gouthière often worked together with the architect-designer François-Joseph Bélanger (1744-1818), the first collaboration taking place in 1769-70, when Gouthière supplied the mounts for Marie-Antoinette's jewel-cabinet which was designed by Bellanger. In 1770-71, he supplied bronzes for Madame du Barry's Pavillon de Louveciennes, for sums totaling over 100,000 *livres*, another indication of his position as the most prominent *ciseleur-doreur* of his day, whose unrivalled talent gained him much acclaim and fortune (P. Verlet, *Les Bronzes Dorés Français du XVIIIè Siècle*, Paris, 1987, p. 210).

For a similar bowl without mounts in the Tokyo National Museum, designated as an Important Cultural Property, see: Yabe Yoshiaki, *Kakiemon, Toji taikai* [A compendium of ceramics], vol. 20, (Tokyo, 1989), no. 27.

For another example with a cover in the Idemitsu Museum of Arts, see: Yabe Yoshiaki, *Kakiemon, Toji taikai* [A compendium of ceramics], vol. 20, (Tokyo, 1989), no. 26. For a similar ormolu mount see: John Ayers, *Meissen and Other European Porcelain & Oriental Porcelain*, (London, 1971), no. 93



The two related vases from the Randon de Boisset Collection.





PROPERTY OF A DISTINGUISHED SWISS PRIVATE COLLECTION (LOTS 39, 84 & 90)

~\*84

**AN ITALIAN GILT-METAL-MOUNTED EBONY, ROSEWOOD AND PIETRA DURA CABINET**  
 SECOND HALF 17TH CENTURY, PROBABLY FLORENCE

The rectangular top with three-quarter gallery, above ten drawers, inset with various specimen marble and hardstones, such as lapis lazuli, agate, serpentine and onyx, arranged around a central cupboard door enclosing four further drawers and a secret compartment, above a 19th century ebonised stand 33½ in. (85 cm.) high; 48¼ in. (123 cm.) wide; 41¼ in. (37 cm.) deep

£25,000-40,000

\$37,000-59,000  
 €33,000-53,000

Cabinets elaborately conceived to display precious stones - sometimes carved or with inlaid designs - and mounted with sculpural gilt-bronzes were produced in major centres, notably Florence and Rome. These opulent objects were favoured by a growing population of wealthy families primarily in the sixteenth and seventeenth centuries. This cabinet, inset in a geometric design displaying a colourful array of agates, lapis lazuli and other precious stones framed within ebony borders, relates to a table cabinet produced in Venice in the mid-17th century illustrated in A. González-Palacios, *I Mobili Italiani*, Milano, 1996, pp. 44-45.

**85**

**A PAIR OF LATE LOUIS XV ORMOLU  
CANDLESTICKS**

*CIRCA 1770*

Each baluster stem cast with three bearded masks and acanthus foliage, surmounted by a tooled nozzle, on a circular spreading and fluted base with a leaf-tip border (2)

£10,000-15,000

\$15,000-22,000

€14,000-20,000



**86**

**A SOUTH ITALIAN GOLD AND SILVER-INLAID  
TORTOISESHELL 'PIQUE' BOX**

*NAPLES, MID-18TH CENTURY*

The hinged shaped top decorated with a goddess amongst clouds, putti and insect, the sides with playing putti, and decorated overall with double c-scroll borders and scrolling foliage

6 in. (15 cm.) high; 9 3/8 in. (23.8 cm.) wide; 5 1/8 in. (13.8 cm.) deep

£10,000-15,000

\$15,000-22,000

€14,000-20,000



**87 No Lot**



88

**A PAIR OF GEORGE III ORMOLU AND WHITE MARBLE PERFUME-BURNERS**

ATTRIBUTED TO MATTHEW BOULTON, LATE 18TH CENTURY

Each of ovoid form, the foliate lid with berried finial, above a pierced guilloche rim, flanked by scrolled handles issuing from rams' heads and hung with laurel garlands, the handles hung with ribbon-tied oak leaf swags, above a waisted socle and square stepped base

9½ in. (24 cm.) high

(2)

£15,000-25,000

\$22,000-37,000

€20,000-33,000

These ormolu-mounted statuary marble perfume-burners, comprising plinth bases with egg-shaped bodies on ogee-sided altar-pedestals, were manufactured by Messrs. Matthew Boulton and John Fothergill of Soho, Birmingham circa 1772. With its voluted handles terminating in bacchic ram-masks that are festooned with laurel and hung with ribbon-tied swags, the vases correspond to a design for one in blue john illustrated in their Pattern Book I, p. 171 (illustrated in N. Goodison, *Ormolu The Work of Matthew Boulton*, London, 1974, pl. 163, fig. m; and N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 305, pl. 278). A pair of perfume-burners of this pattern and very closely related to the present pair of perfume-burners, with statuary marble pedestals and bluejohn vases, is illustrated in Goodison, *op. cit.*, 1974, pl. 141 and *op. cit.*, 2002, pl. 279. Amongst related vases with this handle pattern are a pair in blue john almost certainly commissioned by Sir Edward Knatchbull (d. 1779) for Mersham-Le-Hatch, Kent, sold by Lord Brabourne at Christie's London, 19 November 1992. An almost identical pair with white marble socles was sold Christie's, London, 2 May 2013, lot 9.

89

**A WILLIAM IV ORMOLU MODEL OF THE WARWICK VASE**

SECOND QUARTER 19TH CENTURY, AFTER THE ANTIQUE

Cast in relief with classical heads and lion pelts, with reeded entwined side handles, on a circular socle and square plinth

9½ in. (24 cm.) high; 13½ in. (34 cm.) wide

\$7,400-12,000

€6,600-11,000

The Warwick vase, now in the Burrell collection, Glasgow was originally made for the Roman Emperor Hadrian, it was excavated in 1769/70 in numerous fragments from the site of Hadrians Villa at Tivoli, near Rome. The excavator was Scottish painter Gavin Hamilton, who had turned to dealing in antiquities to supplement his income as an artist.

Hamilton sold the fragments to his namesake, Sir William Hamilton, the British ambassador in Naples, who had it reconstructed at great expense to the designs of the celebrated engraver and architect Giovanni Battista Piranesi (the work took more than two years). The Warwick Vase, named after the Earl of Warwick, who eventually bought it became one of the most coveted objects in Europe. Indeed, when Napoleon was planning his conquest of Britain, he declared that the first thing he wanted to get his hands on was the Warwick Vase.





PROPERTY OF A DISTINGUISHED SWISS PRIVATE COLLECTION (LOTS 39, 84 & 90)

**\*90**

**A CHINESE ORMOLU TIMEPIECE TABLE CLOCK  
WITH MUSICAL MOVEMENT**

LATE 18TH CENTURY, PROBABLY GUANGZHOU WORKSHOPS,  
QIANLONG DYNASTY (1736-1795)

The drum case supported by an elephant above stepped plinth, white enamel dial, the timepiece movement with four pillars, chain fusee, maintaining power, large cylinder escapement and plain steel balance wheel with five crossings, backplate engraved, gilded and signed with a 'nonsense' signature 'cutta weuttinai's', jewelled/diamond end stone, the timepiece movement trips the musical movement every hour, musical movement with chain fusee, six bells, six hammers and playing three different tunes  
15¾ in. (40 cm.) high; 11¼ in. (28.5 cm.) wide; 9¼ in. (23.5 cm.) deep

£30,000-50,000

\$44,000-73,000  
€40,000-66,000

Whilst this clock shares many stylistic elements with Chinese made clock cases it also clearly shows the western design influence on the workshops of Guangzhou, particularly that of the London jeweller and goldsmith James Cox (c. 1723-1800). The elephant support to the paste-gem embellished drum case and the galleried stepped plinth on scroll feet may be compared to features on both a musical automaton clock from the Ilbert collection in the British Museum, London, and that sold Christie's, London, 5 July 2012, lot 21.



91

**A PAIR OF LOUIS XVIII ORMOLU-MOUNTED MAHOGANY  
CONSOLE TABLE EN SUITE WITH A LARGER CONSOLE TABLE  
CIRCA 1815**

Each with a rounded rectangular white marble top within a pierced gallery surround, the larger console table with a frieze drawer, on splayed tapering legs headed with rams heads and terminating in hoof feet, joined by a shaped platform base centred by a rosette

The large console table: 37¼ in. (94.5 cm.) high; 52 in. (132 cm.) wide; 15½ in. (39.5 cm.) deep

The pair : 37¼ in. (94.5 cm.) high; 22 in. (56 cm.) wide; 15½ in. (39.5 cm) deep (3)

£25,000-35,000

\$37,000-51,000  
€33,000-46,000

With their idiosyncratic splayed legs headed by rams' heads and their overall novel design, these elegant console tables are highly reminiscent of those supplied to Pierre-Gaspard-Marie-Grimod d'Orsay, comte d'Orsay (1748-1809) circa 1768 for his *hôtel particulier* rue de Varenne (sold Christie's, New York, 21 May 1996, lot 333 (the pair) and Christie's, New York, 21 October 2014, lot 253 (the larger console table probably supplied *en suite*)). The latter

tables – emblematic of the nascent neo-classicism – were inspired by a design by André-Charles Boulle for a console with tapering legs headed by rams' heads terminating in hoof feet (published by Mariette in his *Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boulle et sa famille; nouvelles recherches, nouveaux documents*, 1979, p.218).

The distinctive splayed legs with rams' heads and stiff-leaf hoof feet on the present tables are virtually identical to those featured on a gueridon in the *salle du billiard* at the château de la Malmaison. The same rams headed legs can be found on a further gueridon, formerly in the Collections of the French Rothschilds, possibly Baron Alphonse de Rothschild (1827-1905) for the *hôtel Saint-Florentin* (sold Christie's, London, 'The Gothick Pavilion, Byron to Beaton', 9 December 2010, lot 19) and on another example, formerly in the *hôtel particulier* of Monsieur Jean-Pierre Delahaye, *avocat* to the prince de Conti and painter David (sold Sotheby's, Paris, 16 April 2013, lot 163).







**\*92**

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED CHINESE  
POWDER-BLUE BALUSTER VASES**

*CIRCA 1770-75*

Each with bifurcated finial and acanthus and fluted gadrooned clasp above a domed removable cover with gadrooned moulded edge, enclosing a gilt interior rim, the moulded frieze with *mille-raies* panels above alternating lambrequin and stiff-leaf moulded collar, the tapering baluster body with two bold pierced scrolled handles, issuing from rams masks, the lower cup with pounced decoration and rosettes *mille-raies* lambrequins and berried laurel, on a domed spreading acanthus- wrapped socle, with ribbon-tied laurel plinth and pounced panelled square lower base  
10 in. (25.5 cm.) high; 17½ in. (44.5 cm.) wide (2)

£50,000-80,000

\$74,000-120,000  
€66,000-110,000

**PROVENANCE:**

Acquired from the Bardac Collection in 1923.

Retaining remarkable richness in their untouched, original mercury gilding, these vases are perfect expressions of the taste for *objets montés* in the late 1760s and early 1770s. In their monumental and architectural form, relates them to the garniture of vases from the Riahi Collection, sold Christie's, New York, 2 November 2000, lot 25.

In their trumpet form, with domed lid and berried finial, their monumental friezes and socles with ribbon-tied laurel, the Riahi and the present vases share much in common. And it is possible that they were executed by the same *bronzier*. Much of the same characteristics are shared with a further pair of Chinese porcelain vases *cornets* in the Frick Collection, New York (discussed in T. Dell, *Furniture in the Frick Collection*, Princeton, 1992, pp. 315-320). Dell, *op. cit.*, has associated the Frick vases with the Godilles, a celebrated family of Parisian *fondeurs*. Five members of this dynasty were *fondeurs* in the 18th century: Jean, his two sons Gabriel and André and his grandsons Louis-Gabriel and Jean-Nicolas.

See [Christies.com](http://Christies.com) for further information on this lot.

### A PAIR OF CHARLES X ORMOLU AND WHITE MARBLE VASES

CIRCA 1825-40,

AFTER THE DESIGN BY ENNEMOND-ALEXANDRE PETITOT

Each with central bowl with everted rim and wrapped in drapery, the handles modelled as lions within rings, the tapering body with a stiff-leaf cup above an entwined serpent socle and cylindrical plinth, on a patinated square base 19½ in. (49.5 cm.) high; 16 in. (41 cm.) wide; 11 in. (28 cm.) deep (2)

£70,000-100,000

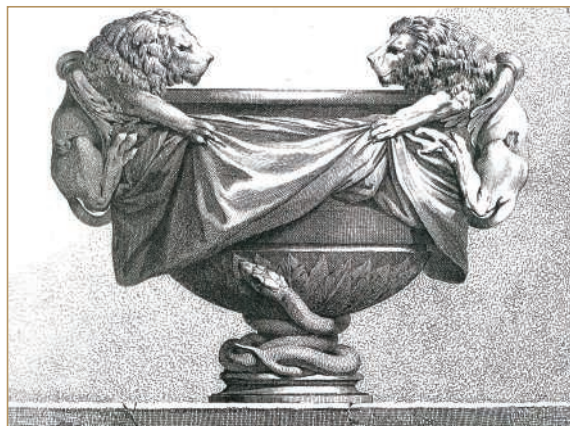
\$110,000-150,000

€92,000-130,000

Splendid both in richness and audacity of design, these superb ormolu-mounted vases reflect an intriguing episode in the history of the French decorative arts of the second half of the 18th and early 19th centuries. Besides the present pair, executed in white marble, three 18th century pairs of this rare design are known to exist all of which are executed in porphyry: a pair sold by the Marquess of Cholmondeley, 'Works of Art from Houghton', Christie's, London, 8 December 1994, lot 56; a pair now in The J. Paul Getty Museum, Malibu, which are illustrated in G. Wilson, 'Acquisitions made by the Department of Decorative Arts in 1983', *The J. Paul Getty Museum Journal*, 1984, no 9, p. 201; and a pair from the Demidoff Collection, sold Christie's London, 5 July 2007, lot 220.

#### PETITOT AND PARMA

The uncompromisingly bold, neo-classical design is based on a vase pattern included in the celebrated series of designs by Ennemond-Alexandre Petitot (1727-1801), which were published by Benigo Bossi (1727-1792) in Parma in 1764. These designs were probably soon available in Paris and it is interesting to note that Jean-Claude Duplessis' 1774 probate inventory lists engravings by Petitot (J. Whitehead, *The French Interior in the Eighteenth Century*, Rayleigh, 1992, p. 65) and that a series of *Suite de Vases* was already auctioned in Paris in 1775 (G. Cirillo, *Ennemond-Alexandre Petitot, Parma*, 2002, p. 124).



Design by Ennemond-Alexandre Petitot, published by Benigo Bossi in 1764

Petitot was trained in Lyon, Paris and Rome, and became Court Architect in Parma in 1753 through the intermediary of the celebrated *amateur* and author Anne-Claude-Philippe, comte de Caylus (1692-1765). Parma was one of the most francophile courts of Europe, where Louis XV's eldest daughter, Madame Louise-Elisabeth, Madame Infante, reigned from 1748 until her death in 1759 with her Spanish cousin Philip of Bourbon, whom she had married in 1739. Cultural exchange between Paris and Parma was on a grand and ambitious scale and numerous important purchases of furniture and *bronzes d'ameublement* were made for the court at Parma, largely through their agents in Paris, Claude Bonnet, Jean-Gaspard Testard and Francisco de Llovera (A. González-Palacios, *Il Patrimonio artistico del Quirinale, Gli Arredi Francesi*, Milan, 1995, p. 24).

Petitot's dedication to the Duke of Parma in the first pages of his '*Suite de Vases*' mentions that the first three plates depict vases which were placed in the Duke's garden at Parma. This would suggest that the engravings,





or at least some of them, were based on items actually in existence in the Duke's collection rather than preparatory designs. Bossi's dedication on the following page '*Monsieur, La Permission que vous m'aves donne de graver cette suite de Vases dont les Originaux vous appartiennent...*' could again refer to 'original' or existing vases but arguably also to the original drawings.

Plate 10 of Petitot's *Suite de Vases*, the design of the present vases, was perhaps one of his most favoured as it was soon incorporated in a design for a *surtout-de-table* executed by the Turinese court goldsmith Giovan Battista Boucheron (1742-1815) in 1776. There is no trace of this highly ambitious *surtout* and it is uncertain as to whether it was actually carried out or what materials were intended to be used. The design demonstrates its grandeur and scale; it was clearly intended for domestic dining-room use in a palatial interior decoration scheme. It may have been an entirely new project or incorporating precious earlier works of art in the Royal collections. In other

words, Boucheron may have seen the actual vases or alternatively based his design on Petitot's Plate 10 (M. Chapman, 'A diplomatic gift from Turin', *Apollo*, January 1998, p. 8 and G. Beretti, et al., *Gli Splendori del Bronzo*, Turin, 2003, nos. 26-27).

The enduring success of Petitot's series from 1764 into the early 19th Century is further demonstrated by a Florentine *scagliola* table top executed by Carlo Paoletto in 1808. James Methuen-Campbell has very kindly pointed out that this top, which is inset into a table at Corsham Court, Wiltshire, depicts numerous vases from the *Suite de Vases*, including a variant of Plate 10 but also more fantastical examples such as Plate 7, a slender vase with grasshopper handles, and Plate 11, a low *tazza* with cockerels seated on the rim. The vases are here depicted together with a sphinx, coral and shells, suitable items for a *Kunstkammer* or connoisseur's cabinet.



**\*94**

**A PAIR OF SWEDISH 'BLYBERG' PORPHYRY VASES**

*THE PORPHYRY ÄLVDALLEN, CIRCA 1800*

Each of campana shape, the everted rim above a waisted body, on a spreading base and square plinth  
14 in. (36 cm.) high; 11½ in. (29 cm.) diam. (2)

£15,000-25,000

\$22,000-37,000  
€20,000-33,000

**95**

**A PAIR OF SWEDISH 'ORLOK' PORPHYRY BUTTER BOXES**

*THE PORPHYRY ÄLVDALLEN, CIRCA 1810*

Each with circular spirally-faceted lid with ormolu pine cone finial, above a conforming circular faceted body  
4 in. (10 cm.) high; 5 in. (13 cm.) diameter;  
4 in. (10 cm.) high; 4⅞ in. (12.5 cm.) diameter (2)

£6,000-8,000

\$8,800-12,000  
€7,900-11,000

**96**

**A GROUP OF THREE SWEDISH PORPHYRY BUTTER BOXES**

*CIRCA 1810, THE PORPHYRY ÄLVDALLEN*

One in blyberg, one in orlok and one in rannas porphyry, each with circular spirally-faceted lid, two with pine cone finial, one replaced lid with silvergilt foliate finial, above a circular faceted body

4 in. (10 cm.) high; 5 in. (12.5 cm.) diameter;  
4 in. (10 cm.) high; 5 in. (12.5 cm.) diameter;  
3¾ in. (9.5 cm.) high; 5 in. (12.5 cm.) diameter (3)

£7,000-10,000

\$11,000-15,000  
€9,200-13,000



97

**A SWEDISH ORMOLU-MOUNTED 'BLYBERG' PORPHYRY COVERED VASE**

LATE 18TH/EARLY 19TH CENTURY, THE ORMOLU ATTRIBUTED TO LUDWIG RUNG, THE PORPHYRY ÄLVDALEN

The baluster body flanked by satyr mask handles, surmounted by a waisted domed cover, with spreading socle and square plinth  
19 in. (49 cm.) high

£10,000-15,000

\$15,000-22,000

€14,000-20,000

Conceived in the Swedish late Gustavian neo-classical style, this elegant pair of vases relates to C.F. Sundvall's designs for porphyry vases, which were executed *circa* 1788 - 1790, and to the mounts produced by the Court *ciseleur* Fredrik Ludvig Rung (1748 - 1810) of 1799 (H. Sundblom, *Porfyr*, Stockholm, 1985, p. 21). Rung had trained in France and England before returning to Stockholm and establishing a workshop specializing in clocks, candelabra and mounts for porphyry objects in 1787. His 1799 designs depict various shapes of unmounted vases, tazze and boxes, also featuring a closely related loop handle with mask on various designs for vases.



98

**A SWEDISH GILT-METAL MOUNTED GILTWOOD AND ASBYDIABAS PORPHYRY CONSOLE TABLE**

EARLY 19TH CENTURY, ATTRIBUTED TO PEHR LJUNG, THE PORPHYRY ÄLVDALEN

The rectangular top above a frieze with rosettes on waisted fluted tapering legs terminating in toupie feet

31 in. (79 cm.) high; 35¾ in. (91 cm.) wide; 15¼ in. (38.5 cm.) deep

£6,000-10,000

\$8,800-15,000

€7,900-13,000

The Stockholm cabinet-maker Pehr Ljung (1743-1819) specialised in carved giltwood items of furniture in late Gustavian style, and was apparently particularly renowned for his finely-carved mirrors and console tables, the latter often with precious porphyry tops such as the present example ('Porphyre, la Pierre Royale', *exh. cat*, Paris, 1990, fig. 96). Ljung worked at almost all the Royal residences but particularly at the Royal Palace in Stockholm from 1792, when new decorations were being carried out for Duke Charles to the designs of Louis Masreliez (H. Groth, *'Neoclassicism in the North'*, London 1990, pp. 28-29).

## MARIÁ ISABEL, QUEEN OF THE TWO SICILIES

The three ensuing lots were probably in the collection of Mariá Isabel, Dowager Queen of the Two Sicilies (d. 1848), at the time of her second andmorganatic marriage to Francesco, conte del Balzo dei Duchi di Presenzano (d. 1882). Mariá Isabella née de Borbón y Borbón-Parma, was the youngest daughter and 11th child of King Carlos IV of Spain and his wife, Maria Luisa of Parma, a granddaughter of Louis XV of France. In 1802, age 13, she married her first cousin, Francis, Crown Prince of Naples and Sicily (d. 1830), with whom she was to have 13 children. The latter included the highly fashionable, Marie-Caroline de Bourbon-Sicile, the future duchesse de Berry (d. 1870); the present three lots, comprising rich ormolu-mounted late 18th and early 19th century French furniture, were probably acquired in Paris by the duchesse on her mother's behalf, and interestingly, the duchesse is illustrated alongside a very similar gueridon to lot 97 in a *gouache* by Daniel Saint, c. 1825 (*Entre Cour et Jardin: Marie-Caroline, duchesse de Berry*, Exhibition catalogue, Musée de Île-de-France, Sceaux, 2007, p. 132, no. 64). In February 1806 and during the Napoleonic Wars, Mariá Isabel and her husband were forced to flee Naples for Sicily, and from 1820 resided in Palermo, Sicily. In 1825, Francis ascended the throne as King Francis I of the Two Sicilies, and Mariá Isabella became Queen consort. Politically unambitious but much loved by her subjects, frivolous and good-hearted, Mariá Isabella loved the theatre, balls and public festivities. After the death of her husband in 1830, and determined to remarry, she selected the nobleman, Francesco, conte del Balzo dei Duchi di Presenzano, a handsome but impoverished lieutenant, who at age 34 was sixteen years younger than his Royal bride. The couple retired from the Neapolitan court to the Palace of Capodimonte in Naples. These three lots were possibly from Mariá Isabella's collection when she was Queen of the Two Sicilies as they predate her first husband's death in 1830. They were then almost certainly transferred to the Palace of Capodimonte to be inherited by the del Balzo family, and have remained in the family until recently.



Portrait of Queen Mariá Isabel,  
by P.V. Hanselaere



99

### A CHARLES X ORMOLU, PATINATED BRONZE AND SCAGLIOLA GUERIDON CIRCA 1825, PROBABLY ITALIAN

The circular top with geometrical motifs, the border decorated with a laurel frieze, on a baluster stem wrapped with acanthus foliage, on a tripod support with castors

26¼ in. (66.8 cm.) high; 26 in. (66 cm.) diameter

£12,000-18,000

\$18,000-26,000

€16,000-24,000

#### PROVENANCE:

By repute, Mariá Isabel, Dowager Queen of the Two Sicilies (d. 1848), and thence by descent in the del Balzo family.



**100**

**A CHARLES X ORMOLU DRESSING-MIRROR**  
*CIRCA 1820-30*

The oval plate within a rose-cast frame, flanked by swans each issuing a cornucopia support, on griffin legs joined by a stretcher

26 in. (66 cm.) high; 23½ in. (72.5 cm.) wide;  
 13½ in. (34 cm.) deep

£18,000-25,000

\$27,000-37,000  
 €24,000-33,000

**PROVENANCE:**

By repute, Mariá Isabel, Dowager Queen of the Two Sicilies (d. 1848), and thence by descent in the del Balzo family.

**101**

**A CHARLES X ORMOLU CENTRE TABLE**  
*CIRCA 1820-30*

The rectangular mirrored top with pierced *palmette* gallery, above a double frieze of scrolling vine leaves, on X-shaped acanthus leaf supports headed by winged swan's heads and joined by an acanthus-wrapped stretcher, the floriform feet raised on castors

27½ in. (70 cm.) high; 13¼ in. (33.5 cm.) deep; 23¾ in. (60 cm.) deep

£10,000-15,000

\$15,000-22,000  
 €14,000-20,000

**PROVENANCE:**

By repute, Mariá Isabel, Dowager Queen of the Two Sicilies (d. 1848), and thence by descent in the del Balzo family.

This side table is identical to one sold from the collection of Queen Juliana of the Netherlands, Sotheby's, Amsterdam, 14-17 March 2011, lot 92 (18,750 Euros).





102

**A RUSSIAN ORMOLU, RUBY GLASS AND CUT- GLASS TWIN-LIGHT LANTERN**

ATTRIBUTED TO JOHAN ADAM FISCHER, ST PETERSBURG, LATE 18TH/EARLY 19TH CENTURY

The chain suspended circular tapering shade with two ormolu borders struck with feather and oak leaves, hung with beads and drops, the central stem issuing two branches with nozzles, replacements to the glass drops  
Approx. 25 in. (64 cm.) high; 15 in. (38 cm.) wide

£7,000-10,000

\$11,000-15,000  
€9,200-13,000

Johann Adam Fischer was one of the most celebrated chandelier-makers active in St. Petersburg between *circa* 1780 and 1820.

With their delicate ormolu construction hung with clear coloured glass, Fischer's chandeliers epitomise the fashion for sumptuous and glittering furnishings at the Imperial Court during the reigns of Catherine the Great, Paul I and Alexander I. However, his fame spread beyond St. Petersburg and his chandeliers were also acquired by patrons in Moscow, including Count Sheremetiev who in 1798 used one of Fischer's most unusual pieces at Ostankino Palace (I. Sychev, *The Russian Chandeliers*, St. Petersburg, 2003, p. 65, fig. 321).

\*104

**A PAIR OF EMPIRE 'RETOUR D'EGYPTE' ORMOLU AND PATINATED-BRONZE THREE-LIGHT CANDELABRA**  
ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1805

Each with a standing figure of Isis holding two stiff-leaf carved cornucopiae headed by coiled serpents issuing anthemion and star-studded nozzles, above a spreading rectangular stepped plinth cast in relief with Anubis sitting on a bull, and *sistre*-bearing Egyptian figures  
26¼ in. (66.5 cm.) high; the base: 6¼ in. (16 cm.) wide; 5 in. (12.5 cm.) deep (2)

£18,000-25,000

\$27,000-37,000  
€24,000-33,000

These candelabra are closely related to a pair executed by Pierre-Philippe Thomire (1751-1843) *circa* 1805 (ill. in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I., p.336, fig. 5.3.3) and deriving from a design dated *circa* 1800 by Charles Percier for the supports of a centre table now in the Musée du Louvre (ill. *Ibid.*, p. 336, fig. 5.3.4).

Further related examples attributed to the *bronzier-ciseleur* include a pair probably supplied to Czar Paul I for St. Michael Castle in St. Petersburg by the *marchand-mercier* Jérôme Culot with whom Thomire is recorded to have worked extensively, now in the *nouveau cabinet de travail* at Pavlovsk, St. Petersburg (Pavlovsk, *Le Palais et le Parc*, 1976, figs 176, 178 and 180). A further pair was supplied by the *bronzier* to the *Mobilier Impérial*, was formerly in the château de Saint-Cloud and is now in the *Grande Chancellerie de la Légion d'Honneur*, Hôtel de Salm, Paris (ill. in J.M. Humbert, *et.al.*, *Egyptomanie*, 1994, p.286, no. 167).



Design by Charles Percier, *circa* 1800

103 No Lot





105

**A PAIR OF EMPIRE ORMOLU FOUR-BRANCH WALL-LIGHTS**

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1810

Each back plate modelled as an arrow applied with a mask of Diana and a lion's head issuing horn-shaped branches terminating in drip-pans and nozzles, two masks on one later  
27½ in. (70 cm.) high; 17 in. (43 cm.) wide (2)

£7,000-10,000

\$11,000-15,000

€9,200-13,000

These wall-lights are of the model delivered by Claude Galle in 1806 to the château de Fontainebleau, for the grand salon de reception de la secretaiererie d'Etat de France (ill. J.P. Samoyault, *Pendules et Bronzes d'ameublement entrés sous le Premier Empire*, 1989, p. 141, fig.114). A further 'paire de bras à flèches tête de Diane à quatre branches' is recorded in Galle's atelier in 1815.



106

**A RESTAURATION ORMOLU AND VERDE ANTICO MARBLE CENTRE TABLE**

IN THE MANNER OF ADAM WEISWEILER, CIRCA 1820

The rectangular verde antico marble top within a foliate-cast surround, on X-shaped tapering and fluted supports headed with flowering baskets, joined by a turned stretcher  
27¼ in. (69 cm.) high; 31 in. (79 cm.) wide; 20 in. (51 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-24,000

A pair of closely related X-framed tables from the Collection of David David-Weill (1871-1952) was sold Christie's, London, 4 June 2014, lot 565 (£122,500 with premium).



**107**

**A SET OF FOUR CHARLES X FOUR-BRANCH WALL-LIGHTS**  
*CIRCA 1830*

Comprising two pairs, each rectangular palmette-decorated back plate with S-shaped acanthus arm issuing a central stem with flame finial and four scrolled branches and terminating in circular nozzles  
13 in. (33 cm.) high; 12 in. (30 cm.) wide; 1½ in. (37 cm.) deep (4)

£10,000-15,000

\$15,000-22,000  
€14,000-20,000

**108**

**A PAIR OF CHARLES X ORMOLU AND PATINATED BRONZE**  
**THREE-LIGHT CANDELABRA**  
*CIRCA 1820-30*

Each with acanthus-decorated obelisk stem, surmounted by ram's heads flanking a central sphere issuing three mask-headed branches and a flaming finial, all raised on paw-feet and triangular plinth  
24¾ in. (63.5 cm.) high (2)

£3,000-5,000

\$4,400-7,300  
€4,000-6,600



-109

**A RESTAURATION ORMOLU-MOUNTED BRASS-INLAID  
RED TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY  
CENTRE TABLE**

*CIRCA 1820-1830, POSSIBLY BY LEVASSEUR JEUNE,  
THE BOULLE MARQUETRY TOP LOUIS XIV, LATE 17TH CENTURY,  
ATTRIBUTED TO GILLES-MARIE OPPENORDT*

The rectangular top decorated in *première partie* with strapwork and Bérainesque grotesque scenes, above a breakfront frieze set with pierced panels inlaid with geometric strapwork, on octagonal faceted tapering legs headed by waisted collars and terminating in tapering sabots, with false stamp 'LEVASSEUR' and 'JME'

33 in. (84 cm.) high; 47 in. (120 cm.) wide; 28½ in. (72 ½ cm.) deep

£15,000-25,000

\$22,000-37,000  
€20,000-33,000

used in the late 18th century by celebrated *ébénistes* such as E. Levasseur and A. Weisweiler together with the *Marchands Merciers* Le Brun and Julliot who revived this technique. This fashion continued into the early 19th century led by cabinet makers such as Levasseur Jeune and the Bellangé family. A comparable bureau was previously in the Ashburnham collection, then in the Espirito Santo collection, while another similar bureau, by Adam Weisweiler, sold Sotheby's Monaco, 1 January 1995, lot 110.

Interestingly, the composition of the present top is extremely similar to the two tops of the bureaux previously discussed. With his strapwork design, the scrolling leaves and the corners with female busts, the Boulle marquetry of the present table relates to the work of the *ebeniste ordinaire du Roi* Gilles-Marie Oppenordt, probably based on a design by Jean Bérain (1640-1711), *Dessinateur de la chambre et du cabinet du Roi*.

The re-use of Louis XIV elements, in particular highly valued Boulle marquetry, incorporating them into contemporary pieces of furniture was

**110 No Lot**

PROPERTY OF A GENTLEMAN (LOTS 111, 119-121 AND 133-141)

**\*111**

**A SEVRES PORCELAIN OUTSIDE-DECORATED PLAQUE  
(TABLEAU) OF THE VIRGIN MARY ('TETE DE LA VIERGE')  
DATED 1834, SIGNED AND DATED LOWER LEFT 'ATH. PAULINIER/1834'**

Painted by *Athénaïs Paulinier* after a painting by *Anne-Louis Girodet* with a quarter-length portrait of the Virgin, in a gilt wood frame  
23 $\frac{3}{4}$  x 19 $\frac{1}{2}$  in. (59 x 50 cm.)

£50,000-80,000

\$74,000-120,000

€66,000-110,000

**PROVENANCE:**

Private Collection, France

With Charles Janoray, LLC, New York, from whom it was acquired on 10 January 2009.

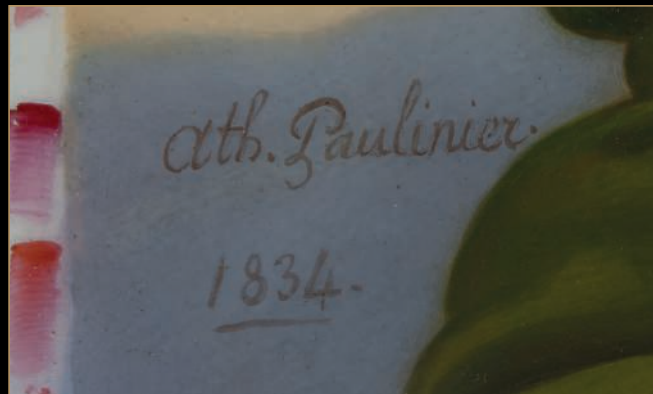
**EXHIBITED:**

Paris Salon, 1835, no. 1666.

The present large porcelain plaque is part of a project initiated by Alexandre Brongniart in 1817 in which celebrated paintings by Old Masters such as Raphael and Titian and later by contemporary artists such as Gérard, Girodet and Gros (these three students of Jean-Louis David) were copied onto large scale porcelain plaques. In 1830, Marie-Victoire Jaquotot, a full-time staff painter at the factory, was assigned to copy Girodet's 'The Burial of Atola', while her student Mlle Paulinier was given his 'Tête de la Vierge', now lost but exhibited at the Salon of 1812, as her project.

As she worked free-lance for Sèvres, Paulinier had to first purchase the porcelain plaque on which she was to paint – an expensive proposition. The Sèvres factory archives hold correspondence between the painter and Brongniart discussing her acquisition of such a large-scale plaque and the price at which it could be acquired – a plaque of such a size necessary if the finished product was to be close in size to the original painting. Ultimately, she purchased the blank for 300 francs, ten times the cost of the usual sized plaque.

The finished plaque was exhibited at the Salon of 1835 and was awarded a second-class medal but despite this acclaim the Sèvres factory did not purchase Paulinier's copy of Head of a Virgin. As noted in one of these letters in the correspondence between the artist and the factory, she wanted 4,000 or 5,000 francs for the finished work. It is not known if the price was considered too high, if the factory was in financial straights, or if a private client purchased it before a figure could be agreed. For whatever reason, it never joined the other plaques that were part of Brongniart's project, still in the collection at Sèvres. As Girodet's original painting has since been lost, the present version on Sèvres porcelain remains the only proof of its existence.







112

**A CHARLES X ORMOLU AND MALACHITE CENTREPIECE**

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1825

Modelled as a putto astride two entwined dolphins supporting a tazza, on an oval base with a fruit garland and acanthus feet, the plinth signed 'THOMIRE À PARIS', engraved with an inventory number '1795'

18¾ in. (47.5 cm.) high; 17¾ in. (45 cm.) wide

£25,000-35,000

\$37,000-51,000

€33,000-46,000

This superbly cast and finely chased ormolu and malachite *surtout de table*, stamped 'THOMIRE À PARIS', was possibly made for the Russian market, where the combination of 'Antique' motifs with indigenous malachite was highly fashionable. In the late 18th and 19th centuries, the finest malachite came from mines in the Ural Mountains owned by the Demidoff family. The celebrated 1880 sale catalogue of the contents of Prince Demidoff's

Florentine villa, the Palais de San Donato, illustrates a collection replete with malachite works of art. This included a number with ormolu mounts by Thomire, notably lot 92, a 'Grande et belle vasque ronde en malachite, supportée par un balustre et trois figures de femmes ailées, se terminant en hermès et reposant sur une base concave triangulaire en bronze ciselé et doré au mat, avec le plus grand soin, par Thomire', which is now in the collection of the Fondazione Magnani Rocca, Parma, Italy. Other Thomire-stamped ormolu-mounted malachite works of art from the sale were lots 93, 96, 940 and 1533.

See [Christies.com](http://Christies.com) for more information on this lot.





113

**A PAIR OF LOUIS XVI ORMOLU, ROUGE GRIOTTE AND BLACK MARBLE VASES**

ATTRIBUTED TO FRANÇOIS REMOND, THE FRIEZE AFTER BOIZOT, LATE 18TH CENTURY

Each of circular tapering shape, the waisted rim above a large frieze depicting a Bacchanal scene, the socle with acanthus foliage, on a square stepped plinth 18¾ in. (47.5 cm.) high; 9½ in. (24 cm.) diameter (2)

£30,000-50,000

\$44,000-73,000  
€40,000-66,000

These magnificent vases with a frieze of Bacchic revelries, relate to the work of the celebrated *bronzier* François Rémond, *maître-doreur* in 1774. A pair of closely related vases candelabra attributed to Rémond, with urn-form supports inset with classical relief friezes and candle-arms terminating in female masks, are in the Wallace Collection, acquired by the 4th Marquess of Hertford at the San Donato sale in 1870 (illustrated in P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, vol. III, cat. 247). Another was formerly in the Lelong and Chappey Collection was sold The Alexander Collection, Christie's New York, 30 April 1999, lot 135. More recently, an almost identical pair attributed to François Rémond with patinated bronze friezes, from the Mrs. Robert Lehman, was sold at Sotheby's, New York, 18 November 2010, lot 224.

The design of these friezes could have been executed by Louis-Simon Boizot (1743-1809).

See [Christies.com](http://Christies.com) for further information on this lot.



114

**A PAIR OF AUSTRIAN ORMOLU CANDLESTICKS**

CIRCA 1800, PROBABLY VIENNA

Each with vase-shaped nozzle above Corinthian square fluted stem, on square spreading base cast with *palmettes* 11¾ in. (30 cm.) high (2)

£5,000-7,000

\$7,400-10,000  
€6,600-9,200





**115**  
**AN EMPIRE ORMOLU ENCRIER**  
 EARLY 19TH CENTURY

The rectangular tapering tray cast with leaf motifs, surmounted by an oil lamp with a winged nymph pouring from an ewer, the plinth inscribed: *'Elle s'éteindra quand vous n'écrirez plus'*, on paw feet 14½ in. (37 cm.) high; 14 in. (36 cm.) wide; 10¼ in. (26 cm.) deep

£5,000-8,000                      \$7,400-12,000  
 €6,600-11,000

A closely related maiden similarly pouring from an ewer above an oil lamp à l'antique, features on a feu de cheminée delivered by the celebrated firm of Thomire Duterme et Cie for the Impératrice Joséphine at the chateau de Fontainebleau in 1809 (ill. J.P. Samoyault, *Pendules et Bronzes d'ameublement entrés sous le Premier Empire*, 1989, p. 258, fig. 258)

**\*116**  
**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE CENTREPIECES**  
 ATTRIBUTED TO PIERRE-FRANÇOIS FEUCHÈRE, CIRCA 1815

Each with a circular pierced basket supported by three putti, on circular stepped base cast with foliate garlands 19 in. (48.5 cm.) high; 8¾ in. (22 cm.) diameter (2)

£15,000-25,000                      \$22,000-37,000  
 €20,000-33,000

These centrepieces derive directly from a design attributed to the workshop of Pierre-François Feuchère (d.1832) now in the Bibliothèque Nationale, Paris (ill. in H. Ottomeyer P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, p. 384, pl. 5.16.5). From a prominent family of gilders, Feuchère became a *ciseleur-doreur* in 1767 and, along with his father, supplied gilt bronzes to the Royal family. The family firm survived the Revolution and continued successfully through the Empire and Restauration periods.

Examples of this model have also been attributed to Thomire & Cie, the firm founded by Pierre-Philippe Thomire, one of the most celebrated *fondeur-doreurs* of the Empire. A closely related set of four centerpieces, from an extensive princely surtout de table attributed to Thomire et Cie, reputedly from the collection of Louis Philippe at the Palais Royal, was sold by descent from King Vittorio Emanuele at Sotheby's, London, 13 June 2001, lot 397.



Design attributed to Feuchère







PROPERTY FROM A SICILIAN VILLA (LOTS 29 & 117)

**117**

**A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE SIX-LIGHT CANDELABRA**

EARLY 19TH CENTURY, IN THE MANNER OF FRANCOIS REMOND

Each with five flaming cornucopia branches issuing from masks, supported by a classically draped female figure, on a square plinth base decorated with ribbon-tied wreaths and floral sprays, minor differences to casting and chasing of bases

38¼ in. (98.5 cm.) high; 13 in. (33 cm.) diameter

(2)

£15,000-25,000

\$22,000-37,000

€20,000-33,000

**PROVENANCE:**

Sold Sotheby's, London, 20 & 27 May 1988, lot 277.

With their finely chased candle arms and graciously proportioned canephore support figures draped à l'antique, these impressive candelabra are fully evocative of the refined neoclassical taste that reached its zenith during the Empire in early 19th-century France. Their exacting details and sophisticated form recall the work of one of the era's preeminent *bronziers*, François Rémond as they relate to a pair of candelabra with almost identical gilt-bronze figures, described as 'girandoles à figure,' almost certainly purchased by the *marchand-mercier* Dominique Daguerre from the *bronzier* in December 1785, and resold shortly thereafter to the Princesse Kinsky (C. Baulez, 'Le Luminaire de la Princesse Kinsky,' *L'Estampille/L'Objet d'art*, no. 247, May 1991, pp. 84-99; later sold Christie's, Monaco, 15 June 1997, lot 91 (1,772,500 FF)).

See *Christies.com* for further information on this lot.

**118**

**A DIRECTOIRE PARCEL-GILT AND BLACK-JAPANNED FAUTEUIL 'CURULE'**

ATTRIBUTED TO GEORGES JACOB, CIRCA 1795, AFTER A DESIGN BY CHARLES PERCIER

Upholstered in leopard printed fabric, with a padded panelled back, arms and dished seat, within a stiff-leaf and acanthus carved frame, the legs previously damaged and now resupported, restorations and redecorated 23¼ in. (59 cm.) high; 26¼ in. (67 cm.) wide; 23¼ in. (59 cm.) deep

£10,000-15,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

'Un hotel particulier du Faubourg Saint-Germain, The Collection of The Marquis and Marquise de Ravenel', Christie's, London, 21-22 November 2007, lot 2 (£24,500 with premium).

**LITERATURE:**

Leon de Groer, *Les Arts Decoratifs de 1790 à 1850*, Fribourg, 1985.  
C. de Nicolay-Mazery, *Visite Privée, Hôtels Particuliers de Paris*, Paris, 1999, p. 85 (illustrated).

The present X-framed fauteuil or 'curule' derives directly from a design, now in a private collection, by architect Charles Percier (d.1838) executed for the celebrated *menuisier* Georges Jacob (*maître* in 1765). The innovative design and a virtually identical 'curule' by Georges Jacob are illustrated in D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, Paris, 1989, p. 283.



Design by Charles Percier for Georges Jacob, circa 1795





PROPERTY OF A GENTLEMAN (LOTS 111, 119-121 AND 133-141)

**\*119**

**A VIENNA DOCUMENTARY TOPOGRAPHICAL  
GOLD-GROUND DEJEUNER SERVICE**

CIRCA 1816, BLUE SHIELD MARKS, DATE CYPHERS FOR 1816-1817, THE TRAY SIGNED J. SCHUFRID AND DATED 1816, GILDERS '11 FOR KARL HERZER

Painted by *Jakob Schufrid* with views of Imperial palaces and gardens in and around Vienna, named in French on the reverse, within etched foliate borders, the cup, bowl and ewer each reserved with a band of blue lozenges, the matt rims each etched with lion masks and trefoil leaves suspending garlands, comprising:

An oval tray, with 'Vue de la ville de Vienne, de ses fauxbourgs et environs, prise du Château du Belvédère', 16¼ in. (42 cm.) wide

A coffee-pot and cover, 'Vue du château l:R: de Schloßhof, du côté du jardin, en Hongrie', 8¾ in. (21.3 cm.) high

A milk-jug, 'Vue du château de Plaisance l:R: à Hetzendorf', 7¼ in. (18.5 cm.) high

An open sugar-bowl, 5¾ in. (14.5 cm.) wide

Two coffee-cups and saucers, the first with 'Vue de gloriette au jardin l:R: de Schoenbrunn' to the cup, 'Entrée au château l:R: de Schoenbrunn près de Vienne' to the saucer (flaking to gilding on underside of saucer), the other with 'Vue du château gothique dans le jardin l:R: à Laxembourg' to the cup and 'Vue du château Plaisance du jardin l:R: à Laxembourg, près de Vienne' to the saucer

£30,000-50,000

\$44,000-73,000

€40,000-66,000

**PROVENANCE:**

Works of Art from the Royal House of Hanover, Schloss Marienburg; Sotheby's on the premises, 9 October 2005, lot 2345.

**LITERATURE:**

Samuel Wittwer et al., *Raffinesse & Eleganz, Königliche Porzellane des frühen 19. Jahrhunderts aus der Twinight Collection New York*, Munich, 2007, cat no. 93 a-f.

See [Christies.com](http://Christies.com) for more information on this lot.





**\*120**

**A PAIR OF VIENNA IMPERIAL PORTRAIT VASES OF EMPEROR FRANZ I AND EMPRESS KAROLINE AUGUSTE OF AUSTRIA**  
1828, EACH WITH IMPRESSED SHIELD MARK, DATE CYPHERS 828 OR 827 RESPECTIVELY, PRESSNUMMER 40 FOR THE TURNER FRANZ PARONTKA, SIGNED L(AURENZ). HERR, AND PAINTED 114 FOR THE GILDER JOHANN TEUFEL, THE EMPEROR'S PORTRAIT ALSO DATED (1)828

Each of baluster form, the upright loop handles with anthemion terminals, finely painted by *Laurenz Herr*, after *Josef Kreutzinger* with a three-quarter length portrait of the Emperor or Empress in court dress, the reverse gilt with crossed cornucopia issuing laurel extending into swags of ivy linked to entwined gilt wreaths (very minor scratches to one panel of one square foot) 13 ¼ in. (33.8 cm.) high (2)

£10,000-15,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 11 April, 2005, lot 140.

**LITERATURE:**

Samuel Wittwer et al., *Raffinesse & Eleganz, Königliche Porzellane des frühen 19. Jahrhunderts aus der Twilight Collection New York*, Munich, 2007, pp. 148-150, no. 6.

**\*121**

**A SÈVRES (HARD PASTE) BLUE-GROUND PLATE FROM THE 'SERVICE DES ARTS INDUSTRIELS' (ASSIETTE UNIE)**  
1827-1835, STENCILLED BLUE STAR MARK FOR 1834 AND LP MONOGRAM MARK FOR 1835, GREEN PAINTED GROUND COLOUR DATE '13 XBRE 27 G' FOR 13 DECEMBER 1827, GILT '15 MAI B F' FOR A GILDING DATE OF 15 MAY (1835), UNIDENTIFIED GILDER'S BF.

The centre painted by *Jean-Charles Develly* with an interior showing a stage in the production of tobacco, the scene titled *Tabacs/ Rôles à Mâcher & Fumer Filage & c.a* below within a gilt tablet dividing concentric gilt bands, the blue-ground border gilt with a diaper-pattern enclosing flowerheads within a foliate border

9 ¾ in. (24.8 cm.) diameter

£20,000-30,000

\$30,000-44,000

€27,000-39,000

**PROVENANCE:**

Prince von Metternich.

With Michele Beiny, Inc., New York, from whom it was acquired on 11 December 2007.

The Sèvres *Service 'des Arts Industriels'* was made between 1820 and 1835, its fifteen year production spanning the reign of three Kings of France, Louis XVIII, Charles X and Louis-Philippe I. It was finally purchased in 1836 by Louis-Philippe as a gift for Prince von Metternich, to whom it was delivered on 16 May 1836. Today the service provides us with a remarkable record of early 19th century social history and an almost photographic insight into the working and techniques of a wide variety of industries and crafts of this period, from the intricacies of making jewellery and the inner workings of porcelain production at Sèvres to the hard labour of refining saltpetre.

See *Christies.com* for further information on this lot.



122

**A PAIR OF LOUIS XVI ORMOLU AND VERDE ANTICO MARBLE GUERIDONS**

*THE DESIGN ATTRIBUTED TO DOMINIQUE DAGUERRE, POSSIBLY BY ADAM WEISWEILER, CIRCA 1785-90*

Each with circular top with pierced edge, on curved rope-twist supports joined by a cirlet and a raised rosette and terminating in paw feet, the oak construction beneath the top with black-painted pear wood moulded edge, one top restored, the rings later  
30 in. (76 cm. high); 16 ½ in. (42 cm.) wide

£50,000-80,000

\$74,000-120,000  
€66,000-110,000

The design for these elegant gueridons was almost certainly provided by Dominique Daguerre, the celebrated *marchand-mercier*, whose innovative 'arabesque' and 'Etruscan' furniture incorporating costly materials gained him much acclaim in the last quarter of the 18th Century. Daguerre probably developed the present model *circa* 1785, as the sale of M. Bergeret on 24 April 1786 lists one example with a porphyry top: '388 Une table de porphyre, ronde, supportée par un pied en bronze à trois consoles à bandeaux, a baguettes dorées, & anneaux; le tout lié par doubles baguettes de forme triangulaire. Hauteur 26 pouces, diamètre 14 pouces.' The table was sold for 340 livres to M. Letoffé.

A gueridon from the collection of baronne Roger de Sivry, sold Paris, 22 March 1904, lot 206 and subsequently in the collection of Madame Barletta de Cates, sold Christie's Paris, 18 March 2003 (€82.250), is faintly stamped by Adam Weisweiler with whom Daguerre collaborated on numerous occasions. It is therefore possible that Weisweiler also made the structure of the present pair of gueridons. A further gueridon, virtually identical to the present example and that mentioned in the Bergeret sale, was commissioned by Daguerre between November 1788 and April 1789 and was fitted with a superb Sèvres porcelain top decorated by Bouillat pere with a flower basket within arabesque borders (sold from the collection of a Nobleman, Christie's London, 17 June 1987 (£110.000).

See [Christies.com](http://Christies.com) for further information on this lot



Gueridon from the Barletta de Cates sale, sold at Christie's, Paris, 18 March 2003.



Gueridon from the 1786 Bergeret sale, sold at Christie's, London, 17 June 1987.



**\*123**

**A PAIR OF LOUIS XVI ORMOLU PATINATED-BRONZE AND INCARNAT TURQUIN MARBLE FIVE-LIGHT CANDELABRA  
 ATTRIBUTED TO FRANCOIS REMOND, CIRCA 1785**

Each with central naturalistically modelled poppy stem and flowering nozzle flanked by four further spirally-fluted nozzles, with stiff-leaf domed drip-pans and nozzles, issuing from a berried foliate-wrapped collar the turned spreading body with pearled acanthus above a berried acanthus cup, with spirally-fluted shaft wrapped with a serpent, supported on three ram's headed monopodiae supports joined by a collar on a concave-sided triangular plinth with satyr masks on turned tapering feet, the additional removable drip-pans associated, one marble body with old repairs  
 34¼ in. (87 cm.) high; 18 in. (46 cm.) wide

£50,000-80,000

(2)

\$74,000-120,000  
 €66,000-110,000

**PROVENANCE:**

Acquired 10 March 1906.

The authorship for this model of candelabra can be firmly attributed to the *ciseleur-doreur* François Rémond. While no clearly identifiable pairs of this model are recorded in the daybooks of the *marchand-mercier* Dominique Daguerre, who worked closely with the latter, they are without doubt the result of a collaboration between Rémond and Daguerre, as they re-use numerous elements that are known to be the fruits of their continuous collaboration in the 1780s.

In their overall form these candelabra most closely recall the model represented as lot 121 in the Wildenstein sale at Christie's, London, 14-15 December 2005. This was probably first mentioned in 1783 when Rémond supplied the *marchand-mercier* Dominique Daguerre with a pair of candelabra à trépied portant huit Lumières Et six sphinx, at the huge cost of 5,000 livres - covering not only the cost of casting and chasing the candelabra, but also of casting and chasing the main models which were then to remain the property of Daguerre.



PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY  
R. W. SYMONDS FOR MR. & MRS. JACK STEINBERG (LOTS 73 & 124)

**124**

**A PAIR OF LATE LOUIS XVI ORMOLU TWIN-BRANCH  
WALL-LIGHTS**

CIRCA 1780-90

Each with a chased foliate backplate surmounted by a lyre issuing candle  
branches terminating in beaded drip-pans and *guilloche* nozzles and hung  
with berried laurel swags, drilled for electricity

19½ in. (49.5 cm.) high

(2)

£4,000-6,000

\$5,900-8,800

€5,300-7,900

**125**

**A SET OF TEN ROYAL DUTCH FRUITWOOD-INLAID MAHOGANY  
SIDE CHAIRS**

BY P. F. VAN DOREN, BRUSSELS, CIRCA 1828

Each with curved tablet top rail above a shaped splat with a roundel inlaid  
with various musical instruments, the seat covered in leather and on turned  
baluster legs, on castors, each stamped 'P. F. VAN DOREN,' '1828' and  
variously numbered

35 in. (89 cm.) high; 18 ¾ in. (48 cm.) wide; 17 ¾ in. (45 cm.) deep

(10)

£20,000-30,000

\$30,000-44,000

€27,000-39,000

**PROVENANCE:**

Commissioned for the *Grand Galerie* of the Brussels Palace, residence of the  
Prince of Orange, later King Willem II of the Netherlands.

Located after the definite separation of Belgium in 1839, to the chapel of the  
Loo Palace, thence by descent to Queen Juliana of the Netherlands, and her  
sale, Sotheby's Amsterdam, 17 May 2011, lot 163.

**LITERATURE:**

P. Rem, *Hofmeubilair*, Zwolle 2003, p. 56 (illustrated in the chapel at the Loo  
Palace).

These elegant chairs were originally part of a set of one-hundred-and-fifty  
chairs commissioned for the *Grand Galerie* of the Brussels Palace, the  
musical and ballroom at the residence of the Prince of Orange, later King  
Willem II. The Van Doren workshop, formerly situated at the Leuvenstraat in  
Brussels, furnished large quantities of furniture to the Prince and to the court  
of his father, King Willem I at Laken.



The Loo Palace, Apeldoorn, The Netherlands.



126

**A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK**

LATE 18TH CENTURY,  
THE CASE POSSIBLY BY MARCEL-FRANCOIS NOEL

The vase-shaped case raised on pierced square plinth with marble base, with white enamel chapter rings, the horizontally mounted twin barrel movement with silk suspension and couthwheel strike to bell, on an associated green marble plinth, one pierced panel to base later

24¾ in. (63 cm.) high; the base 11 in. (28 cm.) wide;  
11 in. (28 cm.) deep

£20,000-30,000

\$30,000-44,000  
€27,000-39,000

**PROVENANCE:**

Viscount Kemsley, Dropmore, Buckinghamshire (d.1968), by descent to his son, The Hon. Anthony Berry, Thence by descent to the present owner

It is possible that the case may have been furnished by the *bronzier* Marcel-François Noël, as a similar clock is recorded in a 1778 inventory of his workshop. A clock of the same model, with movement by Pierre-Michel Barancourt (who is known to have supplied movements to Noël) is illustrated in D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 187, fig. 149. Noël, who achieved his *maîtrise* in 1766, was recorded variously at the rue Jean-Robert and the rue Neuve St-Martin. He numbered Louis XVI's brother, the comte d'Artois among his clients, and supplied 'beaux bronzes' to the latter's Parisian residence the palais du Temple in 1778.

This same model, with a vine-wreathed drum base features on a clock inscribed by the Parisian clockmaker Joseph Léonard Roque, who established his workshops 'Au Vieux Louvre' in 1772, where he was able to practice his trade two years before achieving his *maîtrise* in 1774 (offered from the estate of Peter Sharp, Sotheby's New York, 13 January 1994, lot 30). Another urn clock by Roque, with similarly jewelled chapters, was offered Sotheby's, London, 10 July 1981, lot 170.



127

**A NEAR PAIR OF MAHOGANY AND SILVERED-BRONZE RAFRAICHISOIRES**

ONE BY JOSEPH CANABAS, LOUIS XVI, CIRCA 1780, THE OTHER PROBABLY OF LATER DATE

Each oval top with a sliding tray, above two tiers, one tier fitted with four silvered-bronze rafraichissoirs, on tapering feet and brass castors, one stamped 'J.CANABAS', the other with a spurious stamp. 41 in. (104 cm.) high; 23 in. (58 cm.) wide; 19 in. (48 cm.) deep (2)

£6,000-8,000

\$8,800-12,000  
€7,900-11,000

Canabas, of German origin, settled in the famed Parisian Faubourg Saint-Antoine in 1755 as an *ouvrier libre* before becoming *maître* in 1766. Canabas specialised in restrained, small functional pieces devoid of any exaggerated ornamentation. He focused predominantly on practical tables or *rafraichissoirs*, which could be used for service, without the need for servants, and moved easily from one side of the dining-room to another.

However the present model is particularly rare and we know very few similar examples. One closely related pair sold Christie's Paris, 16 December 2004, another pair sold Sotheby's NY, Alexandre Benchouffi sale, 9 November 2006, lot 103 (\$51,000).





PROPERTY OF A LADY

**128**

**A FRENCH ORMOLU-MOUNTED CHINESE CRACKLE-GLAZED PORCELAIN VASE**

19TH CENTURY, THE MOUNTS BY BEURDELEY

Of baluster shape with bands of *ju-i* lappets flanked by brown biscuit masks issuing loop handles, on a pierced *rocaille* base, the underside with cast-in letter 'BY'

17 in. (43 cm.) high; 9¾ in. (25 cm.) diameter

£2,500-4,000

\$3,700-5,900

€3,300-5,300

**PROVENANCE:**

Almost certainly M. A. Beurdeley; Galerie Georges Petit, Paris, 6-9 May 1895, lot 18: 'Vase-balustre en céladon gris craquelé à ceintures de grecques et anses têtes de chimères en biscuit brun; socle rocaille en bronze doré.'

**129**

**A FRENCH ORMOLU AND KYOTO WARE PORCELAIN ENCRIER**  
MID-19TH CENTURY, POSSIBLY BY ESCALIER DE CRISTAL

Modelled as a Chinese sailing boat, with hinged lid enclosing a pierced panel with various compartments, the ormolu-banded mirrored base with water plant and engraved to simulate waves, raised on bun-feet

8½ in. (22.5 cm.) high; 12½ in. (32 cm.) wide; 7¼ in. (18.5 cm.) deep

£4,000-6,000

\$5,900-8,800

€5,300-7,900

See [Christies.com](http://Christies.com) for further information on this lot.



PROPERTY OF A GENTLEMAN (LOTS 3 & 129)

**130**

**A PAIR OF CHARLES X ORMOLU CANDLESTICKS**

CIRCA 1820-30, IN THE MANNER OF CORNEILLE VAN CLEVE

One modelled with a scantily draped maiden, the other with a male figure, each holding a cornucopia ending with a circular drip-pan, on a circular spreading and stepped foot with trophies and volutes

13¼ in. (33.5 cm.) high

(2)

£5,000-8,000

\$7,400-12,000

€6,600-11,000

These candlesticks are a variant of the celebrated model by Corneille van Clève (1646-1732), the original drawings for which, traditionally given to Charles Le Brun but now thought to be by van Clève himself, are held in the Staatliche Museen zu Berlin.



PROPERTY OF A LADY

**131**

**A PAIR OF FRENCH ORMOLU MODELS OF SWANS  
SECOND HALF 19TH CENTURY**

Each on a naturalistically modelled plinth with water, rocks and bulrushes, captured on the point of flight

(2)

£7,000-10,000

\$11,000-15,000  
€9,200-13,000

This model is inspired by the pair of Louis XV ormolu swans supplied in 1755 by the *marchand-mercier* Lazare Duvaux to Madame de Pompadour for the bathroom *apartement* at the hôtel d'Evreux (now the Palais de l'Élysée) sold Christie's, New York, 2 November 2000, lot 5.



**\*132**

**A PAIR OF CHARLES X ORMOLU SEVEN-LIGHT  
CANDELABRA**

CIRCA 1830

Each modelled as a classical maiden holding a quiver surmounted by a central stem issuing six branches terminating in drip-pans and nozzles, on circular plinth applied with the arms of George Augustus Francis Rawdon-Hastings

32 in. (82 cm.) high

(2)

£18,000-25,000

\$27,000-37,000  
€24,000-33,000

**PROVENANCE:**

George Augustus Francis Rawdon-Hastings, 2nd Marquess of Hastings (1808-1844).

George Augustus Francis Rawdon-Hastings, 2nd Marquess of Hastings (1808-1844) was the son of Francis Rawdon-Hastings, 1st Marquess of Hastings (1754-1826) and Flora Campbell, 6th Countess of Loudoun (1780-1840). A British peer and courtier, he became Gentleman of the Bedchamber to William IV from 1830 to 1831. His father Francis Edward Rawdon-Hastings was an Anglo-Irish British politician and military officer who served as Governor-General of India from 1813 to 1823. He had also served with British forces for years during the American War of Independence in 1775 and in 1794 during the French Revolutionary Wars, and also held the office of Aide-de-Camp to King George III between 1782 and 1793. He was invested as a Knight, Order of the Garter (K.G.) in 1812 and created 1st Marquess of Hastings in 1817.

These impressive candelabra relate closely to two pairs delivered in 1808 by Thomire Duterme et Comp. to the Garde-Meuble for Napoleon's *petits-appartements* at Saint-Cloud, and later moved to Compiègne (ill. M-F. Dupuy-Baylet, *L'Heure, le feu, la lumière Les Bronzes du Mobilier National 1800-1870*, Dijon, 2010, pp.172-3, fig.94). These further relate to a pair, with only slight variations to the maidens, most probably commissioned by Count Nicholas N. Demidoff (1773-1828) and sold Christie's, London, 10 July 2008, lot 59 (£49,250 with premium).



132 (detail)



133

PROPERTY OF A GENTLEMAN (LOTS 111, 119-121 AND 133-141)

**\*133**

**TWO SEVRES (HARD PASTE) FOND AGATE TOPOGRAPHICAL PLATES FROM THE 'SERVICE DES PETITES VUES DE FRANCE' CIRCA 1844, BLUE STENCILLED FACTORY MARKS FOR 1844, PAINTER'S MARK FOR NICOLAS-ANTOINE LABEL, UNIDENTIFIED GILDER'S Y., INCISED KILN DATES FOR 1838 AND 1837**

Each painted with a named landscape within a gilt Greek-key medallion, the grey-blue agate border gilt with anthemias between bead and laurel bands and with title of each scene, one 'L'ETANG DE VILLED'AVRAY.(SEINE-ET-OISE)' the other 'CHÂTEAU DE CHANTILLY (OISE).'

9 ½ in. (24.2 cm.) diameter

(2)

£2,000-3,000

\$3,000-4,400

€2,700-3,900

See [Christies.com](http://Christies.com) for further information on this lot.

**\*134**

**TWO SEVRES ROYAL PORTRAIT CAMEO PLATES FROM THE 'DEJEUNER 'DES PERSONNES ROYALES DE FRANCE' 1829-1830, EACH WITH BLUE STENCILLED CROWNED INTERLACED C (CHARLES X) DECORATING MARK FOR 1830, PAINTER'S MARK FOR CHARLES ANTOINE DIDIER, GILDER'S MARK FOR CHARLES-CHRISTIAN-MARIE DUROSEY, HE WITH GREEN PAINTED GROUND COLOUR DATE OF 23 DECEMBER 1828 AND INCISED KILN DATE 7-28; SHE WITH GREEN PAINTED GROUND COLOUR DATE OF 16 AUGUST 1828, INCISED KILN DATE 29-10 FOR OCTOBER 1829, LUSTRED VU AB TO THE UNDERSIDE LIKELY FOR ALEXANDRE BRONGNIART**

Each painted with a faux-cameo portrait head, the first titled in gilding 'GASTON FIL DE HENRI IV' within the gilt star-form palmette medallion, depicting Gaston d'Orléans, son of Henri IV, the second titled within the brown-ground medallion 'MARGUARITE DE VALOIS.', also inscribed on the underside 'Marguerite de Valois, Reine de Navarre, sœur de Francois 1er/ née à Angoulême en 1492.' within a blue ground border decorated in platinum and gilding with lillies and arabesques within laurel bands

9 ¾ in. (23.8 cm.) diameter

(2)

£8,000-12,000

\$12,000-18,000

€11,000-16,000

**PROVENANCE:**

With Vandermeersch, Paris, from whom they were acquired on 15 September 2005.

**LITERATURE:**

Samuel Wittwer *et al.*, *Raffinesse & Eleganz*, Königliche Porzellane des frühen 19. Jahrhunderts aus der Twinight Collection New York, Munich, 2007, cat no.18 a-b.

See [Christies.com](http://Christies.com) for further information on this lot.

**\*135**

**A PAIR OF SEVRES (HARD PASTE) BLUE-GROUND PLATES FROM THE 'SERVICE DES PECHES' (ASSIETTE 'UNIE')**

1835-40, BLUE STENCILLED LP MONOGRAM MARK AND GILDER'S W TO EACH, SIGNED L. GARNERAY; ONE DATED 1835, GREEN PAINTED 'D. 19. AV 36 S' FOR A GROUND COLOUR DATE OF 19 APRIL 1836, ILLEGIBLE INCISED TURING MARK; THE SECOND DATED 1840, GREEN PAINTED 'D 1..FV. 39 S.F.' FOR THE FIRST FIRING DATE OF 1 FEBRUARY 1839, INCISED 12-35 FOR A TURNING DATE OF DECEMBER 1835,

Each painted with a whaling scene by *Ambroise Louis Garneray*, and signed *L. Garneray* at the lower edge, the first with fishermen harpooning a whale, titled below within the gilt border 'PÊCHE de la BALEINE. harponage', and inscribed on the reverse 'Moment où le harponneur dans sa pirogue lance le harpon' and numbered N°. 1, the second with fishermen towing a dead whale titled below 'PÊCHE de la BALEINE. remorquage', numbered N°. 13 to the reverse, the cavetto enriched with a gilt net enclosing snails, fish and star-fish, the border with gilt nautical trophies and platinum coral ornament

9 ½ in. (24.1 cm.) diameter

(2)

£10,000-15,000

\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

Anonymous sale; Chayette & Cheval, Paris, 20 February 2009, lots 112 and 113.

See [Christies.com](http://Christies.com) for further information on this lot.



135



136

**\*136**

**TWO SEVRES (HARD PASTE) BLUE-GROUND BOTANICAL PLATES FROM THE SERVICE 'DES PRODUCTIONS DE LA NATURE'**

CIRCA 1846-50, EACH WITH GREEN PRINTED CROWNED LP MONOGRAM MARK FOR 1846, GREEN PAINTED GROUND COLOUR MARK FOR 14 SEPTEMBER 1845, RED PRINTED REPUBLIQUE FRANÇAISE DECORATING MARK FOR 1850, UNIDENTIFIED GILDER'S BF., INCISED KILN DATE OF MARCH 1846 AND TURNERS MARK FOR J-A CARRE, THE SECOND ALSO WITH PAINTER'S J.F

Each finely painted with specimen flowers, the first also with gooseberries, the second with a butterfly in flight, on a light-brown ground within gilt beading and a platinum vine edging the cavetto, the blue ground border gilt with stiff leaves alternating with paired platinum scrolls forming arches suspending anthemia, gilt-line rim  
9 1/2 in. (24.2 cm.) diameter

£5,000-8,000

(2)  
\$7,400-12,000  
€6,600-11,000

**PROVENANCE:**

Anonymous sale; Daguerre, Paris, 13 March 2009, lot 104 (part).

See [Christies.com](http://Christies.com) for further information on this lot.

**\*137**

**A PARIS (DAGOTY) GOLD AND POWDERED PINK-GROUND TROMPE L'OEIL CABINET-CUP AND SAUCER**

CIRCA 1810-1815, THE CUP INSCRIBED IN BLACK DAGOTY À PARIS, THE SAUCER SIMILARLY STENCILLED IN IRON-RED

The cup modelled as a snail shell with a lizard handle and the saucer as a scallop shell, the ridges enriched in gilding, the interior of the cup and underside of the saucer burnished gold  
Saucer 5 3/4 in. (14.4 cm.) wide

£2,000-3,000

(2)  
\$3,000-4,400  
€2,700-3,900

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 11 April 2005, lot 155.

See [Christies.com](http://Christies.com) for further information on this lot.





**\*138**

**A PAIR OF MEISSEN TOPOGRAPHICAL SOUP-PLATES FROM THE 'STADHOUDER' SERVICE**

CIRCA 1772-1774, BLUE CROSSED SWORDS AND DOT MARKS, L. BELOW THE FIRST AND A LINE BELOW THE SECOND

Each painted with a named view, 'De Dam, met het Stadhuis/en de Waagte Amsterdam.' and 'Het Huiswelte Vreede/van Voorentezen', within a gilt and ochre *rocaille* cartouche, the border painted with bouquets within oval gilt foliate scroll cartouches, within a blue feathered border and gilt dentil rim (very minor wear to gilding)  
9½ in. (23.3 cm.) diam. (2)

£5,000-8,000

\$7,400-12,000  
€6,600-11,000

**PROVENANCE:**

Willem V of Orange, Stadhouder of the United Provinces of Holland.  
William Beckford Collection, Fonthill Abbey, sold at the Abbey, 1st October 1823.

The present dishes are from the 'Stadhouder' or 'Holländischen' service, made for Stadhouder Wilhelm V of Holland as a gift from the Dutch East India Company. See footnote to the following lot. A bowl from the service is illustrated by Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, pl. 153, no. 654 and a plate from the service was sold in these Rooms on 16 November 2010, lot 162.

**\*139**

**A PAIR OF MEISSEN TOPOGRAPHICAL OVAL DISHES FROM THE 'STADHOUDER' SERVICE**

CIRCA 1772-1774, BLUE CROSSED SWORDS AND DOT MARKS, SCRIPT TITLES, IMPRESSED DREHER'S MARK TO ONE, PAINTED J TO THE OTHER

The service of *neu-spanisch* type, each dish painted with a named maritime view, 'De Stad Montfoort, van de Willeskopper Poort te Zien' and 'De Staad Briele' within a gilt and ochre *rocaille* cartouche, the border painted with four bouquets within oval gilt foliate scroll cartouches, within a blue feathered border and gilt dentil rim (minor wear)  
10¼ in. (26 cm.) wide (2)

£8,000-12,000

\$12,000-18,000  
€11,000-16,000

**PROVENANCE:**

Willem V of Orange, Stadhouder of the United Provinces of Holland.  
William Beckford Collection, Fonthill Abbey, sold at the Abbey, 1st October 1823.  
Anonymous sale; Christie's, New York, 20 May 2014, lot 53.

The 'Stadhouder' or 'Holländische' Service as it is also known, was a gift from the Dutch East India Company to Stadhouder Willem V of Holland around 1772-74. The service, painted with titled views of the Netherlands and the Netherlands East Indies and originally comprising more than four-hundred and thirty-five pieces, appears to have travelled with Willem V when he went into exile in England in 1795. On 1st October 1823 the service, then comprising approximately 360 pieces, was sold as a whole as part of the collection of William Beckford of Fonthill Abbey. It was subsequently sold in 1868 in seventy-five lots and so is now scattered throughout museums and private collections around the world.

See [Christies.com](http://Christies.com) for further information on this lot.

**\*140**

**A MEISSEN TOPOGRAPHICAL TWO-HANDLED GOLD-GROUND KRATER VASE**

FIRST QUARTER OF THE 19TH CENTURY, BLUE CROSSED SWORDS MARK AND PRESSNUMMER 2

Painted with a view of Leipzig, titled within the chased gilt frame, the everted neck gilt as a cage, with upright bracket handles and fluted foot (some minor wear)

13½ in. (34.2 cm.) high

£5,000-8,000

\$7,400-12,000

€6,600-11,000

**\*141**

**FIVE MEISSEN TOPOGRAPHICAL PIERCED DARK-BLUE-GROUND CABINET-PLATES**

1817-24, BLUE CROSSED SWORDS AND I MARK AND PRESSNUMMER 22 TO EACH, VARIOUS OTHER IMPRESSED NUMERALS

Each finely painted within wide burnished gold bands with views of the Saxon countryside: 'Lilienstein', 'Reisewitzens Garten bey Dresden', 'Freyberg', 'Leipzig' and 'Aussicht von Loschwitz nach Dresden', named in German on the underside, the pierced border gilt with foliate scrolls on the matt-blue ground

9¾ in. (23.7 cm.) diameter

(5)

£5,000-8,000

\$7,400-12,000

€6,600-11,000



For a plate from the same service, attributed tentatively to the painter Christian Gottlieb Hottewitzsch who was involved with the painting of the Wellington service, see Otto Walcha, *Meissner Porzellan*, Dresden, 1973, no. 196.





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**A LOUIS XIV ORMOLU-MOUNTED, IVORY-INLAID, ROSEWOOD, EBONY AND FRUITWOOD MARQUETRY CABINET-ON-STAND IN THE MANNER OF PIERRE GOLE, CIRCA 1660-1680, THE STAND RECONSTRUCTED IN THE 19TH CENTURY RE-USING LOUIS XIV MARQUETRY PANELS**

Inlaid overall with foliate scrolls, flowerheads and birds, the rectangular cornice above fourteen variously-sized drawers arranged around a central cupboard door centred by an exotic bird, revealing an architectural interior with spirally-turned columns and further compartments, above a frieze fitted with two further drawers, the lower section with two panelled doors depicting flowering vases on a scrolled support, with moulded plinth base and bun feet, later mounts to the lower section  
81½ in. (207 cm.) high; 55 in. (140 cm.) wide; 22¼ (56.5 cm.) deep

£40,000-60,000

\$59,000-88,000  
€53,000-79,000

**LITERATURE:**

G. Janneau, *Le meuble d'ébénisterie*, Paris 1970, fig. 31  
Th. Lunsingh Scheurleer, *Pierre Gole, ébéniste de Louis XIV*, Dijon, 2005, pp.124-9.

Profusely decorated with an intricate marquetry of flowers, exotic birds and elaborate foliate scrolls executed in a rich variety of materials, this cabinet relates closely to the *oeuvre* of Pierre Gole (c.1620-1684) 'maître menuisier en ébène ordinaire du roi' from 1656. Prof. Theodoor Lunsingh Scheurleer illustrates several closely related cabinets-on-stands attributed to the foremost ébéniste, amongst which the celebrated example executed circa 1665 at Burghley House, Stamford (T. Lunsingh Scheurleer, *Pierre Gole Ebéniste de Louis XIV*, Dijon, 2005, pp. 124-9).

The impressive fruitwood marquetry panels to the lower section of the present cabinet, which depict elaborate flowering vases resting on scrolled supports, further relate to the *oeuvre* of André-Charles Boulle. These are indeed reminiscent of the flowering vases which adorn the doors of the two armoires executed by the celebrated ébéniste circa 1680-1700, now respectively in the Musée du Louvre and State Hermitage Museum, Saint-Petersburg (ill. D. Alcouffe et al., *Furniture Collections in the Louvre, Dijon*, 1993, no. 19, pp. 70-79, and J.N. Ronfort, *André-Charles Boulle, 1642-1732, Un Nouveau style pour l'Europe*, Frankfurt, 2009, pp. 182-187). The quality of execution, naturalistic rendering, and strong similarities the present marquetry panels share with those by Boulle suggest that they were executed by a highly skilled *marqueteur* and a contemporary of the celebrated ébéniste du roi.



143



143

**\*143**

**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**  
 LATE 17TH/18TH CENTURY, PROBABLY FLORENCE,  
 THE FRAMES CIRCA 1820-40

Each rectangular scene inlaid with various hard stones and mother-of-pearl on a black background depicting a flowering vase, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 12' and 'No 17' 15¾ in. (40 cm.) high; 11½ in. (29 cm.) deep

£20,000-30,000

\$30,000-44,000  
 €27,000-39,000

**\*144**

**AN ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUE**  
 18TH CENTURY, PROBABLY FLORENCE,  
 THE FRAME CIRCA 1820-40

The octagonal scene inlaid with various hard stones and mother-of-pearl on a black background depicting a flowering and fruiting vase flanked by birds and insects, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 7' 12½ in. (31.5 cm.) high; 16 in. (40.5 cm.) wide

£12,000-18,000

\$18,000-26,000  
 €16,000-24,000



144

**\*145**

**AN ITALIAN PIETRA DURA PLAQUE**  
 LATE 17TH/18TH CENTURY, PROBABLY FLORENCE

The rectangular scene inlaid with various hard stones including lapis lazuli, on a black background depicting a flowering vase, within a later giltwood frame 9½ in. (24 cm.) high; 7 in. (18 cm.) wide

£7,000-10,000

\$11,000-15,000  
 €9,200-13,000



145



146



147



148



**\*146**

**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**

LATE 17TH/18TH CENTURY, PROBABLY FLORENCE, THE FRAMES CIRCA 1820-40

Each rectangular scene inlaid with various hard stones on a black background depicting a parrot on a branch with cherries, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 1' and 'No 3' 9½ in. (24 cm.) high; 7 in. (18 cm.) wide

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**\*147**

**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**

LATE 17TH/18TH CENTURY, PROBABLY FLORENCE, THE FRAMES CIRCA 1820-40

Each rectangular scene inlaid with various hard stones on a black background depicting a parrot on a branch with cherries, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 6' and 'No 4' 9½ in. (24 cm.) high; 7 in. (18 cm.) wide

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**\*148**

**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**

LATE 17TH/18TH CENTURY, PROBABLY FLORENCE, THE FRAMES CIRCA 1820-40

Each rectangular scene inlaid with various hard stones on a black background depicting a bird on a branch with cherries, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 13' and 'No 9' 9½ in. (24 cm.) high; 7 in. (18 cm.) wide

£4,000-6,000

\$5,900-8,800  
€5,300-7,900





149



150



151



**\*149**

**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**

18TH CENTURY, PROBABLY FLORENCE,  
THE FRAMES CIRCA 1820-40

Each rectangular scene inlaid with various hard stones on a black background depicting a bird on a branch, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 14' and 'No 8' 9½ in. (24 cm.) high; 7 in. (18 cm.) wide

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

**\*150**

**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**

LATE 17TH/18TH CENTURY, PROBABLY FLORENCE,  
THE FRAMES CIRCA 1820-40

Each rectangular scene inlaid with various hard stones on a black background depicting a bird on a branch with cherries, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 10' and 'No 16' 9½ in. (24 cm.) high; 7 in. (18 cm.) wide

£4,000-6,000

\$5,900-8,800  
€5,300-7,900

**\*151**

**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**

18TH CENTURY, PROBABLY FLORENCE,  
THE FRAMES CIRCA 1820-40

Each rectangular scene inlaid with various hard stones on a black background depicting a flower and a lemon, within an ormolu acanthus-cast frame, the reverse with handwritten label inscribed 'No 33' and 'No 5' 9½ in. (24 cm.) high; 7 in. (18 cm.) wide

£3,000-5,000

\$4,400-7,300  
€4,000-6,600

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

## 3 CONDITION

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

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

## 4 VIEWING LOTS PRE-AUCTION

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

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

## 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

## 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com, fax: +44 (0)20 3219 6070).

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol  $\lambda$  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- 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 five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
  - 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, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - 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, autographs, 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.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer  
You must make payments to:  
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.  
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash  
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft  
You must make these payable to Christie's and there may be conditions.

(v) Cheque  
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or
- At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (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) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

<b>Symbol</b>	
<b>No Symbol</b>	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	<b>No symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	<b>* and Ω</b>	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	<b>No Symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	<b>* and Ω</b>	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	<b>No Symbol</b>	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ ( <b>wine only</b> )	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	<b>* and Ω</b>	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦  
Christie's has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part.  
See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else.  
See Important Notices and Explanation of Cataloguing Practice.

λ  
Artist's Resale Right.  
See Section D3 of the Conditions of Sale.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions.  
See Section H2(b) of the Conditions of Sale.

ψ  
**Lot** containing jadeite and rubies from Burma or of indeterminate origin.  
See Section H2(d) of the Conditions of Sale.

?, \*, Ω, α, #, ‡  
See VAT Symbols and Explanation.

■  
See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **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.

◦ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# EXPLANATION OF CATALOGUING PRACTICE

## FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

## EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

## FOR 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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

## SILVER

A GEORGE II SILVER CUP AND COVER  
mark of Paul de Lamerie,  
London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER  
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER  
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP  
 Telephone: +44 (0)800 988 6100  
 Email: [collections@cadogantate.com](mailto:collections@cadogantate.com).  
 While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

## SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

## PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

## POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

## BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

## EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

## Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com) for charges and other details.

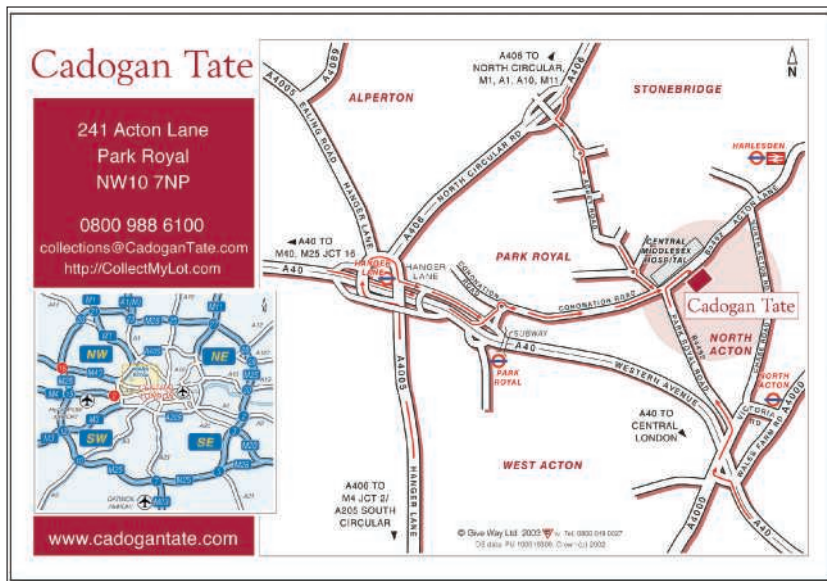
## TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE

241 Acton Lane,

Park Royal,

London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### EUROPEAN FURNITURE & WORKS OF ART

WEDNESDAY 6 JULY 2016 AT 2.00 PM

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

CODE NAME: ALIX

SALE NUMBER: 12455

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

Client Number (if applicable)	12455 Sale Number
Billing Name (please print)	
Address	
Postcode	
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail	
I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement	
Signature	

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)	
Address of Bank(s)	
Account Number(s)	
Name of Account Officer(s)	
Bank Telephone Number	

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

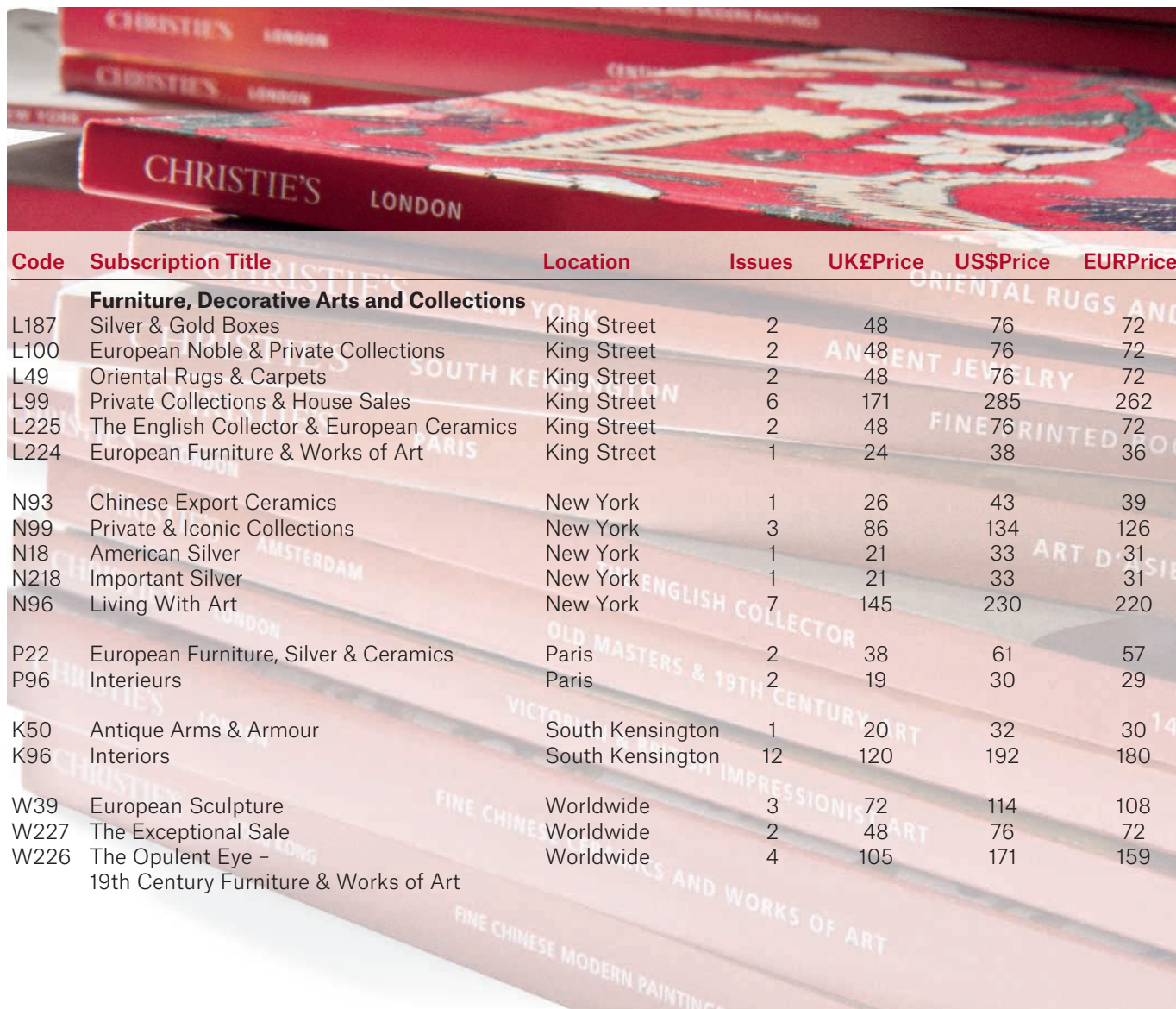
If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

## CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## FURNITURE, DECORATIVE ARTS AND COLLECTIONS

English & Continental Furniture, Decorative Objects and Interior Furnishings of all types and periods. Silver from the late Medieval period through the 19th century as well as Judaica, Porcelain, Pottery and Glass from all the great factories and makers. Woven Rugs and Carpets from the Islamic World as well as Chinese, Indian and European Carpets. Clocks, Marine Chronometers and Barometers. Arms and Armour spanning from bronze age weapons to 19th Century Firearms.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Furniture, Decorative Arts and Collections</b>						
L187	Silver & Gold Boxes	King Street	2	48	76	72
L100	European Noble & Private Collections	King Street	2	48	76	72
L49	Oriental Rugs & Carpets	King Street	2	48	76	72
L99	Private Collections & House Sales	King Street	6	171	285	262
L225	The English Collector & European Ceramics	King Street	2	48	76	72
L224	European Furniture & Works of Art	King Street	1	24	38	36
N93	Chinese Export Ceramics	New York	1	26	43	39
N99	Private & Iconic Collections	New York	3	86	134	126
N18	American Silver	New York	1	21	33	31
N218	Important Silver	New York	1	21	33	31
N96	Living With Art	New York	7	145	230	220
P22	European Furniture, Silver & Ceramics	Paris	2	38	61	57
P96	Interieurs	Paris	2	19	30	29
K50	Antique Arms & Armour	South Kensington	1	20	32	30
K96	Interiors	South Kensington	12	120	192	180
W39	European Sculpture	Worldwide	3	72	114	108
W227	The Exceptional Sale	Worldwide	2	48	76	72
W226	The Opulent Eye - 19th Century Furniture & Works of Art	Worldwide	4	105	171	159

**CHRISTIE'S**  
[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

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 Post-War and Contemporary Art  
 Old Master Paintings and 19th Century Paintings

# CHRISTIE'S

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Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
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