

OPULENCE

SILVER • GOLD BOXES •

19TH CENTURY FURNITURE & WORKS OF ART

King Street • 29 November 2016



CHRISTIE'S







OPULENCE

SILVER • GOLD BOXES • 19TH CENTURY FURNITURE & WORKS OF ART

TUESDAY 29 NOVEMBER 2016



(Lot 92)

AUCTION

Tuesday 29 November 2016
at 10.30 am (Lots 1-397)
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TOR-12030**

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Friday	25 November	10.00 am – 4.30 pm
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Sunday	27 November	12.00 noon – 5.00 pm
Monday	28 November	9.00 am – 8.00 pm

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CHRISTIE'S



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(detail of base)



PROPERTY FROM A EUROPEAN COLLECTION (LOTS 1-7)

1

AN AUSTRIAN ENAMELLED GOLD SNUFF-BOX

BY JOSEF WOLFFGANG SCHMIDT (FL. 1769-1836),
 MARKED, VIENNA, CIRCA 1810

oval box with wavy flange, the cover set with an enamel painting depicting fishing boats in a harbour scene, with a city and mountains beyond, within an opaque purple enamel *taille d'épargne* foliate border, the sides and base with panels of translucent red enamel over an engine-turned ground, the sides hung with *taille d'épargne* gold floral garlands between opaque green enamel oval shields, the base centred with a gold floral spray, all within white and blue enamel frames, fitted red leather case

3½ in. (80 mm.) wide

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Joseph Wolfgang Schmidt is recorded in Vienna 1769-1836. During the period 1801-11 he is recorded at Kohlmarkt 1218, and listed as a *Galanteriearbeiter* 1802-36. A gold and enamel snuff-box with *paillon* decoration and a central plaque depicting a *Sacrifice to Venus* by this rare Viennese goldsmith is in the Art Institute of Chicago, illustrated in C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, no. 240. A jasper snuff-box with applied gold decoration and paste thumbpiece also with his maker's mark I.W.S., 1774, is illustrated *op. cit.*, no. 458. Other boxes by his hand were sold Christie's, Geneva, 15 November 1994, lot 32, Christie's, London, 10 December 2002, lot 62, Christie's, London, 10 November 2010, lot 434 and Christie's, London, 2 June 2015, lot 218.



2
**A SWISS JEWELLED ENAMELLED GOLD
 SNUFF-BOX**

PROBABLY GENEVA, CIRCA 1780

oval box, the cover centred with an oval enamel plaque depicting a group of matadors and a bullfight within a diamond-set frame, the cover, sides and base set with panels of translucent dark blue enamel on an engine-turned ground, with trailing gold and green enamel *taille d'épargne* foliage and *entrelac* borders within white enamel frames set at intervals with polished gold flowerheads

2½ in. (65 mm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,400



3
A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX

BY PIERRE LECLÈRE (FL. 1781-1793), MARKED, PARIS, 1786/1787, WITH THE SECOND CHARGE MARK OF HENRI CLAVEL 1782-1789

oval box, the cover, sides and base set with panels of horizontal reeding stamped at intervals with flowerheads, within vari-colour gold foliate *sablé* borders

3⅜ in. (80 mm.) wide

4¼ oz. (130 gr.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

4

**A FRENCH PARCEL-ENAMELLED GOLD
SNUFF-BOX**

BY PIERRE-ANDRE MONTAUBAN (FL. 1806-1822),
MARKED, PARIS, STRUCK WITH THE PARISIEN
THIRD STANDARD MARK FOR GOLD 1798-1809
AND THE POST-1838 FRENCH GUARANTEE
MARK FOR SMALL GOLD ITEMS

oval box, the cover inset with an oval convex agate panel
mounted *à-jour* within a chased gold frame, the *sablé*
gold cover, sides and base set at intervals with blue
enamel pellets and *taille d'épargne* blue enamel foliage
and classical vases

2½ in. (65 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700



For another box by this goldsmith see lot 116.



-5

**A FRENCH ENAMELLED GOLD-MOUNTED TORTOISESHELL SNUFF-BOX SET
WITH GRISAILLE MINIATURES**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS,
CIRCA 1800, THE FLANGE ENGRAVED 'VACHETTE A PARIS', STRUCK WITH
THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT
GOLD, THE MINIATURES ATTRIBUTED TO JACQUES-JOSEPH DE GAULT
(1738-1817)

circular gold-lined dark tortoiseshell box with waisted sides, the cover inset with a
chased *sablé* gold plaque set with six oval glazed miniatures on ivory, finely painted *en*
grisaille on a slate-coloured ground with scenes from classical mythology and playful
putti, within a black enamel *taille d'épargne* outer border

3¾ in. (95 mm.) diam.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

6

A NAPOLEONIC GOLD PRESENTATION SNUFF-BOX

BY ÉTIENNE-LUCIEN BLERZY (FL. 1801-1808), MARKED, WITH THE EXCISE AND SECOND STANDARD MARKS FOR GOLD PARIS 1809-1819 AND THE FRENCH POST-1798 UNOFFICIAL STANDARD MARK FOR 18-CARAT GOLD, THE FLANGE ENGRAVED WITH RETAILER'S NAME 'GIBERT SUCCESEUR DE LEMPEREUR À PARIS' AND INVENTORY NUMBERS 182 AND 'N.O 18-1'

octagonal heavy gold box, the slightly raised cover inset with a *sablé* gold panel chased with scrolling foliate Napoleonic initial 'N', within a narrow gold border stamped with stylized acanthus, the bevelled *sablé* gold border stamped with a frieze of polished gold foliage and flowers, the four sides and base with similarly framed panels engine-turned with a peaked diaper pattern, the corners of the sides stamped with classical vases on a *sablé* gold ground, in original fitted red leather case

4 in. (100 mm.) wide

8¾ oz. (255 gr.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

Etienne-Lucien Blerzy entered a maker's mark for: *bijouterie: le gros bijou d'or* in 1801/02 from 118 rue du Coq St-Honoré. He died there in 1808. Goldsmiths such as Vachette, Montauban and Blerzy, whose elder brother, Joseph-Etienne Blerzy, had been one of the most prolific gold box makers of the *Ancien Régime*, supplied the Emperor and his family with snuff boxes on which to mount their ciphers or portraits. Etienne-Lucien Blerzy is known to have supplied boxes to both Marguerit, official jeweller to Napoleon who sold the Emperor one hundred gold portrait boxes in 1806, and as with this box, Gibert on the quai Voltaire. Napoleon and members of his family found them a useful means of expressing Imperial favour. Napoleon Bonaparte 1769-1821, a French military and political leader, rose to prominence during the latter stages of the French Revolution and from 1804 was styled Napoleon I, Emperor of the French from 1804 to 1815. His reign lasted until 22 June 1815 when he was defeated at the Battle of Waterloo, exiled and imprisoned on the island of Saint Helena, where he died on 5 May 1821. For a very similar box by Blerzy see Christie's, London, 28 May 2002, lot 225.

For another box by this goldsmith see lot 108.





7

A FRENCH JEWELLED ENAMELLED GOLD ROYAL PRESENTATION SNUFF-BOX

BY ARTHUR GOOSSENS (FL. 1847-1863), MARKED, PARIS, CIRCA 1850, STRUCK WITH A POST-1838 PARISIEN GUARANTEE MARK FOR GOLD

rectangular box with rounded corners, the cover centred with a shaped cartouche of translucent blue enamel on an engine-turned ground and applied with old-cut diamond silver-mounted entwined Gothic initials 'FL,' a Royal crown above, the base centred by a fine *guilloché* diaperwork pattern, the borders of lid and base and the concave sides stamped with a raised scrolling overlay of polished gold foliage on a matted gold ground, slightly raised foliate thumbpiece
3½ in. (86 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000

For another box by this goldsmith see lot 114.



PROPERTY OF A EUROPEAN GENTLEMAN

8

A LOUIS-PHILIPPE JEWELLED GOLD ROYAL PRESENTATION SNUFF-BOX

BY ALEXANDRE-RAOUL MOREL (FL. 1833-1850), MARKED, PARIS, CIRCA 1835, WITH THE FRENCH THIRD STANDARD MARK FOR GOLD 1838-1918, THE FLANGE STAMPED WITH INVENTORY NUMBER 714

rectangular box with waisted sides, the cover applied with rose-cut diamond-set crowned monogram of Louis Phillippe I (1773-1850), King of France 1830-1848, on a *sablé* ground, the outer cover, sides and base chased with scrolls and foliage of polished gold, the sides and base with panels of wavy engine-turning, raised foliate thumbpiece

3 3/8 in. (85 mm.) wide

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Reputedly presented by Louis Phillippe to the Austrian ambassador.

Louis Philippe I (1773-1850) was King of France from 1830-1848 as the leader of the Orléanist party. A cousin of King Louis XVI of France, he was proclaimed king in 1830 after his cousin Charles X was forced to abdicate in the wake of the events of the July Revolution of that year. His government, known as the July Monarchy, was dominated by members of a wealthy French elite and numerous former Napoleonic officials. His popularity, however, faded as economic conditions in France began to deteriorate in 1847, and he was forced to abdicate after the outbreak of the French Revolution of 1848. He lived out his life in exile in Great Britain.

Gold boxes by Alexandre-Raoul Morel are rare. He was born in 1801 and took over the business of his father, the famous goldsmith Gabriel-Raoul Morel in 1832. He worked in premises in the rue Neuve des Bons Enfants and was last recorded in 1850.



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

*9

A FRENCH LOUIS-XV STYLE ENAMELLED GOLD SNUFF-BOX

PROBABLY PARIS, CIRCA 1900/1920, BEARING SPURIOUS MARKS FOR JEAN GEORGE, THE PARISIAN DATE LETTER FOR 1756 AND THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE AND TWO FRENCH IMPORT MARKS FOR GOLD, THE FLANGE ALSO ENGRAVED 'GEORGE A PARIS', INTERIOR STAMPED 479

oval box, the cover, sides and base enamelled *en plein* with six reserves painted in opaque colours depicting various scenes of country life, within dark-blue enamel ribbon borders, with chased gold scrolls and translucent blue enamel flowers and green enamel foliage

2¾ in. (69 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000

10

**A SCOTTISH GOLD-MOUNTED HARDSTONE
VINAIGRETTE**

CIRCA 1850

angular baluster form, with alternating vertical staves of vari-
coloured agates in shades of red, grey, orange and brown, with
cabochon moonstone cover, gold lining, with foliate scroll rose
gold border mounts and floral scroll grille

2 3/4 in. (54 mm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,600



-11

**AN ITALIAN GOLD-MOUNTED TORTOISESHELL AND
MOTHER-OF-PEARL INLAID SNUFF-BOX**

PROBABLY NAPLES, WITH LATER FRENCH MOUNTS,
CIRCA 1760

cartouche shaped box, decorated to the centre with coloured
mother-of-pearl and gold inlay depicting a colourful scene
of trees and flowers around a fountain, with birds amidst the
foliage and scrolling gold borders, the sides and base similarly
decorated

3 in. (75 mm.) wide

£7,000-10,000

\$8,600-12,000

€7,900-11,000

The technique of inlaying tortoiseshell with mother-of-
pearl, gold and silver probably originated in Naples towards
the end of the 16th Century and, judging by the number
of contemporary references to the Neapolitan *piqué* work
and surviving pieces bearing the signatures of Neapolitan
craftsmen, Naples appears to have remained the centre of
production, certainly until the eighteenth Century.





PROPERTY OF A LADY

12

A GEORGE II GOLD AND HARDSTONE SNUFF-BOX

LONDON, CIRCA 1730/1740

cartouche-shaped box, the cover and base set with panels of smoky honey-coloured quartz mounted *à jour* within reeded gold frames, the border of the cover and the sides finely chased with hunting hounds in pursuit of foxes and rabbits through a wooded landscape within foliage and diaper-work cartouches, slightly raised scroll thumbpiece

2¾ in. (70 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700



PROPERTY OF A EUROPEAN GENTLEMAN

-13

AN ITALIAN GOLD AND TORTOISESHELL SNUFF-BOX

PROBABLY NAPLES, CIRCA 1820

rectangular box with canted corners, the cover and base inset with panels of dark tortoiseshell mounted *à jour* within a slightly raised chased foliate gold border, engine-turned sides with slightly raised thumbpiece

3½ in. (90 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600

THE COUNT AGUSTA COLLECTION OF GOLD BOXES (LOTS 14-54)

Agusta was originally an Italian aeronautics manufacturer based in Samarate, Northern Italy. The company was founded by Count Giovanni Agusta in 1923, who flew his first airplane in 1907. When he died in 1927, the company passed into the hands of his widow Giuseppina and son Domenico. Count Domenico Agusta was forced to seek an alternative means of utilising his family's aero engine factory at Gallarate. Forbidden to manufacture aircraft engines following Italy's defeat in WW2, the Count turned to motorcycle production. Arguably the greatest team in Grand Prix racing history, MV Agusta won everything that was worth winning at world level from the early 1950s to the late 1960s. MV went on to win no fewer than 37 World Championships between 1952 and 1974.



14

A GERMAN ENAMELLED GOLD SNUFF-BOX

BY CHARLES COLINS SONS (FL. 1837 - AFTER 1870),
MARKED, HANAU, CIRCA 1840

cartouche-shaped with canted corners, the cover with pierced gold scroll cagework on a dark blue enamel ground, the sides and base set with shaped dark blue *taille d'épargne* enamel cartouches and chased strapwork
3½ in. (90 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000

15

A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX

IN THE MANNER OF CARL MARTIN WEISHAUPT &
SÖHNE, (FL. FROM 1837), HANAU, CIRCA 1860,
THE FLANGE ENGRAVED 'NO. 578'

cartouche-shaped box, the cover centred by a jewelled gold floral spray on a translucent dark green enamelled engine-turned ground, with similar side cartouches and chased base
3¾ in. (95 mm.) wide

£15,000-20,000

\$19,000-24,000

€17,000-22,000

Carl Martin Weishaupt was established as a goldsmith in Hanau in 1801 and from 1837 onwards the firm was registered as C.M.Weishaupt und Söhne.





16
A GEORGE II GOLD-MOUNTED HARDSTONE
SNUFF-BOX

PROBABLY LONDON, CIRCA 1750

cartouche-shaped bloodstone box, the cover and front side with pierced cagework depicting two cherub trumpeters either side of a sun mask, a dolphin-headed fountain and a lion's mask amidst foliage and *rocaille*, with reeded gold borders
 2½ in. (60 mm.) wide

£6,000-8,000

\$7,400-9,800

€6,800-9,000



17
A GERMAN ENAMELLED GOLD SNUFF-BOX
SET WITH A HARDSTONE CAMEO

HANAU, CIRCA 1780/1790, WITH MARKS RESEMBLING THOSE FOR PARIS

oval box, the cover, sides and base set with panels of translucent purple enamel within polished gold frames, the cover set with a hardstone oval cameo of a lady facing left, within foliate frame set at intervals with opaque white enamel beads, similar beaded outer borders with translucent red and green enamel berries and foliage, inside of cover engraved 'This box was the gift of Count Worongow to Sir Walter Farquhar Bart.'

¾ in. (82 mm.) wide

£7,000-10,000

\$8,600-12,000

€7,900-11,000

Count Semyon Romanovich Woronzow (1744-1832) was an Ambassador of the Russian Czars to the English Crown. His daughter Catherine (1783-1856) became the second wife of George Augustus Pembroke, 11th Earl of Pembroke. Sir Walter Farquhar, 1st Baronet (1738-1819) was a prominent Scottish physician of the late eighteenth and early nineteenth century, whose clientele included many of the leading figures of the day, including the Prince of Wales, later King George IV, and the Prime Minister William Pitt.



18
A GERMAN ENAMELLED GOLD SNUFF-BOX
 IN THE MANNER OF CARL MARTIN WEISHAUP &
 SÖHNE (FL. FROM 1837), HANAU, CIRCA 1850/1860,
 THE FLANGE ENGRAVED WITH INVENTORY NO. 657

cartouche-shaped box, chased overall, the cover and sides with red, white and green scroll and foliate enamel

3½ in. (80 mm.) wide

£6,000-8,000

\$7,400-9,800

€6,800-9,000

19
A SWISS JEWELLED GOLD SNUFF-BOX
 GENEVA, CIRCA 1790/1800

rectangular box with canted corners, the cover, sides and base with panels of reeded curved engine-turning, the cover centred with an octagonal cartouche engraved with a lady from the classics, within a jewelled surround surmounted by a gem-set crown

3½ in. (90 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700





20

A CONTINENTAL GOLD SNUFF-BOX

CIRCA 1900, THE FLANGED STAMPED 18 CT

rectangular box, the covers, sides and base set with panels of peaked-pattern engine-turning with chased palmettes at each corner of cover and base, the cover centred with a rectangular cartouche of polished gold engraved with initials D.B.W

3½ in. (90 mm.) wide
4 oz. (125 gr.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

21

A GERMAN ENAMELLED GOLD SNUFF-BOX

IN THE STYLE OF CARL MARTIN WEISHAUPT & SÖHNE (FL. FROM 1837), HANAU, CIRCA 1850, ENGRAVED NO. 1506

cartouche-shaped box, the cover, sides and base each centred with a shaped cartouche enamelled in dark blue with opaque white enamel borders, chased floral thumbpiece

3½ in. (90 mm.) wide

£6,000-8,000

\$7,400-9,800

€6,800-9,000



22

A CONTINENTAL JEWELLED GOLD SNUFF-BOX

CIRCA 1890

shaped rectangular box, the cover, sides and base boldly chased with scrolling raised foliage and flowerheads on a *sablé* ground, the cover set with three gold-mounted old-cut diamonds

4½ in. (115 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700





23

A GERMAN JEWELLED GOLD SNUFF-BOX

BY CARL MARTIN WEISHAAPT & SÖHNE (FL. FROM 1837), MARKED, HANAU, CIRCA 1850, ENGRAVED 2232

cartouche-shaped box, the cover, baluster sides and base chased and cast with scrolls and foliage, the cover centred by an applied jewel-set double-headed eagle
3 $\frac{3}{8}$ in. (87 mm.) wide

£7,000-10,000

\$8,600-12,000

€7,900-11,000

24

A GERMAN PARCEL-ENAMELLED GOLD SNUFF-BOX

IN THE MANNER OF CARL MARTIN WEISHAAPT & SÖHNE (FL. FROM 1837), HANAU, CIRCA 1850, FLANGE STAMPED 1753

cartouche-shaped box, the cover and lobed baluster sides engraved, cast and embossed with floral and arabesque scrolls, partly enamelled in opaque blue
3 $\frac{3}{8}$ in. (85 mm.) wide

£7,000-10,000

\$8,600-12,000

€7,900-11,000





25

A GERMAN ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE
MAKER'S MARK G T, PROBABLY HANAU, CIRCA 1790, FLANGE STAMPED 480

rectangular box with canted corners, the cover centred with an enamel plaque depicting a classical scene, within blue enamel frame and chased foliate *sablé* gold border, the sides and base with panels of coin-pattern engine-turning
3 $\frac{5}{8}$ in. (93 mm.) wide

£7,000-10,000

\$8,600-12,000

€7,900-11,000

26

A FRENCH GOLD SNUFF-BOX

BY LOUIS-GUILLAUME TASSIN,
MARKED, PARIS, CIRCA 1830

rectangular box with rounded corners,
the cover, waisted sides and base set
with panels of engine-turning with
chased foliate and scroll borders, the
cover with vacant cartouche of polished
gold, raised foliate thumbpiece

3 $\frac{3}{8}$ in. (86 mm.) wide

2 $\frac{3}{4}$ oz. (78 gr.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

For another box by this goldsmith see
lot 31.



27

**AN AUSTRIAN ENAMELLED GOLD
SNUFF-BOX**

MAKER'S MARK M S, VIENNA,
CIRCA 1810

rectangular box with canted corners,
the cover, sides and base set with panels
of alternating horizontal and vertical
reeded engine-turning within opaque
white enamel frames and chased foliate
borders

3 $\frac{3}{4}$ in. (95 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600



28

**A CONTINENTAL PARCEL-
ENAMELLED GOLD SNUFF-BOX**

CIRCA 1820, WITH LATER
EUROPEAN CONTROL MARKS

rectangular box with canted corners,
the cover, sides and base set with panels
of engine-turning with *taille-d'épargne*
dark blue enamel scrolling foliate
borders set at intervals with vases and
flowerheads

3 $\frac{3}{8}$ in. (85 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700





29
A CONTINENTAL VARI-COLOUR GOLD
SNUFF-BOX

POSSIBLY VIENNA, CIRCA 1840

rectangular box, the cover and base each centred with a chased scrolling foliage cartouche within hexagonal reeded gold frames, the sides set with panels of horizontal reeding within vari-colour gold foliate borders, the interior later fitted with two compartments for make-up, the cover with later fitted mirror
 3¼ in. (82 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600

30
A CONTINENTAL VARI-COLOUR GOLD
SNUFF-BOX

POSSIBLY VIENNA, CIRCA 1830

rectangular box with convex sides, the cover, sides and base set with panels of peaked-pattern engine-turning within vari-colour gold foliate *sablé* borders
 3½ in. (85 mm.) wide
 3 oz. (89 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



31
A FRENCH GOLD SNUFF-BOX

BY LOUIS-GUILLAUME TASSIN (FL. 1820-1840), MARKED,, PARIS, CIRCA 1825, STRUCK WITH THE THIRD STANDARD MARK FOR GOLD, PARIS 1819-1838, AND THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

flattened rectangular box with convex sides, the cover and base with panels of pellet-pattern engine-turning, the sides stamped with scrolling foliage on a *sablé* ground, slightly raised thumbpiece
 3½ in. (88 mm.) wide
 3 oz. (92 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



For another box by this goldsmith see lot 26.

32
A GEORGE VI ENAMELLED SILVER
CIGARETTE-CASE

BY JOHN WILLIAM BARRETT, MARKED,
BIRMINGHAM, 1938, FLANGE ENGRAVED
'GIEVES LTD., 21 OLD BOND ST.'

flattened rectangular box, the cover of translucent sky-blue enamel on an engine-turned ground and centred with the emblem of the Royal Air Force, the sides and base with peaked-pattern engine-turning
3 $\frac{3}{8}$ in. (85 mm.) wide

£600-800

\$740-980
€680-900



33
A GOLD POCKET-BOOK AND CHEQUE HOLDER
BY CARTIER, NEW YORK, CIRCA 1950

the cover and base with horizontal bands of polished gold on a reeded ground, the cover centred with a rectangular cartouche engraved with initials J.A.H., containing cheques for The National City Bank of New York

3 in. (75 mm.) wide

£2,000-3,000

\$2,500-3,700
€2,300-3,400

34
A FRENCH ENAMELLED GOLD SNUFF-BOX
BY EDMÉ PICARD (FL. 1849-1874), MARKED,
PARIS, CIRCA 1855, STRUCK WITH A DUTCH
GUARANTEE MARK FOR GOLD

cartouche-shaped box, the cover centred with a shaped cartouche chased with gardening trophies on a turquoise enamel ground within blue enamel scrolls and green enamel foliage on a chased ground, the sides and base similarly chased
2 $\frac{3}{4}$ in. (69 mm.) wide

£2,000-3,000

\$2,500-3,700
€2,300-3,400





35
AN AUSTRIAN GOLD SNUFF-BOX
MAKER'S MARK M M, PROBABLY
VIENNA, CIRCA 1820

rectangular box with convex sides, the cover,
sides and base with panels of horizontal and
vertical reeding, flared thumbpiece
3 3/8 in. (85 mm.) wide
2 1/4 oz. (81 gr.)

£3,000-5,000

\$3,700-6,100
€3,400-5,600



36
AN AUSTRIAN JEWELLED ENAMELLED GOLD SNUFF-BOX
POSSIBLY VIENNA, CIRCA 1880

flattened rectangular pocket-shaped box, the cover centred with an enamel miniature
in gem-set frame, within chased scrolling foliage with blue enamel floral sprays, chased
and engraved sides with polished gold base, jewelled swing clasp
3 3/8 in. (78 mm.) wide

£5,000-8,000

\$6,200-9,800
€5,700-9,000



37
**A GEORGE IV DOUBLE-OPENING VARI-COLOUR GOLD-MOUNTED
HARDSTONE SNUFF-BOX**

PROBABLY LONDON, CIRCA 1820

bath-shaped gold-mounted agate box on pedestal foot, the hinged double-opening cover with gadroon and flowerhead border, the sides hung with ribbon-tied swags
2 $\frac{7}{8}$ in. (72 mm.) wide

£6,000-8,000

\$7,400-9,800

€6,800-9,000

38
A SWISS ENAMELLED GOLD SNUFF-BOX

BY F & C, PROBABLY GENEVA, CIRCA 1820

rectangular box with canted corners, the cover, sides and base with panels of reeded engine-turning within white enamel frames, the outer borders of the cover and base with black and white *taille d'épargne* enamel geometric rectangles
3 $\frac{1}{4}$ in. (82 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600





39

A CONTINENTAL ENAMELLED GOLD SNUFF-BOX

POSSIBLY ROME, CIRCA 1850

oval box, the cover and sides centred with an enamelled chased gold cartouche depicting scenes from the classics within a green enamelled foliate frame with pink enamel outer borders, the sides and base with red enamel diaper-work engine-turning

3½ in. (80 mm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,400

40

A GEORGE IV GOLD AND HARDSTONE SNUFF-BOX

BY MARY ANN AND CHARLES REILY, MARKED, LONDON, 1828

rectangular box, the cover and base set with panels of malachite within raised cast and chased foliate borders, the sides set with panels of engine-turning, applied floral scroll thumbpiece

3¾ in. (97 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700





41

A SWISS GOLD SNUFF-BOX

NEUCHÂTEL, CIRCA 1850/1860

shaped rectangular box, the cover, sides and base chased with flower-sprays, foliage and scrolls on an engine-turned ground, raised floral thumbpiece

3 3/8 in. (85 mm.) wide

2 1/2 oz. (72 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

42

AN ITALIAN DOUBLE-OPENING GOLD AND HARDSTONE SNUFF-BOX

BY FARAONE, ROME, CIRCA 1950

rectangular box with incurved corners, the double-opening chased cover divided by a carved nephrite plaque, engraved 'FARAONE' on the cover

4 3/4 in. (120 mm.) wide

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Collezione Faraone.

Dating back to 1860, in 1945, the Maison Faraone opened its first boutique in via Montenapoleone in Milan. Serving several Hollywood greats and many aristocratic Italian families, it has since expanded and now has a second boutique in Florence.





43
A SWISS ENAMELLED GOLD SNUFF-BOX
GENEVA, CIRCA 1820

oval box, the cover and sides of mauve enamel each centred with a shaped floral cartouche within white enamel frames, the base with a floral bouquet on a turquoise enamel ground, scalloped flange
2¾ in. (70 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700



44
AN AUSTRIAN VARI-COLOUR GOLD SNUFF-BOX
VIENNA, CIRCA 1840

rectangular box with convex sides, the cover, sides and base set with panels of engine-turning within chased foliate *sablé* borders, the interior of the cover engraved with a crest below a royal crown, the initials S F and the date 1844
3½ in. (80 mm.) wide
2¼ oz. (76 gr.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

45

**A SWISS JEWELLED ENAMELLED GOLD
SNUFF-BOX**

GENEVA, CIRCA 1820

oval box, the cover applied with scrolling diamond-set gold motif, the cover, sides and base enamelled in sky-blue, the sides and base with *taille d'épargne* borders and shaped brightly coloured enamel floral cartouches, scalloped flange

3½ in. (79 mm.) wide

£5,000-8,000

\$6,200-9,800

€5,700-9,000



46

AN AUSTRIAN GOLD-MOUNTED BOÎTE-A-MINIATURES

PROBABLY VIENNA, CIRCA 1830/1840

rectangular gold-lined box, the cover, sides and base set with painted enamel miniatures of classical scenes framed by chased gold cagework mounts and foliate pilasters, raised scroll thumbpiece

3 in. (77 mm.) wide

£6,000-8,000

\$7,400-9,800

€6,800-9,000

47

A GERMAN GOLD-MOUNTED ENAMELLED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1740

rectangular box of agatized wood, the cover, sides and base applied with pierced gold cagework, the cover depicting Venus imploring Adonis not to leave her to go on his ill-fated boar hunt, the base with dancing putti, all amidst scrolling foliage, flowerheads, birds and insects, the flange with an opaque dark blue lapis lazuli enamel border, scalloped flange

3½ in. (78 mm.) wide

£40,000-60,000

\$49,000-73,000

€45,000-67,000

Chemnitz is a city located near the border of Germany and the Czech Republic, and one of the city's most important landmarks is the Petrified Forest. From 1737, when this ancient landmark was first discovered, members of the Saxon Court in Dresden harvested the petrified or agatized wood and had it transformed into precious objects such as snuff-boxes and jewellery. The celebrated Dresden goldsmith Johann-Christian Neuber (1736-1808) used the stone from Chemnitz in many of his snuff-boxes.





48
A GERMAN ROYAL JEWELLED ENAMELLED
GOLD PRESENTATION SNUFF-BOX
 PROBABLY HANAU, CIRCA 1840

rectangular box, the cover applied with an oval blue lapis-lazuli plaque set with the cypher for Alexander II (1818-1881), Tsar of Russia 1855-1881, within a chased gold frame, the cover, sides and base with *taille-d'épague* blue enamel scrolls and white enamel borders on a matted gold ground
 2½ in. (68 mm.) wide

£8,000-12,000

\$9,800-15,000
 €9,000-13,000

Alexander II (1818-1881) was the Emperor of Russia from 1855 until his assassination in 1881. He was also the King of Poland and the Grand Duke of Finland. Alexander's most significant reform as emperor was the emancipation of Russia's serfs in 1861, for which he is known as Alexander the Liberator.

49
AN ITALIAN JEWELLED ENAMELLED SILVER-GILT
MOUNTED CIGARETTE-CASE

BY ALFREDO RAVASCO, MILAN, CIRCA 1935

flattened rectangular lapis-lazuli box with chased mounts, the cover centred with an applied jewelled berry
 3½ in. (80 mm.) wide

£2,000-3,000

\$2,500-3,700
 €2,300-3,400

Ravasco's peculiar and widely appreciated style came from a mix between Art Decò, the use of semi precious stones such as malachite, onyx, and agate, geometric shapes and realistic details, often set with little animals. A connoisseur of 1920's Paris fashions, Ravasco created jewellery that was unique and stylish often with geometric patterns, using bright, sometimes contrasting colours as a background to diamonds and coloured stones.





50
A CONTINENTAL JEWELLED GOLD SNUFF-BOX

CIRCA 1930, STAMPED 750

rounded rectangular box, the cover centred with applied diamond-set double-eagle, the cover, sides and base of burnished gold panels within chased frames, gold push-piece

3½ in. (79 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600

51
A FRENCH JEWELLED GOLD-MOUNTED HARDSTONE COMPACT

PARIS, CIRCA 1910, ENGRAVED WITH NUMBER 57447

rectangular box of cloudy agate with rounded corners, the interior with two hinged gold compartments fitted with a gold container for lipstick, the cover with fitted bevelled mirror, diamond-set clasp and hinges

3¼ in. (83 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000





52
A FRENCH GOLD AND ENAMEL
CIGARETTE-CASE

BY CARTIER, PARIS, CIRCA 1920

rectangular box, the cover, two sides and base set with panels of geometric engine-turning, the two end panels of black lacquer, concealed thumbpiece, signed Cartier
 3¼ in. (82 mm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,400

53
A FRENCH JEWELLED ENAMELLED GOLD
COMPACT AND LIPSTICK CASE

PARIS, CIRCA 1920/30 (17924)

rectangular black enamel case with white enamel highlights, the cover set with a jewelled motif, similar lipstick case and chain, the compact with engraved inscription 'Lillian I love you Lewis'
 2⅞ in. (74 mm.) high

£8,000-12,000

\$9,800-15,000

€9,000-13,000



54
A FRENCH VARI-COLOUR GOLD
CIGARETTE-CASE

BY CARTIER, PARIS, CIRCA 1920,
 NUMBERED 03410

rectangular box of polished gold, the cover with an applied vari-colour gold hunting scene of a fox pursued by two hounds

4¼ in. (108 mm.) wide

7½ oz. (232 gr.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:
 with La Serlas, St Moritz.



PROPERTY OF EUROPEAN GENTLEMAN

55

A FRENCH VARI-COLOUR GOLD COMPACT CASE
 MAKER'S MARK INDISTINCT, PARIS, CIRCA 1880,
 STRUCK WITH TWO POST-1838 RESTRICTED
 WARRANTY MARKS FOR GOLD

circular box, the cover and base of concentric engine-turned circles with chased foliate sides, the cover applied with vari-colour gold entwined initials A V within a ribbon-tied foliate surround, the base with vari-colour gold trophies from the arts and music, fitted internal mirror
 2 in. (52 mm.) diam.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROPERTY OF A EUROPEAN NOBLE FAMILY

56

**A LOUIS XVI ENAMELLED GOLD-MOUNTED
 HARDSTONE SNUFF-BOX**

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1806), MARKED,
 PARIS, DATE LETTER INDISTINCT, CIRCA 1780

circular gold-mounted box of rock-crystal, the *sablé* gold borders with translucent dark-blue enamel flowerheads, red enamel berries and green enamel foliage within white enamel pellet and lozenge frames, the base with a *taille d'épargne* dark-blue band
 2 in. (64 mm.) diam.

£2,000-4,000

\$2,500-4,900

€2,300-4,500

Joseph-Etienne Blerzy was apprenticed in 1750 to Francois-Joachim Aubert and became a master in 1768. A prolific goldsmith, boxes made by him can be found in the Wallace Collection, The Gilbert Collection and the Louvre.





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

***57**

A GERMAN VARI-COLOUR GOLD-MOUNTED BOÎTE-À-MINIATURES
 MAKER'S MARK E N, HANAU, CIRCA 1790, WITH CROWNED LETTER E
 AND CROSSED LAURELS, A MARK RESEMBLING THE PARISIEN DECHARGE
 MARK OF JULIEN ALATERRE, STAMPED 151

oval box, the cover, sides and base set with glazed watercolour miniatures, in the style
 of Boucher, depicting children in rural landscapes, within chased foliate *sablé*
 vari-colour gold borders and pilasters

3 $\frac{3}{8}$ in. (85 mm.) wide

£10,000-15,000

\$13,000-18,000

€12,000-17,000

***58**

**A SWISS JEWELLED ENAMELLED GOLD
TOOTH-PICK CASE**

BY MOULINIÉ BAUTTE & CIE (FL.1804-1826),
MARKED, GENEVA, CIRCA 1805, STRUCK
WITH THE FRENCH 1809-1819 RESTRICTED
WARRANTY MARK FOR GOLD

rectangular box with rounded ends, the cover with
a painted enamel miniature depicting two putti, one
holding a shield and the other a bow before a row of
military tents, on a translucent dark blue enamel and
engine-turned ground, within *taille d'épargne* black
enamel borders, the two rounded ends with trophies
of love set with seed-pearls, the sides and base set
with similar dark-blue enamel panels within white enamel
fillets with *taille d'épargne* black enamel and chased
gold foliate rectangles

3¾ in. (85 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600



59

A SWISS GOLD MUSICAL SNUFF-BOX

BY BAUTTE & CIE, (FL. 1804-1826), MARKED,
GENEVA, CIRCA 1820

rectangular box with rounded corners, the cover, sides
and base set with panels of engine-turning in a peaked-
pattern, the cover centred with a rectangular *sablé*
cartouche boldly chased with polished gold musical
trophies and eagle heads amidst foliage, chased foliate
corners and pilasters, the inside of the base fitted with
a musical movement released by a lever on the front
panel, with later key

2¾ in. (70 mm.) wide

£10,000-15,000

\$13,000-18,000

€12,000-17,000



60

A GERMAN ENAMELLED GOLD SNUFF-BOX

HANAU, CIRCA 1780, STAMPED WITH THE
CROWNED LETTER R AND TWO FRENCH POST-
1838 IMPORT MARKS FOR GOLD

rectangular box with canted corners, the cover
centred with an enamel miniature depicting a soldier
on horseback at a river crossing, a ruined castle on
the other bank with mountains beyond, within a gold
and sky-blue *taille d'épargne* enamel frame, the cover
border, sides and base set with panels of translucent
dark blue enamel on an engine-turned ground within
white enamel frames set with trailing green and gold
foliage

3¾ in. (93 mm.) wide

£7,000-10,000

\$8,600-12,000

€7,900-11,000





61

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1815, THE REVERSE ENGRAVED 'M. A. BARBERI. PARIS.'

rectangular plaque depicting a lakeside scene with a spaniel amidst bull-rushes and foliage putting up a pair of mallard ducks, the city of Rome beyond
3 $\frac{3}{8}$ in. (90 mm.) wide

£20,000-30,000

\$25,000-37,000

€23,000-34,000

Because of the subject, precise design, brilliant colours and extremely fine *tesserae* used in this micromosaic, comparisons should be made with other micromosaics that are signed by Gioacchino Barberi. The extraordinary detailing in the coat of the spaniel, the feathers of the ducks and the colour, form and style of the foliage is so reminiscent of his work as to strongly suggest that this is the work of Gioacchino and not, as the engraving on the reverse would suggest, Michelangelo.

62

A GEORGE II GOLD SCENT-BOTTLE AND SEAL

LONDON, CIRCA 1745

asymmetrically-shaped flask, finely chased on one side with a putto blowing bubbles emblematic of air, on the other a putto with a trident emblematic of water, the sides with masks of river gods, the matrix of lapis lazuli carved with the initials M M below a Viscount's coronet, in fitted red leather case
2½ in. high

£3,000-5,000

\$3,700-6,100

€3,400-5,600

The form of this scent-bottle relates to the most sophisticated asymmetric rococo designs by Meisssonier of around 1730. The scenes of putti reflect prints by that master.



63

A QUEEN ANNE GOLD AND ENAMEL SNUFF-BOX

LONDON, CIRCA 1710, THE ENAMEL PANELS BLOIS SCHOOL, CIRCA 1660

oval box with slightly concave cover and base, the painted enamel cover depicting Venus and Adonis with Cupid, the base depicting the same subject with the addition of a small dog, the interior of the box with figures and hamlets beside river landscapes, with polished gold sides and reeded gold borders
3¼ in. (83 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Christie's, London, 9 November 1965, lot 159.

Christie's, London, 6 December 2005, lot 2.

Property of an Iberian Private Collector, Christie's, London, 8 December 2011, lot 176.

The scene on the cover is after Rubens' Venus and Adonis in the Metropolitan Museum of Art and that on the base after his other work of the same subject in the Hermitage. The Metropolitan version was in the Marlborough Collection at Blenheim Palace in the early 18th century. There are comparable examples of mythological and landscape enamel work, more often found on watch-cases, and associated with Blois, in the Victoria and Albert Museum no's 4869-901 and 2359-1855.





64

**A SWISS ENAMELLED GOLD SNUFF-BOX
SET WITH A MICROMOSAIC PLAQUE**

GENEVA, CIRCA 1820, THE MICROMOSAIC, ROME, CIRCA 1815,
STRUCK WITH TWO FRENCH POST-1838 IMPORT MARKS FOR GOLD

rectangular box with rounded corners, the cover, sides and base chased with raised
scrolls, foliage and classical figures of polished gold on a *sablé* ground within dark blue
enamel frames, the cover centred with a micromosaic plaque depicting figures beside
a bridge in a wooded lakeside scene, in red leather case

3 $\frac{3}{8}$ in. (90 mm.) wide

(2)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

65

**A GOLD-MOUNTED HARDSTONE
SCENT-BOTTLE AND SEAL**

PROBABLY LONDON, CIRCA 1760

shaped baluster flask of green agate with chased scroll and *rocaille* gold mounts, the stopper formed as an enamel bird, the matrix engraved with the head of an emperor

2 in. (64 mm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,400



66

**A GOLD-MOUNTED HARDSTONE
SCENT-BOTTLE**

PROSSIBLY GERMAN, CIRCA 1765

baluster-shaped flask of faceted rock-crystal, chased gold and enamelled stopper

5¼ in. (136 mm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,400



67

**A GEORGE II GOLD-MOUNTED HARDSTONE
NECESSAIRE**

LONDON, CIRCA 1760

quiver-shaped bloodstone case with hinged cover and reeded gold mounts, the cover and base boldly carved with c-scrolls and *rocaille*, the interior fitted with gold-handled folding-knife, gold ruler, propelling pencil, ear-spoon and gold-handled protractor, silver-mounted diamond push-piece

4 in. (102 mm.) high

(6)

£5,000-8,000

\$6,200-9,800

€5,700-9,000



68

A LOUIS XVI VARI-COLOUR GOLD ÉTUI-À-AIGUILLES
 MAKER'S MARK INDISTINCT, PARIS, 1775/1776,
 WITH THE CHARGE AND DECHARGE MARKS OF
 JEAN-BAPTISTE FOUACHE 1774-1780

slightly tapering *étui* of oval section, both sides of base and cover
 with engine-turned panels between raised vari-colour gold
 foliate borders, matrix engraved with a coat-of-arms
 3¾ in. (95 mm.) high
 7⁄8 oz. (24 gr.)

£800-1,200

\$980-1,500
 €900-1,300

-69

A LOUIS XVI GOLD-MOUNTED IVORY CARNET-DE-BAL
 PARIS, CIRCA 1780

slightly tapering gold-mounted rectangular ivory *étui-à-tablettes*
 with arched top, the obverse and reverse of the cover applied
 with pierced gold inscription *SOUVENIR D'AMITIE*
 3½ in. (85 mm.) high

(6)

£600-800

\$740-980
 €680-900



70

A LOUIS XV ENAMELLED GOLD-MOUNTED ÉTUI

MAKER'S MARK INDISTINCT, PARIS, 1765/1766, WITH THE CHARGE
 AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768,
 THE CONTREMARQUE OF JULIEN ALATERRE 1768-1774 AND TWO
 FRENCH POST-1838 RESTRICTED WARRANT MARKS FOR GOLD

slightly tapering *étui* of oval section, the cover and base each with oval enamel
 miniatures depicting pastoral scenes from the fables of La Fontaine,
 within *taille d'épargne* dark blue *entrelac* enamel borders, with colourful trailing
 enamel flower heads and sprays, blank matrix
 4¾ in. (120 mm.) high

The fables depicted in the enamels are, 'The Milk Maid and her Pail',
 'The Fox and the Grapes', 'The Raven and the Fox', 'The Fisherman
 and the Little Fish', and 'The Iron Pot and the Clay Pot.'

£6,000-8,000

\$7,400-9,800
 €6,800-9,000



Jean de La Fontaine (1621-1695) was the most famous French fabulist and one
 of the most widely read French poets of the 17th century. He is known above all
 for his *Fables*, which provided a model for subsequent fabulists across Europe.



71
**A GERMAN JEWELLED VARI-COLOUR GOLD-MOUNTED
HARDSTONE SNUFF-BOX**

MAKER'S MARK CROWNED - C O, HANAU, CIRCA 1830, WITH TWO FRENCH
IMPORT MARKS AND MARKS RESEMBLING THE PARISIAN SECOND CHARGE
AND DECHARGE MARKS OF HENRY CLAVEL

oval honey-coloured agate box with vari-colour foliate gold mounts, applied with
coloured gold, silver and mother-of-pearl forming architectural features, bridges,
trees and waterfalls set with diamonds and coloured stones, applied silver-mounted
diamond and emerald-set thumbpiece

3½ in. (90 mm.) wide

£15,000-20,000

\$19,000-24,000

€17,000-22,000



72
A SWISS JEWELLED ENAMELLED
GOLD BONBONNIÈRE

GENEVA, CIRCA 1790

circular box, the cover set with an enamel plaque depicting the abduction of Persephone by Hades whilst picking flowers in the fields of Nysa, within a seed-pearl frame, the sides and base set with panels of dark-blue enamel on an engine-turned ground, with borders of *taille d'épargne* white enamel leaves within sky-blue enamel arches

3 in. (80 mm.) diam.

£6,000-8,000

\$7,400-9,800

€6,800-9,000



73
A SWISS ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL MINIATURE
 BY JEAN-GEORGES RÉMOND (FL. 1783-CIRCA 1820), MARKED, GENEVA,
 CIRCA 1810, THE ENAMEL BY JEAN-LOUIS RICHTER (1766-1841),
 SIGNED 'RICHTER' (LOWER LEFT)

rectangular box with rounded corners, the cover set with an enamel miniature depicting an alpine lakeside view, with a herdsman and his animals in the foreground, a lake and mountains beyond, within a blue enamel frame and raised foliate *sablé* gold border, the sides and base set with panels of dark blue enamel highlighted with gold chevrons, with similar gold borders and pilasters

3½ in. (90 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000

The background scenery and sky of this enamel is characteristic of Richter's work. See H. Boeckh, 'Jean-Louis Richter, peintre genevois sur émail (1766-1841): son mode de travail et le choix de ses motifs', *Geneva*, n.s., XXXI, 1983, pp. 101-119.



74

A GERMAN ENAMELLED GOLD SNUFF-BOX

MAKER'S MARK A I CROWNED, HANAU, CIRCA 1780

oval box, the cover, sides and base set with panels of translucent dark-blue enamel on an engine-turned ground set at intervals with gold *paillon* pellets and stars, the cover set with an oval enamel miniature depicting the visit of a Roman officer to his family, within dark-blue *taille d'épargne* enamel borders and white enamel frames

3 1/8 in. (80 mm.) wide

£20,000-30,000

\$25,000-37,000

€23,000-34,000



75
A SWISS VARI-COLOUR GOLD SNUFF-BOX
 GENEVA, CIRCA 1800

pocket-shaped box with upturned ends chased with foliate roundels, the cover, sides and base set with panels of diaper-work engine-turning within reeded gold borders, the cover and base each centred with a rectangular *sablé* plaque chased with mythological figures and creatures
 3¾ in. (95 mm.) wide
 3 oz. (90 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

76
A GEORGE II GOLD AND HARDSTONE
NECESSAIRE
 LONDON, CIRCA 1750

slightly tapering rectangular gold case with rounded sides, the slightly arched top and flat base set with panels of bloodstone, the sides chased with rabbits, monkeys, dogs, birds and flowers amidst scrolling foliage on a *sablé* ground, between reeded borders, the interior fitted with a gold-handled folding-knife, gold fruit-knife, ear-spoon, bodkin, scissors and pen-nib, gold suspension loop and push-piece
 4 in. (103 mm.) high

(7)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



-77
A GEORGE III GOLD-MOUNTED SHAGREEN
NECESSAIRE
 PROBABLY LONDON, CIRCA 1780

rectangular shagreen-covered case set at intervals with gold pellets and flowerheads, the interior containing six gilt decorated dark-blue glass bottles and a gold spoon
 2¼ in. (55 mm.) high

(9)

£1,200-1,800

\$1,500-2,200

€1,400-2,000





78
AN ITALIAN GOLD-MOUNTED HARDSTONE SNUFF-BOX
 PROBABLY NAPLES, CIRCA 1810

rectangular reddish-brown agate box with canted corners and chased gold mounts, the cover with carved pale agate putti symbolising the Triumph of Love
 3 in. (77 mm.) wide

£3,000-5,000

\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Christie's, Geneva, 19 November 1980, lot 302.

79
A LOUIS XV GOLD AND ENAMEL SNUFF-BOX
 BY JEAN-MARIE TIRON (FL. 1748-1773) CALLED TIRON DE NANTEUIL OR TIRON LE CADET, MARKED, PARIS, 1764/1765, WITH THE CHARGE AND DECHARGE MARKS OF JEAN JACQUES PREVOST, LATER FRENCH CONTROL MARKS

oval box, the cover, sides and base chased and later enamelled *en plein* with playful putti amidst classical *capricci*, the rim of the cover and base chased with *entrelac* lozenges enamelled in dark blue with foliage between
 2¾ in. (70 mm.) wide

£20,000-30,000

\$25,000-37,000
 €23,000-34,000





80
**A CONTINENTAL JEWELLED GOLD-MOUNTED
 HARDSTONE NEEDLE-CASE**

CIRCA 1850

slightly tapering rectangular grey agate *étui* mounted *à jour* within chased gold mounts, the cover and base set with silver-mounted diamond bands
 4½ in. (105 mm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000



81
**A GEORGE II GOLD-MOUNTED HARDSTONE
 SEALING-WAX CASE**

LONDON, CIRCA 1750/1760

cylindrical slightly tapering burnt-orange agate *étui* with independent convex top and base, the cover and base overlaid with pierced gold cagework stamped, engraved and chased with c-scrolls, birds and foliate swags, interspersed by reeded gold rims

4½ in. (115 mm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700



-82
**A GEORGE III GOLD-MOUNTED HARDSTONE
 NECESSAIRE**

LONDON, CIRCA 1765

tapering rectangular case of grey agate, with domed top and base, stamped and pierced gold cagework mounts decorated with reeded scrolls, foliage, birds and *rocaille*, the interior fitted with ivory tablet, bodkin, tweezers, scissors, pencil and tortoiseshell-handled hinged blade, gold suspension loop and push-piece
 4 in. (102 mm.) high (7)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



-83

A DUTCH OR FLEMISH SILVER NECESSAIRE

LATE 17TH CENTURY, THE SCISSORS WITH MAKER'S MARK I L CROWNED, TOWN MARK A FLEUR-DE-LYS OVER TWO BARS AND PELLETS

shaped brown leather box, the interior containing a knife, fork and spoon with detachable handles, a silver note-book with ivory leaves, a propelling pencil and a pair of associated gilt-handled scissors

4½ in. 104 mm. high

£3,000-5,000

(11)

\$3,700-6,100

€3,400-5,600

84

A GEORGE II-STYLE GOLD-MOUNTED HARDSTONE NECESSAIRE

CIRCA 1860

rectangular upright casket, the bloodstone panels mounted on four sides and cover in a gold cagework chased with figures in classical attire, putti, flowers and foliage, gem-set thumbpiece, the hinged cover opening to reveal four glass scent-bottles with gold neck and link chain attached to gold stopper in the form of an enamelled bird

3¾ in. (85 mm.) high

£5,000-8,000

(5)

\$6,200-9,800

€5,700-9,000





85
**A CONTINENTAL JEWELLED GOLD-MOUNTED
 HARDSTONE SNUFF-BOX**

PROBABLY GERMAN, CIRCA 1760

oval bloodstone box, the cover overlaid with chased gold cagework depicting a figure seated on a sea-shell spearing a creature in the water, silver-mounted foliate thumbpiece set with precious stones
 2 $\frac{3}{8}$ in. (62 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600

86
**A GEORGE II GOLD-MOUNTED HARDSTONE
 SNUFF-BOX**

PROBABLY LONDON, CIRCA 1750

cartouche-shaped box with reeded gold mounts, the gold sides finely chased with foliage and diaper-work, the cover and base mounted *à jour* with panels of green moss agate, slightly raised scroll thumbpiece
 2 $\frac{5}{8}$ in. (67 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700



87
**A GEORGE II GOLD-MOUNTED HARDSTONE
 SNUFF-BOX**

PROBABLY LONDON, CIRCA 1750,
 STRUCK WITH A PARISIAN IMPORT MARK

cartouche-shaped bloodstone box, the cover and sides overlaid with gold cagework chased with scrolling *rocaille* and floral sprays, reeded gold borders with applied scrolling foliate thumbpiece
 3 $\frac{1}{8}$ in. (80 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000



-88

AN ITALIAN GOLD-MOUNTED TORTOISESHELL AND GOLD PIQUÉ SNUFFBOX

PROBABLY NAPLES, CIRCA 1750

circular dark tortoiseshell box, all over encrusted with gold *piqué point* and *piqué posé* with putti, *rocaille* scrolls, diaper-work, birds, shells, flowers and scale-work, slightly raised wavy thumbpiece

£4,000-6,000

\$4,900-7,300

€4,500-6,700



-89

AN ITALIAN GOLD-MOUNTED TORTOISESHELL AND GOLD PIQUÉ SNUFF-BOX

PROBABLY NAPLES, CIRCA 1750

rectangular dark tortoiseshell box, the cover inlaid with mother-of-pearl depicting a scene of blacksmiths working in a forge, with gold *piqué* details and mother-of-pearl outer borders

£3,000-5,000

\$3,700-6,100

€3,400-5,600



90

A FRENCH ENAMELLED AND DIAMOND-SET GOLD LORNETTE-FORM CYLINDER WATCH WITH CONCEALED DIAL
PARIS, LATE 19TH CENTURY

with gilt-finished cylinder movement, the white enamel dial with Roman numerals and blued steel moon-style hands, concealed under spring-loaded blue *guilloché* enamel cover with diamond-set decoration, the engraved rectangular case housing folding lorgnettes with spring mechanism

3 $\frac{3}{8}$ in. (85 mm.) long

(3)

£5,000-8,000

\$6,200-9,800

€5,700-9,000



91

A LOUIS XVI JEWELLED ENAMELLED GOLD PRESENTATION SNUFF-BOX

BY JEAN-JOSEPH BARRIÈRE (FL. 1763-1793), MARKED, PARIS, 1779/1780,
WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE
1775-1780

oval box, the cover later centred with an oval enamelled miniature of a nobleman,
German School, circa 1700/1710, wearing a white wig and green coat below a jewelled
crown, and applied with a silver sunburst ground design inset with circular and rose-cut
diamonds, the cover, sides and base set with panels of translucent purple enamel on a
guilloché ground, the outer *sablé* gold borders with turquoise, orange and white enamel
pellets set amidst green enamel foliage
3 $\frac{3}{8}$ in. (87 mm.) wide

£60,000-80,000

\$74,000-98,000

€68,000-90,000

Jean-Joseph Barrière became master in 1763, sponsored by Henri Delobel. He worked
on the pont-Notre-Dame until 1786 when his shop and dwelling were pulled down
during the reconstruction of the bridge. He then moved to the rue Coq Saint-Honoré
where he is recorded until the Terror in 1793. Barrière was one of the more productive
of Parisian goldsmiths: the Louvre owns ten examples of his work; Fürst Carl Anselm
von Thurn und Taxis collection, Regensburg, Lorenz Seelig, *Golddosen des 18.
Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*. Die Sammlung des
Bayerischen Nationalmuseums im Thurn und Taxis-Museum Regensburg, Hirmer
Verlag, Munich 2007, largely bought at the time of manufacture, has eight.





92
A GOLD-MOUNTED ENAMEL SCENT-BOTTLE
 POSSIBLY GERMAN, CIRCA 1765

of baluster shape, the obverse and reverse with painted enamel lakeside and mountainous landscapes, with scrolls and diaper-work highlighted in gold, the sides overlaid with chased gold foliate and floral mounts, shaped gold-mounted enamelled stopper
 3 $\frac{3}{8}$ in. (85 mm.) high

£4,000-6,000

\$4,900-7,300
 €4,500-6,700



93
A LOUIS XVI GOLD-MOUNTED HARDSTONE BONBONNIÈRE
 BY PIERRE-DENIS CHAUMONT (FL.1777-1793), MARKED, PARIS, 1788/1789,
 WITH THE CHARGE AND DECHARGE MARKS OF JEAN-FRANÇOIS
 KALENDRIN 1789-1792

circular box, the cover, sides and base mounted *à jour* with panels of rock-crystal within gold stiff-leaf borders and polished gold mounts, the cover inset with a filigree gold floral bouquet
 2 $\frac{5}{8}$ in. (66 mm.) diam.

£2,000-3,000

\$2,500-3,700
 €2,300-3,400



94

A LOUIS XV GOLD-MOUNTED COMPOSITION SNUFF-BOX

BY JEAN-SIMON HUGUET (FL. 1752-1791), MARKED, PARIS, 1754/1755

oval box, the cover, sides and base of composition, probably *papier-mâché* covered with foil under a yellow-gold shellac varnish, painted in oils depicting putti amidst clouds, with flowers and birds surrounded by trailing green foliage, chased gold mounts with slightly raised thumbpiece

3½ in. (90 mm.) wide

£4,000-6,000

\$4,900-7,300

€4,500-6,700



95
A GEORGE II ENAMELLED GOLD
SEALING-WAX CASE
 LONDON, CIRCA 1760

slightly tapering *étui* of oval section, the sides boldly chased with putti amidst foliage and scrolls on a *sablé* ground, enamelled with trailing pink and white flowers and green foliage, hardstone matrix engraved with a cypher, in fitted red leather case 3¾ in. (94 mm.) high (2)

£4,000-6,000 \$4,900-7,300
 €4,500-6,700

-96
A CHINESE TORTOISESHELL SNUFF-BOX
 CANTON, CIRCA 1850

rectangular box of dark tortoiseshell, the cover elaborately carved with a scene depicting two masters playing chess surrounded by attendants with a town beyond, the base similarly carved with a gentleman riding an ox, a farmer and a flying bird, gold thumbpiece and hinge 2½ in. (65 mm.) wide

£800-1,200 \$980-1,500
 €900-1,300



97
A DUTCH GOLD SNUFF-BOX
 CIRCA 1750, THE COVER SIGNED SWANFELT,
 WITH ENGLISH IMPORT MARKS

cartouche-shaped box, the cover boldly chased with Venus and Aeneas reclining before a fire amidst ruins, below a lion's mask and within an elaborately chased rococo surround, the sides and base chased with flowerheads, trailing foliage and *rocaille* on a *sablé* ground, reeded gold borders with raised scroll thumbpiece 3½ in. (80 mm.) wide 4 oz. (125 gr.)

£15,000-20,000 \$19,000-24,000
 €17,000-22,000



-98

**AN ITALIAN TORTOISESHELL AND GOLD
PIQUÉ BONBONNIÈRE**

PROBABLY NAPLES, CIRCA 1780

circular box of blonde tortoiseshell, all over set with gold *piqué point* pellets within gold *entrelac* borders
2 in. (64 mm.) diam.

£800-1,200

\$980-1,500

€900-1,300



-99

**AN ITALIAN GOLD-MOUNTED TORTOISESHELL
AND GOLD PIQUÉ-WORK NECESSAIRE**

PROBABLY NAPLES, CIRCA 1750

slightly tapering rectangular dark tortoiseshell case with fluted sides and slightly arched top and flat base, overlaid with applied gold scrolling foliate and scale *piqué-work*, reeded gold mounts with gold button pushpiece, the interior fitted with a gold folding-knife, scissors, burin, ear-spoon, nail-file, cork-screw and two ivory leaves with gold rivet

4¼ in. (115 mm.) high

(7)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



100

**A SWISS OR GERMAN ENAMELLED GOLD
SNUFF-BOX**

MAKER'S MARK I G WITH CROWN ABOVE,
GENEVA OR HANAU, CIRCA 1790

rectangular box with canted corners, the cover, sides and base with black enamel silhouettes depicting a carriage drive, a shooting party and hunting scenes on a white enamel ground, within sky-blue and gold *taille d'épargne* enamel foliate borders, the interior of the cover engraved with an inscription
2 in. (64 mm.) wide

The inscription reads 'A keepsake of N.M. Lord Rothschild / who died March 31. 1915' below intertwined initials

£7,000-10,000

\$8,600-12,000

€7,900-11,000





101

A CONTINENTAL GOLD-MOUNTED LORGNETTE

gold lorgnette with spring mechanism to hinged folding lenses and engraved handle

2¼ in. (57 mm.) wide when closed

£800-1,200

\$980-1,500

€900-1,300

-102

A CONTINENTAL IVORY BONBONNIÈRE

POSSIBLY DIEPPE, CIRCA 1780

circular box of ivory, the glazed cover inlaid with a carved ivory scene, with putti, a woman, and a dog in a wooded landscape on a blue ground

2¾ in. (70 mm.) diam.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



103

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1820

rectangular box with canted corners, the cover centred with an enamel plaque depicting two children with their dog feeding ducks on a pond in a wooded landscape, within sky-blue and white enamel *taille d'épargne* foliate borders and frames

2⅞ in. (73 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600



104

A SWISS ENAMELLED GOLD SEALING-WAX CASE

GENEVA, CIRCA 1780

slightly tapering *étui-à-cire* of oval section, the cover and base set with panels of horizontal engine-turned reeding within white enamel frames, with translucent red and green enamel chased leaf and berry *sablé* borders and cover, blank matrix
4¼ in. (110 mm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,400



-105

AN ITALIAN GOLD-MOUNTED TORTOISESHELL AND GOLD PIQUÉ SNUFF-BOX

PROBABLY NAPLES, CIRCA 1780

circular dark tortoiseshell box with inlaid gold *piqué* borders, the cover inset with a carved ivory relief depicting a woman reading before an altar to love, with two putti in a classical landscape, within a chased gold frame

2¾ in. (68 mm.) diam.

£1,500-2,000

\$1,900-2,400

€1,700-2,200



-106

A FRENCH GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE

BY CLAUDE-NICOLAS LAHAYE (FL. 1801-1822), MARKED, PARIS, 1819-1838, THE PLAQUE SIGNED KIRSTEIN, STRASBOURG, CIRCA 1820

circular gold-mounted dark tortoiseshell box, the cover inset with a glazed gold plaque finely chased and engraved depicting Napoleon on horseback and hunting boar in high relief, signed 'Kirstein a Strasbourg', within an engraved gold border
3⅞ in. (99 mm.) diam.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



Jacques-Frederick Kirstenstein (1765-1838) flourished during the Empire and Restoration. He was famous for vases, plaques and snuff-box tops in high and low relief. The brilliance of his work was not only in the execution, but in the variety of subjects he accomplished with seldom any duplication. He used the abbreviated signature 'Kirstein' or 'Kirsten'.



(base)

107

**A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX SET WITH ENAMEL PLAQUES
BY JEAN LOUIS DARRAS (FL. 1781-1793), MARKED, PARIS, 1781/1782**

oval box, the cover, sides and base set with six enamel miniatures mounted à cage in gold with a continuous border of beading on a *sablé* ground, with chased vari-colour gold foliate pilasters, the cover depicting a fairy-tale of a wolf-man scaring a family, possibly after a painting by Jean-Baptiste Greuze, the sides and base with colourful alpine landscapes

2½ in. (68 mm.) wide

£40,000-60,000

\$49,000-73,000

€45,000-67,000

Jean-Louis Darras received his *maître* in 1777 and is subsequently listed as working in the rue du Grand Hurlleur from 1782 to 1793.





108
A FRENCH PARCEL-ENAMELLED GOLD
SNUFF-BOX

BY ÉTIENNE-LUCIEN BLERZY (FL. 1801-1808), MARKED, PARIS, STRUCK WITH THE THIRD STANDARD PARISIAN MARKS FOR GOLD 1798-1809 AND THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

rectangular box with rounded ends, the diaper-work engine-turned cover centred with an oval cartouche with a blue enamel classical vase within blue enamel borders, the polished gold sides with similar foliate enamel, conforming engine-turned base, the flange engraved 'Du petit Dunkerque'

3½ in. (80 mm.) wide
 £7,000-10,000 \$8,600-12,000
 €7,900-11,000

109
A FRENCH GOLD SNUFF-BOX

BY L. JACQUOT (FL. 1801-1812), MARKED, PARIS, STRUCK WITH THE THIRD STANDARD PARISIAN MARKS FOR GOLD 1798-1809 AND THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

rectangular pocket-shaped box, the cover, sides and base set with panels of alternating vertical and horizontal reeded engine-turning within slightly raised polished gold foliate *sablé* borders, the interior of the cover with engraved initials

3½ in. (80 mm.) wide
 3½ oz. (104 gr.)
 £4,000-6,000 \$4,900-7,300
 €4,500-6,700



110
A FRENCH GOLD SNUFF-BOX

BY JACQUES-FÉLIX VIENOT (FL. 1785-1806), MARKED, PARIS, STRUCK WITH THE THIRD STANDARD PARISIAN MARKS FOR GOLD 1798-1809 AND THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD AND TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

rectangular box with rounded ends, the cover, sides and base set with panels of alternating vertical and horizontal reeded engine-turning within slightly raised polished gold foliate *sablé* borders and classic vase pilasters

3¾ in. (96 mm.) wide
 3¼ oz. (100 gr.)
 £4,000-6,000 \$4,900-7,300
 €4,500-6,700



111

A FRENCH VARI-COLOUR GOLD SNUFF-BOX

BY JEAN-BAPTISTE LIZON (FL. 1757-1811), MARKED, PARIS, STRUCK WITH THE THIRD STANDARD PARISIEN MARKS FOR GOLD 1798-1809 AND THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

rectangular box with canted corners, the cover, sides and base set with panels of peak-pattern engine-turning within slightly raised polished gold foliate *sablé* borders

3 in. (77 mm.) wide

3 oz. (92 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



112

A SWISS ENAMELLED GOLD SNUFF BOX

GENEVA, CIRCA 1820/1830

oblong box with rounded corners, the cover and base decorated with flowers, foliate scrolls and *vermiculé* in black *cloisonné* and *taille d'épargne* enamel, the rounded ends similarly enamelled with a peacock feather pattern, waisted sides of polished gold, slightly raised wavy plain gold thumbpiece, in fitted red leather case

3 in. (75 mm.) wide

£6,000-8,000

\$7,400-9,800

€6,800-9,000



-113

A LOUIS XVI GOLD-LINED TORTOISESHELL SNUFF-BOX SET WITH A MINIATURE

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, CIRCA 1786, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789, THE MINIATURE BY JACQUES-JOSEPH DE GAULT (1738-1817), SIGNED 'J.J. DE GAULT'

rectangular gold-lined dark tortoiseshell box, the cover inset with a *grisaille* miniature depicting a triumphal chariot procession within a chased frame and polished gold border

3 3/8 in. (86 mm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000





114
**A FRENCH IMPERIAL JEWELLED ENAMELLED GOLD
 PRESENTATION SNUFF-BOX**

BY ARTHUR GOOSSENS (FL. 1847-1863), MARKED, PARIS, CIRCA 1855,
 THE FLANGE ENGRAVED 'MAURICE MAYER JOALLIER DE L'EMPEREUR.
 20 R. VIVIENNE PARIS' AND NO 190

shaped rectangular box, the cover and baluster sides engraved, cast and embossed with foliate scrolls on a *sablé* ground, the cover applied with a shaped oval blue *guilloché* enamel plaque set with old and rose-cut diamond studded monogram 'N', a Royal coronet above, for Napoléon III, Emperor (1852-1870) of the Second French Empire, flanked by four silver and blue enamel mounted paste stones, the interior cover with an engraved inscription

3 $\frac{3}{8}$ in. (85 mm.) wide

The inscription reads 'Par l'Empereur / à Ct. Delachausseé / temoignage de satisfaction / 1er Mai 1856'

£20,000-30,000

\$25,000-37,000

€23,000-34,000

Louis-Napoléon Bonaparte (1808-1873) was the only President (1848-1852) of the French Second Republic and, as Napoléon III, the Emperor (1852-1870) of the Second French Empire. He was the nephew and heir of Napoléon I.

***115**

A SWISS ENAMELLED GOLD SNUFF-BOX

BY GEORGES RÉMOND & CIE (FL. 1783-CIRCA 1820), MARKED, GENEVA, 1805-1815, STRUCK WITH TWO FRENCH MARKS FOR GOLD 1864-1893

rectangular box with canted corners, the sides and base set with panels of translucent French-blue enamel on an engine-turned ground, the base centred with a classical vase, within *taille d'épargne* sky-blue borders with white enamel frames and pilasters set at intervals with gold spandrels, the cover centred with an enamel miniature depicting a couple and their dog beside a river greeting a black man who appears to be begging for their help, a water-mill and a castle beyond, the interior of the cover engraved J F
3 $\frac{7}{8}$ in. (100 mm.) wide

£12,000-18,000

\$15,000-22,000

€14,000-20,000

The visual propaganda tools utilized by abolitionists in the anti-slavery movement of the late 18th century were many and varied. From broadsides to paintings to medallions, abolitionists spread the message of the horrors, injustice, and immorality of slavery. The visualization of slavery in these multiple forms was meant to evoke an emotional response that would lead to activism and eventually to abolition. The imagery of abolitionism thus sought to alter hearts and minds so as to prompt legal and social change. English enamel snuff-boxes from this time frequently used images of the ill-treatment of slaves to further the abolitionist cause.



***116**

A FRENCH ENAMELLED GOLD-MOUNTED WOOD AND LACQUER SNUFF-BOX

BY PIERRE-ANDRÉ MONTAUBAN (FL. 1806-1822), MARKED, PARIS, STRUCK WITH THE PARISIAN GOLD GUARANTEE MARK 1798-1809

hexagonal box of gold-lined thuya wood, the cover and base set with panels of Japanese lacquer decorated in coloured *takamakie* and *hiramakie* with pine trees on hillsides, within narrow dark-blue enamel frames and polished gold borders, slightly raised scroll thumbpiece
2 $\frac{3}{4}$ in. (70 mm.) wide

£10,000-12,000

\$13,000-15,000

€12,000-13,000

PROVENANCE:

Sotheby's, Geneva, 16 November 1993, lot 77.

Sourced from an evergreen conifer, Thuya wood is primarily native to the Atlas mountains of Morocco, Algeria and Tunisia in north-west Africa. The most desirable parts of the wood are obtained from the burrs that are located underground within the large roots of the tree. Whilst rarely used by English cabinet makers and box makers, Thuya wood tended to be more favoured by their French counterparts, who often used it in conjunction with similar exotic materials such as lacquer.



For another box by this goldsmith see lot 4.



***117**

A SPANISH JEWELLED ENAMELLED GOLD DEVOTIONAL PENDANT

PROBABLY MADRID, CIRCA 1630

diamond-shaped gold frame, the obverse set with rock-crystals, enamelled to both sides with translucent red and green foliage and berries, within black enamel scrolling decoration on an opaque white enamel ground, conforming suspension loop
3 in. (76 mm.) high

£20,000-25,000

\$25,000-31,000

€23,000-28,000



PROPERTY OF AN AMERICAN LADY (LOTS 118-120)

***118**

A CONTINENTAL JEWELLED ENAMELLED GOLD SCENT-BOTTLE

CIRCA 1880

circular gold flask, enamelled *en plein* with colourful translucent enamel foliate scrolls and fish, with attached chain and conforming finger-ring 4 in. (102 mm.) high suspended

£3,000-5,000

\$3,700-6,100

€3,400-5,600



***119**

A SWISS JEWELLED ENAMELLED GOLD AUTOMATON MUSICAL FOB-SEAL

GENEVA, CIRCA 1840

oval base, the winding shaft set with four ruby-coloured stones within an aperture in flower-embossed surround with blue enamel highlights

1½ in. (42 mm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,400

***120**

A FRENCH JEWELLED GOLD-MOUNTED GLASS SCENT-BOTTLE

PROBABLY PARIS, CIRCA 1850

ball-shaped flask, overlaid with chased lattice-work gold mounts set with turquoise cabochons, the hinged cover surmounted with a cabochon garnet, independent gold stopper

2¾ in. (70 mm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,600





PROPERTY OF A GENTLEMAN (LOTS 121-122)

121
AN ITALIAN GOLD-MOUNTED HARDSTONE
CARNET-DE-DANCE

PROBABLY ROME, CIRCA 1840

rectangular *carnet-de-dance*, the covers inset with lapis-lazuli panels with bevelled edges within chased gold mounts, the gold spine cast with flowerheads and foliage with gold inscription 'NOTES', the clasp rings fixed with a chased detachable gold pencil, the interior fitted with a notebook
 2¾ in. (60 mm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600

122
A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1830

rectangular box with rounded ends, the cover, sides and base set with panels of translucent dark-blue *taille d'épargne* enamel with gold peacock-feather pattern and green enamel sprigs of foliage, narrow chased foliate gold borders
 3¾ in. (95 mm.) wide

£6,000-8,000

\$7,400-9,800

€6,800-9,000





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 123-124)

123

A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX
 MAKER'S MARK INDISTINCT, PARIS, PROBABLY
 1761/1762, WITH THE CHARGE AND DECHARGE
 MARKS OF ELOY BRICHARD 1756-1762

rectangular box, with six panels of agatized wood mounted
à jour within a chased gold frame
 2½ in. (63 mm.) wide

£3,000-5,000

\$3,700-6,100
 €3,400-5,600

124

A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX
 MAKER'S MARK INDISTINCT, PROBABLY FOR
 CHARLES DUEIL (FL. 1760-1781), MARKED, PARIS,
 1779/1780, WITH THE CHARGE AND DECHARGE MARKS
 OF JEAN BAPTISTE FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of
 engine-turning within bead and foliate vari-colour gold borders,
 the cover centred with an oval *sablé* reserve chased with
 vari-colour gold musical trophies
 2¾ in. (68 mm.) wide
 3 oz. (89 gr.)

£5,000-7,000

\$6,200-8,600
 €5,700-7,800

Charles Dueil was apprenticed in 1746 and became master
 in 1760 when he was living at rue de Harlay.





PROPERTY OF A EUROPEAN GENTLEMAN

125

A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX

BY PIERRE-FRANÇOIS-MATHIS DE BEAULIEU (FL. 1768-1791), MARKED, PARIS, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, STAMPED WITH INVENTORY NUMBER 442 AND A FURTHER UNIDENTIFIED MARK

oval box of cream coloured cloudy agate, with chased acanthus and foliate gold mounts
3½ in. (89 mm.) wide

£25,000-35,000

\$31,000-43,000

€29,000-39,000

LITERATURE:

The Magic of The Silversmith's Trade, European silver in private collections from 1500 to 1850, Museum voor Sierkunst en Vormgeving, Antwerp, 2000, no. 266, p. 217.



PROPERTY FROM A SWISS PRIVATE COLLECTION

*126

AN IMPORTANT SAXON GOLD-MOUNTED 'STEIN-CABINET' BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE

BY JOHANN-CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1785, THE MICROMOSAIC ATTRIBUTED TO GIACOMO RAFFAELLI (FL. 1753-1836), ROME, CIRCA 1785-1800

circular gold-lined 'Stein Cabinets *Tabatière*' inlaid with 85 numbered specimens of hardstones, including a variety of dendritic and banded agates, carnelian, chalcedony, jasper, amethyst and quartz mounted within narrow peaked gold-bands, the detachable cover consisting of trapezoidal thin opaque hardstone panels within gold mounts numbered 1 to 24, radiating from a central circular micromosaic plaque depicting a colourful butterfly on a white ground with a red, white and black *tesserae* border, within a chased gold frame, the base similarly designed with trapezoidal hardstone panels numbered 49 to 85 radiating from a central circular panel of banded agate, the sides inlaid with rectangular hardstone panels numbered 25 to 48 within narrow peaked gold bands, chased *entrelac* and ovolo gold borders, in original tooled brown leather case
3 1/8 in. (80 mm.) diam.

£250,000-350,000

\$310,000-430,000

€290,000-390,000

Previously unrecorded, this *bonbonnière* by Neuber is one of a number of his boxes that are set with micromosaics by the Italian artist Giacomo Raffaelli. Born in Neuwunsdorf on 7 April 1736, Johann-Christian Neuber was apprenticed at the age of seventeen to Johann Friedrich Trechaon. On 13 July 1762 he became a master of the goldsmith's guild in Dresden, and in 1769 he succeeded Heinrich Tadell as director of the Green Vaults. By 1775 he had been appointed *Hofjuwelier* to the court of Friedrich Augustus III. Neuber exploited Saxony's rich resources of minerals and hardstones from the mines of Bohemia and Silesia for his gold boxes. The stones were set in a mosaic pattern between strips of gold, a technique called *Zellen mosaik*. A *bonbonnière* by Neuber in The Rosalinde and Arthur Gilbert Collection, on loan to the Victoria and Albert Museum, is set with micromosaic panels of a dog on the cover and a butterfly on the base. The style of these, especially the butterfly on the base of the box, bear close relation to the mosaics of Giacomo Raffaelli and his studio. Raffaelli was Roman by birth and achieved notable success early in his career. By 1775 he was already well known as a skilled micromosaicist, creating complex compositions using tiny *tesserae* made from spun enamel of exceptional finesse, a technical innovation made possible through the work of the chemist Alessio Mattioli. He was extensively patronised by Pope Pius XV (d. 1799), and worked in both the Vatican workshops as well as from his own studio in the Piazza di Spagna. Raffaelli was also a successful dealer in high quality works of art - not all of which were made by him. His work often depicted butterflies, an insect which had in Roman times symbolised the belief that the soul leaves the body through the mouth at the time of death and so subsequently represented rebirth. The incorporation of Roman mosaics on boxes made in Dresden clearly demonstrates the popularity of this medium throughout Europe. For another butterfly micromosaic by Giacomo Raffaelli see D. Petochi, *I mosaici minuti Romani*, Florence, 1981, p. 111, pl. 33.





PROPERTY OF A GENTLEMAN

127

A DANISH CENTREPIECE BOWL

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932, LONDON IMPORT MARKS FOR 1928, DESIGNED BY GEORG JENSEN

Grape pattern, oval, on openwork grapevine base, the bowl with everted lip and pendant grape clusters, no. 296A, *marked underneath*

14 ¼ in. (36 cm.) long

£7,000-10,000

\$8,600-12,000

€7,900-11,000

PROPERTY OF A GENTLEMAN

129

A DANISH BOWL

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932, DESIGNED BY GUNDORPH ALBERTUS

Tapering cylindrical, on spreading foot, the stem cast as three fruiting foliage pods, no. 468B, *marked underneath* 10 ½ in. (26.5 cm.) diam.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



PROPERTY OF A GENTLEMAN

128

A DANISH ICE-BUCKET AND COVER

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977, DESIGNED BY SIGVARD BERNADOTTE

Tapering cylindrical, applied with studs, the hinged cover with drop-ring handle, no. 945A, *marked underneath* 6 in. (15.2 cm.) diam.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



130

A DANISH TRAY

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977, DESIGNED BY GEORG JENSEN

Oval, with two openwork blossom handles, no. 2E, marked underneath 22 in. (56 cm.) long

£4,000-6,000

\$4,900-7,300

€4,500-6,700



131

A GEORGE V SILVER CENTREPIECE BOWL

MARK OF OMAR RAMSDEN, LONDON, 1934

The shaped circular lobed bowl with dolphin and wave cast lower body, on eight block feet, with a central finial cast as three mer-figures with waves and three masted ship, the base engraved with inscription, *marked by rim and on finial, engraved 'Omar Ramsden me Fecit'* 14 in. (35.5 cm.) diam.; 149 oz. 4 dwt. (4,642 gr.)

The inscription reads *'Presented by the Iraq Petroleum Company to his Excellency Lieut. General Sir Arthur Grenfell Wauchope, G.C.M.G., K.C.B., C.I.E., D.S.O. his Britannic Majesty's High Commissioner for Palestine, on the occasion of the Inauguration of the Iraq Mediterranean Pip Line. January 1935'.*

£50,000-80,000

\$62,000-98,000

€57,000-90,000

PROVENANCE:

A Florida Collector; Christie's, New York, 11 April 1995, lot 178. with Hancocks, London.

-132

A PAIR OF GEORGE VI GRADUATED SILVER HOT WATER-JUGS

MARK OF OMAR RAMSDEN, LONDON, 1937

Each tapering octagonal, with reeded base and ivory insulated handle, the hinged cover with ivory thumbpiece, *marked near rim and in cover, the bases stamped 'Omar Ramsden me Fecit'*

10 ¼ in. (26.6 cm.) high and smaller gross weight 60 oz. 17 dwt. (1,892 gr.)

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700





PROPERTY FROM A EUROPEAN COLLECTION

***133**

AN AMERICAN SILVER SALAD BOWL FROM THE MACKAY SERVICE

MARK OF TIFFANY AND CO., NEW YORK, 1878

On foliage and flower cast and chased base, the body cast and chased with arabesque below a foliage and flower cast border, with pierced arabesque rim, applied with a coat-of-arms and the initials 'MLM', marked underneath, numbered '4855/5635', the base engraved with item and crate number '177/4', the rim with later French tax mark

14 in. (35.6 cm.) diam.; 86 oz. 15 dwt. (2,699 gr.)

The arms are those of Hungerford and the initials are those of Marie Louise Mackay, nee Hungerford.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

John W. and Marie Louise Mackay and then by descent to John W. Mackay III

Property sold to create a scholarship fund in memory of John W. Mackay III at the Mackay School of Mines, University of Nevada in Reno, Nevada; Christie's, New York, 10 December 1998, lot 277.

EXHIBITED:

Exposition Universelle, Paris, 1878.

LITERATURE:

J. Loring, *Tiffany's 150 Years*, 1987, illus. pp. 60-61 and p. 62.

C. Carpenter and M. Carpenter, *Tiffany Silver*, New York, 1987, p. 61.



PROPERTY FROM A EUROPEAN COLLECTION

***134**

AN AMERICAN SILVER-GILT TEA AND COFFEE-SERVICE

MARK OF TIFFANY AND CO., NEW YORK, CIRCA 1880

Chrysanthemum-pattern, comprising: kettle, stand and lamp; coffee-pot; teapot, with simulated ivory insulators; cream-jug; sugar-bowl and slop-bowl and cover, engraved with initials, each marked underneath, the kettle with numbers '6176/6173', the remaining pieces '5960/6175'

the kettle and stand 14 in. (35.6 cm.) high 168 oz. 4 dwt. (7468 gr.) (5)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, New York, 10 December 1998, lot 363.



135

A SILVER-GILT WINE CISTERN

PROBABLY LONDON, CIRCA 1900

Oval and on four cast lions paw feet, the lobed sides with panels of foliage and lion mask ring handles, engraved with a crest, *marked underneath with lion passant only, with two later French tax marks*

37 in. (94 cm.) long; 899 oz. 14 dwt. (27,985 gr.)

The crest and motto is that of Gordon as borne by the Marquesses of Huntly and one of two crests borne by Sir Robert Gordon Gilmour 1st Bt. (1857-1939).

£30,000-50,000

\$37,000-61,000

€34,000-56,000

***136**

AN ITALIAN GILDED AND GEM-SET SCULPTURE OF HER MAJESTY QUEEN ELIZABETH II IN CORONATION ROBES

RENATO SIGNORINI, 1953-1956

Modelled seated full-length, holding the Sovereign's Orb and Sceptre, wearing the Coronation Robes and the Order of the Garter and the Imperial State crown, set with gems including sapphires, emeralds, rubies, pearls, and lapis lazuli, *signed on the skirt of the robes 'R. Signorini'*

26 ¼ in. (66.5 cm.) high

£7,000-10,000

\$8,600-12,000

€7,900-11,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 October 2012, lot 81.

EXHIBITED:

London, The O'Hana Gallery, *Priceless*, March-April 1956.

New York, Tiffany & Co., October 1957.

Los Angeles, Beverley Hills Hotel, October 1958.

Pasadena, Pasadena Art Museum, April 1959.

LITERATURE:

The Times, 'Renato Signorini', 10 April 1956, p. 3.





137

137
A PAIR OF VICTORIAN SILVER DESSERT-STANDS AND COVERS

MARK OF ROBERT GARRARD, LONDON, 1855

Each on quatrefoil base with putti stem, the bowl and detachable cover cast and chased with strapwork, engraved with a coat-of-arms, *marked on base, figures and cover bezel, each stamped with inventory number '81'*

13 ¾ in. (35 cm.) high; 113 oz. 7 dwt. (3,525 gr.)

The arms are for Edward Stanley (1789-1870) of Cross Hall, Lancashire and Grosvenor Square, London and his wife Lady Mary Maitland (d.1877), daughter of James, 8th Earl of Lauderdale, whom he married in 1819. (2)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

138
A VICTORIAN SILVER-GILT CASKET

MARK OF CHARLES THOMAS AND GEORGE FOX, LONDON, 1858

Oblong and with canted corners, with openwork foliage scroll base, the sides with putti at play, the angles with vases of flowers, the hinged cover with winged putti finial, *marked underneath and on finial*

10 ½ in. (25.5 cm.) wide; 38 oz. 5 dwt. (1,189 gr.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 July 1993, lot 26.



138

139
A WILLIAM IV SILVER-GILT EWER AND BASIN

MARK OF CHARLES RAWLINGS AND WILLIAM SUMMERS, LONDON, 1833

The baluster ewer on with shaped square foot, both chased with acanthus, foliage and rococo cartouches within foliage and flowers, *each marked near rim*

The basin 10 ¾ in. (26.3 cm.) diam.; 61 oz. 12 dwt. (1916 gr.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000



139

140

A VICTORIAN PARCEL-GILT SILVER MOUNTED GLASS CLARET-JUG

MARK OF ALEXANDER CRICHTON, LONDON, 1882

The hinged cover with glass eyes, on cast claw feet, *marked on neck, cover and strap, engraved with design registration mark* 10 in. (25.4 cm.) high

£7,000-10,000

\$8,600-12,000

€7,900-11,000



140



141

142

TWO GEORGE IV SILVER WINE-COOLERS, COLLARS AND LINERS

MARK OF THOMAS, JAMES AND NATHANIEL CRESWICK, SHEFFIELD, ONE 1821, ONE 1821 AND 1825

With foliage and shell gadrooned rim and two leaf-capped handles, engraved twice with coat-of-arms, the collars twice with crest, each with initials 'MGM' underneath, *marked on one base and one side and on liner and collar* 9 in. (23 cm.) high; 167 oz. 2 dwt. (5,196 gr.)

The arms are those of Cregoe, almost certainly for Matthew Garland Cregoe (1776-1859) of Trewithian, Cornwall. (2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

141

A PAIR OF VICTORIAN SILVER SEVEN-LIGHT CANDELABRA

MARK OF ALEXANDER MACRAE, LONDON, 1876

Each on domed base with putti masks and with four grotesque mask and figure feet, the stem with demi-figures and six branches, each with ram's mask and socket with foliage wax-pan and detachable nozzle, *marked on base, branches, wax-pans, sockets and nozzles* 27½ in. (70 cm.) high; 310 oz. 2 dwt. (9,644 gr.) (2)

£10,000-15,000

\$13,000-18,000



142



Maharaja of Baroda, 1919

*143

SILVER FROM THE MAHARAJA OF BARODA'S DINNER-SERVICE

A VICTORIAN AND GEORGE V SILVER DINNER-SERVICE

THE MAJORITY MARK OF JOHN HUNT AND ROBERT ROSKELL, LONDON, 1899 AND 1901; WITH ADDITIONAL PIECES BY SPINK AND SON, LONDON, 1910

Each piece cast with arabesques, scrolling foliage, variously applied with a coat-of-arms or engraved with coronet and sabre, comprising:

- A soup-tureen, cover, stand, liner and a soup-ladle
- A sauce-tureen and cover and a sauce-ladle
- An entree dish and cover
- Twenty-two dinner-plates
- A footed-bowl
- Six salt-cellars
- A pair of ash-trays
- A pair of chutney-stands
- A set of four cruet-stands
- A pair of toast-racks
- An egg-cruet, with six egg-cups, two additional egg-cups and seven spoons with gilt bowls
- A butter-dish
- Seven cheese-plates
- Twelve soup-plates
- Four dessert-plates
- A water-jug
- A part table-service including: thirteen table-spoons, twelve fish-knives, two asparagus tongs, a crumb-scoop, a salad-server, four jam-spoons and a butter knife
- The soup-tureen, cover and stand, 15 in. (38.2 cm.) high weighable silver, 2,045 oz. 5 dw. (63,612 gr.) (120)

£50,000-80,000

\$62,000-98,000

€57,000-90,000

PROVENANCE:

Sayaji Rao Gaekwar III, Maharaja of Baroda (1875-1939) until acquired by, Shri Kirtilal Manilal Mehta (1907-1993) and by descent to, Mrs. Charu Kishor Mehta (b. 1943).

Sayaji Rao Gaekwar III (r.1875-1939)

Sayaji Rao was adopted from a farming family and became one of Baroda's greatest modern leaders. He was born in a Maratha family at Kavhana in Malegaon Tahsil Dist. Nashik as Shrimant Gopalrao Gaekwad. Sayaji Rao's substantial education opened doors to European learning and society. He travelled extensively, and by studying other cultures, implemented great improvements to his state, such as promoting health care and education, addressing social injustice, developing communication networks, and even establishing a museum to bring fine art to the region. He also believed strongly in Indian nationalism and was celebrated for his strong beliefs in a free India. His wife Chimnabai, a progressive thinker, also contributed to the development of the state. Chimnabai was an adventurous and self-assured woman who was passionate about gemstones and pearls and loved to show it. She made many of the purchasing decisions and would take pleasure in outwitting the European jewellers with her keen knowledge about diamonds. It was during her extensive travels that she became acquainted with the House of Cartier. It has even been suggested that Jacques Cartier's first trip to India in 1911 was prompted by an invitation from Chimnabai and Sayaji Rao.

The Delhi Durbar of 1911

One of the most spectacular events of the British Raj was the Delhi Durbar of 1911. It was held to crown King George V and Queen Mary as Emperor and Empress of India. It also to mark the transfer of the capital to Delhi from Calcutta. Naturally, each Maharaja tried to be the most bejewelled, and it was on this historic occasion that the Maharaja of Baroda wore his famous pearls (the two final strands from this much sought-after pearl necklace sold, Magnificent Jewels, Christie's, New York, 25 April 2007, lot 262). For the 1911 Delhi Durbar, the Maharaja presumably ordered additional pieces from Spink and Son, to supplement to his already great silver dinner service by Mortimer and Hunt. The inventory numbers among the items in the current lot give an indication of its extent. With dinner-plates numbering over one hundred, the sheer numbers and weight of the service rivalled the Royal dinner services of Europe and Russia. The Maharajas became known for their lavish taste and ornate decorations, which would reach near mythical proportions. Word of their boundless riches and luxurious taste spread quickly and certain princely families began to make headlines, most notably the Maharajas of Baroda.

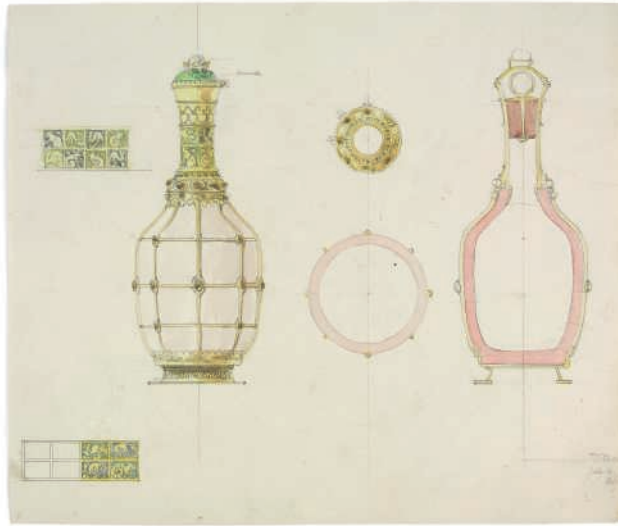
Shri Kirtilal Manilal Mehta (1907-1993)

Known as the 'Father of the Indian Diamond Industry' Shri Kirtilal Manilal Mehta was an expert in diamonds and coloured stones as well as in antiques, buying jewellery and antiques from the Maharaja of Baroda. His Royal Majesty, King of Boudewijn of Belgium awarded Mr. Mehta the Order of Leopold, (the highest order of knighthood of Belgium) for his outstanding contribution towards the strengthening of Belgian-Indian trade relations. Shri Kirtilal Manilal Mehta played a key role in promoting Indo-Israel relations and in 1987 he was honoured with the Presidential Award as Israel's 'Outstanding Trade Promoter'.



Lakshmi Vilas Palace, Baroda





Design for decanter or flask, by William Burges, 1867, Victoria and Albert Museum.

144

A VICTORIAN GOTHIC REVIVAL SILVER-GILT, GEM-SET AND ENAMEL-MOUNTED POTTERY FLASK

DESIGNED BY WILLIAM BURGES, DATED 1868

The brown crackle glaze body elongated ovoid, painted in blue underneath with a dragon, within a silver-gilt wire support set with opal cabochons, each wire terminating in a cast root motif on a plain border with crenellated rim, the foot signed 'WILLIAM. BURGES. ME. FE. MDCCCLXVIII' on a blue enamel ground, the rim set with further opals and with a border depicting leopards within the initials W and B on a blue and green enamel ground and with applied foliage above, the hinged cover with pearl set spider finial, with internal stopper 6 ¼ in. (16 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

William Burges (1827-1881), Tower House, Melbury Road, Holland Park, London.

LITERATURE:

J. Mordaunt Crook, *William Burges and the High Victorian Dream*, London, 1981, fig. 245.

William Burges trained as an architect and during his education at King's College School came to know the Rossetti Brothers. He was an integral part of the Pre-Raphaelite circle. While other artists may have been constrained by lack of vision or finances, Burges was not. His interests, talent and affluence allowed him to experiment in the decorative arts. He indulged his interest in a wide range of styles, primarily the Gothic, but also Roman, Arabic, Japanese, Islamic and French.

Burges' own home, Tower House, Melbury Road, Holland Park is 'an extraordinary distillation of his own artistic career... more exotic than Pugin's home at Ramsgate; more personal even than Soane's strange house in Lincoln's Inn Fields...The interior became the labour of half a lifetime compressed into six frenetic years' (J. Mordaunt Crook, *William Burges and the*

High Victorian Dream, London, 1981, p. 307). The architecture and interiors of Tower House are recorded in a selection of photographs from 1885 by F. Bedford and A. F. Kersting. An album containing these photographs is in the collection of the Victoria and Albert Museum and a selection of the same photographs entitled *The House of William Burges* sold, Christie's, London, 7 November 2002, lot 5. The present lot is illustrated in the volume at the Victoria and Albert Museum (and reproduced in J. Mordaunt Crook, *op. cit.* pl. 245 and 243). The album shows Burges' metalwork *in situ*, grouped for display on tables topped with pietra-dura and on polychrome-decorated cabinets - furniture comparable to the marvellous 'Industry and Idleness Cabinet' from Burges' office (sold, Property from the London Residence of the late Sir Paul Getty, K.B.E.; Christie's, London, 25 November 2004, lot 150). The present lot is recorded by Mordaunt Crook as a 'water bottle' (*op. cit.*, p. 316) 'P.L.U.' (present location unknown, *op. cit.* 412, note 21). A 'water bottle' made *en suite* to the present example, with an elongated neck and an off-white ground was acquired by the Rijksmuseum, Amsterdam in 1998 (inv. no. BK-1998-95) and the design drawing is in the Victoria and Albert Museum (museum no. 8830:3).

Burges' commissions were usually inscribed with the name of the patron and the date. Such is the case with the silver soup-plates made for the 3rd Marquess of Bute (1847-1900) for Cardiff Castle and nearby Castell Coch, circa 1867-8, inscribed 'IOHANNES / PATRICIUS / CRICHTON / STUART / MARCHIO:DE / BUTA:ME / FIERI:FECIT / MDCCCLXVIII' (John Patrick Crichton Stuart, Marquess of Bute, had me made, 1868). The magnificent polychrome decorated and gilt Golden Bed designed for the Guest Chamber of Tower House (Victoria and Albert Museum, W:5:1 to 10-1953) is similarly inscribed, 'WILLIAM BURGES ME FIERI FECTITANNO DOMINI MDCCCLXXIX' (William Burges had me made in the year of our Lord 1879). The present lot is likewise inscribed 'WILLIAM. BURGES. ME. F.F..' indicating it was made for Burges' own use.



WILLIAM. BURGESS. DE. FF. MDCCLXXIII



145

A PAIR OF VICTORIAN SILVER PILGRIM-FLASKS

MARK OF GEORGE FOX, LONDON, 1863, RETAILED BY LAMBERT, COVENTRY STREET, LONDON

Each with lobed body, the lobes part chased with foliage, the covers with foliage finial and chain, the necks engraved with crest and baron's coronet, *marked on necks and covers, each stamped 'Lambert Coventry Street, London'*

19 in. (48.2 cm.) high; 120 oz. 11 dwt. (3,750 gr.)

The crest is that of Bass for Arthur Michael Bass, 1st Baron Burton K.C.V.O., of Burton on Trent and Rangemore (1837 -1909). (2)

£25,000-30,000

\$31,000-37,000

€29,000-34,000

Michael Arthur Bass, of Rangemore Hall, Burton on Trent and Glenquoich, Invergarry was the eldest son of the brewer Michael Thomas Bass M.P. of Rangemore Hall. The Bass brewery was founded in 1777 by William Bass when he was 60 years old. His grandson, Michael Arthur became Chairman in 1863 and under his tenure Bass became the largest brewery in the world.



***146**

AN EARLY VICTORIAN SILVER NINE-LIGHT TABLE CANDELABRUM CENTERPIECE

MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1840

The shaped circular base on four acanthus and shell feet, applied with three coats-of-arms with baron's coronet, applied with four stags, with two tiers of foliate branches with sockets, wax-pans and detachable nozzles, the finial formed as an eagle perched atop a tree, with alternative central bowl with openwork acorn and oak-leaf rim, *marked on base, coats-of-arms, coronets, deer, branch sockets, wax-pans, sockets, detachable nozzles. finial and bowl rim*

38¼ in. (97.2 cm.) high; 642 oz. 12 dwt. (19,967 gr.)

The arms are those of Noel impaling Williams quartering Hamlyn, for Admiral Charles Noel, 2nd Baron Barham (1781-1866) and his third wife Arabella (d.1829), daughter of Sir James Hamlyn-Williams Bt., whom he married in 1820.

£20,000-30,000

\$25,000-37,000

€23,000-34,000



PROPERTY OF A GENTLEMAN

147
A GEORGE III SILVER-GILT FOUR-BOTTLE
DECANTER-STAND

MARK OF PAUL STORR, LONDON, 1811

The quatrefoil wood lined base with basket weave sides and twisted wire borders, with central rosette handle, with four glass decanters, *marked on foot rim, under base and on handle, the base and foot rim stamped '339'*

9 ½ in. (24 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-34,000



148
A GEORGE IV, WILLIAM IV AND VICTORIAN
SILVER-GILT TABLE-SERVICE

VARIOUS MAKERS, LONDON, 1822-1872

Bacchanalian pattern, comprising:

6 table-spoons

12 table-forks

11 dessert-forks, and a Tiffany Olympian pattern fork

12 dessert-spoons

11 teaspoons, and a cast gilt-metal example to match

139 oz. 8 dwt. (4,335 gr.) (54)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

***149**

**A SET OF FIFTEEN WILLIAM IV SILVER
DINNER-PLATES**

MARK OF JOHN BRIDGE, LONDON, 1831

Each shaped circular with shell, foliage and
anthemion border, engraved with coat of arms and
initials 'SEW' below baroness' coronet

10½ in. (26.5 cm.) diam.; 361 oz. 14 dwt. (11,250 gr.)

The arms are those of Wykeham for Sophia
Elizabeth Wykeham, Baroness Wenman (1790-
1870). (15)

£7,000-10,000

\$8,600-12,000

€7,900-11,000



149

***150**

**A SET OF SIX GEORGE III SILVER SOUP-
PLATES**

MARK OF PAUL STORR, LONDON, 1816

Each shaped circular with shell, foliage and
anthemion border, engraved with coat of arms and
initials 'SEW' below baroness' coronet

10½ in. (26.6 cm.) diam.; 158 oz. 12 dwt. (4,933 gr.)

The arms are those of Wykeham for Sophia Elizabeth
Wykeham, Baroness Wenman (1790-1870). (6)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



150

HARRIOT, DUCHESS OF ST. ALBANS (1777-1837)

Harriot Mellon was the daughter of Sarah Mellon, an Irish strolling player, and an impecunious lieutenant in the Madras Cavalry. Harriot made her first appearance on the stage at the age of eleven in a farce called *The Spoiled Child* at Ulverstone in 1788. Her career as an actress came to an abrupt end, however, on her marriage in 1815 to her long-time admirer, the 83 year-old banker Thomas Coutts. On his death shortly thereafter he left her his sole legatee. The *Morning Post* recorded that "some time previous to his death he settled upon Mrs. C. the sum of £600,000 with the house in Stratton-street, all the plate, linen, etc. - the service of plate is said to be the most valuable of any of the country - together with the house in Highgate and all its appurtenances...the whole makes her the richest widow in the United Kingdom."

Within three years of Coutt's death, reports of an impending marriage between his widow and the 21-year old heir to the Dukedom of St. Alban's were rife. William Beauclerk succeeded to the Dukedom in 1825 and almost immediately proposed marriage to Mrs. Coutts. They were married 16 June 1827. The Duchess was renowned both for the extravagance of her hospitality and her generosity to those in need. She was vilified by the popular press, who lost no opportunity in attacking her, and she appears to have been either wildly hated or greatly loved by all in society. The Royal Dukes, with the exception of the Duke of Clarence (later William IV) were all regular visitors.

The Duchess died in 1837, leaving the bulk of her estate to Angela Burdett-Coutts, her step-daughter. Contemporary newspaper accounts gleefully pointed out that her fortune was equivalent to thirteen tons of gold, or if not in sovereigns it would stretch over twenty-four miles and take ten weeks to count. Angela Burdett-Coutts used her wealth to amass a large art collection and to fund numerous philanthropic schemes for which she was created a Baroness by Queen Victoria in 1871. She resisted numerous suitors until her marriage in 1881 to an American, William Bartlett of Plymouth, Massachusetts. Bartlett took the name of Burdett-Coutts in lieu of his own and sat as M. P. for Westminster from 1885 on and gave his wife considerable assistance in her charitable activities. Baroness Burdett-Coutts died on 30 December 1906, and her body lay in state for two days, during which time 30,000 people, both rich and poor, paid their last respects. She was buried in Westminster Abbey on 5 January 1906. After her death, the bulk of the Duchess's silver remained in storage until 1914 when it was sold by Christie's.

-151

A GEORGE IV SILVER ENTREE-DISH AND COVER FROM THE DUCHESS OF ST ALBANS SERVICE

MARK OF WILLIAM ELLIOTT, LONDON, 1820

Circular, with foliage and shell cast border, and turned ivory handles, the fluted detachable cover and with foliage handle, the dish with tripartite divider, the dish and cover each engraved with initials HStA below duchess' coronet, *marked on dish, divider, inside cover and on handle and ornament*

14 ¾ in. (37.2 cm.) wide; gross weight 104 oz. 15 dwt. (3,259 gr.)

The initials are those of Harriot, Duchess of St. Albans (1777-1837), previously the wife of Thomas Coutts, the banker.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Harriot, Duchess of St. Albans (1777-1837) and then by descent to her step-daughter Angela Burdett-Coutts (1814-1906), later Baroness Burdett-Coutts
The Coutts Heirlooms; Christie's, London, 14 May 1914, lot 73.

-152

A PAIR OF GEORGE III SILVER BREAKFAST-DISHES AND COVERS FROM THE DUCHESS OF ST ALBANS SERVICE

MARK OF WILLIAM ELLIOTT, LONDON, 1817

Oblong, with foliage and shell border and turned ivory handles, the fluted hinged covers and with foliage handles, with liner and hot water compartment for water with two spouts,, the dish, cover and liner each engraved with initials HStA below duchess' coronet, *marked underneath, inside, on cover, liner, handle and ornament*

14 ¾ in. (37.5 cm.) wide

gross weight 232 oz. 14 dwt. (7,236 gr.)

The initials are those of Harriot, Duchess of St. Albans (circa 1775-1837), previously the wife of Thomas Coutts, the banker. (2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Harriot, Duchess of St. Albans (1777-1837) and then by descent to her step-daughter Angela Burdett-Coutts (1814-1906), later Baroness Burdett-Coutts
The Coutts Heirlooms, Christie's, London, 14 May 1914, lot 71.







-153

A PAIR OF GEORGE III SILVER-GILT DISH-COVERS AND A PAIR OF GEORGE IV SILVER-GILT WARMING-STANDS
 THE COVERS MARK OF THOMAS HEMING, LONDON, 1778,
 THE STANDS MARK OF PHILIP RUNDELL, LONDON, 1823

The covers chased with bell-flowers and ribbon-tied floral swags, engraved with the Royal crest, Garter motto and Royal crown and with a badge, Garter motto and duke's coronet, the stands with ivory handles, the sides with rosettes and husk swags, engraved and applied twice with badge, Garter motto and duke's coronet, covers marked on rim and engraved 'No 1' and 'No 2', the dishes marked underneath
 15 in. (38.1 cm.) long; gross weight 258 oz. 16 dwt. (8,049 gr.)
 The badge is that of Percy for the Dukes of Northumberland, probably for Hugh, 3rd Duke of Northumberland K.G. (1795-1847).

£6,000-8,000

\$7,400-9,800
 €6,800-9,000

(4)

154

A GEORGE IV SILVER-GILT TEA AND COFFEE-SERVICE
 MARK OF JOHN BRIDGE, LONDON, 1827

Shaped circular, with scenes of Poseidon in his chariot, the coffee-pot and teapot also with Amphitrite astride a seahorse, the cream-jug and sugar-bowl with Aphrodite riding a dolphin, comprising: a hot water-jug, stand and lamp; a teapot, each with simulated ivory handle; a cream-jug and sugar-bowl each with cast serpent handles, marked underneath each piece, further marked on lamp and inside covers
 the hot water-jug and stand 13 1/4 in. (33.5 cm.) high; gross weight 112 oz. 2 dwt. (3,487 gr.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000





155

A GEORGE III SILVER-GILT SIDEBOARD-DISH
 MARK OF WILLIAM PITTS, LONDON, 1814

Circular, the centre with a cast copy of a late 17th century plaque of the Rape of the Sabines, *repoussé* and chased with flowers in 17th century taste, the border cast with mythological scenes, including the Banquet of the Gods with Jupiter presenting Ganymede with a cup, Hercules embracing Omphale, and the Gods on Mount Olympus with Apollo playing the lyre, with gadrooned edge, *marked underneath*
 22 in. (56 cm.) diam.; 195 oz. 12 dwt. (6,083 gr.)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Mrs C. Kisielewska Dunbar; Sotheby's, London, 11 June 1970, lot 237.

The C. Ruxton and Audrey B. Love Collection; Christie's, New York, 19 October 2004, lot 253.

EXHIBITED:

London, Koopman Rare Art, *Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843*, no. 27, on loan from a Private Collection.

LITERATURE:

V. Brett, *The Sotheby's Directory of Silver, 1600-1940*, London, 1986, p. 259, no. 1,176.

A. Phillips and J. Sloane, *Antiquity Revisited English and French Silver-Gilt from the Collection*, London, 1997, pp. 50-51, no. 8.

C. Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843*, p. 122 and p. 124, fig. 117 and p. 151, no. 27.

William Pitts, under the direction of the Royal goldsmiths Rundell, Bridge and Rundell, was one of the first 19th-century English silversmiths to incorporate antique plaques (or castings from them) into his work. The plaque in the centre of the present dish appears to be from a 17th century relief, based upon an antique model, possibly a battle scene from a Roman sarcophagus. A pair of other smaller dishes by William Pitts of 1810, now in the Royal Collection, includes earlier plaques of the Restoration period: one dated 1678, the other marked by Jacob Bodendick, a foreign-trained maker who had the protection of Charles II. It is possible that the 17th century plaques were already in the Royal Collection when Rundell's commissioned Pitts to mount them. The Royal dishes have chased floral decoration of 17th-century inspiration similar to that on the present dish. (See E. A. Jones, *The Gold and Silver of Windsor Castle*, 1911, pl. XCVIII.)



156

A GEORGE III SILVER-GILT TAZZA

MARK OF BENJAMIN SMITH, LONDON, 1807

Circular, the border applied with grapevines, engraved with a band of foliate scrolls and crests, the centre with a coat-of-arms, on spreading foot, *marked on foot and stamped* 'RUNDELL BRIDGE ET RUNDELL REGIS ET WALLIÆ LONDINI FECERUNT' 12 in. (30.5 cm.); 59 oz. 6 dwt. (1,844 gr.)

The arms are those of Drummond quartering a coat-of-augmentation for John Drummond (1766-1833), son of John Drummond (1723-1774) and his wife Charlotte (d.1793), daughter of Lord William Beauclerk and and heiress to her nephew, the 4th Duke of St. Albans. John Drummond was granted the special coat-of-augmentation on 17 May 1788 on the occasion of him acting as one of Admiral George, 1st Baron Rodney's Esquires at the latter's installation as a Knight of the Bath in 1788. He first wife was Hester (d. 1802), daughter of Thomas Cholmondeley, of Vale Royal, sister of 1st Baron Delamere, whom he married in 1789. He married secondly Barbara (d. 1832), Maid of Honour to Queen Charlotte, daughter of Charles Chester, of Chicheley, co. Buckingham, in 1806 and this tazza was no doubt commissioned to celebrate the marriage.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

John Drummond (1766-1833) and then by descent to his great-great-grandson Anonymous sale [Frederick Hervey John Drummond M.C. (1892-1946)]; Christie's London, 13 January 1947, lot 115. with Richard Jarvis, London. Lord Harris of Peckham, from whom acquired by the present owner.



157

A GEORGE III SILVER-GILT SMOKER'S COMPANION

MARK OF BENJAMIN AND JAMES SMITH, LONDON, 1809

Of Roman lamp form, the stand applied with grapevines, the border similarly chased, the handle with snake mask terminal, *marked underneath, on stand, cover, finial and calyx* 6 in. (15.2 cm.) wide; 13 oz. 15 dwt. (427 gr.)

£7,000-10,000

\$8,600-12,000

€7,900-11,000



158

A GEORGE III SILVER-GILT DESSERT-SERVICE

MARK OF DIGBY SCOTT AND BENJAMIN SMITH, LONDON, 1806, THE KIDNEY-SHAPED DISHES WITH MARK OF BENJAMIN AND JAMES SMITH, LONDON, TWO 1809, TWO 1810

With ribbon-tied reed-and-vine borders, each engraved with a coat-of-arms below earl's coronet *each marked on reverse*, comprising:

- Four shaped oval dishes, 14 1/8 in. (35.8 cm.) wide
- Four shaped circular dishes, 10 1/4 in. (26.2 cm.) diam.
- Four kidney-shaped dishes, 11 7/8 in. (30 cm.) wide
- 348 oz. 6 dwt. (10,833 gr.)

The arms are those of Montgomerie quartering Eglinton presumably for Hugh, 12th Earl of Eglinton K.T. (1739-1819). He was created a peer of the United Kingdom in 1806 as Baron Ardrossan of Ardrossan. He rebuilt the castle of Eglinton and also constructed Ardrossan Harbour and the Paisley Canal.

£40,000-60,000

(12)

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Hugh, 12th Earl of Eglinton K.T. (1739-1819), by descent to Archibald, 16th Earl of Eglinton and Winton (1880-1945).

The Earl of Eglinton and Winton; Christie's London, 12 July 1922, the dishes, lot 20 (£70), lot 21 (£78) and lot 22 (£146), all to Comyns. The Parham Park Trust; Christie's, London, 15 June 2004, lot 34A. (with later stands).



159

PROPERTY OF A GENTLEMAN (LOTS 159 & 160)

159

A GEORGE II SILVER-GILT CUP AND COVER

MARK OF EDWARD WAKELIN, LONDON, 1758,
AFTER A DESIGN BY WILLIAM KENT

The foot with foliage border, the lower body applied with trailing foliate, with two foliate double scroll handles, the detachable cover with gadrooned rim and Royal crown finial, engraved with the Royal arms, *marked on foot*

13 ¾ in. (35 cm.) high; 66 oz. 13 dwt. (2,072 gr.)

The Royal arms are those of George II.

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Supplied by George Wickes and Samuel Netherton on 3 January 1759, 'To a cup and cover 65[oz.] 15 [dwt]'. with Richard Jarvis, by 2005.

LITERATURE:

George Wickes and Samuel Netherton's Gentleman's Ledger, 1759, Victoria & Albert Museum.

This remarkable cup is inspired by William Kent's design for the 'Pelham Gold Cup' of 1736 made by George Wickes for Colonel Pelham, published by John Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744, p. 28. A silver-gilt replica of the Pelham cup was made by John Jacobs, London, 1755. The present lot dates to 1758 and appears to be one of the first cups to be made with variations on the design. One by Thomas Heming, London, 1763 was given as a christening gift from the King to George Ferdinand Fitzroy.



160

160

A GEORGE III SILVER-GILT CUP

MARK OF JOHN SCOFIELD AND ROBERT
JONES, LONDON, 1777

The body part fluted within ovolo borders, applied with agricultural medallions, bust and border of stiff leaves, engraved with inscription, *marked under base* 5 ½ in. (14.6 cm.) high; 12 oz. 1 dwt. (374 gr.)

The inscription reads 'From the Sussex Society to John Baker Holroyd Esq'r for his Improvements in Agriculture and the Breed of Cattle'

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Presented to John Baker Holroyd (1735-1821), later 1st Earl of Sheffield in 1816, by the Sussex Society circa 1777.

Anonymous sale; Christie's, London, 19 May 1965, lot 128 (£240 to Bracher and Sydenham).

A highly regarded expert on agriculture, Lord Sheffield was the friend and literary executor of Edward Gibbon, author of *The History of the Decline and Fall of the Roman Empire*.



161

A PAIR OF GEORGE III SILVER-GILT CANDELABRA
 MARK OF JOHN SCOFIELD, LONDON, 1792, THE
 BRANCHES 1791, AFTER A DESIGN BY ROBERT ADAM

Each on a circular base, with baluster stem and vase shaped socket, the detachable branches terminating in a vase-shaped socket and nozzle, the central socket with detachable foliage and flammiform finial, with foliage borders, the bases, nozzles and finials later engraved with a crest, *marked on base, branches, nozzles, sockets and wax pans, the finials unmarked* 21 7/8 in. (55.7 cm.) high; 216 oz. 10 dwt. (6,734 gr.) (2)

£50,000-80,000

\$62,000-98,000

€57,000-90,000

This pair of candelabra presumably originally formed a suite, together with at least one further pair of candelabra (Quentin Dick II; Sotheby's, London, 19 November 1987, lot 112), a set of four of candlesticks and a smaller pair (Christie's, London, 2 November 2016, lot 167). It has been suggested that the Duke of Cumberland exchanged this suite of silver when purchasing the 1806 Egyptian service by Paul Storr from Rundell, Bridge and Rundell. A pair of candelabra from the suite went to Dick and the larger candlesticks to the Earl of Lonsdale (illustrated R. Rowe, *Adam Silver*, London, 1965, pl. 96).

The design of the candelabra is comparable to those commissioned by William Beckford. The form is inspired by Robert Adam designs from the 1760s and are some of Beckford's earliest silver commissions. Beckford first commissioned candlesticks of this model in 1781 and added to the set at intervals until 1817. At least eighteen of these candlesticks survive, although the total number in Beckford's collection is unknown. A pair of silver candlesticks of this design by John Scofield of 1791, engraved with crest, are in the Beckford Collection at Brodick Castle (D. E. Ostergard, ed., *William Beckford 1760-1844: An Eye for the Magnificent*, 2001, p. 306).

THOMAS DAWSON, 1ST VISCOUNT CREMORNE (1725-1813)

Thomas Dawson was the first surviving son of Richard Dawson (d.1766) of Dawson Grove and his wife Elizabeth, daughter of John Vesey, Archbishop of Tuam. The 18th century wealth of the family was made by his father, the banker Alderman Richard Dawson (d.1766). Thomas, 1st Viscount Cremorne was able to pursue a long political career, acquire a number of titles and commission houses in Ireland and London. He was a patron of the architect James Wyatt and the artists Thomas Lawrence and Johann Zoffany. Dawson was M.P. co. Monaghan and was raised to the Irish House of Lords as Baron Dartrey of Dawson's Grove in 1770 and Viscount Cremorne in 1785. The death of his first wife must have greatly affected him as he commissioned James Wyatt (1746-1813) to raise a magnificent mausoleum in her memory. It enclosed a sculpture by Joseph Wilton (1722-1803).

Cremorne enlarged his Chelsea villa, Cremorne House employing James Wyatt and the landscape gardener and surveyor Nathaniel Richmond (1723-1784). It was here and at his Mayfair house that he was visited by King George III, Queen Charlotte and the Prince of Wales on numerous occasions. Lord Cremorne's second wife, Philadelphia (1740-1826), daughter of Thomas Freame and grand-daughter of William Penn, founder of Pennsylvania, was a lady-in-waiting to the Queen. Lord Uxbridge, who commissioned a set of four matching candelabra in 1792, possibly admired the original Cremorne pair at a dinner or *soirée* at Cremorne House. This could explain the entry for Lord Uxbridge's candelabra in the silversmiths' ledgers which describe them as being 'like Cremornes'.



THE PROPERTY OF A GENTLEMAN (LOTS 162 & 163)

162

A SET OF FOUR GEORGE II SILVER CANDLESTICKS MARK OF EDWARD WAKELIN, LONDON, 1755

Each on circular base, the baluster stem and base each entirely cast and chased with swirling flutes, with detachable short reed-and-tie cast nozzles, *each marked on base and nozzle, the bases engraved with scratchweights '27=15'; '28=11'; '28=11' and '27=14' 8 3/4 in. (22 cm.) high; 107 oz. 10 dwt. (3,344 gr.)*

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Commissioned by Thomas Dawson, later 1st Viscount Cremorne (1725-1813) from Messrs. George Wickes and Samuel Netherton, delivered on 16 June 1756, then by descent.

LITERATURE:

George Wickes (and Samuel Netherton) Gentleman's Ledger, 1756-1760, Victoria and Albert Museum Mss. SD.95.0050, folio 30, "1756 Thomas Dawson Esqr

June 16

To 1 large and 2 smaller waiters 109 [oz.] 8 [dwt.]

To a pr [pair] sauceboats n69 [oz.] 13 [dwt.]

To 2 sauce spoons 8 [oz.]

To a tea kettle and lamp 70 [oz.] 6 [dwt.]

To a waiter 18 [oz.] 12 [dwt.]

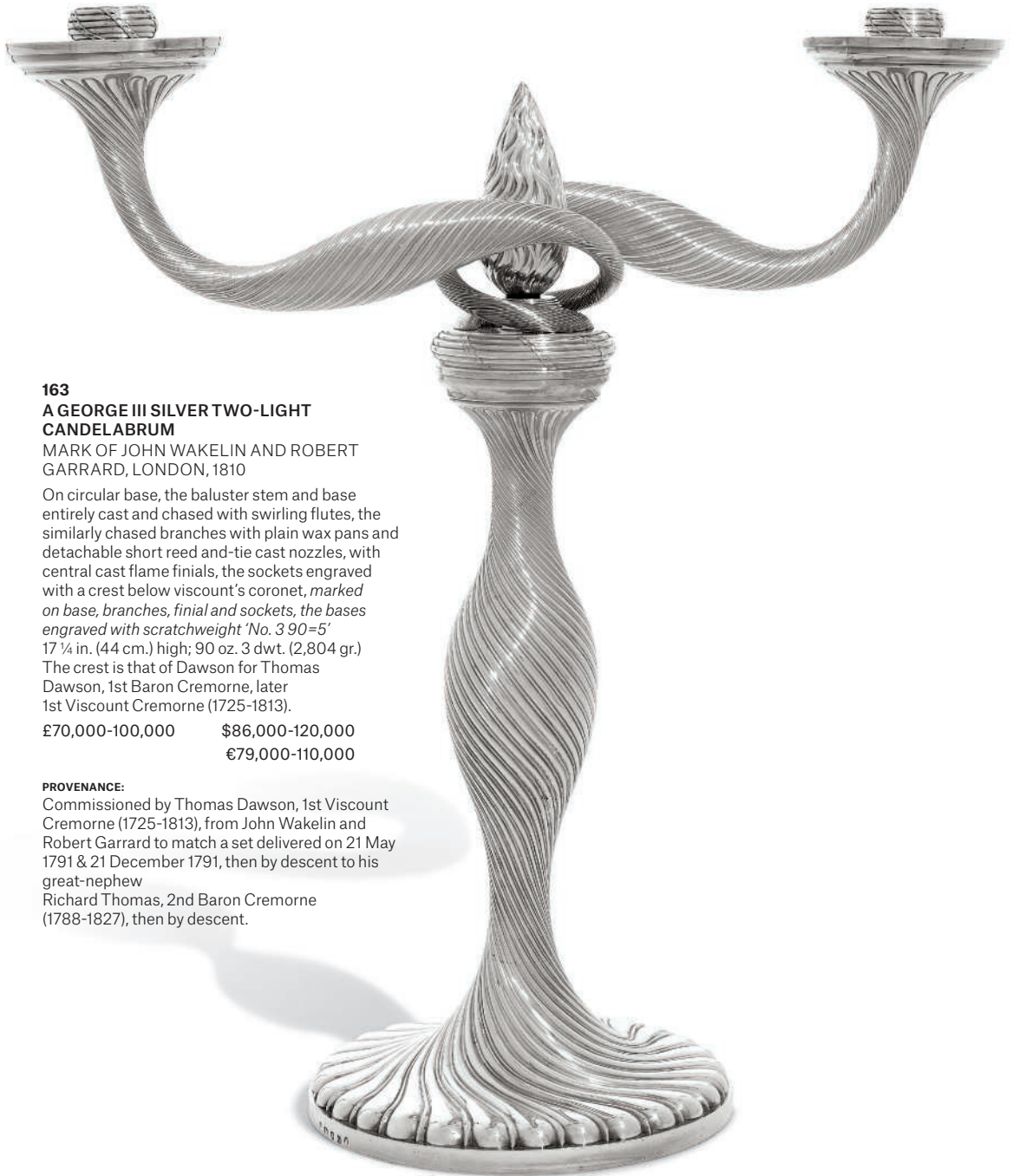
To a sett [sic] of vases and spoons 47 [oz.] 15 [dwt.]

To 2 pr [pairs] candlesticks 112 [oz.] 11 [dwt.]

To 6 shell salts and spoons 39 [oz.] 1 [dwt.]

437 [os.] 6 [dwt.]

142 [£] 6 [s] 6 [d]"



163

**A GEORGE III SILVER TWO-LIGHT
CANDELABRUM**

MARK OF JOHN WAKELIN AND ROBERT
GARRARD, LONDON, 1810

On circular base, the baluster stem and base entirely cast and chased with swirling flutes, the similarly chased branches with plain wax pans and detachable short reed and-tie cast nozzles, with central cast flame finials, the sockets engraved with a crest below viscount's coronet, *marked on base, branches, finial and sockets, the bases engraved with scratchweight 'No. 390=5'* 17 ¼ in. (44 cm.) high; 90 oz. 3 dwt. (2,804 gr.)

The crest is that of Dawson for Thomas Dawson, 1st Baron Cremorne, later 1st Viscount Cremorne (1725-1813).

£70,000-100,000

\$86,000-120,000

€79,000-110,000

PROVENANCE:

Commissioned by Thomas Dawson, 1st Viscount Cremorne (1725-1813), from John Wakelin and Robert Garrard to match a set delivered on 21 May 1791 & 21 December 1791, then by descent to his great-nephew Richard Thomas, 2nd Baron Cremorne (1788-1827), then by descent.



164
**A SET OF SIXTEEN GEORGE III SILVER
 DINNER-PLATES**

MARK OF ANDREW FOGELBERG,
 LONDON, 1777

Shaped circular with shell and tied-reeded border, engraved with Royal arms within Garter motto and initials GR, and with crest within Garter motto below marquess' coronet, *marked underneath*

9 3/4 in. (24.8 cm.) diam.; 278 oz. 18 dwt. (8,675 gr.)

The crest is that of Stewart as born by the Marquesses of Londonderry, probably for Robert, 2nd Marquess of Londonderry (1769-1822) who succeeded his father in 1821 and who was created a Knight of the Garter in 1814. (16)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

165
**A GEORGE III SILVER SOUP-TUREEN AND
 COVER**

MARK OF JOHN WAKELIN AND WILLIAM
 TAYLOR, LONDON, 1778

Oval, the body and cover with foliage bands, with beaded borders and reeded handles, engraved with coat-of-arms, the cover with crest, *marked underneath and on cover, with scratchweight '81"3'*

16 1/4 in. (41.2 cm.) wide; 79 oz. 13 dwt. (2,477 gr.)

The arms are for the Rev. Andrew Burnaby D.D. (d.1848) of Baggrave Hall, co. Leicester, Archdeacon of Lincolnshire and vicar of Greenwich, and his wife Anna, daughter and heir of John Edwyn of Baggrave Hall, whom he married in 1770.

£5,000-7,000

\$6,200-8,600

€5,700-7,800





***166**

**SILVER FROM THE LANGSTON DINNER-SERVICE
A GEORGE III SILVER PART DINNER-SERVICE**

MOSTLY MARK OF THOMAS ROBINS, LONDON, 1817

Each piece with shell, foliate and gadroon borders, variously engraved with coat-of-arms, comprising: an entree-dish and cover, a sauce-tureen and cover, two salt-cellar, a wine-coaster, a meat-dish with an Old-Sheffield Plate meat-dish cover, a vegetable dish with an Old-Sheffield Plate dish-cover, a waiter, a butter-dish and cover, a part dessert service, King's Pattern, comprising: five dessert forks, four dessert spoons, five dessert knives and two serving spoons

The meat-dish, 17 ½ in. (44.5 cm.) long; weighable silver 314 oz. (9,767 gr.) (28)

The arms are for James H. Langston (1797-1863), Sarsden, Oxford.

£7,000-10,000

\$8,600-12,000

€7,900-11,000

James Haughton Langston (1797-1863) was the son of John Langston of Sarsden House, Oxfordshire. He was educated at Eton College and Christ Church, Oxford. In 1812, while he was still at school, he succeeded his father and inherited the Sarsden estate. He came of age in 1818, taking possession of a handsome inheritance (his father's personal estate had been sworn under £250,000 after his death), and ordering himself a silver dinner-service. He married Hon. Julia Moreton, the daughter of Thomas Reynolds Moreton, 4th Baron Ducie and they had one daughter, Julia.

PROPERTY OF A LADY

167

A SET OF FOUR QUEEN ANNE SILVER CANDLESTICKS

MARK OF JOHN SUTTON, LONDON, 1704

Each on circular base, with baluster stem and spool shaped socket, engraved with a lozenge-of-arms, *marked on base*

7 in. (17.8 cm.) high; 51 oz. 2 dwt. (1,590 gr.)

The untinged arms for a heiress are possibly those of Bold or Owen. (4)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Robert Oliver Francis Wynne (1907-1993)

of Garthewin, Abergele

R. O. S. Wynne, Esq; Christie's, London,

5 May 1937, lot 37 (£262 to Crichton).



167



168

PROPERTY OF A GENTLEMAN

168

A PAIR OF GEORGE I SILVER CANDLESTICKS

MARK OF AMBROSE STEVENSON, LONDON, 1714

Octagonal, with faceted stems and spool shaped sockets, engraved with coat-of-arms, *marked on bases and on one socket, with scratchweights '15=8=0' and '15=10=0'*

7 ½ in. (19 cm.) high; 30 oz. 8 dwt. (945 gr.)

The arms are those of Gibbon as on a memorial brass in St. Mary, Bishopsbourne, Kent for John Gibbon of Bishopsbourne (d.1617). (2)

£5,000-8,000

\$6,200-9,800

€5,700-9,000



169

**A SET OF FOUR QUEEN ANNE SILVER
CANDLESTICKS**

MARK OF THOMAS FOLKINGHAM, LONDON, 1713

Hexagonal with baluster stem and spool-shaped
socket, each engraved with crest, *each marked
underneath and on socket, scratch-weights '11-10-0,'
'12-2-0,' '11-18-0' and '11.12.0'*

7 3/4 in. (18.6 cm.) high; 44 oz. 14 dwt. (1,391 gr.)

The crest is that of Turnor

(4)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

170

A PAIR OF QUEEN ANNE SILVER CANDLESTICKS

MARK OF THOMAS FOLKINGHAM, LONDON,
1709

Hexagonal, with baluster stem and spool-shaped
socket, each engraved with lozenge-of-arms, *each
marked underneath and on socket*

7 3/4 in. (18.6 cm.) high; 21 oz. 10 dwt. (669 gr.)

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700





SOLD BY ORDER OF THE TRUSTEES OF THE WILLIAM MERTON WILL TRUST (LOTS 171 & 172)

171
A PAIR OF GEORGE II PROVINCIAL SILVER CANDLESTICKS AND A MATCHING MODERN PAIR OF CANDLESTICKS

A PAIR MAKER'S MARK IB A TUN BETWEEN, TOWN MARK A TWICE, A PAIR MARK OF RICHARD COMYNS, LONDON, 1967

Square base with canted corners, faceted stems and spool-shaped sockets, the bases engraved with cypher within motto of the Order of the Thistle below earl's coronet and with coat-of-arms, *marked on foot*
 7 ¼ in. (19.6 cm.) high; 58 oz. 11 dwt. (1,821 gr.)

The arms are those of Duff, the cypher is probably for James Duff, 4th Earl of Fife.

£6,000-8,000

(4)

\$7,400-9,800

€6,800-9,000



172
A GEORGE I SILVER SUGAR-BOX

MARK OF MATTHEW COOPER, LONDON, 1716

Elongated octagonal, the hinged cover engraved with coat-of-arms within foliage-scroll and brickwork cartouche, later engraved beneath with initials, *marked inside and in cover*

5 in. (13 cm.) long; 15 oz. 9 dwt. (481 gr.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROPERTY OF A GENTLEMAN

173

**A SILVER-GILT MOUNTED CUT DICHRIC
GLASS TANKARD**

APPARENTLY UNMARKED, CIRCA 1730, ENGLISH
OR GERMAN

The faceted glass body reflecting clear or amethyst
colour, the base and hinged cover with glass panel, with
foliage thumbpiece, the handle engraved with crest
5 in. (12.7 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 23 May 1985, lot 97.

Anonymous sale; Christie's, London, 14 July 1993, lot 97.

The faceting on this lot is comparable to a chocolate
pot of 1731, by Pezé Pilleau (see by A. Grimwade,
Rococo Silver 1727-1765, London, 1974, p. 51 no. 61A.).
It is suggested that the '... two bands of vertical flutes
or facets meeting in the centre in a chevron line' is a
German design used only by Pilleau.



174

A SILVER-GILT MOUNTED ROCK CRYSTAL CUP

APPARENTLY UNMARKED, GERMAN OR
ENGLISH, LATE 16TH CENTURY, THE STEM
POSSIBLY 19TH CENTURY

The hemispherical bowl with foliate festoons and
grapes above a tapering faceted stem and circular base,
the rim acid etched with scrolling foliage
4¾ in. (10.8 cm.) high

£5,000-8,000

\$6,200-9,800

€5,700-9,000





175

A DUTCH SILVER-GILT MONSTRANCE

AMSTERDAM, 1621, INDISTINCT MAKER'S MARK
 POSSIBLY FOR FERDINAND LE MONDE OR JACQUES
 BOGAERT

The base cast and chased with biblical scenes including those from the life of Moses, with winged putti between, with knopped stem, the central section flanked by cast figures of saints, with further figures above and crucifixion finial, with later glazed brass central compartment, *marked on base*
 25 in. (63.5 cm.) high
 weight of silver 54 oz. 7 dwt. (1,691 gr.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000



PROPERTY FROM A PRIVATE COLLECTION

***176**

A GERMAN SILVER TABLE CLOCK

THE MOVEMENT BY DAVID HAISERMANN, AUGSBURG, CIRCA 1610

Modelled as the Virgin and Child, on a crescent moon and with a gilt crown with enamelled numerals, the Christ child holding a sceptre as the pointer, on ebonised base, each side applied with plaque, three with scenes from the life of Christ, one glazed to show the two train movement with engraved standing barrels, verge balance wheel escapement and count wheel strike to bell, the plate stamped twice with maker's mark 'DH' in a shield 11 1/2 in. (29.2 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 1 December 1982, lot 107.

A comparable example with a movement by David Haisermann (c.1580-1612) with silver Madonna and Child and mark of Matthias Walbaum, circa 1620, with hexagonal ebony base is illustrated, K. Maurice, *Die Deutsche Räderuhr*, Munich, 1976, pl. 401. This example is described as circa 1620. A Madonna 'figureuhr' (clock with figure) in a private American collection and another in a private Strasbourg collection, (see J. Abeler, *Meister der Uhrmacherskunst*, Auflage, 2010, p. 213).

Δ177

A PARCEL-GILT SILVER MOUNTED TURBO-SHELL CUP

19TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

On circular foot chased with foliage and with fluted rim, the baluster stem with four foliate brackets, the shell, mounted with pierced and engraved foliate straps, the shell with a figure of reclining Neptune and a hippocamp 12 in. (30. cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000





178

178

A MEISSEN PORCELAIN MODEL OF A PARROT

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED A43A, PRESSNUMMER 43

16½ in. (42.2 cm.) high

£6,000-8,000

\$7,400-9,800

€6,800-9,000



179

179

A MEISSEN (MARCOLINI) PORCELAIN DUCK TUREEN AND COVER

CIRCA 1780-1800, BLUE CROSSED WORDS AND STAR MARK

After the model by *Christian Gottlob Luecke*

11¼ in. (28.5 cm.) long

£5,000-8,000

\$6,200-9,800

€5,700-9,000

PROVENANCE:

William Richard, 3rd Earl Annesley, according to the inscribed paper label accompanying the tureen.



180

180

A MEISSEN PORCELAIN MODEL OF A JAY WITH A SQUIRREL

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED 1128, PRESSNUMMER 88

After the model by *J.J. Kändler*

15¾ in. (40 cm.) high

£5,000-8,000

\$6,200-9,800

€5,700-9,000



181
AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1815

Depicting a spaniel chasing ducks beside the Tiber, the Vatican beyond
6½ x 9¾ in. (16.5 x 23.8 cm.), overall

£15,000-25,000

\$19,000-31,000

€17,000-28,000



182

***182**

A PAIR OF RUSSIAN 'ETRUSCANWARE' PARCEL-GILT AND POLYCHROME DECORATED OPALINE VASES

CIRCA 1820-30

Each painted in the Etruscan style in black and terracotta colours depicting classical figures on a later gilt-metal socle 17 in. (43 cm.) high (2)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

This pair of vases is closely related to a set of four white opaline 'Etruscan' vases made by the Russian Imperial Glass Factory in 1799, and preserved at the Pavlovsk Palace Museum, St. Petersburg; the upper and lower friezes are virtually identical, and the central band of Etruscan figures, undoubtedly derived from d'Hancarville's *Collection of Etruscan, Greek and Roman Antiquities from the cabinet of the Hon. W. Hamilton His Britannick Majesty's Envoy Extraordinary ad the Court of Naples*, published in 1766-67, are very similar (A. Kuchumov, *Russian Decorative Art in the Collection of the Pavlovsk Palace Museum*, Leningrad, 1981, no. 108).

■183

ARISTIDE PETRILLI (ITALIAN, 1868-1930?)

Napoleon Bonaparte

signed and dated 'Prof A Petrilli / 1901 Firenze' and with plaquette 'NAPOLEONE Io / Gall.a Profe Petrilli / FIRENZE' marble

45 in. (114 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

THE PROPERTY OF A GENTLEMAN

184

A PAIR OF RUSSIAN ORMOLU-MOUNTED MALACHITE URNS
CIRCA 1850

13¾ in. (35 cm.) high

£30,000-50,000

(2)

\$37,000-61,000

€34,000-56,000

PROVENANCE:

The Property of a Lady; Christie's, London, 10 December 1992, lot 391.

The 1992 catalogue records 'with inscription to underside of one *Buchanan*'. Although no trace of this inscription remains to either urn, it can be speculated that Buchanan refers to Sir Andrew Buchanan (1807-1882), who during the course of his international and illustrious diplomatic career was, significantly, based in Russia on at least three occasions; in St. Petersburg, from 6 October 1838 as a paid attaché, in 1844-51, initially as secretary of legation, and subsequently, *charge d'affaires*, and finally, from 15 September 1864 as ambassador-extraordinary to Russia. During the course of the latter appointment, Buchanan would have received a number of prestigious diplomatic gifts, which possibly included the present urns. Certainly, he would have known the Imperial Lapidary Works, or Peterhof Lapidary, the Russian stone-cutting factory, founded in 1721 near St. Petersburg by an edict of Peter the Great, and the superb collection of ormolu-mounted malachite urns and vases held at the Hermitage Museum; in 1851-1860, the interiors of the Old Hermitage were redesigned by Andrei Stackensneider to accommodate the State Assembly, Cabinet of Ministers and state apartments.





185



THE PROPERTY OF A LADY

■185

**A PAIR OF RESTAURATION ORMOLU SIX-LIGHT
FIGURAL CANDELABRA**

CIRCA 1830

The undersides of the drippans signed 'LJ'

34 in. (86.5 cm.) high (2)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

The Property of a Private Collector; Christie's, London,
29 April 2010, lot 255 (£25,000).

186

**A PAIR OF LOUIS-PHILIPPE ORMOLU-MOUNTED
JASPER MINIATURE VASES ON PEDESTALS**

CIRCA 1840-50

The vases: 5 in. (12.5 cm.)

The pedestals: 5 in. (12.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



186



■187

A RUSSIAN GILTWOOD CENTRE TABLE

IN THE MANNER OF PAVEL SPOL, CIRCA 1800-1830

The moulded rectangular *giallo* marble top above a Greek-key frieze, on square fluted tapering legs terminating in square feet, the reverse of the frieze stamped 'UM M 4'

34 in. (86 cm.) high; 65½ in. (166.5 cm.) wide; 34½ in. (87.5 cm.) deep

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Until recently this table was at the headquarters of the Danish East India Company (after 1730 re-founded as the Asiatic Company), in Christianshavn, Copenhagen, Denmark. From the 18th century Dutch merchants replaced the English as the dominant traders in Russia and it is possible therefore that this table found its way from Russia by these means.

This imposing centre table is a fine example of Russian furniture-making in the early 19th century, when Russia was at the height of its powers. With its deeply carved Greek key frieze, this table relates closely to a white and gilt console table in the Cabinet of Grand Duchess of Maria Feorodovna at Pavlovsk which was supplied *circa* 1790 when she and her husband Grand Duke Paul furnished the palace with luxurious works of art including costly French *ébénisterie* and pieces by David Roentgen. Pavel Spol was one of the most talented Russian artists producing carved giltwood furniture at this time, and executed extravagant and elaborately carved console tables and *torchères* for some of the grandest interiors of the period.



***188**
**A RUSSIAN SILVERED-BRONZE-
MOUNTED MALACHITE TAZZE**
CIRCA 1820-50

13¼ in. (33.5 cm.) high;
10¾ in. (27.5 cm.) diameter

£10,000-15,000 \$13,000-18,000
€12,000-17,000



■189
AFTER ANTONIO CANOVA
(ITALIAN, 1757-1822)

Psyche Revived by Cupid's Kiss

unsigned
marble

28¾ in. (72 cm.) high;
35 in. (89 cm.) wide
Circa 1860.

£10,000-15,000 \$13,000-18,000
€12,000-17,000





■190
A RUSSIAN ORMOLU THIRTY-LIGHT CHANDELIER
CIRCA 1850

Fitted for electricity
44½ in. (113 cm.) high; 48 in. (122 cm.) diameter

£15,000-25,000

\$19,000-31,000

€17,000-28,000



THE PROPERTY OF A GENTLEMAN

■191

HIRAM POWERS (AMERICAN, 1805-1873)

Psyche

signed 'H. POWERS. Sculp.'

marble

18½ in. (47 cm.) high

Conceived in 1848.

This bust circa 1850-1860.

£8,000-12,000

\$9,800-15,000

€9,000-13,000



191

■192

AFTER AUGUSTE HYACINTHE DEBAY (FRENCH, 1804-1865)

Le Berceau Primitif (The First Cradle)

signed 'A. Debay / Franchi Sc'

marble

32¼ in. (82 cm.) high

Circa 1880.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

The present marble is a reduction of French sculptor Auguste-Hyacinthe De Bay's celebrated work, *Le Berceau primitive (The First Cradle)*, representing Eve tenderly embracing her sons, Cain and Abel. A touching homage to the Biblical family described in the Old Testament (Gen. 4:1-15), De Bay's marble was first shown at the Parisian Salon of 1845 (no. 2070), then at the *Exposition universelle* of 1855 (no. 4314), and was acquired by the celebrated collector, Prince Demidoff, who later sold it from the Villa San Donato near Florence in 1870. The original marble's whereabouts are unknown. Owing to its considerable popularity, *Le Berceau primitif* was reproduced in various media and by several artists to meet a burgeoning demand from the international art-buying public.



192



■193

**A PAIR OF NAPOLEON III BRASS AND GLASS
TWELVE-LIGHT CHANDELIERS**

BY CHARLES STANISLAS MATIFAT, PARIS, CIRCA 1850

Fitted for electricity

45½ in. (116 cm.) high; 28½ in. (73 cm.) diameter (2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

LITERATURE:

The Art-Journal Catalogue; *The Crystal Palace Exhibition Illustrated Catalogue*, London, 1851, p. 50 (the model).

EXHIBITED:

The Great Exhibition, London, 1851 (the model).

Charles Stanislas Matifat, *fondeur*, of 11 rue de la Perle, Paris, obtained *une médaille de 2e classe* at the 1851 Great Exhibition, London where he was commended for having 's'est appliqué à chercher des formes nouvelles, variées et élégantes' (*Travaux de la Com. Française, Expo. 1851*, cited in B. Metman, *Documents sur la sculpture française Répertoire des fondeurs du XIXe siècle*, Nogent-le-Roi, 1989, p. 202). This chandelier, together with one other in Louis XIV style, made by Matifat for the King of Holland, was discussed in *Le Palais de Cristal*, no. 17, 31 August 1851, p. 265. It was described as 'un lustre indien'; the term referring to the luminescent natural light of India and how indigenous craftsmen purposefully faceted glass to reflect natural light back to create prisms of colour.



THE PROPERTY OF A PRIVATE COLLECTOR

■194

A LOUIS PHILIPPE SILVERED-BRONZE AND CUT NICKEL-SILVER 'BOULLE' MARQUETRY-INLAID EBONY CENTRE TABLE

ATTRIBUTED TO ALEXANDRE BELLANGE, PARIS, CIRCA 1840-1850

The base support cast with four maidens separated by shells and above paw feet

32¼ in. (82 cm.) high; 49¼ in. (125 cm.) wide; 38¼ in. (98.5 cm.) deep

£60,000-100,000

\$74,000-120,000

€68,000-110,000

LITERATURE:

S. Cordier, *Bellange, ébénistes: Une histoire du goût au XIXe siècle*, Paris, 2012.

To be awarded a medal for furniture at one of the great exhibitions of the 19th century the exhibit would not only have to be beautifully formed and exquisitely made, but also demonstrate innovation – either in the choice of materials or its technology of manufacture. The present table is therefore archetypal of such ‘exhibition furniture’ in that not only is the design elegantly proportioned and the *ébénisterie* exquisite, but the marquetry to the top is made from nickel silver – an alloy of copper, nickel and zinc created by numerous early 19th century metallurgical developments. An innovation over pewter which is traditionally used in marquetry, nickel silver is not prone to tarnishing and oxidation. It is a much harder material than pewter so polishes better but it would have been extremely difficult to work with.

This table is attributed to Alexandre Bellangé (1799-1863), who was a member of a famous family of *ébénistes* – son of Louis-François (1759-1827), nephew of Pierre-Antoine (1757-1827) and cousin to Louis-Alexandre (1796-1861). In 1844, Alexandre

Bellangé exhibited at *l'exposition des produits de l'industrie* a table decorated with an unusual silver marquetry on a dark background (*un guéridon en écaille, incrusté de cuivre et blanc argents, supporté trois enfants en bronze* M. Gustave Halphen, *Rapport sur l'Exposition publique des produits de l'industrie française de 1844*, Paris, p. 39). That guéridon was bought by King Louis Philippe, given to his son the duc de Nemours and recorded at the Tuileries after the exile of the maison d'Orleans in an inventory of 1851, but its subsequent whereabouts are unknown.

An attribution to Alexandre Bellangé is strengthened with comparison to a pair of gilt and silvered-bronze tables with Bellangé label made for the palazzo Torlonia in Rome (*op. cit.*, p. 546, LAB 57); a suite of four cabinets with cut-brass and pewter ‘Boullé’ marquetry made for the apartment at the Tuileries of Ferdinand-Philippe, duc d'Orleans (*op. cit.*, p. 236, fig. 147) and a cabinet stamped Bellangé set to the front angles with similar female term figures (*op. cit.*, p. 568, LAB 76).



■195

ERNST MORITZ GEYGER (GERMAN, 1861-1941)

Bogenschütze (Archer)

signed 'E. M. Geyger' and with inscription 'AKT.-
GES.V.H.GLADENBECK & SOHN / BERLIN -
FRIEDRICHSHAGEN'

bronze, dark-brown patina

42¾ in. (108.5 cm.) high

This bronze circa 1910.

£10,000-15,000

\$13,000-18,000

€12,000-17,000



195

196

**A GROUP OF TWENTY DANISH TERRACOTTA BUSTS OF
HISTORICAL FIGURES**

CAST BY NIC. SCHMIDT, CIRCA 1880-1900

Including representations of Dante, Caesar, Marcus Aurelius,

Antoninus Pius and Vespasian, each stamped 'Nic. Schmidt /

Eneret', with various inscriptions to the underside

The largest: 7 in. (18 cm.) high

(20)

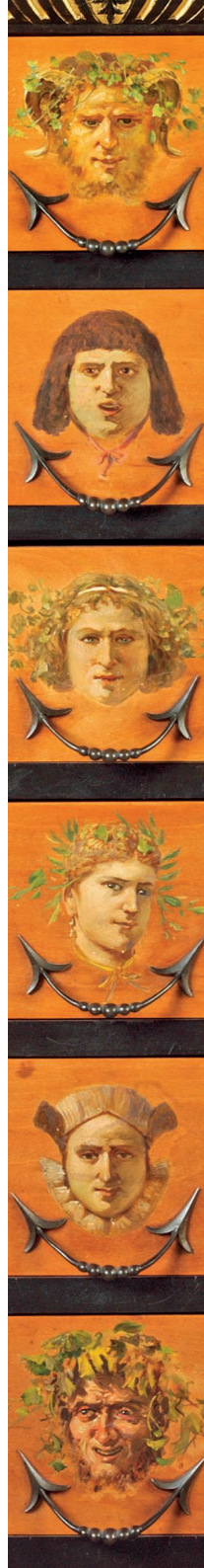
£5,000-8,000

\$6,200-9,800

€5,700-9,000



196



■197

AN ITALIAN EBONY AND EBONISED, WALNUT, PARCEL-GILT AND POLYCHROME-PAINTED SIDE CABINET

BY A. CAPONETTI, NAPLES, DATED 1891

With seven plane wood-fronted drawers each painted with a mythological mask, the reverse with a label printed 'G', applied with a metal plaque stamped 'A. CAPONETTI / 1891 / NAPOLI'

60½ in. (153.5 cm.) high; 54½ in. (138.5 cm.) wide; 19¼ in. (49 cm.) deep

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Probably Empress Elizabeth of Austria (1837-1898) at the Achilleion Palace, Corfu.

It is probable that this cabinet once formed part of the original furnishings for the neo-classical palace Achilleion, on Corfu, commissioned in 1888 by Her Majesty the Empress Elizabeth (Sisi) of Austria (1837-1898). A related cabinet signed and dated 'A. Caponetti / 1891' is recorded at the Achilleion Palace, Corfu and sold Bonhams, London, 5 July 2012, lot 252. The Empress Elizabeth held an intellectual and spiritual fascination with ancient and modern history of Greece and decorated the interiors of the palace in the Pompeian style; commissioning various designs for the fittings and furniture from professor A. Caponetti of Albergo dei Poveri in Naples. The present cabinet is fronted by seven drawers each painted with a mythological mask and possibly representing Dionysus and the Seasons, suggesting that this cabinet may have been made for the dining room.



198

■198

STEPHAN ABDEL SINDING (NORWEGIAN, 1846-1922)

Walkure (Brunhilda on Horseback)

signed 'Stephan Sinding / PARIS'

bronze, dark-brown patina

31 in. (79 cm.) high

Conceived circa 1905.

This bronze circa 1905-10.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

THE PROPERTY OF A GENTLEMAN

■199

MAX LEVI (GERMAN, 1895-1912)

Male nude with a ball

signed 'MAX LEVI' and with foundry inscription

'Akt. Ges.v. H. Gladenbeck v.Sohn.'

bronze, black patina with gilt ball

29 7/8 in. (76 cm.) high

Circa 1900.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



199



■200

FRANZ VON STUCK (GERMAN, 1863-1928)

Athlet (Athlete)

signed 'FRANZ / STVCK'

bronze, dark-brown patina

25¾ in. (65.5 cm.) high

Conceived 1890-1892.

This bronze *circa* 1900.

£10,000-15,000

\$13,000-18,000

€12,000-17,000



■201

**A FRENCH GILT AND PATINATED-BRONZE JARDINIÈRE
ON TRIPOD STAND**

ATTRIBUTED TO G. SERVANT, PARIS, CIRCA 1870

The jardinière: 19½ in. (49.5 cm.) high; 10 in. (25.5 cm.) diameter

The stand: 36¼ in. (92 cm.) high; 17 in. (43 cm.) wide and deep

£10,000-15,000

\$13,000-18,000

€12,000-17,000

LITERATURE:

The model was shown by G. Servant at the Paris *Exposition universelle* in 1867, reproduced below (The Art Journal, *The Illustrated Catalogue of the Universal Exhibition*, London, 1867, p. 116).





■202

**A NAPOLEON III SILVERED AND GILT-BRONZE AND BLEU
TURQUIN MARBLE THREE-PIECE CLOCK GARNITURE**

BY SOCIÉTÉ DES MARBRES ONYX D'ALGÉRIE, THE FIGURE CAST FROM A MODEL BY ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887), THE MOVEMENT BY EUGÈNE FARCOT, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a clock and a pair of six-light candelabra, the clock surmounted by a figure holding a Farcot's pendulum, the dial signed 'Société des Marbres Onyx d'Algérie / 24 Bd des Italiens / Paris' with twin barrel movement with rack striking to bell, the candelabra modelled *en suite* with griffin terminals to the handles

The clock: 48¼ in. (122.5 cm.) high

The candelabra: 31 in. (78.5 cm.) high

£15,000-25,000

(3)

\$19,000-31,000

€17,000-28,000

The clock to the present garniture is surmounted by an elegant figure by Albert-Ernest Carrier-Belleuse, who created a monumental version for a column-form clock shown at the 1867 *Paris Exposition Universelle* by the Société des Marbres-Onyx d'Algérie with movement by Eugène Farcot, the same makers of the present lot. In both timepieces, the exquisitely detailed central figure suspends a conical pendulum which rotates in a circular manner around a point at her feet in addition to the traditional movement which operates the clock dial. While the base of the present clock is different in form from that shown at the Exhibition, its reproduction in a smaller scale here by the same makers attests to the strong interest of 19th century collectors in acquiring versions of the most celebrated models of their day. This garniture is, thus, a fine manifestation of the exceptional Exhibition model and also evokes the sophisticated and grand ambitions of the age.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

■203

SCIPIONE TADOLINI (ITALIAN, 1822-189%)

Kneeling Odalisque

signed and dated 'EQ. SCIPIO TADOLINI . ROMA . 1871',
on pedestal
marble

The figure: 32½ in. (82.5 cm.) high

The pedestal: 41 in. (104 cm.) high

£70,000-100,000

\$86,000-120,000

€79,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 November 2007,
lot 67.

Descended from a dynasty of Roman sculptors who exerted a profound and lasting influence on the artistic production of the Eternal City, Scipione Tadolini was a skilled sculptor whose broad *œuvre* spanned the neoclassic to the romantic movements. The present work of a kneeling odalisque fully demonstrates his virtuoso talent and is a fine evocation of the 'orientalist' influences which were prevalent in European art of the 19th century.

After a classical formation in the Accademia in Rome and with his father Adamo, Scipione Tadolini sculpted a series of celebrated portraits for Roman churches and went on to create a number of large-scale monuments for patrons around the world including an equestrian group of Simon Bolivar for the city of Lima, Peru. However, it was for his individual figures that he is perhaps best known.

Odalisques – female slaves or concubines in harems – were part of the elaborate courts of the Sultans of the Ottoman Empire, and were frequently represented in 19th century European art owing to the considerable occidental fascination with the Middle East. Though seemingly few versions of this figure exist in Tadolini's *œuvre*, the present sculpture is a fine example of this 'orientalist' artistic production, and is further distinguished by its particularly complex composition and exquisite detailing.





THE PROPERTY OF A LADY

■-*204

AN ITALIAN IVORY-INLAID EBONY, PEAR WOOD AND MARQUETRY CENTRE TABLE

BY FRANCESCO GRANDI, CIRCA 1880

The top inlaid to the centre with a scene of antique inspiration signed 'F.co Grandi' within a border of classical landscapes, on a tripod base with wolf-head feet, the underside with a plaque signed 'FCO GRANDE - FECE-', the underside of the base with a faint stamp 'FR GRANDI / VIA ...17 / ROMA(?)' 33¾ in. (85.5 cm.) high; 36¾ in. (93 cm.) diameter

£40,000-60,000

\$49,000-73,000

€45,000-67,000

Beautifully inlaid with figural scenes, landscapes and elaborate foliate garlands inspired by the antique, the present centre table is exemplary of neoclassical furniture production in Italy in the late 19th century. Its finely rendered marquetry, sophisticated design and exquisite materials distinguish it as one of the most superb works known by Francesco Grandi (1841-1934), a talented artisan who specialized both in woodwork and marquetry, and who was active in the final

decades of the 19th century. Grandi showed at the great international exhibitions of the era including the World's Columbian Exposition of 1893 in Chicago, collaborated with the leading artisans of his époque and, in Sorrento, directed an important woodworking school, Scuola d'Arte d'Intarsio di Sorrento, which trained artisans of the next generation in the domain. Many of Grandi's works incorporate finely rendered figural panels with antique scenes or ivory inlay into ebony of extraordinary refinement, both of which are visible in the present work.

Owing perhaps to his geographic proximity to the archaeological site at Herculaneum, Grandi was heavily inspired by Pompeiian works of art in the creation of the present lot. A nearly identical table by Francesco Grandi sold Sotheby's, London, 27 April 2010, lot 152. A further splendid table top of similar antique-inspired decoration as well as a table created in collaboration with the artisan Arturo Guidi are illustrated in E. Colle, *Il mobile dell'Ottocento in Italia*, Milan, 2007, p. 104.





■205
A PAIR OF FRENCH ORMOLU-
MOUNTED PORCELAIN VASES,
FITTED AS LAMPS
CIRCA 1890

Fitted for electricity
18¼ in. (46.5 cm.) high,
excluding fitment (2)
£4,000-6,000 \$4,900-7,300
€4,500-6,700

■206
A PAIR OF FRENCH ORMOLU-
MOUNTED MAHOGANY BEDSIDE
CABINETS

OF EMPIRE STYLE, CIRCA 1900
Each with *vert maurin* marble top, above
three drawers, stencilled '1' and '2'
33 in. (84 cm.) high;
25½ in. (64.5 cm.) wide;
15½ in. (38.5 cm.) deep (2)
£7,000-10,000 \$8,600-12,000
€7,900-11,000





■207

**A FRENCH GILT AND PATINATED-BRONZE AND MAHOGANY GUERIDON
AFTER THE FONTAINEBLEAU MODEL, BY ZWIENER JANSEN SUCCESEUR,
PARIS, CIRCA 1890**

With inset Swedish speckled grey marble top, the reverse of the caryatid signed 'ZJ'
31¼ in. (79.5 cm.) high; 39¾ in. (101 cm.) diameter

£15,000-25,000

\$19,000-31,000

€17,000-28,000

The original model for this table is attributed to Weisweiler and Thomire and was delivered by Rocheux to the Palace of Fontainebleau in 1810 (see J. P. Samoyault, *Meubles entrés sous le Premier Empire*, Paris, 2004, p. 248, no. 176). The design was subsequently copied at the turn of the century by the finest cabinetmakers such as François Linke, and Zwiener.



■208

ALFRED BOUCHER (FRENCH, 1850-1934)

Diane chasseresse (Diana huntress)

signed 'A. BOUCHER' in a stained oak frame

marble, relief

The relief: 38¾ x 35 in. (98.5 x 89 cm.)

Overall: 45¼ in. x 42 in. (115 x 107 cm.)

Circa 1895-1900.

£60,000-100,000

\$74,000-120,000

€68,000-110,000

An important rediscovered work by the French sculptor, Alfred Boucher, the present relief of the hunting goddess, Diana in a wood with a greyhound is a splendid demonstration of its sculptor's production. Seemingly unique, this relief is a notable addition to Boucher's *œuvre*. In its composition, it closely relates to a series of marble figures he executed in the round of the goddess, *La Chasseresse* or *Dianne au lévrier*, in 1895, which represent Diana in a similar striding pose leading a greyhound (J. Piette, *Alfred Boucher 1850-1934, L'œuvre sculpté, catalogue raisonné*, Paris, 2014, pp. 166-7, A36). The present marble dates to slightly later than these figures and was likely the result of a private commission. It offers a more complex rendering of the hunting goddess – here captured mid-stride and balanced on one foot – together with studies of the *animalier* and natural realms, and is a fine resume of Boucher's virtuoso skill.

In this relief, Boucher makes direct reference to the celebrated work of his 18th century predecessor, Jean Antoine Houdon (1741-1828), *Diane chasseresse* (1777-1790), in which the hunting goddess is posed astride with a bow to one hand an arrow to the other and a small crescent in her hair. Houdon's figure, which caused a sensation upon its unveiling due to the nudity of the huntress, subsequently influenced generations of French sculptors and remains one of the most celebrated works of the *Ancien Régime*. A full-scale bronze version is in the Louvre (CC 204). Houdon, in turn, was likely inspired by the Greek Antique masterpiece, *Artémis, déesse de la chasse, dite "Diane de Versailles"* (5th-4th century B.C.) which represents the goddess striding forward and leading a stag, in the French royal collections from the mid-16th century and today in the Louvre (MR 152). The present relief is thus a fine manifestation of Boucher's classical formation and a unique interpretation of Antique and French sculptural masterpieces. Boucher also created a series of reliefs of similar size to the present lot, albeit of different subject matter, for the monument to Eugène Flachat in Paris dated to 1897, further reinforcing the dating of the present work to the late 1890s.

Boucher was taught by a number of celebrated French sculptors including Paul Dubois (1829-1905) and Augustin-Alexandre Dumont (1801-1884) and showed regularly at the Parisian Salons as well as the great International Exhibitions of the era. He received numerous official commissions from the French state and also established an atelier in Paris, known as 'La Ruche' (the Beehive), in which many artists of the proceeding generations were apprenticed including the celebrated painter Chaim Soutine (1893-1943). In keeping with the stylistic developments of the late 19th and early 20th centuries, Boucher's work evolved to suit the ever-changing tastes of the day. The present relief is a rare manifestation of Boucher's exceptional abilities in numerous realms, a fine resume of his classical formation, and an important addition to his *œuvre*.

Christie's wishes to thank Jacques Piette, author of the catalogue raisonné on Alfred Boucher, for his assistance in the research for the present lot and for confirming it is a lifetime work by Boucher.





■209

**A PAIR OF FRENCH ORMOLU-MOUNTED
CAMPAN MARBLE VASES AND COVERS**

CIRCA 1890

21 in. (53 cm.) high

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

■210

**A FRENCH ORMOLU-MOUNTED MAHOGANY,
BOIS SATINE AND TULIPWOOD COMMODE**

AFTER THE MODEL BY JEAN-FRANÇOIS LELEU,
CIRCA 1890

The *Brocatelle Violette du Jura* marble top above three
drawers, the top stamped twice 'MADE IN FRANCE'
34¾ in. (88 cm.) high; 60¼ in. (153 cm.) wide; 25¼ in.
(64 cm.) deep

£8,000-12,000

\$9,800-15,000

€9,000-13,000



■211

**A MATCHED PAIR OF FRENCH ORMOLU-MOUNTED
CITRONNIER AND AMARANTH CONSOLE DESSERTES
ONE LOUIS XVI, CIRCA 1790, THE OTHER MADE TO
MATCH IN THE 19TH CENTURY**

Each with one drawer above an open shelf
34¼ in. (88 cm.) high; 50¾ in. (129 cm.) wide;
18½ in. (46 cm.) deep

£15,000-25,000

(2)

\$19,000-31,000

€17,000-28,000

The present consoles relate closely to two in the collection of the Château de Fontainebleau, one (F 640) first placed in the Papal apartment in 1804 and the other placed in the second antechamber of Cardinal Caprara (GME 6756) (J.-P. Samoyault, *Fontainebleau Musée National du Château, Catalogue des collections de Mobilier 3, Meubles entrés sous le Premier Empire*, Paris, 2004, p. 73, no. 6 and pp. 348-9, no. 278). Though the Fontainebleau consoles are not a pair, both are closely related to the present tables in their silhouette, design and fluted legs enriched with ormolu fillets.



THE PROPERTY OF A GENTLEMAN

■212

HENRI WEIGELE (FRENCH, 1858-1927)

Bust of a lady in 18th century dress

signed 'H. WEIGELE'

marble

31¾ in. (80.5 cm.) high

Circa 1900.

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, London, 15 May 1986,
lot 16.

■*213

A FRENCH ORMOLU FIGURAL CENTREPIECE

CAST FROM A MODEL BY CHARLOTTE
MONGINOT, PARIS, CIRCA 1900

Signed twice 'C. MONGINOT' and numbered '3609'
and '3 398'

12½ in. (32 cm.) high; 26¾ in. (68 cm.) wide;

12¼ in. (31 cm.) deep

£10,000-15,000

\$13,000-18,000

€12,000-17,000





■ 214

**A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES-STYLE
PORCELAIN VASES**

CIRCA 1900, WITH SPURIOUS BLUE INTERLACED L'S
WITH B AND S. MARKS

Each signed 'G. Poitevin', painted with a mythological scene to
the front and a landscape to the reverse
29½ in. (75 cm.) high

(2)

£12,000-18,000

\$15,000-22,000

€14,000-20,000



■215

A FRENCH ORMOLU GROUP, ENTITLED 'AMOUR GUERRIER'

CAST FROM A MODEL BY FRANÇOIS LINKE,
PARIS, CIRCA 1900

On a *Griotte Rouge* marble base

14½ in. (37 cm.) high

£6,000-10,000

\$7,400-12,000

€6,800-11,000

■*216

A PAIR OF FRENCH GILTWOOD FAUTEUILS

CIRCA 1900

Each covered in gold silk damask

39¾ in. (101 cm.) high; 27¾ in. (70.5 cm.) wide;

27¾ in. (70.5 cm.) deep

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

The depth of carving and fine quality overall of the *menuiserie* compares to giltwood seat furniture made by François Linke.





■217

A FRENCH ORMOLU-MOUNTED KINGWOOD AND VERNIS MARTIN VITRINE CABINET

BY FRANÇOIS LINKE, INDEX NUMBER 76, PARIS, CIRCA 1900

The stepped pediment with later pink marble tops above a central glazed door enclosing two adjustable shelves, the lockplate stamped 'CT LINKE / SERRURERIE / PARIS' 88 in. (224 cm.) high; 72½ in. (184 cm.) wide; 19 in. (49 cm.) deep

£30,000-50,000

\$37,000-61,000

€34,000-56,000

This is a larger version of Index Number 76 made by François Linke as 'Grande vitrine Louis XV 3 corps bois de violette Panneaux Vernis Martin'. The 'green registers' in the Linke archive record that four were made with *vernis Martin* panels and four with marquetry panels. A smaller example standing 175 cm. high with *vernis Martin* decoration, sold Christie's, London, 11 March 2015, lot 189 (£50,000). The present version is superior in that it stands 224 cm. high and the centre base door is ornamented with a more elaborate ormolu *encadrement* incorporating Linke's unique water spilling shell mount.



■218

**A NAPOLEON III ORMOLU AND PIETRE-DURE MOUNTED
EBONY, SYCAMORE, STAINED FRUITWOOD AND
MARQUETRY CENTRE TABLE**

CIRCA 1860

The top inlaid with a hardstone plaque with flowering urn to the centre, over three frieze drawers to one long side and false drawers to the back, the clasps to the top signed 'GROS'

31 in. (79 cm.) high; 61½ in. (156 cm.) wide;

34½ in. (87.5 cm.) deep

£40,000-60,000

\$49,000-73,000

€45,000-67,000





219

■*219
PASQUALE ROMANELLI (ITALIAN, 1812-1887)

An amorous couple

signed and dated 'P. Romanelli Fece F.e 1872'

marble

30½ in. (77.5 cm.) high

£15,000-25,000

\$19,000-31,000

€17,000-28,000

■220
JOHN ADAMS-ACTON (BRITISH, 1830/1834-1910)

A Maiden with a doe or Lady Clare

signed and dated 'JOHN ADAMS ACTON / FECIT ROMA 1864' and with the inscription to the base 'THE LILY WHITE DOE LORD RONALD HAD BROUGHT X DROPT HER HEAD IN THE MAIDEN'S HAND / LEAPT UP FROM WHERE HE LAY. X AND FOLLOWD HER ALL THE WAY'

marble

39¼ in. (99.5 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

The inscription is the 17th stanza from Tennyson's 'Lady Clare', first published in 1842, and derived from a novel, 'The Inheritance' by Miss Ferrier. This is the story of a foundling, an heiress presumptive, deception and repudiated love. However, Tennyson's poem differs in that Lord Ronald (Colonel Delmour), rather than betray his lover, Lady Clare (Countess of Rosville), for status and monetary gain, stands by her.



220

THE PROPERTY OF A GENTLEMAN

■221

JOHN LAWLOR (BRITISH, 1820-1901)

A seated nymph

Signed and dated 'I. LAWLOR SC. / LONDON 1859.'

marble

53½ in. (136 cm.) high

£12,000-18,000

\$15,000-22,000

€14,000-20,000

The subject could be Titania, queen of the fairies, from Shakespeare's *A Midsummer Night's Dream* which was exhibited by Lawlor in marble at the Royal Hibernian Academy Annual Exhibition in 1861 and priced at £200. Seated bashfully on a rock, her robe around her, the moment depicted could be when Titania, under Oberon's spell, awakes and falls in love with the 'ass-head' Bottom, exclaiming 'What angel wakes me from my flowery bed?'





222
A PAIR OF ZSOLNAY
DOCUMENTARY CHARGERS
PAINTED BY JULIA ZSOLNAY

14 JUNE 1887, PRINTED BLUE AND
 IMPRESSED ZSOLNAY PECS
 FACTORY MARKS, INSCRIBED IN
 BLACK WITH JSZ MONOGRAM,
 1887/14 JUNI BELOW FURTHER
 INSCRIPTIONS RELATING TO THE
 DESIGN AND COLOURS USED

Each gilt with JSZ monogram and dated
 1887 to bottom right
 25¼ in. (64 cm.) diameter (2)

£12,000-18,000 \$15,000-22,000
 €14,000-20,000

223
A PAIR OF FRENCH ORMOLU-
MOUNTED SATSUMA PORCELAIN
FIVE-LIGHT VASE CANDELABRA
 CIRCA 1870

Fitted for electricity
 33¼ in. (84.5 cm.) high,
 excluding fitment (2)

£8,000-12,000 \$9,800-15,000
 €9,000-13,000





■224

A PAIR OF JAPANESE CLOISSONNE ENAMEL VASES

MEIJI PERIOD (1868-1912)

47¾ in. (121.5 cm.) high

£10,000-15,000

(2)

\$13,000-18,000

€12,000-17,000



■*225

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN VASES, FITTED AS LAMPS

THE MOUNTS CIRCA 1900, THE PORCELAIN KANGXI PERIOD (1662-1722), EARLY 18TH CENTURY

Fitted for electricity

16½ in. (42 cm.) high, excluding fitment (2)

£5,000-8,000

\$6,200-9,800

€5,700-9,000

■226

A FRENCH ORMOLU-MOUNTED MAHOGANY, TULIPWOOD AND PARQUETRY BUREAU PLAT

BY MAISON KRIEGER, PARIS, CIRCA 1890

With two frieze drawers to one side, false drawers to the other, the lockplates signed 'M^{ON} KRIEGER / AMEUBLEMENT / PARIS'

29¼ in. (74.5 cm.) high;

49¼ in. (125 cm.) wide;

28¾ in. (3 cm.) deep

£4,000-6,000

\$4,900-7,300

€4,500-6,700





THE PROPERTY OF A LADY

■ -227

A FINE FRENCH ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE PARQUETRY BABY GRAND PIANO

THE MOVEMENT BY ERARD, PARIS, NUMBERED 94680, THE CASE BY PAUL SORMANI, PARIS, CIRCA 1908

With ivory and ebony keys, signed 'Erard / Paris', 'Paul Sormani 10 Rue Charlotte Paris', 'P. SORMANI PARIS', 'Par Brevet d'Invention Seb & Pre Erard 13 & 21 rue du Maille Paris', numbered '94680', the underside with paper label '11519'

40 in. (102 cm.) high (closed); 74 in. (188 cm.) long; 54 in. (137 cm.) deep

£20,000-40,000

\$25,000-49,000

€23,000-45,000

PROVENANCE:

The *livres de vente* for 1907-1908 for Erard records that the piano movement, no. 94680, sold to Paul-Charles Sormani on 17 July 1908. The marquetry, supplied by Sormani, was applied to the case by Erard, the bronzes were supplied and mounted by Sormani. The final cost of the piano came to 2518 *livres*.





■228
A FRENCH ORMOLU-MOUNTED
MAHOGANY OCCASIONAL TABLE
CIRCA 1900

With mirrored top and writing slides to
each side
29 in. (73.5 cm.) high;
31½ in. (81.5 cm.) wide;
24½ in. (62 cm.) deep

£4,000-6,000

\$4,900-7,300

€4,500-6,700



■229
A PAIR OF FRENCH ORMOLU-
MOUNTED MAHOGANY
GUERIDONS
CIRCA 1900

Each with later pink granite top above one
frieze drawer

30 in. (76 cm.) high;

21½ in. (55 cm.) diameter

(2)

£6,000-10,000

\$7,400-12,000

€6,800-11,000



■230

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE CABINET

BY GRIMARD, PARIS, CIRCA 1890

The *brèche violette* marble tops above a glazed door opening to three later adjustable glass shelves, the reverse of the foliate mount to the top of the door stamped '[G]RIMARD', the reverse of the case twice stamped '12397E', the interior fitted for electricity

61 in. (155 cm.) high; 56½ in. (143.5 cm.) wide; 17¾ in. (45 cm.) deep

£15,000-25,000

\$19,000-31,000

€17,000-28,000

■231

A PAIR OF FRENCH ORMOLU AND CUT-GLASS SEVEN-LIGHT WALL-APPLIQUES OF EMPIRE STYLE, CIRCA 1900

Each with mirrored backplate, fitted for electricity
38 in. (97 cm.) high; 29 in. (74 cm.) wide (2)
£6,000-8,000 \$7,400-9,800
€6,800-9,000



■232

A FRENCH GILT AND PATINATED-BRONZE AND WHITE MARBLE MANTLE CLOCK BY FERDINAND GERVAIS, PARIS, CIRCA 1880

The dial signed 'F^d GERVAIS / A PARIS'
23¾ in. (60.5 cm.) high; 16⅞ in. (41 cm.) wide;
9½ in. (24 cm.) deep
\$10,000-15,000 \$13,000-18,000
€12,000-17,000





■233

**A FRENCH ORMOLU AND CRYSTAL THREE-PIECE
CLOCK GARNITURE**

BY HOUEBINE ET CIE., PARIS, CIRCA 1880

Comprising a clock and a pair of seven-light candelabra, the
clock dial signed 'H. HOUEBINE F T DE BRONZ[ES] / PARIS'

The clock: 21½ in. (54.5 cm.) high; 16¼ in. (41 cm.) wide;
9 in. (23 cm.) deep

The candelabra: 27¼ in. (69 cm.) high

(3)

£20,000-30,000

\$25,000-37,000

€23,000-34,000



234



234
CHRISTOPHE FRATIN
(FRENCH, 1801-1864)

Ours philosophe et Ours dentiste
(Bear philosopher & Bear dentist)

each stamped 'FRATIN'
 bronze, light-brown patina
 6¾ in. (17 cm.) high
 and 6 in. (15 cm.) high
 Circa 1850

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

235
GEORGES GARDET (FRENCH, 1863-1939)

Chow Dog

signed 'G. GARDET'
 marble, yellow-tinted
 7½ in. (19 cm.) high
 Circa 1910.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



235



■236

**HENRI ALFRED MARIE JACQUEMART
(FRENCH, 1824-1896)**

Paire de chiens de chasse (Pair of hunting dogs)

each signed 'A.J.' and with foundry plaquette signed 'Val d'Osne'
cast iron

37 in. (94 cm.) high and 36½ in. (93 cm.) high
Circa 1900.

£20,000-30,000

\$25,000-37,000

€23,000-34,000

Henri-Alfred-Marie Jacquemart was formally trained at L'École des Beaux-Arts in Paris and became a frequent participant in the Paris Salons from 1847 through 1879. Primarily an exhibitor of animal studies and groups, the artist was awarded honours at the 1857 and 1865 Salons and the *Chevalier de la Légion d'honneur* in 1870. A pair hounds of the same model was sold Christie's, London, 9 June 2011, lot 327 (£51,650).



237



■237

A PAIR OF NAPOLEON III ORMOLU-MOUNTED WHITE MARBLE THREE-LIGHT CANDELABRA

OF LOUIS XVI STYLE, BY EUGENE HAZART, PARIS, CIRCA 1890

One signed '*Eug. Hazart, Paris*'
26¾ in. (68 cm.) high

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION

■238

A PAIR OF FRENCH ORMOLU-MOUNTED COBALT BLUE SEVRES-STYLE PORCELAIN FIVE-LIGHT VASE CANDELABRA

OF LOUIS XVI STYLE, CIRCA 1880

38¾ in. (97 cm.) high; 21½ in. (54.5 cm.)
wide; 11½ in. (29 cm.) deep

(2)

£6,000-10,000

\$7,400-12,000

€6,800-11,000





■239
**A PAIR OF FRENCH ORMOLU-MOUNTED
 MAHOGANY CONSOLE DESSERTES**

BY HENRY DASSON, PARIS, CIRCA 1880

Each with one frieze drawer above two shelves, the reverse of the mounts variously stamped 'HD'
 34½ in. (87.5 cm.) high; 33 in. (83.5 cm.) wide;
 14.3/5 in. (37.5 cm.) deep

(2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

The celebrated *ébéniste* and *bronzier* Henry Dasson (d. 1896) specialised in the production of *Ancien Régime* style furniture and objects, making direct copies of Royal furniture as well as interpretations of the original models. It is fitting therefore that he is the author of these *console dessertes* which are direct copies of the pair made by Martin Carlin in *circa* 1730-1785 and today in the *salle à manger* at the Petit Trianon, Versailles (inv. V885). The model is also recorded to have been made in the late 19th century by Beurdeley.





■240

GIULIO TADOLINI (ITALIAN, 1849-1918)

La schiava (The Slavegirl)

signed and dated 'G. Tadolini 1875'

marble

42¾ in. (108.5 cm.) high

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■241

FRANCESCO BARZAGHI (ITALIAN, 1839-1892)

La Vanerella

signed and dated 'FRAN. BARZAGHI fec. Milano 1871'

(on the base), on ebonised pedestal

marble

The figure: 46¾ in. (119 cm.) high

The pedestal: 32½ in. (82.5 cm.) high

£40,000-60,000

\$49,000-73,000

€45,000-67,000

The works of Francesco Barzaghi (d. 1892) at the 1876 Centennial Exhibition in Philadelphia were extraordinarily described as 'pure and elevating', and the present work, titled *La Vanarella*, is no less a testament to the artist's prowess as a virtuoso sculptor. Known for his adept and exceptionally realistic carving of drapery, jewelry and other finite details, Barzaghi was a frequent exhibitor at the international exhibitions and always to great acclaim. Like his contemporaries, Barzaghi progressed from biblical or allegorical subjects to depictions of childhood innocence, as in the subject of the present lot which depicts a young girl playing dress-up. Another example of *La Vanarella* is presently at the Musée des Beaux-Arts Jules Chéret de Nice, France. A further version sold Christie's, New York, 16 April 2015, lot 59 (\$167,000).





■242
JEAN-BAPTISTE (CALLED AUGUSTE) CLESINGER
 (FRENCH, 1814-1883)

Rien!! (Nothing!!)

signed and dated 'J. CLESINGER 1868', with foundry inscription 'MARNYHAC. 26. AVENUE DE L'OPERA' and with 'BRONZE ARTISITQUE DE PARIS' cachet, and further inscription 'RIEN!!'
 bronze, light-brown patina

13¼ in. (33.5 cm.) high
 This bronze circa 1875.

£8,000-12,000

\$9,800-15,000

€9,000-13,000

■243
LUCA MADRASSI (ITALIAN, 1848-1919)

Puck

signed 'L: MADRASSI' and titled 'PUCK' on a stained oak column

bronze, brown and gilt patina

The figure: 41½ in. (105.5 cm.) high

The column: 50¾ in. (128.5 cm.) high

This bronze circa 1890.

£5,000-8,000

(2)

\$6,200-9,800

€5,700-9,000



■244

**ALBERT-ERNEST CARRIER-BELLEUSE
(FRENCH, 1824-1887)**

Cupid et Psyché (Cupid and Psyche)

signed 'Carrier-Belleuse', on an ormolu-mounted *rouge* marble base

bronze, mid-brown patina

15¾ in. (40 cm.) high, the bronze; 17¾ in. (45 cm.) high, overall
Conceived *circa* 1860.

This bronze *circa* 1870.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Representing Psyche in the seconds before she inadvertently awakens Cupid, this bronze group is one of the most dramatic compositions by celebrated sculptor, Alfred-Ernest Carrier-Belleuse. A terracotta group is illustrated in J. Hargrove and G. Grandjean, *Carrier-Belleuse Le Maître de Rodin*, exhibition catalogue, 22 May – 27 October 2014, Compiègne, 2014, p. 125, cat. 88. A bronze version is illustrated in J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York, 1977, p. 257, pl. 237. An additional cast sold Sotheby's, London, 25 May 2016, lot 54.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■245

A FRENCH ORMOLU THREE-PIECE CLOCK GARNITURE

BY CHARPENTIER & CIE, PARIS, CIRCA 1870-1880

Comprising a clock and a pair of twelve-light candelabra, the dial signed 'CHARPENTIER & CIE / BRONZIERS' and 'PARIS / RUE CHARLOT 8'

The clock: 25 in. (64.5 cm.) high; 23 in. (58.5 cm.) wide; 8½ in. (22 cm.) deep

The candelabra: 31¼ in. (80.5 cm.) high (3)

£12,000-18,000 \$15,000-22,000

€14,000-20,000

■246

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE CABINET

CIRCA 1890

With three later glass shelves

77 in. (195.5 cm.) high; 58¼ in. (148 cm.) wide;

16¼ in. (42.5 cm.) deep

£7,000-10,000

\$8,600-12,000

€7,900-11,000





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■247

A LARGE AXMINSTER CARPET
ENGLAND, CIRCA 1840

The polychrome floral bouquet within an elaborate rose-entwined framework anchored on a burgundy *ton-sur-ton* field within an ivory border punctuated by floral cartouches, a few small splits and repairs, otherwise good condition
26ft.4in. x 19ft.8in. (803cm. x 597cm.)

£25,000-35,000

\$31,000-43,000

€29,000-39,000



■248

A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL APPLIQUES

OF LOUIS XVI STYLE, CIRCA 1880

21¼ in. (54 cm.) high; 13 in. (33 cm.) wide;
8½ in. (21.5 cm.) deep

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

THE PROPERTY OF A GENTLEMAN

■-249

A FRENCH ORMOLU-MOUNTED AMARANTH, KINGWOOD, SYCAMORE, TULIPWOOD MARQUETRY AND PARQUETRY COMMODE IN THE MANNER OF JEAN-BAPTISTE BIRCKLÉ, CIRCA 1880

The *incarnat turquin* marble top above three frieze drawers and two long drawers inlaid with ivory
35½ in. (90 cm.) high; 54½ in. (138 cm.) wide;
23 in. (58.5 cm.) deep

£5,000-8,000

\$6,200-9,800

€5,700-9,000



THE PROPERTY OF A GENTLEMAN

■250

**A LOUIS PHILIPPE ORMOLU-MOUNTED CHINESE
LACQUER AND MAHOGANY BUREAU PLAT AND
CARTONNIER**

CIRCA 1840

The *cartonnier* with two drawers and four pigeon holes, over a serpentine top set with gilt-tooled leather writing surface, above a frieze set with six drawers to one side
43½ in. (110.5 cm.) high; 64½ in. (164 cm.) wide; 32¾ in. (83 cm.) deep

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 May 1995, lot 171.

Anonymous sale; Sotheby's, London, 26 February 1999, lot 239.

With its finely chased angle mounts of swags bearing military trophies, the present *bureau plat* and *cartonnier* is based on a series of tables produced by celebrated 18th century *ébéniste*, Jean-François Oeben including a writing table attributed to Oeben or his workshop (c. 1755-1760) in the Dodge Collection at the Detroit Institute of Arts (71.208).





■251
A PAIR OF FRENCH GILT AND
SILVERED-BRONZE AND MARBLE
VASES, FITTED AS LAMPS

CIRCA 1880

Fitted for electricity
22 in. (56 cm.) high, excluding fitment (2)
£5,000-8,000 \$6,200-9,800
€5,700-9,000

■252
A FRENCH ORMOLU-MOUNTED
KINGWOOD, SATINE AND PARQUETRY
SIDE TABLE

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

With one long frieze drawer, the reverse of
the mounts variously signed 'FL'
29½ in. (75 cm.) high; 36¼ in. (92 cm.) wide;
23¼ in. (59 cm.) deep

£5,000-8,000 \$6,200-9,800
€5,700-9,000



■253

A FRENCH GILT AND PATINATED-BRONZE LAMP

CIRCA 1890

Fitted for electricity

16½ in. (42 cm.) high, excluding fitment

£1,500-2,500

\$1,900-3,100

€1,700-2,800



■254

**A FRENCH ORMOLU-MOUNTED KINGWOOD
AND MAHOGANY CENTRE TABLE**

IN THE MANNER OF ADAM WEISWEILER,
CIRCA 1900

With one frieze drawer

30½ in. (77.5 cm.) high; 41½ in. (105.5 cm.) diameter

£20,000-30,000

\$25,000-37,000

€23,000-34,000





Photograph of the commode 'au Singe' from François Linke's archive (courtesy Christopher Payne/Linke Archive)

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■255

A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD COMMODES

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

The right angle mount of each commode signed 'F. Linke'
 38¼ in. (97 cm.) high; 62¼ in. (158 cm.) wide;
 26⅝ in. (67 cm.) deep

(2)

£60,000-100,000

\$74,000-120,000

€68,000-110,000

LITERATURE:

C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 201, pl. 217.

These commodes are a superb *fin de siècle* interpretation of the playful sculptural style of the mid-18th century Régence manifest by Charles Cressent (1685-1768). The central ormolu-mount to the front of two children swinging a monkey (dressed in a skirt and bonnet) on a rope is identical to that found on a series of commodes made by Cressent in circa 1745; examples of which are today in the Louvre (OA 6868), the Gulbenkian Museum in Lisbon, Waddesdon Manor and the Metropolitan Museum in New York. A brilliant *ébéniste* and *sculpteur*, Cressent's *commode aux enfants balançant un singe* embodies the full whimsy of the rococo and so heralds a transition from the Régence to the Louis XV style. The present model was conceived at the end of the 19th century and is thought to have first been made by François Linke for his fellow *ébéniste* Maison Krieger, an example of which is illustrated in P. Kjellberg *Le meuble français et européen du moyen âge à nos jours*, Paris, 1991, p. 490. A *singe commode* of this model sold Christie's, London, 28 October 2014, lot 18 (£47,500).





256

■256

ÉMILE LOUIS PICAULT (FRENCH, 1833-1915)

Persée et Pégase avec la tête de Méduse (Perseus and Pegasus with the head of Medusa) or La naissance de Pégase (The birth of Pegasus)

signed 'E. PICAULT' and 'Salon Beaux Arts 1888'

bronze, dark-brown patina

39½ in. (100 cm.) high

Circa 1888-1900

£5,000-8,000

\$6,200-9,800

€5,700-9,000

■257

FRANÇOIS THÉODORE DEVAULX (FRENCH, 1808-1870)

A pair of dancing figures

each signed 'DEVAULX' and 'CH LEBLANC' one also 'A PARIS', on green marble bases

bronze, dark-brown patina

12½ in. (32 cm.) high, the bronze, 14 in. (35.5 cm.) high,

overall, the male figure; 11¾ in. (30 cm.) high, the bronze,

13 in. (33 cm.) high, overall, the female figure

Circa 1850

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



257



259



258

THE PROPERTY OF A GENTLEMAN

■258

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Suzanne surprise (Susannah surprised)

signed 'Carpeaux' and with cachet 'PROPRIÉTÉ / CARPEAUX' with an eagle
bronze, mid-brown patina
27 in. (68.5 cm.) high
Circa 1875.

£7,000-10,000

\$8,600-12,000

€7,900-11,000

Representing Susannah shocked by the infamous on looking elders who surprised her at her bath and accused her of adultery, the present extraordinarily expressive bronze belongs to a series of works based on a terracotta statuette by Carpeaux from which a small number of editions were created from 1872.

■259

JACQUES GAUTIER (FRENCH, B. 1831, FL. 1850-1870)

Méphistophèles (Mephistopheles)

signed 'L. J. Gautier', with foundry inscription 'Duplan et Salles. / ft de Bronze.'
and titled 'Méphistophèles.'
bronze, dark-brown patina
26¼ in. (66.5 cm.) high

Conceived in 1853.

This bronze circa 1855-1865.

£6,000-8,000

\$7,400-9,800

€6,800-9,000



THE PROPERTY OF A GENTLEMAN

260

**ANTOINE AUGUSTIN (CALLED AUGUSTE) PRÉAULT
(FRENCH, 1809-1879)**

La Silence (Silence)

unsigned, the top with an old torn paper label inscribed 'Me[da]i
llon La Silence / par Y(?) Préau[lt] / cimitière ou Pè[re] Lac[haise]
/ Pa[r]is'

plaster

6½ in. (16.5 cm.) high; 16 in. (40.5 cm.) diameter

Conceived in 1842.

This plaster circa 1845-1900.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Professor Alberto de Aguiar, Porto, Portugal by 1897.

Thence by descent.

EXHIBITED:

International Exhibition for the Centenary of the Independence of Brazil, 1922-3, Rio de Janeiro.

Deeply expressive and eerily captivating, *La Silence*, fully evokes the drama of French romantic sculpture at its height. The present plaster is related to a stone relief created by celebrated sculptor Auguste Préault in 1842 for the tomb of Jacob Roblès at the Parisian cemetery, Père-Lachaise, one his

most renowned works. *La Silence* was subsequently shown at the Salon of 1849 where it was both praised and reproached for its macabre nature, but also gained great notoriety for its author. With its complex draperies and solemn figure set in a dramatic, foreshortened composition, Préault's work at once reflects on ancient funerary art whilst simultaneously revolutionising this unique and transcendent vein of sculpture. Indeed, funerary monuments would prove to be one the most successful aspects of this artist's *œuvre*.

Trained in the atelier of French sculptor David d'Angers (1788-1856), Préault exhibited regularly in the Salons from 1833, with the occasional hiatus caused by works judged to be too controversial. His commissions both public and private were widespread and varied, though it was in funerary art that Préault particularly excelled. Approximately twelve plasters of this group are known with detailing similar to that on the present one, including that in the Musée du Louvre (R.F. 3692), and that sold Sotheby's, London, 5 July 2000, lot 203 and again Christie's, London, 17 June 2004, lot 58 (£23,900). The present relief is photographed in the library of Professor Alberto de Aguiar, a noted physician who opened a laboratory in Porto in 1897. Rooms from the laboratory were reproduced for the International Exhibition for the Centenary of the Independence of Brazil in Rio de Janeiro in 1922-3, where this relief was also visible in photographs.



261

PROPERTY FROM A PRIVATE PARISIAN COLLECTION

261

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827 - 1875)

Le Pêcheur à la coquille no. 3 (The fisher boy with a shell)

signed 'J.B. Carpeaux. Rome. 1857' and with faint inscription 'D(?)', the underside inscribed in yellow '192'

bronze *modèle*, mid-brown patina

14 in. (35.5 cm.) high

This bronze *modèle* circa 1863-1875.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Probably Atelier J.-B. Carpeaux; Galerie Manzi, Joyant, Paris, 8-9 December 1913, lot 19.

Saint Germain en Laye Enchères, Saint Germain en Laye, 9 February 2014, lot 187.

EXHIBITED:

Shepherd Gallery, Associates, New York, 23 October - 30 November 1991, in 'Viewpoints European Sculpture 1875-1925.'

'*Le Pêcheur à la coquille*' in size no. 3 was first edited by the foundry Thiebault for the artist from 1863. Lifetime casts were also made by F. Barbedienne and Delesalle. The present bronze *modèle* – conceived in several sections with casting seams and pins visible – was created to serve as a master model from whence moulds for the production of future bronzes could be cast, and is thus a fine and important manifestation of the process through which *Le Pêcheur*, one of Carpeaux's most famous figures, would garner its considerable and enduring fame.

262

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Jean Léon Gérôme

the right side inscribed '...al... / ...Gérôme... / J Carpeaux', titled 'GEROME' and with metal plaquette 'G. CHAUVIN / PARIS / 4. RUE ROSENWALD'

plaster, tinted in imitation of terracotta

24 in. (61 cm.) high

Conceived in 1871.

This plaster *circa* 1875-1900.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

LITERATURE:

M. Poletti et A. Richarme, *Jean-Baptiste Carpeaux Sculpteur Catalogue raisonné de l'œuvre édité*, Paris, 2003, BU 32 p. 134.

Jean-Baptiste Carpeaux and Jean-Leon Gérôme were exiled together to London during the Paris Commune of 1871. It was at this time that Carpeaux made the first version of this bust of his friend in clay before sending a bronze version to the 1872 Paris Salon. Other versions were produced in terracotta, plaster, and bronze.



262



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■263

A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU A CYLINDRE
OF LOUIS XVI STYLE, THE MOUNTS BY HENRI PICARD, CIRCA 1880

The roll-top enclosing a fitted interior and a pull-out slide, the reverse of the mounts stamped 'HPR' 52 in. (132 cm.) high; 57 $\frac{1}{8}$ in. (145 cm.) wide; 29 $\frac{7}{8}$ in. (76 cm.) deep

£50,000-80,000

\$62,000-98,000

€57,000-90,000

Designed in the '*gout-grec*' fashion, this *bureau à cylindre* is an homage to the great Parisian *ébénistes* and *bronziers* of the 1770s-1790s recalling the craftsmanship of Jean-Henri Riesener, Adam Weisweiler, and especially, Guillaume Benneman. The superb ormolu mounts of this period are refined using industrial techniques; the central drawer panel of this *bureau à cylindre* evokes that found on Weisweiler's Japanese lacquer, steel and gilt bronze writing table, delivered in 1784, by the *marchand-mercier*, Dominique Daguerre, to the *Garde-Meuble de la Couronne*, for Marie-Antoinette's *cabinet intérieur* at the château de Saint-Cloud (D. Alcouffe, *A Dion-Tenenbaum*, A. Lefébure, *Furniture Collections in the Louvre*, vol. I, Dijon, 1993, p. 289, no. 97).

Many of the other mounts are found on the Royal commodes transformed by Benneman in the late 1780s, which were frequently copied at the end of the 19th century, predominantly by Picard's contemporary, Henry Dasson (*ibid.*, pp. 296-299, no. 100). These mounts include: the guilloché gallery, the upper frieze of archer's quiver, *torche d'hymen*, representing love, and foliate branches, and on the front of the *cylindre*, the 'M' cypher, flanked by foliage, which are all virtually identical to those found on the *commode à étagères*, supplied to Marie-Antoinette for the *salon de jeux* at the château de Compiègne (P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 2002, p. 62). The ribbon-tied trophy and floral pendants are taken from another commode altered by Benneman for Louis XVI's bedchamber at Compiègne; the latter had an illustrious history, leaving the château during the Revolution, and thereafter in the collections of Napoleon, Louis XVIII, Charles X and Louis Philippe. Napoleon III's Second Empire saw a revival of the Louis XVI style sparked by Empress Eugénie's fascination with Marie-Antoinette. Empress Eugénie acquired Royal pieces dispersed after the Revolution, but also commissioned furniture from *ébénistes* of the day in the Louis XVI style.





■264

CHRISTOFORO VICARI (ITALIAN, 1848-?)

A Nymph with a butterfly

signed 'Vicari', on green marble pedestal
marble

The figure: 87 in. (145 cm.) high

The pedestal: 38¼ in. (97 cm.) high

Circa 1890.

(2)

£60,000-100,000

\$74,000-120,000

€68,000-110,000

■265

ARISTIDE PETRILLI (ITALIAN, 1868-?)

Libellule (The Dragonfly)

signed 'Prof A. Petrilli Firenze' and titled 'LIBELLULE',
on pedestal
marble

The figure: 58½ in. (148.5 cm.) high

The pedestal: 20⅞ in. (51 cm.) high

Circa 1900.

(2)

£40,000-60,000

\$49,000-73,000

€45,000-67,000





PROPERTY OF A GENTLEMAN

■266

A LARGE AUSTRIAN CARPET
SIGNED *GINZKEY*, 19TH CENTURY

Of Savonnerie design, light overall surface dirt and a few spot marks, a couple of small reweaves, overall very good condition

29ft.6in. x 14ft.10in. (900cm. x 452cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Ignaz Ginzkey founded his factory in Maffersdorf in 1843, and by the beginning of the 20th century it was producing handwoven carpets for prominent families and royalty in both Europe and the United States. In 1924 his son, Wilhelm Ginzkey, was commissioned by the Waldorf Astoria New York to create what was by repute the world's largest carpet.

■267

A PAIR OF FRENCH GILTWOOD CANAPES

CIRCA 1880

Each upholstered with Aubusson tapestry

41¼ in. (106 cm.) high; 59½ in. (151 cm.)

wide; 29 in. (73.5 cm.) deep (2)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

268

**A MEISSEN BLUE-GROUND TOPOGRAPHICAL
TWO-HANDLED VASE AND COVER**

LATE 19TH CENTURY, BLUE CROSSED SWORDS
MARK, INCISED F183, PRESSNUMMER 8

Painted with a view of the Augustus Bridge in Dresden,
the flowers on the reverse probably by *Julius Eduard
Braunsdorf*

27½ in. (69.5 cm.) high

£25,000-40,000

\$31,000-49,000

€29,000-45,000

Julius Eduard Braunsdorf (1841-1922) was an experienced watercolour painter, who as a senior painter at the Meissen manufactory in the late 19th century, was allowed to break from the old formal manner of painting *deutsche Blumen* and experiment with a more impressionistic and naturalistic style. As the factory sought to find a more modern approach to its production, Braunsdorf was given free range to decorate Meissen vases, plaques and cabinet plates in this looser style of flower-painting, which was well received at the Paris Exhibition in 1900.



(floral cartouche to reverse)



269

■269
**MATHURIN MOREAU (FRENCH,
 1822-1912)**

Les Cerises (The cherries)

signed 'Math Moreau' and with seal for 'SOCIETE DES BRONZES DE PARIS', stamped 'B' and numbered '2750', the base with plaquette 'LES CERISES / SALON DES BEAUX-ARTS' bronze, mid-brown patina
 36¾ in. (93.5 cm.) high
 Circa 1880.

£3,000-5,000

\$3,700-6,100

€3,400-5,600

■270
**A FRENCH ORMOLU-MOUNTED
 MARBLE PEDESTAL**
 LATE 20TH CENTURY

In *Saint-Berthevin* marble
 49¼ in. (125 cm.) high; 15¼ in. (39 cm.)
 square at the top

£4,000-6,000

\$4,900-7,300

€4,500-6,700



270



■*271
**A PAIR OF AMERICAN GILT-
 BRONZE-MOUNTED CHINESE
 PORCELAIN VASES, FITTED AS
 LAMPS**

THE MOUNTS BY BY EDWARD F.
 CALDWELL & CO., NEW YORK,
 CIRCA 1910, THE PORCELAIN
 19TH CENTURY

Fitted for electricity
 25¼ in. (64 cm.) high,
 excluding fitment

(2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

■272

**A FRENCH AUBUSSON TAPESTRY
REPRESENTING A MAIDEN AND
TWO SUITORS**

CIRCA 1900

72½ x 86 in. (184 x 218.5 cm.)

£5,000-7,000

\$6,200-8,600

€5,700-7,800



■273

**A FRENCH AUBUSSON TAPESTRY
REPRESENTING FIGURES IN A
LANDSCAPE PLAYING A GAME**

CIRCA 1900

86½ x 74¾ in. (219.5 x 190 cm.)

£6,000-8,000

\$7,400-9,800

€6,800-9,000

The *fête galante* scene of this tapestry, and the preceding lot, are 19th century revivals of paintings by Nicolas Lancret (1690-1743), an artist much favoured as an inspiration for tapestry cartoons, used by 18th century Aubusson tapestry weavers. In this example, the painting is 'Blind Man's Buff' (1737).





■274

ORAZIO ANDREONI (ITALIAN, FL. 1880-1900)

Al mare (By the Sea)

signed and dated 'O. Andreoni / Roma 1887', on a verdi
antico marble pedestal
marble

45¾ in. (116 cm.) high

(2)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROPERTY FROM A PRIVATE
MIDDLE EASTERN COLLECTION
(LOTS 275-295)





275

■*276

**ALBERT ERNEST CARRIER-BELLEUSE
(FRENCH, 1824-1887)**

Danseur napolitain (Neapolitan dancer)

signed 'A. CARRIER'
bronze, mid-brown patina
39¾ in. (101 cm.) high
This bronze circa 1880.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



277

■*275

**A FRENCH ORMOLU-MOUNTED JAPANESE
CLOISSONNE ENAMEL JARDINIÈRE**
CIRCA 1870-1880, THE ENAMEL MEIJI PERIOD
(1868-1912)

15 in. (38 cm.) high; 17 in. (43 cm.) diameter

£4,000-6,000

\$4,900-7,300

€4,500-6,700



276

■*277

**A FRENCH ORMOLU-MOUNTED COROMANDEL
LACQUER COMMODE**
OF LOUIS XV STYLE, CIRCA 1900

With yellow marble top above two drawers, stamped '2'
34¾ in. (88 cm.) high; 32¾ in. (83.5 cm.) wide; 16½ in.
(42 cm.) deep

£5,000-8,000

\$6,200-9,800

€5,700-9,000



■*278

LOUIS HOTTOT (FRENCH, 1834-1905)

A pair of orientalist figures

each standing on a shaped base before a jardinière, signed 'L. Hottot'

polychrome bronze and spelter

The male figure: 37¾ in. (96 cm.) high

The female figure: 37 in. (94 cm.) high

Circa 1900.

£15,000-25,000

(2)

\$19,000-31,000

€17,000-28,000



■*279

A FRENCH ORMOLU AND CHAMPLEVE ENAMEL-MOUNTED ONYX THREE-PIECE CLOCK GARNITURE
BY SOCIETE DES MARBRES ONYX D'ALGERIE, PARIS, CIRCA 1860-1870

Comprising a clock and a pair of four-light candelabra, the clock signed 'MARBRES ONYX D'ALGERIE / B^e DES ITALIENS / PARIS'

The clock: 18½ in. (47 cm.) high; 11¼ in. (30 cm.) wide; 6¾ in. (17 cm.) deep

The candelabra: 22¾ in. (58 cm.) high (3)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

■*280

A PAIR OF FRENCH GILT AND PATINATED-BRONZE FIVE-LIGHT CANDELABRA
OF LOUIS XVI STYLE, CIRCA 1880

36 in. (91.5 cm.) high (2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

■*281

A PAIR OF FRENCH ORMOLU LAMPS ON STANDS
OF NEO-GREC STYLE, CIRCA 1860-1870

One lamp fitted for electricity

69 in. (175 cm.) high (2)

£12,000-18,000

\$15,000-22,000

€14,000-20,000







■*282

A FRENCH PATINATED-BRONZE FIGURE ENTITLED 'UN ESCLAVE INDIEN PORTANT UNE TORCHE'

CAST BY GRAUX-MARLY FROM A MODEL BY FRANÇOIS-CHRISTOPHE-ARMAND TOUSSAINT (1806-1862), CIRCA 1870

With a glass shade, signed 'GRAUX - MARLY / 8 RUE DU PARC - ROYAL 8 / PARIS', fitted for electricity
59½ in. (151 cm.) high, excluding fitment

£20,000-30,000

\$25,000-37,000

€23,000-34,000



■*283

A FRENCH BRONZE TRIPOD PEDESTAL OF NEO-GREC STYLE, CIRCA 1860-1870

With rotating top
35½ in. (89 cm.) high; 21¼ in. (55.5 cm.) wide; 19¼ in. (49 cm.) deep

£6,000-10,000

\$7,400-12,000

€6,800-11,000



■*284

ITALIAN SCHOOL (LATE 19TH CENTURY)

A Native American Couple

unsigned

marble

50 in. (127 cm.) high

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Property of Mrs. Patricia M. Kluge; Christie's, New York, 20 October 2009, lot 81.



285



286

■*285

**TWO ITALIAN MARBLE BUSTS OF 'CLEOPATRE'
AND 'FILLE DE CAIRE'**

BY CESARE LAPINI AND E. LA PANTA, CIRCA 1890

Signed and dated 'C. Lapini / Firenze 1889' and 'E. Del
Panta / Galleria Barzanti Firenze'

25½ in. (65 cm.) and 26¼ in. (67 cm.) high (2)

£5,000-8,000

\$6,200-9,800

€5,700-9,000

■*286

**A FRENCH ORMOLU AND CUT-GLASS
CENTREPIECE**

ATTRIBUTED TO CHRISTOFLE & CIE, PARIS,
CIRCA 1875

15¼ in. (39 cm.) high; 33 in. (84 cm.) wide; 10½ in. (27
cm.) deep

£15,000-25,000

\$19,000-31,000

€17,000-28,000

■*287

ANTOINE BOFILL (SPANISH, 1875 - AFTER 1925)

Arab man praying

signed 'Bofill'
marble and gilt-bronze
25 in. (63.5 cm.) high
Circa 1900.

£15,000-25,000

\$19,000-31,000

€17,000-28,000





■*288

A PAIR OF FRENCH GILT AND PATINATED-BRONZE THREE-LIGHT CANDELABRA

BY HENRY DASSON, PARIS, DATED 1886

Signed and dated '*Henry Dasson 1886*'; the undersides stamped '*HD*', fitted for electricity

24¾ in. (63 cm.) high, excluding fitment

£8,000-12,000

\$9,800-15,000

€9,000-13,000

■*289

A FRENCH 'JAPONISME' CHAMPLEVE ENAMEL AND GILT-BRONZE CHARGER

ATTRIBUTED TO MAISON ALPHONSE GIROUX, PARIS, CIRCA 1870-1880

5½ in. (14 cm.) high;

15 in. (38 cm.) diameter

£4,000-6,000

\$4,900-7,300

€4,500-6,700





■*290

**A FRENCH GILT AND PATINATED-BRONZE AND PORCELAIN FIVE-PIECE
CLOCK GARNITURE**

BY HOUBEDINE ET CIE., PARIS, CIRCA 1860

Comprising a mantel clock, a pair of three-light candelabra and a pair of vases, the
clock dial signed 'H. HOUBEDINE FAB' DE BRONZE'

The clock: 19¾ in. (50 cm.) high; 9 in. (23 cm.) wide; 6¾ in. (17 cm.) deep

The candelabra: 25½ in. (65 cm.) high

The vases: 14 in. (35.5 cm.)

£10,000-15,000

(5)

\$13,000-18,000

€12,000-17,000



291

■*291
A PAIR OF FRENCH 'JAPONISME'
ORMOLU-MOUNTED DINANDERIE
ENAMEL BOWLS

ATTRIBUTED TO MAISON GIROUX,
CIRCA 1870-1880

10½ in. (27 cm.) high;
13½ in. (34.5 cm.) diameter (2)

£5,000-8,000 \$6,200-9,800

€5,700-9,000

■*292
A BELGIAN 'JAPONISME' GILT AND
PATINATED-BRONZE TRAY ON
STAND

BY COMPAGNIE DES BRONZES,
BRUSSELS, CIRCA 1900

The underside with cachet stamped '*C^{IE}
DES BRONZES / BRUXELLES*'

6½ in. (16.5 cm.) high;
15½ in. (39.5 cm.) wide;
11 in. (28 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800



292



293

■*293
A FRENCH ORMOLU-MOUNTED
CHINESE CLOISSONNE ENAMEL
JARDINIERE

CIRCA 1880

The underside stamped with two 'De
Cheng' marks

10¼ in. (26 cm.) high;
13¼ in. (33.5 cm.) wide;
10 in. (25.5 cm.) deep

£3,000-5,000

\$3,700-6,100

€3,400-5,600

■*294

A PAIR OF FRENCH PARCEL-GILT AND PATINATED BRONZE FIGURAL FIVE-LIGHT TORCHERES

CAST BY FERDINAND BARBEDIENNE FROM THE MODELS BY EMILE-CORIOLAN-HIPPOLYTE GUILLEMIN (1841-1907), PARIS, CIRCA 1880

One signed 'Ele Guillemin' and 'F. BARBEDIENNE FONDEUR' and with Collas reduction *cachet*, both fitted for electricity 38½ in. (98 cm.) high, excluding fitment (2)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

Emile Guillemin (d. 1907) debuted at the Salon in 1870, when he exhibited a pair of Roman gladiators, entitled *Rétaire* and *Mirmillon*. However, like his contemporary Charles Cordier, he is best-known for Orientalist works, inspired by the Middle East and its exoticism. Dating from 1872, when large casts of the pair were first exhibited, they were subsequently listed in Ferdinand Barbedienne's 1886 catalogue as *Deux femmes indienne et persane*.





■*295

ÉMILE CORIOLAN HIPPOLYTE GUILLEMIN (FRENCH, 1841-1907)

Janissaire du sultan Mahmoud II (Janissary of Sultan Mahmoud II) and Jeune fille du Caire (Young girl of Cairo)

the male figure signed 'E^m Guillemin / 1879' and with retailers mark 'TIFFANY & CO'; the female figure signed 'E^m Guillemin' each on a *Levanto Rouge* marble socle
bronze, brown, gilt and polychrome patina

The male figure: 35¼ in. (89.5 cm.) high, overall

The female figure: 31¼ in. (79.5 cm.) high, overall

Conceived *circa* 1879.

These busts *circa* 1880-1890.

£100,000-200,000

(2)

\$130,000-240,000

€120,000-220,000



Exquisitely cast and chased, these superb busts are amongst the most celebrated works by Émile Coriolan Hippolyte Guillemin, an acclaimed 19th century French sculptor whose *œuvre* spanned the diverse genres of the age: from 'orientalist' busts to heroic figures, historicist groups to works of decorative art, created in partnership with the Babedienne foundry. Guillemin's sculptures were characterized by an exceptional attention to detail and virtuoso polychrome decoration, both visible in the present lot.

Guillemin showed regularly at the Paris Salons from 1870, with the present models, *Janissaire du sultan Mahmoud II* and *Jeune fille du Caire*, shown at the Salon of 1880, as numbers 6395 and 6396, respectively. The first represents a Janissary, a member of an exclusive and elite corps in service to the Sultans of the Ottoman Empire, which exercised considerable power until its elimination in the early 19th century. The second figure represents a young Egyptian woman wearing exquisitely cast jewels and finely articulated draperies. Both evoke the enduring European fascination with Egypt and the Middle East, and are amongst the finest examples of sculpture in the 'orientalist' genre, *de rigueur* in the second half of the 19th century. A similar pair of busts sold Christie's, London, 26 June 2007, lot 84 (£156,000).



296
A SILVER-GILT FILIGREE BOX INSET WITH A MINIATURE

UNMARKED, THE MINIATURE QING DYNASTY, LATE 18TH / EARLY 19TH CENTURY

Cartouche shaped, with filigree sides and hinged cover, the side with panels of latticework, the cover inset with a *verre églomisé* miniature of a scholar with a scroll

4 3/4 in. (11 cm.) wide

£5,000-7,000

\$6,200-8,600

€5,700-7,800



297
A PAIR OF SILVER-GILT BASKETS

APPARENTLY UNMARKED, LATE 18TH/EARLY 19TH CENTURY

Polyfoil, each with filigree body and handle, the rim with flowerheads, engraved with three crests below a baron's coronet

6 1/4 in. (16 cm.) high; 19 oz. 7 dwt. (602 gr.)

The crests are those of Rothschild for one of the five sons of Mayer Amschel Rothschild (1744-1812) of Frankfurt, each granted the title of baron by Austrian Imperial decree in 1822. (2)

£5,000-8,000

\$6,200-9,800

€5,700-9,000



298

A DUTCH-COLONIAL SILVER SIDEBOARD-DISH
 BATAVIA, LATE 17TH CENTURY, MAKER'S MARK OF G IN
 A CIRCLE, ALSO STRUCK WITH W?

Shaped circular, the border cast and chased with lobes, each
 with flowers and foliage in high relief, the centre a flower, *marked*
on border

17 in. (43 cm.) diam.; 35 oz. 4 dwt. (1,096 gr.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

The Dutch East India Company, formed in 1602 played an exemplary role in trade between the East and West, perhaps most famously importing Wanli blue and white 'kraak' porcelain from China. The present dish is a relatively rare example of this cross-cultural exchange in silver. This dish is comparable to an example in the Gemeentemuseum in The Hague (S. M. Voskuil-Groenewegen, *V.O.C.-Zilver*, Collectie Haags Gemeentemuseum, no. 3 p. 17; Inv. EM12-1978). In the collection of The Rijksmuseum is a rosewater sprinkler chased with very similar flower-heads. In the present example, the silversmith has charmingly included a tulips in the centre and the lobed border, no doubt to appeal to the Dutch market.



299

AN ITALIAN SILVER EWER AND BASIN

THE EWER, ROME, MAKER'S MARK LACKING, THE BASIN MARKED INDISTINCTLY, EACH CIRCA 1700

The helmet shaped ewer with beaded scroll handle, the basin plain circular and with broad rim, each later engraved with a coat-of-arms, *the ewer and basin marked near rim*

ewer 7 3/4 in. (19 cm.) high, basin 12 3/4 in. (32 cm.) diam.; 51 oz. 10 dwt. (1,602 gr.)

The arms are for Major General Stringer Lawrence (1697-1775). He served at the Battle of Culloden and is chiefly known as the first commander in chief of the Indian Army. (2)

£5,000-8,000

\$6,200-9,800

€5,700-9,000



300

A DUTCH SILVER SAUCE-BOAT AND COVER

MARK OF JACOB VAN DER HOOP, AMSTERDAM, 1746

Oval with two mask and scroll handles and with mask below each spout, engraved with foliage, the hinged cover with foliage finial, *marked underneath and in cover* 8 3/4 in. (22.3 cm.) wide; 18 oz. (561 gr.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000



301

A SET OF FOUR DUTCH SILVER CANDLESTICKS AND A PAIR TO MATCH
AMSTERDAM, FOUR 1731, MAKER'S MARK FL, PROBABLY FOR FRANCOIS
LAMBREGTS, TWO WITH MARK OF JAN DIEDERIK PONT, 1765

Each on shaped and stepped square base with foliate scroll feet, the tapering square section stem applied with foliage, with spool shaped sockets with applied tassels, *each marked underneath, and with later tax marks*
8 ½ in. (21.5 cm.) high; 96 oz. 3 dwt. (2,991 gr.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Mr W. J. R. Dreesmann (1885-1954)

La collection de feu M. W.J.R. Dreesmann; Frederik Muller & Cie., Amsterdam, 22
March 1960, lot 174 (illustrated).



PROPERTY OF A DISTINGUISHED GERMAN PRIVATE COLLECTOR

302

A SET OF FOUR DUTCH SILVER CANDLESTICKS

MARK OF RUDOLPH SONDAG, ROTTERDAM, 1783

Each on square base with beaded swags, the tapering fluted stems similarly applied and with fluted socket and detachable nozzle, each marked underneath, with later tax mark for Rotterdam

10 ¾ in. (27.4 cm.) high; 89 oz. 6 dwt. (2,778 gr.) (4)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

with Prensela and Hamburger, Amsterdam, 25 June 1970.

A set of four candlesticks, by Sontag, 1783, with branches was in the collection of Mrs Junius S. Morgan of West Island, New York, sold Christie's, London, 26 April 1966, lot 11.

303

A DUTCH SILVER CRUET-STAND

MARK OF FREDERIK MANICUS, AMSTERDAM, 1777

The trefoil shaped stand on four shell-cast feet, with reeded supports for the two cut-glass bottle and later cut-glass salt-cellar, with ribbon-tied husk swags and reeded and leaf-capped scroll handle, marked underneath, further marked with later tax marks

6 in. (15.2 cm.) wide; weight of silver 15 oz. 5 dwt. (474 gr.)

£2,500-3,500

\$3,100-4,300

€2,900-3,900





304

A DUTCH SILVER BASKET

MARK OF HENDRIK CRISTOPH NICOLAAS WIEDEMAN,
AMSTERDAM, 1780

Oval, the sides pierced with geometric motifs and applied with husk swags, with ribbon tied reeded lower border and beaded rim and handles, *marked underneath, further marked underneath and inside with later tax marks*

11 ¼ in. (28.5 cm.) wide; 27 oz. 4 dwt. (847 gr.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

La collection de feu M.W.J.R. Dreesmann; Frederik Muller & Cie., Amsterdam, 22 March 1960, lot 183.

LITERATURE:

D.C. Röell and H. Brugmans, *Collection Amsterdam W.J.R. Dreesmann*, Amsterdam, 1949, vol. II, p. 615.

305

A DUTCH SILVER TOBACCO-BOX

MARK OF HENDRIK CRISTOPH NICOLAAS WIEDEMAN,
AMSTERDAM, 1779

Cylindrical and on four double hairy paw cast feet, the body with husk swags suspended from grotesque masks and with beaded border below and ovolo border above, the detachable cover with baluster finial above chased foliage, *marked underneath and inside cover, with later tax marks underneath and on cover bezel*

6 ½ in. (16.5 cm.) high; 20 oz. 18 dwt. (650 gr.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000





***306**

A GERMAN SILVER WINE-COOLER

MARK OF JOHANN JAKOB HERMANN GRABE, AUGSBURG, 1800

Cylindrical, chased with leafage with ram's mask side handles, engraved with coat of arms, *marked underneath, engraved 'R3' and with scratchweight '4 90 30'*

9½ in. (23.2 cm. high); 64 oz. 9 dwt. (2,005 gr.)

The arms are those of Stroganoff, for Count Alexander Stroganoff (1733-1811).

£5,000-8,000

\$6,200-9,800

€5,700-9,000

PROVENANCE:

Count Alexandre Stroganoff (1733-1811).

Alexander Stroganoff was the son of the Baron Serge, one of the richest nobles in Russia, Alexander undertook his first grand tour in 1752 aged 19. In 1758, he married Anna Worontzoff, daughter of Empress Elizabeth's prime minister. He was appointed special envoy to the Empress Maria-Teresa of Austria. Following the death of his first wife, he married the young Princess Catherine Petrovna Troubetzkoy in 1771 and they left on a second tour. From 1768 he was involved in establishing the St. Petersburg Academy of Arts. As Grand Chamberlain of the court and member of the Imperial Council, Stroganoff's somewhat low profile political career allowed him to keep his position even after the death of Catherine II. Paul I gave him responsibility for the construction of Kazan Cathedral. He died in 1811 seated in the middle of his gallery surrounded by the fruits of fifty years of collecting.



PROPERTY OF A GENTLEMAN

307

A GERMAN SILVER-GILT CHOCOLATE-POT

APPARENTLY UNMARKED, CIRCA 1780

The cylindrical lower body with bands of foliage and a beaded foot, the tapering upper body with a similar band at the border, stamped with initials below a Royal crown and further engraved with later initials, the detachable cover with pivoting fruiting foliage finial, with carved ebonised wood handle, engraved underneath with later initials

9 in. (22.8 cm.; gross weight 34 oz. 10 dwt. (1,073 gr.)

The initials are those of Friedrich Augustus III, Elector of Saxony (1763-1827).

£5,000-8,000

\$6,200-9,800

€5,700-9,000

PROVENANCE:

Anonymous sale; Sotheby's, Zurich, 18 November 1977, lot 35. with Partridge, by 1992.

LITERATURE:

V. Brett, *The Sotheby's Directory of Silver*, London, 1986, p. 91, no. 226.

T. Schroder, *Silver at Partridge*, 1992, no. 15, pp. 30-31.



PROPERTY OF A GENTLEMAN, VILLA IN TUSCANY

308

A FRENCH SILVER SOUP TUREEN, COVER AND STAND
 MARK OF TETARD FRERES, PARIS, LATE 19TH CENTURY

Oval and with spreading foot, the cover, foot and conforming stand each with an anthemion border, with two double snake handles, the domed cover with a fruiting finial, *marked underneath stand, on cover bezel and on foot of tureen* the stand 25 in. (64 cm.) wide; 221 oz. 12 dwt. (6,893 gr.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Manolo March; Christie's, London, 28-29 October 2009, lot 115.

***309**

A SET OF FOUR FRENCH SILVER-GILT DESSERT-STANDS
 MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1809-1819

The circular dish with milled border and engraved with a coat-of-arms below a counts coronet, on square base with cast lion and scroll feet, *marked under base, on base, under foot and on the rim of three, the base further stamped 'Odiot'* 8 ¾ in. (22.2 cm.) diam.; 158 oz. 18 dwt. (4,941 gr.)

The arms are those of Vorontsov, possibly for Prince Mikhail Semyonovich Vorontsov (1782-1856) (4)

£10,000-15,000

\$13,000-18,000

€12,000-17,000





310
**AN IMPORTANT PAIR OF FRENCH SILVER-GILT SOUP-
 TUREENS, COVERS, STANDS AND LINERS**
 MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, 1819-
 1838

Each on oval stand raised on six paw feet, the conforming tureen with two foliage-capped scroll handles, the detachable cover with a fruiting finial above an openwork foliage and anthemion calyx, the tureen and stand each applied with sea creatures and grotesque masks, the cover engraved with gryphons and cornucopia with trailing foliage between, the stand, tureen and cover each applied twice with a coat-of-arms, the liner engraved with a coat-of-arms, each marked under stand on rim of stand, under tureen, on foot and rim of tureen, inside cover, on cover bezel and on finial, the stand, tureen, liner and cover each numbered 'No 1' and 'No 2', the stands further engraved with a scratchweight '24m 2o 7g' and '24m 5o 4g' respectively, each further marked with a later tax mark

the stands 15 ¾ in. (40 cm.) wide; 384 oz. 4 dwt. (11,950 gr.)
 The arms are those of the Saavedra family of Galicia. (2)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 11 November 1975, lot 181. Victor Niederhoffer; Sotheby's, New York, 22 April 1998, lot 122. Property from a Florida Collection; Sotheby's, New York, 18 November 2010, lot 94. with Koopman Rare Art, London.

The Saavedra family originated in Galicia and had branches in Spain and Portugal. According to tradition, they were descended from the Roman emperor Caligula. The family had mythical status as an influential family of risk-takers, living on the frontier. The Spanish author Cervantes became fascinated by them 'to be a Saavedra... was to be, from birth, part of a destiny that was at once tragic and glorious' (M. A. Garcés, *Cervantes in Algiers: A Captive's Tale*, Nashville, 2002, p. 189). It is possible the arms could be those of Francisco de Saavedra de Sangronis (1746-1819). Born in Seville, he trained as a doctor, and was sent to Havana in 1780 as a statesman. His work there with Admiral de Grasse helped defeat the British at Yorktown. After returning to Spain, he became the Finance Minister in 1797 and Minister of State in 1798. He retired to Andalucía, but returned to the government in 1810 when Napoleon invaded France.

Martin Guillaume Biennais (1764-1843)

Biennais started his career in Paris around the time of the revolution as a *marchand-ébéniste* specialising in *nécessaires-de-voyage*. With the outbreak of war, such services were in demand by persons of the highest rank, and the large Bonaparte family soon became his patrons. Around 1800, Biennais broadened his output by supplying both furniture and silver, by 1805 he was employed as Napoleon's goldsmith.



The firm of Biennais perhaps best interpreted the work of Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853) in the world of silver. All the pieces in the Borghese service were certainly influenced by their style, and these tureens show direct use of their designs. Winning the patronage of Empress Josephine in 1799, Percier and Fontaine became the official Imperial architects, but their enormous influence was above all the result of the publication after 1799 of numerous design books, culminating in the *Recueil de décorations intérieures*.

The firm made a number of services for the elite during the First Empire. With the expansion of Napoleon's empire, Biennais' workshop also expanded, soon employing 150 to 180 workers, and by some accounts up to 600. The firm won a number of prizes, but perhaps most importantly for them, they also were the goldsmiths of choice for the new elite. Among their most important commissions were those for the Court of Italy (1808) and for Pauline Bonaparte (the Borghese service, 1805 onwards). If the new nobility aspired to own a piece of Napoleon's Imperial splendour it could be bought from Biennais.



PROPERTY FROM A EUROPEAN COLLECTION

***311**

A FRENCH SILVER AND PARCEL-GILT SILVER TABLE-SERVICE

MARK OF PUIFORCAT, PARIS, EARLY 20TH CENTURY

Renaissance pattern, comprising:

- | | |
|-------------------|-----------------------------------|
| 24 table-forks | 18 spoons, gilt bowls |
| 24 table-spoons | 18 serving pieces |
| 18 fish-forks | 18 German knife rests |
| 18 fish-knives | the following with filled handles |
| 18 dessert-forks | 18 fruit-knives |
| 18 dessert-spoons | 2 serving knives |
| 18 teaspoons | A carving knife and fork |
| 18 seafood forks | A pair of scissors |

24 table-knives, made to match, stamped '950'
in fitted case oak with hinged cover and doors, opening to reveal six drawers, the brass plaque engraved with a crown
weighable silver 361 oz. (11,259 gr.) (215)

£5,000-7,000 \$6,200-8,600
€5,700-7,800



***312**

A FRENCH SILVER AND SILVER-GILT DINNER- AND DESSERT-SERVICE

MARK OF PAUL CANAUX AND CIE., PARIS, CIRCA 1900

Each piece with reeded foliate borders, variously engraved with coronet and sabre for the Maharaja of Baroda, the dinner-service comprising:

- A shaped-oval vegetable dish, cover and divided liner
- An entrée-dish, cover and divided liner
- A shaped oval meat-dish
- A double-lipped sauceboat, stand and liner
- 4 butter-dishes, together with three small dishes
- 2 associated mustard pots and spoons
- 8 soup-plates, 3 dessert-plates, 4 side-plates

The silver-gilt dessert-service comprising:

- A dessert-dish on stand, a footed-salver,
- 3 glass-coolers, 3 dessert-dishes

Together with: 8 table-spoons, 11 table-forks, 11 table-knives,
10 dessert-forks (one silver-gilt), 6 teaspoons, 6 coffee spoons,
3 jam spoons

Meat-dish, 19¾ in. (50.5 cm.) long; 731 oz. 6 dwt. (22,963 gr.) (96)

£10,000-15,000 \$13,000-18,000
€12,000-17,000

PROVENANCE:

Sayaji Rao Gaekwar III, Maharaja of Baroda (1875-1939) until acquired by,
Shri Kirtilal Manilal Mehta (1907-1993) and by descent to,
Mrs. Charu Kishor Mehta (b. 1943).

For more information on Sayaji Rao Gaekwar III (1875-1939) and Shri Kirtilal Manilal Mehta (1907-1993) see lot 143.



***313**

A FRENCH SILVER DINNER SERVICE

MARK OF TETARD FRERES, PARIS, CIRCA 1900

the dishes shaped circular with scroll border, engraved to one side with crown and sabre for the Maharaja of Baroda, comprising:

- 18 dinner-plates,
- 6 soup-plates
- 12 dessert-plates
- 6 side-plates
- 3 oval meat-dishes
- A pair of second-course dishes
- A pair of serving-dishes engraved in centre
- 2 shallow salad bowls of different forms
- A condiment set with overhead handle

Together with:

- 19 table-forks
- 19 table-knives
- 2 meat-forks
- The largest meat-dish, 19 ¾ in. (50 cm.) long
- weighable silver 899 oz. 6 dwt. (27,971 gr.)

£15,000-20,000

(92)

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Sayaji Rao Gaekwar III, Maharaja of Baroda (1875-1939) until acquired by, Shri Kirtilal Manilal Mehta (1907-1993) and by descent to, Mrs. Charu Kishor Mehta (b. 1943).

For information on Sayaji Rao Gaekwar III (1875-1939) and Shri Kirtilal Manilal Mehta (1907-1993) see lot 143.

SILVER FROM THE ROYAL HANOVERIAN TREASURY

ROYAL HANOVERIAN SILVER: ITS HISTORY AND DISPLAY

This dinner service (lots 315-322) and the magnificent wall sconces (lot 314) were originally part of the treasury of the Electors of Hanover and until 1837 formed part of the Royal plate of the Hanoverian Kings of Great Britain. Many years of dedicated collecting have led to the creation of a dinner service of great rarity and beauty, with bold architectural forms fashioned in silver of a great gauge and weight. It epitomises the grandeur of Royal silver. Some was acquired at auction and some privately from the Royal family of Hanover,

The immense Royal Hanoverian silver collection charts the rise of the Electors of Hanover and reflected their increasing wealth and influence following their succession to the throne of Great Britain and Ireland. In the report of *'Their Majesty's Grand Fete at Windsor Castle'* in 1805, *The Gentleman's Magazine* commented that *'the whole service of plate displayed that night was supposed to be the most magnificent in Europe'*. The silver collection had been brought to England via St. Petersburg to prevent it falling into the hands of Napoleon's army.

Hanover was invaded by Prussia during the Seven Weeks War in 1866, but the silver was untouched, buried in a vault disguised by rubble and lime. Afterwards much of the collection was removed to Gmunden, the Royal family's estate in Austria, from where a large portion of it was sold to Austrian, German and British silver dealers in 1923. Many works remained with the Royal family and were admired at *The Brunswick Art Treasures Exhibition* held at the Victoria and Albert Museum in 1952 – a ground breaking exhibition of Royal German paintings and works of art. Examples of pieces from this service were included in the exhibition.

The importance of the Royal Hanoverian silver collection is highlighted by the recent re-installation of the Royal Hanover silver in the collection of the Museum of Fine Arts, Boston. The Museum created a grand buffet, in the style of 17th and 18th century displays, as the centre piece of the Koch Gallery, the *'grandest, most majestic gallery'* in the museum. The aim of the museum's director Malcom Rogers was *'to evoke a great hall in a European palace'*.





Ernst August (1629-1698), Duke of Brunswick and Lüneburg, Elector of Hanover, © Bridgeman Images



Detail of coat of arms

314
A PAIR OF GERMAN ROYAL SILVER TWO-LIGHT WALL-SCONCES

APPARENTLY UNMARKED, DATED 1692, THE BRANCHES CIRCA 1830

The shaped backs cast and chased with foliage and scrolls, the terminal chased as a fluted vase issuing flames, with two later foliage cast and reeded branches, each terminating in spool-shaped socket and with fluted wax-pan, engraved with the Royal arms of Hanover below an elector's bonnet and within a ribbon engraved 'E[rnst] A[ugust] D[ei] G[ratia] D[uke] B[runswick] L[üneburg] E[piscopus] P[rincipem]: O[snabrück] ELEC[tor] SRI' the backs engraved with numbers and scratchweights 'No. 22 W. 3 M[ark] 11 L[oth] 2 P[fennig]' and 'No. 23 W. 3 M[ark] 6 L[oth] 2 P[fennig]', each further engraved with the date '1692' and later engraved with inventory numbers '36' and '37'

14 ¾ in. (37.5 cm.) high
 56 oz. 9 dwt. (1,756 gr.)

The arms are those of Ernst August, Duke of Brunswick and Lüneburg, Prince Bishop of Osnabrück (1629-1698) as Elector-Designate between 1692 and his death in 1698. (2)

£70,000-100,000

\$86,000-120,000

€79,000-110,000

PROVENANCE:

Ernst August, Duke of Brunswick and Lüneburg, Prince Bishop of Osnabrück (1629-1698) and by descent to his son Georg Ludwig, Elector of Hanover and King George I of Great Britain (1660-1727) and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs. Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923) and then by descent Purchased privately by the present owner.

EXHIBITED:

Examples from the set London, The Victoria and Albert Museum, *Exhibition of the Brunswick Art Treasures*, 1952.

LITERATURE:

Recorded in the 'Inventory of Silver of the Royal and Electoral Court', Hanover, 1747', p. 68 section 6 as two of either '12 Small Sconces of moulded work with the Brunswick-Lüneburg arms in the centre 41 lbs [sic] 13 ½ loth [approx. 26 oz. 4 dwt each]' or '24 Sconces with the Electoral arms engraved in the centre 85 lbs [sic] 14 ½ loth [approx. 26 oz. 18 dwt each]' or '12 sconces of chased work, with the Brunswick-Lüneburg and Palsgrave arms in the centre 44 lbs [sic] 6 loth [approx. 27 oz. 16 dwt. each].





315
TWO GERMAN ROYAL SILVER SECOND-COURSE DISHES

MARK OF ALEXANDER HEINRICH DIESTER, HANOVER, 1726, THE SMALLER DISH FURTHER MARKED WITH CROWNED DD MARK, ATTRIBUTED TO LEWIN DEDEKE

Each circular, the rim incised with lines, engraved with the Royal arms of Hanover below an elector's bonnet and the initials G[eorg] L[udwig] C[hurfürst], marked underneath, each further engraved underneath with inventory number 'S[ervice]1. No. 13' and 'S[ervice]1. No. 23', the larger dish later stamped 'EE89' 13 1/2 in. (34 cm.) diam. and 11 1/4 in. (29 cm.) diam. 64 oz. 3 dwt. (1,995 gr.)

The arms and monogram are those of Georg Ludwig, Elector of Hanover (r.1708-1727) and King George I of Great Britain (r.1714-1727), as borne while he was Elector-Designate of Hanover between 1698 and 1708.

(2)

£7,000-10,000

\$8,600-12,000

€7,900-11,000

PROVENANCE:

From the 'D' service of Georg Ludwig, Elector of Hanover and King George I of Great Britain (1660-1727) and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland and Teviotdaleby descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923).

The first:

Purchased privately by the present owner.

The second:

A Private Collection; Christie's, London, 10 September 2008, lot 44.

EXHIBITED:

A dish from this service was possibly exhibited London, The Victoria and Albert Museum, *Exhibition of the Brunswick Art Treasures*, 1952.

LITERATURE:

The larger dish recorded in the *'Inventory of Silver of the Royal and Electoral Court', Hanover, 1747*, p. 23 section 4 as one of '24 large serving dishes of the 5th sort 127 lbs [sic] 15 3/4 loth' [approx. 40 oz. 2 dwt. each]. The smaller dish as one of '36 small serving dishes of the 6th sort 129 lbs [sic] 7/8 loth' [approx. 29 oz. 1 dwt. each].



316
A SET OF TWELVE GERMAN ROYAL SILVER DINNER-PLATES

MARK OF HERMANN SANDER, HANOVER, FURTHER MARKED WITH CROWNED DD MARK, ATTRIBUTED TO LEWIN DEDEKE, CIRCA 1700, THREE WITH DIFFERING MAKER'S MARK

Each plain circular, engraved with the Royal arms of Hanover below an elector's bonnet and within plumes, flanked by initials G[eorg] L[udwig] C[hurfürst], further engraved underneath with GL monogram, each marked underneath, further engraved with numbers and scratchweights 'S[ervice]:2 No.82[mark] 13 ½[loth]'; 'S[ervice]:2 No.42 2[mark] 14 ¾[loth]'; 'S[ervice]:2 No.47 2[mark] 15 ½[loth]'; 'S[ervice]:2 No.58 2[mark] 14 ½[loth]'; 'S[ervice]:2 No.81 2[mark] 15[loth]'; 'S[ervice]:2 No.83 2[mark] 15 ¼[loth]'; 'S[ervice]:2 No.87 3[mark] 1 ½[loth]'; 'S[ervice]:2 No.107 2[mark] 15 ¾[loth]'; 'S[ervice]:2 No.112 3[mark]'; 'S[ervice]:2 No.125 2[mark] 10 ½[loth]'; 'S[ervice]:2 No.138 2[mark] 12[loth]' and 'S[ervice]:2 No.142 2[mark] 15[loth]' 10 in. (25.5 cm.) diam.

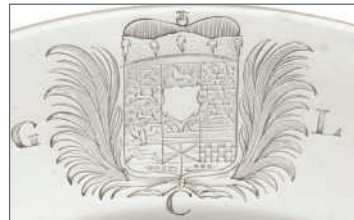
242 oz. 5 dwt. (7,545 gr.) (12)

The arms and monogram are those of Georg Ludwig, Elector of Hanover (r.1708-1727) and King George I of Great Britain (r.1714-1727), as Elector-Designate of Hanover between 1698 and 1708.

£100,000-150,000

\$130,000-180,000

€120,000-170,000



PROVENANCE:

From the 'E' service of Georg Ludwig, Elector of Hanover and King George I of Great Britain (1660-1727) and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923) and then by descent.

Purchased privately by the present owner.

LITERATURE:

Recorded in the 'Inventory of Silver of the Royal and Electoral Court', Hanover, 1747', p. 31 section 5 as twelve of '25 dozen table plates 873 lbs [sic] ¾ loth' [approximately 21 oz. 18 dwt. each].

317

A GERMAN ROYAL SILVER TABLE-SERVICE

THE FORKS AND TWENTY-THREE SPOONS MARK OF LEWIN DEDEKE, CELLE, CIRCA 1700, ONE SPOON AND THE KNIVES APPARENTLY UNMARKED

Dog-nose pattern, the knives with fluted terminal, the spoons with rat tail, each engraved with the Royal arms of Hanover below an elector's bonnet and flanked by the initials G[eorg] L[udwig] C[hurfürst], the forks and twenty-three spoons each marked on handle with maker's mark only, the knives and one spoon apparently unmarked, the spoons and forks each engraved with inventory numbers the spoons 15, 1.15, 16, 1.16, 17, 1.17, 18, 1.20, 1.21, 1.22, 1.23, 1.25, 1.28, 1.29, 1.30, 1.31, 1.32, 1.33, 1.34, 1.35, 1.36, 1.38, 1.39 and 1.40, the forks: 1.12, 1.13, 14, 15, 1.15, 16, 1.16, 18, 1.19, 1.20, 1.21, 1.22, 1.23, 1.24, 1.25, 1.26, 1.27, 1.28, 1.29, 1.30, 1.31, 1.32, 1.33 and 1.34, comprising:

Twenty-four table-spoons

Twenty-four table-forks

Twenty-four table-knives, twenty-two with modern stainless steel blades, two with steel blades

weighable silver 119 oz. 13 dwt. (3,722 gr.) (72)

The arms and monogram are those of Georg Ludwig, Elector of Hanover (r.1708-1727) and King George I of Great Britain (r.1714-1727), as Elector-Designate of Hanover between 1698 and 1708.

£30,000-80,000 \$37,000-98,000

€34,000-90,000

PROVENANCE:

From the 'D' service of Georg Ludwig, Elector of Hanover and King George I of Great Britain (1660-1727) and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923) and then by descent Works of Art from the Royal House of Hanover; Sotheby's, Schloss Marienburg, 5-15 October 2005, lot 1136.

LITERATURE:

Recorded in the 'Inventory of Silver of the Royal and Electoral Court', Hanover, 1747', p. 24 section 4 as twenty four of '6 dozen knives, oval with square ends 27 lbs [sic] 1 ½ loth' [approx. 2 oz. 17 dwt. each]; twenty four of '6 dozen forks with three prongs 24 lbs [sic] 14 ¾ loth' [approx. 2 oz. 12 dwt. each] and '6 dozen spoons 26 lbs [sic] 8 loth' [approx. 2 oz. 15 dwt. each].



Portrait of King George I
After Sir Godfrey Kneller







318
A SET OF FOUR GERMAN ROYAL SILVER SALT-CELLARS
AND FOUR GERMAN ROYAL SILVER SALT-SPOONS
 MARK OF LEWIN DEDEKE, CELLE, CIRCA 1700, THE SALT-
 SPOONS CELLE, CIRCA 1720

Each on octagonal base and with circular gilt bowl, engraved with the Royal arms of Hanover below an elector's bonnet and within plumes and flanked by initials G[eorg] L[udwig] C[hurfürst], each marked underneath with maker's mark only, further engraved with inventory numbers 'S[ervice]:2 No.14'; 'S[ervice]:2 No.22'; 'S[ervice]:2 No.23' and 'S[ervice]:2 No.24'; with four German silver salt-spoons, with Celle town mark only, each Hanoverian pattern with gilt shovel-shaped bowl, engraved with initials GR II below Royal British crown, each marked on handle 3 3/8 in. (10 cm.) square
 33 oz. 7 dwt. (1,037 gr.)

The arms and monogram are those of Georg Ludwig, Elector of Hanover (r.1708-1727) and King George I of Great Britain (r.1714-1727), as Elector-Designate of Hanover between 1692 and 1708. The initials on salt-spoons are those of King George II of Great Britain (r.1714-1727). (8)

£50,000-80,000

\$62,000-98,000

€57,000-90,000

PROVENANCE:

The salt-cellars: from the 'E' service of Georg Ludwig, Elector of Hanover and King George I of Great Britain (1660-1727) and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland until 1919 (1845-1923) and then by descent Purchased privately by the present owner.

LITERATURE:

The salt-cellars recorded in the *'Inventory of Silver of the Royal and Electoral Court', Hanover, 1747*, p. 31 section 5 as four of '2 dozen salt-cellars 26 lbs [sic] 5 1/2 loth' [approx. 8 oz. 5 dwt. each].



319

TWO GERMAN ROYAL SILVER MUSTARD-POTS AND TWO SILVER-GILT MUSTARD-SPOONS

THE MUSTARD-POTS WITH MARK OF BALTHASAR FRIEDRICH BEHRENS, HANOVER, EARLY 18TH CENTURY, ONE MUSTARD-SPOON APPARENTLY UNMARKED EARLY 18TH CENTURY, THE OTHER AUSTRO-HUNGARIAN, CIRCA 1900

Each of slightly differing vase-shape and on spreading foot, the hinged cover with differing baluster finials, with scroll handle, with gilt interior, the spoons Hanoverian pattern, each engraved with GL monogram below an elector's bonnet, *the mustard-pots marked underneath, the Austro-Hungarian spoon marked on bowl* 6 ¼ in. (15.5 cm.) high 26 oz. (809 gr.)

The monogram is that of Georg Ludwig, Elector of Hanover (r.1708-1727) and King George I of Great Britain (r.1714-1727). (4)

\$30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Georg Ludwig Elector of Hanover and King George I of Great Britain (1660-1727) and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs. Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923) and the by descent Purchased privately by the present owner.

SILVER FROM THE ROYAL HANOVERIAN TREASURY



320 A SET OF SIX GERMAN ROYAL SILVER CANDLESTICKS

APPARENTLY UNMARKED, PERHAPS OSNABRÜCK, CIRCA 1720

Each on octagonal base with octagonal baluster stem and spool-shaped socket, the sockets engraved with EA cypher below an elector's bonnet, *engraved underneath with numbers and scratchweight* 'No.1 W:2 M[ark]:7 ½:L[oth]'; 'No.6 W:2 M[ark]:7 ½:L[oth]'; 'No.7 W:2 M[ark]:7 L[oth]'; 'No.8 W:2 M[ark]:5 ¾:L[oth]'; 'No.10 W:2 M[ark]:6 ½:L[oth]' and 'No.11 W:2 M[ark]:8 ½:L[oth]'
8 ⅞ in. (20.5 cm.) high
106 oz. 2 dwt. (3,300 gr.)

The cypher is that of Ernst August, Duke of York and Albany and Prince Bishop of Osnabrück (1674-1728).

£120,000-180,000

(6)

\$150,000-220,000

€140,000-200,000



Ernst August, Duke of York and Albany (1674-1728)
© Bridgeman Images

PROVENANCE:

From the service 'A' of Ernst August, Duke of York and Albany and Prince Bishop of Osnabrück (1674-1728).

Recalled to Hanover on his death in August 1728 and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernst Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernst Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923) and then by descent. Purchased privately by the present owner.

EXHIBITED:

Examples from the set London, The Victoria and Albert Museum, *Exhibition of the Brunswick Art Treasures*, 1952.

LITERATURE:

Recorded in the *'Inventory of Silver of the Royal and Electoral Court'*, Hanover, 1747', p. 9 section 1 as six of '12 great table-candlesticks from Nos^t 1 to 12 28 lbs [sic] 13 loth' [approx. 18 oz. 1 dwt. each].





321

A PAIR OF GERMAN ROYAL SILVER SAUCEBOATS

MARK OF CONRAD HOLLING, HANOVER, FURTHER MARKED WITH CROWNED DD MARK, ATTRIBUTED TO LEWIN DEDEKE, EARLY 18TH CENTURY

Each oval and on collet foot, with two beak-form spouts and reeded loop handles, engraved underneath with EA cypher below an elector's bonnet, each marked underneath, further engraved with scratchweights 'S[ervice].A. W.2[mark].10¼[loth]' and 'S[ervice].A. W.2[mark].11[loth]'

9 ½ in. (24 cm.) wide
38 oz. 5 dwt. (1,190 gr.)

The cypher is that of Ernst August, Duke of York and Albany and Prince Bishop of Osnabrück (1674-1728). (2)

£70,000-100,000

\$86,000-120,000

€79,000-110,000

PROVENANCE:

From the 'A' service of Ernst August, Duke of York and Albany and Prince Bishop of Osnabrück (1674-1728). Recalled to Hanover on his death in August 1728 and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923) and then by descent. Purchased privately by the present owner.

EXHIBITED:

Examples from the set London, The Victoria and Albert Museum, *Exhibition of the Brunswick Art Treasures*, 1952.

LITERATURE:

Recorded in the 'Inventory of Silver of the Royal and Electoral Court', Hanover, 1747', p. 7 section 1 as two of '2 sauce-boats of oblong shape 5 lbs [sic] 3 ¾ loth' [approx. 19 oz. 14 dwt. each].



322

A PAIR OF GERMAN ROYAL SILVER BEER-MUGS AND COVERS

MARK OF FRANZ PETER BUNSEN, HANOVER, 1766

Each tapering and on spreading foot, the detachable cover with baluster finials, with scroll handles, engraved with initials GR below the Royal British crown, *each marked underneath, further engraved with underneath and on cover bezels with numbers 'No. 1' and 'No. 2' and underneath with numbers and scratchweights 'No. 1 35[loth]' and 'No. 2 35 ¼[loth]'*

7 ¼ in. (18.4 cm.) high

32 oz. 5 dwt. (1,004 gr.)

(2)

The initials are those of King George III of Great Britain (r.1760-1820).

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

King George III of Great Britain (r.1760-1820) and by descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, when the two kingdoms separated under two monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV and by descent to his son George V of Hanover, 2nd Duke of Cumberland (1819-1878) and King of Hanover until 1866 and by descent to his son Ernest Augustus II, Crown Prince of Hanover, 3rd Duke of Cumberland (1845-1923) and then by descent.

Purchased privately by the present owner.



Portrait of King George III (r.1760-1820)



■323

A PAIR OF LARGE MID-VICTORIAN GLASS AND GILT-BRONZE SIX-LIGHT FLOOR LAMPS

BY F. & C. OSLER, BIRMINGHAM, CIRCA 1860-90

Each signed 'F. & C. OSLER'

66¾ in. (169.6 cm.) high; 37¾ in. (96 cm.) diameter (2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000

The firm of Osler was established in 1807 by Thomas Osler in Broad Street, Birmingham, and first produced small ornaments and glass prisms for chandeliers. Osler's sons, Follett and Clarkson, assumed control of the firm in 1831 eventually reorganising it as F. & C. Osler, moving to new premises, and in 1852, opening their own glass factory. As early as 1840 the Oslers were associated with a silver and jewellery house in Calcutta where, by 1843, they had a full time agent and shortly thereafter opened a store at Dalhousie Square. It is testament to the strength of the Indian market for their wares that Osler had a shop in Calcutta before opening London premises at 44 Oxford Street in 1845. Advertising as 'glass manufactures to their Majesties the Queen Empress and the King of Italy and to the H. E. the Viceroy of India' Osler found special favour among the Maharajas supplying all many of chandeliers, lamps and mirrors to the magnificent palaces of Dolmabahçe, Jai Vilas and Falaknuma.





THE PROPERTY OF A GENTLEMAN

324

A FRENCH SILVER-GILT GEM-SET CASKET

MARK OF PAUL RIGAUX AND PIERRE LEBLANC, PARIS, CIRCA 1850

Rectangular with incurved corners, on three claw feet, the sides and cover set with baroque pearls, turquoise and foil-backed red paste cabochons, between enamelled foliage, the corner niches applied with cast figures, each beneath a shell cameo applied at each corner of the hinged cover, the finial formed as St. George slaying the dragon, with baroque pearl bodies and further collet-set with faceted sapphires, rubies and emeralds the front with a plaque enamelled with a hunting party, *marked on base*

12 inn. (30.4 cm.) long

£20,000-30,000

\$25,000-37,000

€23,000-34,000

PROVENANCE:

Private Collection of a Lady, Raleigh, North Carolina; Leland Little, Hillsborough, 17 September 2011, lot 242.

Paul Rigaux and Pierre Leblanc entered their mark in partnership in 1845. Their premises was based on 184 rue St Honoré, Paris. Their mark was used for a relatively short period of time – just six years between 1845 and 1851. Rigaux and Leblanc were among the elegant company of *hôtel particuliers* both established examples, and new – such as the Hôtel de Pontalba which was being built by Louis Visconti for the Baroness Micaela Almonester de Pontalba between 1842-1855. The present casket captures the Renaissance revival taste popular at the time.





■-325

AN ITALIAN BRASS-MOUNTED IVORY-INLAID EBONY, FRUITWOOD AND GREEN-STAINED MARQUETRY CENTRE TABLE

ATTRIBUTED TO LUIGI AND ANGELO FALCINI, FLORENCE, CIRCA 1850

The top inlaid with flowers, birds and butterflies above a long frieze drawer, over legs inlaid with stringing and Bacchic masks, joined by a waved stretcher, the central roundel inlaid with the Medici coat-of-arms

29½ in. (75 cm.) high; 47 in. (119.5 cm.) wide; 32¼ in. (82 cm.) deep

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 October 1998, lot 337.

LITERATURE:

S. Chiarugi, *Botteghe di Mobiliari in Toscana 1780-1900*, Firenze, 1994, pp. 194-197.

A. Gonzalez-Palacios, *Il Tempio del Gusto, La Toscana e l'Italia Settentrionale*, Vol. I, p. 179.

C. Paolini, A. Ponte, O. Selvafole, *Il Bello Ritrovato*, Novara, 1990, p. 226.

This important table by the Florentine brothers, Luigi and Angiolo Falcini (fl. 1836-69), restorers and creators of Renaissance and Baroque marquetry, is modelled on the celebrated Baroque table made for the Medici family in the third quarter of the 17th century, attributed to Lionardo van der Vinne (d. 1713), and by the 19th century in the collection of the Accademia delle Belle Arti, now in the Palazzo Pitti, Florence. It is one of four very similar tables attributed to the Falcini brothers, which are known to date: one in the National Gallery of Ottawa (no. 18187, purchased 1974); one in the Institute of Fine Arts in Detroit (no. 71.293, provenance, W. Apolloni, Rome) and one sold Christie's, London, 6 March 2014, lot 35 (£64,900). Interestingly, the Medici family correspondingly commissioned four tables of this model in 1679 (F.J. Cummings, *Bulletin of the Detroit Institute of Arts*, Vol. 51, No. 1, 1972, pp. 12-13). In 1977, the similarity of the Detroit table to the Medici table in the *Palazzo Pitti* led to a suggestion that the former was by van der Vinne and 17th century (A. Gonzalez-Palacios, 'A Grand-Ducal Table', *Bulletin of the Detroit Institute of Arts*, Vol. 55, No. 44, 1977, p. 169). This mistaken attribution demonstrates that the exceptional craftsmanship of the Falcini brothers can be taken for the work of a Renaissance master, and suggests their ability to recreate a series of tables of almost indistinguishable quality from the originals. When compared, the present table is not identical to the Medici table, but a magnificent interpretation by the Falcini brothers.



The Medici family table by the Dutch cabinetmaker Leonardo van der Vinne (d. 1713) © Palazzo Pitti Florence





-326

A FRENCH IVORY AND BONE DRESSING MIRROR
DIEPPE, CIRCA 1850

The base with three drawers, the sides with crowned
'CMDR'

32¾ in. (83 cm.) high; 23¾ in. (60.5 cm.) wide;

10⅞ in. (27 cm.) deep

£8,000-12,000

\$9,800-15,000

€9,000-13,000

-327

A PAIR OF FRENCH IVORY FIGURES

DIEPPE, CIRCA 1880

Each on a wooden base

12⅞ in. (32 cm.) high

£5,000-8,000

(2)

\$6,200-9,800

€5,700-9,000





PROPERTY OF A PRIVATE FAMILY COLLECTION

■-328

GERMAN (SECOND HALF 19TH CENTURY)

Alexander the Great at the battle of Issus

In an ebonised frame

ivory relief

The relief: 23¼ x 39¼ in. (59 x 99.5 cm.)

Overall: 37½ x 52¾ in. (95 x 134 cm.)

£25,000-40,000

\$31,000-49,000

€29,000-45,000





THE PROPERTY OF A LADY

***329**

**AN AUSTRIAN SILVER-GILT ENAMEL AND SEMI-
PRECIOUS STONE-MOUNTED ROCK CRYSTAL
CORNUCOPIA**

BY KARL RÖSSLER, VIENNA, CIRCA 1860

Modelled with a hippocampus and decorated with hunting scenes, stamped 'KR' and with Austrian hallmark, in original fabric-lined leather carrying case
13¾ in. (35 cm.) high; 10 in. (25.5 cm.) wide

£10,000-15,000

\$13,000-18,000

€12,000-17,000

THE PROPERTY OF A GENTLEMAN

■330

**AN ITALIAN PIETRE DURE TABLE TOP
LATE 19TH/20TH CENTURY**

Inlaid to the centre with four flowers
77½ in. (196 cm.) wide; 37½ in. (96.2 cm.) deep

£10,000-15,000

\$13,000-18,000

€12,000-17,000





■331

**A PAIR OF CHINESE HARDSTONE-MOUNTED GILT
PLASTER TREES**

FIRST HALF 20TH CENTURY

In lacquered hardwood planters set to each side with green
marble panels, gilt decorated with dragons and foliate scrolls
50½ in. (128 cm.) high; 39 in. (99 cm.) wide;
21 in. (54 cm.) deep

(2)

£15,000-25,000

\$19,000-31,000

€17,000-28,000



■332
AN ITALIAN MURANO GLASS EIGHTEEN-LIGHT
CHANDELIER

20TH CENTURY

Fitted for electricity

42 in. (107 cm.) high; 42 in. (107 cm.) diameter

£8,000-12,000

\$9,800-15,000

€9,000-13,000

■333

**A PAIR OF LARGE ITALIAN CUT AND BEADED-GLASS
VASES ON PEDESTALS, FITTED AS LAMPS**

20TH CENTURY

Each with four loop handles, on mirrored pedestal
83 in. (211 cm.) high, overall

(2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000





334 (a set of four)

■*334
A SET OF FOUR FRENCH GILT-METAL AND ROCK CRYSTAL TWO-LIGHT WALL APPLIQUES
 IN THE MANNER OF BAGUES,
 LATE 20TH CENTURY

Fitted for electricity
 26 in. (66 cm.) high (4)
 £5,000-8,000 \$6,200-9,800
 €5,700-9,000

335
A PAIR OF MEISSEN PORCELAIN PARROTS

LATE 19TH CENTURY, BLUE
 CROSSED SWORDS MARKS,
 INCISED A43A TO ONE AND A43B
 TO OTHER, PRESSNUMMER 89 TO
 BOTH

16¼ in. (41.3 cm.) high (2)
 £15,000-20,000 \$19,000-24,000
 €17,000-22,000



335



■336

**A FRENCH ORMOLU AND CUT-GLASS TWENTY-LIGHT CHANDELIER
CIRCA 1900**

Fitted for electricity
55½ in. (141 cm.) high; 35 in. (89 cm.) diameter
£30,000-50,000

\$37,000-61,000
€34,000-56,000

■337

PIETRO BAZZANTI
(ITALIAN, FL. MID-19TH CENTURY)

The Finding of Moses

signed 'P. Bazzanti / Firenze',
on Rosso Levanto marble pedestal
marble

The figure: 58½ in. (148.5 cm.) high

The pedestal: 31¼ in. (80.5 cm.) high

Circa 1880.

(2)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

The hugely successful Florentine studio of Pietro Bazzanti e Figlio produced marble statuary and pietre dure ornament and established the 'Galleria Bazzanti' at Lungarno Corsini 12, Florence in 1822 to exhibit their work. Their clientele included European and Russian aristocracy, and the industrial fortunes being made in England and America drove considerable export demand.

According to the Old Testament story, when the Pharaoh ordered the execution of all Israelite boys, the infant Moses was taken by his mother and placed in a basket by the River Nile where he was found by the Pharaoh's daughter and her attendants. A familiar subject in art history, its poignancy appealed to the sentimentality of the Victorian audience and was further disseminated by Gustave Doré's engraving of the scene in his hugely popular illustrated English Bible, published in 1866.







■338
A PAIR OF FRENCH ORMOLU-
MOUNTED PORPHYRY VASES
OF LOUIS XVI STYLE, CIRCA 1880

28 in. (71 cm.) high

£12,000-18,000

\$15,000-22,000

€14,000-20,000

■339
A FRENCH GILT AND PATINATED-
BRONZE AND MARBLE MANTLE CLOCK
RETAILED BY TIFFANY & CO, NEW YORK,
CIRCA 1890

The figures flanking the clock after
Michelangelo, the clock with twin-barrel
movement, the dial signed 'TIFFANY & CO'
20½ in. (52 cm.) high; 28⅞ in. (71.5 cm.) wide;
7½ in. (19 cm.) deep

£8,000-12,000

\$9,800-15,000

€9,000-13,000





***340**

A PAIR OF FRENCH ORMOLU-MOUNTED PARIS PORCELAIN EWERS

CIRCA 1880

Each with Paris porcelain mark to underside

25¼ in. (64 cm.) high

£15,000-25,000

(2)

\$19,000-31,000

€17,000-28,000



■341

**A FRENCH ORMOLU-MOUNTED KINGWOOD
BUREAU PLAT**

AFTER THE MODEL BY ANDRE-CHARLES BOULLE,
BY PAUL SORMANI, PARIS, CIRCA 1870-1880

The inset leather top above three frieze drawers and false
drawers to back, the lockplate signed 'P. SORMANI PARIS /
10, rue Charlot'

30 in. (76 cm.) high; 52 in. (132 cm.) wide; 30 in. (76 cm.) deep

£6,000-8,000

\$7,400-9,800

€6,800-9,000



■-342

**A FRENCH ORMOLU-MOUNTED
CUT-BRASS INLAID TOIROISEHELL
'BOULLE' EBONISED WRITING TABLE**

CIRCA 1880

With a frieze drawer to one side

29¾ in. (75.5 cm.) high; 45¼ in. (115 cm.) wide;

25¾ in. (65.5 cm.) deep

£7,000-10,000

\$8,600-12,000

€7,900-11,000

■-343

**A MID-VICTORIAN ORMOLU-MOUNTED CUT
AND SILVERED-BRASS, IVORY AND MOTHER-
OF-PEARL-INLAID TORTOISESHELL 'BOULLE'
AND EBONY TABLE**

CIRCA 1850

The top inlaid with mythological scenes

31½ in. (80 cm.) high; 28½ in. (71.5 cm.) diameter

£15,000-25,000

\$19,000-31,000

€17,000-28,000

Undoubtedly inspired by Baroque furniture forms as illustrated in the designs of Daniel Marot (1661-1752), this antiquarian table exemplifies the revival of Boulle marquetry or 'buhl work', fashionable in England from *circa* 1810. The central roundel on the table-top represents Deianira, in Greek mythology the daughter of Dexamenus, King of Olenus. Hercules had sexual relations with Deianira and promises to return to marry her but while he is away, the centaur Eurytion appears, demanding her as his wife. Her father, being fearful, agrees to the marriage but before it can take place Hercules returns, slays the centaur, and claims his bride.





344

■344

ÉMILE LOUIS PICAULT (FRENCH, 1833-1915)

Le Fauconnier (The Falconer)

signed 'E. Picault' and with a plaquette to the front of the base
 'FAUCCONNIER / PAR E. PICAULT / MENTIONNÉ AU SALON'
 bronze, golden-brown patina
 33¾ in. (85.5 cm.) high
 This bronze circa 1875-1900.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

■345

PIERRE-JULES MÈNE (FRENCH, 1810-1879)

Veneur Louis XV à cheval (Hunter of the Louis XV period on horseback)

signed 'P.J. MÈNE 1874'
 bronze, dark-brown patina
 24¾ in. (63 cm.) high
 Conceived in 1872.
 This cast circa 1875-1900.

£8,000-12,000

\$9,800-15,000

€9,000-13,000



345



346
A PAIR OF NAPOLEON III ORMOLU-MOUNTED
PORCELAIN JARDINIÈRES

THE ORMOLU BY HENRI PICARD, PARIS, CIRCA 1855

Each painted with a parkland hunting scene and châteaux, one fronted with a boar hunt and the other a stag hunt, signed 'C. Develly Sèvres 1855', stamped to the feet 'H. PICARD'

16¼ in. (41 cm.) high; 14¼ in. (36 cm.) diameter (2)

£40,000-60,000 \$49,000-73,000

€45,000-67,000

Jean-Charles Develly (1783-1862) was one of the most prolific and creative artists at the Sèvres factory and a very gifted painter. His masterpieces include a coffer made by Sèvres in 1838; the sides set with plaques painted with scenes commemorating the marriage of the duc d'Orléans to the princesse Hélène de Meklembourg-Schwerin (Château de Fontainebleau inv. F931C) and the *Service des arts industriels*; a dessert service with scenes conceived and painted by Develly showing the progress of technology through its application to different tasks.

The present pair of vases are finely painted with hunting scenes in parkland. Four châteaux are shown, of which the Château de Chambord and Château de Meudon can be identified. The painting is consistent with Develly's style in later life: compare a biscuit porcelain plaque in the Louvre painted by Develly in 1839 with a scene of stags in the parkland at Château de Rosny-sur-Seine (Musée du Louvre inv. OA11314) and a pair of plaques dated 1844 painted with with a stag hunt, one possibly in the park of the Château de Saint-Cloud, offered Christie's, New York, 24 November 2009, lot 250.



■-347**A MID-VICTORIAN CUT-BRASS, IVORY, AND MOTHER-OF-PEARL-INLAID RED TORTOISESHELL 'BOULLE' MARQUETRY CENTRE TABLE AND FOUR SIDE CHAIRS**
CIRCA 1850-1860

The table top inlaid with putti and scrolling foliage, stamped to the underside '5851', the chairs *en suite*

The table: 31¼ in. (79.5 cm.) high; 46 in. (117 cm.) diameter
The chairs: 34¾ in. (88 cm.) high (5)

£15,000-25,000 \$19,000-31,000
€17,000-28,000

THE PROPERTY OF A GENTLEMAN

■348**A LARGE NAPOLEON III ORMOLU, PATINATED-BRONZE AND MARBLE THREE-PIECE CLOCK GARNITURE**
BY LEROLLE FRÈRES, PARIS, CIRCA 1870

Comprising a mantel clock and a pair of eight-light candelabra, the clock case surmounted by a bronze group of Pegasus and Aurora after Antoine Coysevox, the clock dial signed 'LEROLLE FRES/PARIS'; the candelabra *en suite*, modelled with the figures of 'Pluto abducting Proserpine' and 'Boreas abducting Orithyia' after Simon-Louis Boizot

The clock: 34 in. (86.5 cm.) high; 25 ¼ in. (64 cm.) wide;
10 ¾ in. (27.5 cm.) deep

The candelabra: 35 ½ in. (90 cm.) high (3)

£12,000-18,000 \$15,000-22,000
€14,000-20,000

THE PROPERTY OF A LADY

■-349**A NAPOLEON III ORMOLU-MOUNTED CUT-BRASS INLAID TORTOISESHELL 'BOULLE' MARQUETRY EBONY SIDE CABINET**

BY MATHIEU BEFORT, *DIT* BEFORT JEUNE, PARIS,
CIRCA 1870

With three cabinet doors opening to one compartment with one shelf, the top of the carcass stamped four times 'BEFORT JEUNE'

43½ in. (110.5 cm.) high; 74 in. (188 cm.) wide;
17½ in. (44.5 cm.) deep

£15,000-25,000 \$19,000-31,000
€17,000-28,000

Another cabinet of this model also signed by Befort Jeune sold Christie's, London, 6 March 2014, lot 138 (£98,500). Mathieu Befort, *dit* Befort Jeune (d. 1880), was the son of Jean-Baptiste Befort (d. 1840), who established his Paris workshops in 1817 in the *faubourg Saint-Honoré*. He was a brother of Bernard Befort, *ébéniste-marqueteur* and *antiquaire* and like him specialised in *meubles de Boule*. The firm received a medal at the 1844 *Exposition des Produits de l'Industrie française*. Befort Jeune was recorded at *Neuves-Saint-Gilles* from 1844 until 1880.







350



351



THE PROPERTY OF A GENTLEMAN

■350
A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE SIX-LIGHT CANDELABRA AFTER THE MODEL BY GERARD-JEAN GALLE, CIRCA 1830

Modelled as Mars and Minerva
 32¾ in. (83 cm.) high (2)
 £7,000-10,000 \$8,600-12,000
 €7,900-11,000

■-351
A PAIR OF NAPOLEON III ORMOLU-MOUNTED CUT-BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY PEDESTAL CABINETS BY MATHIEU BEFORT, DIT BEFORT JEUNE, RETAILED BY MAISON ALPHONSE GIROUX, PARIS, CIRCA 1870

Each with later marble top above door opening to one shelf, the carcass stamped 'BEFORT JEUNE', the reverse stencilled 'MAISON ALPH. GIROUX / PARIS / ...', the mounts regilt
 41¼ in. (105 cm.) high; 24 in. (61 cm.) wide; 17 in. (43 cm.) deep (2)
 £10,000-15,000 \$13,000-18,000
 €12,000-17,000



■352

JOSE DE VILCHES (SPANISH, 1813-1890)

A monumental marble relief of Alexander taming Bucephalus

signed 'VILCHES. ROMA'

marble

36¼ in. (93.5 cm.) high; 79½ in. (202 cm.) wide; 6¼ in. (16 cm.)

deep

Circa 1850-1859.

£40,000-60,000

\$49,000-73,000

€45,000-67,000

This monumental sculptural relief was almost certainly intended to emulate friezes from Roman antiquity. It was possibly inspired by the antique figural sculpture of Alexander and Bucephalus that stands in the Piazza del Quirinale, Rome; the authoritarian stance of the male figure to the left of the principal protagonists, and the dramatic equine poses are very similar. Another related scene, also in Rome, 'Alexander the Great taming Bucephalus', is depicted on a 16th century fresco by Giovanni Antonio Bazzi, in Agostino Chigi's wedding chamber, Villa Farnesina. The Spanish sculptor, José Vilches, of which little is known, was in Rome in the early 1860s, and was undoubtedly aware of at least one of these masterpieces.

One of the most celebrated anecdotes regarding Alexander the Great is his taming of the horse, Bucephalus. According to Plutarch, Bucephalus was offered by Philonicus the Thessalian to King Philip II for the high sum of 13 talents, but because no one could tame the animal, the King refused to buy it. However, his son, Alexander, engaged in a wager, offering to pay the amount himself should he fail to tame it. Through his gentle handling of the horse, and turning it towards the sun so that it could no longer see its own shadow, which had been the cause of its distress, Alexander succeeded in taming it.

Other works by Vilches include a sepulchral monument of the Catalan sculptor Antoni Solà (1787-1861), created in 1862 in the church of Santa María de Montserrat de los Españoles in Rome, and a neo-classical statue of 'Andromache', dated 1853, in the Paseo de Recoletos, Madrid, Spain.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■-353

**A NAPOLEON III ORMOLU AND PORCELAIN-MOUNTED CUT-BRASS INLAID
RED AND GREEN TORTOISESHELL 'BOULLE' MARQUETRY EBONY AND
EBONISED CONSOLE DESSERTE**

CIRCA 1850

Set with porcelain plaques of cloudbourne putti
65 in. (165 cm.) high; 44 $\frac{7}{8}$ in. (114 cm.) wide; 14 $\frac{1}{2}$ in. (37 cm.) deep

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROPERTY FROM A FRENCH FAMILY COLLECTION
(LOTS 354-377)





354

■354

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Cavalier arabe tuant un sanglier (An Arab horseman killing a wild boar)

signed 'BARYE', the underside with a small paper label inscribed '4/300'

bronze, green-brown patina

10¾ in., 27 cm. high

Conceived circa 1862.

This bronze circa 1862-1875.

£2,500-4,000

\$3,100-4,900

€2,900-4,500

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 85, F 16.



355

■355

ANTOINE LOUIS-BARYE (FRENCH, 1796-1805)

Taureau attaqué par un tigre (Bull attacked by a Tiger)

signed 'BARYE' and with foundry inscription 'F.

BARBEDIENNE FONDEUR.'

bronze, brown patina

8¾ in. (22.5 cm.) high

Conceived in 1841-1844.

This bronze circa 1877-1900.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 325, A 180.



356

■356

PIERRE-JULES MENE (FRENCH, 1810-1879)

Chasseur africain No. 2 (African Hunter No. 2)

signed 'P. J. MÊNE'

bronze, brown patina

20 in. (51 cm.) high

Conceived in 1877.

This bronze circa 1877-1900.

£3,000-5,000

\$3,700-6,100

€3,400-5,600

■357

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Minerve (Minerva)

signed 'BARYE'

bronze, green-brown patina

12½ in. (31.7 cm.) high

Conceived circa 1840.

This bronze circa 1875.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 103, F 28.



357



358

■358

**ANTOINE-LOUIS BARYE
(FRENCH, 1796-1875)**

*Panthere saisissant un cerf (terrasse
avec profil) (Panther seizing a stag
(base with profile))*

signed 'BARYE'

bronze, green-brown patina

14½ in. (36.5 cm.) high

Conceived in 1857.

This bronze circa 1860-1870.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

LITERATURE:

M. Poletti and A. Richarme, *BARYE
Catalogue raisonné des sculptures*, Paris,
2000, p. 216, A 81 (2).

■359

**ANTOINE-LOUIS BARYE
(FRENCH, 1795-1875)**

*Cerf dix cors terrassé par deux
lévriers d'Ecosse (première version,
terrasse avec profil) (Ten pointed stag
floored by two Scottish greyhounds
(first version, base with profile))*

twice signed 'BARYE' and numbered '7'

bronze, brown patina

13¾ in. (34 cm.) high

Conceived circa 1840.

This bronze circa 1840-1850.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

LITERATURE:

M. Poletti and A. Richarme, *BARYE
Catalogue raisonné des sculptures*, Paris,
2000, p. 287, A 147.



359



360

■360

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Tigre dévorant un gavial (grandeur originale) (Tiger devouring a Gavial (original size))

signed 'BARYE'

bronze, green-brown patina

15½ in. (29.7 cm.) high; 41 in. (104 cm.) wide; 15 in. (38 cm.) deep

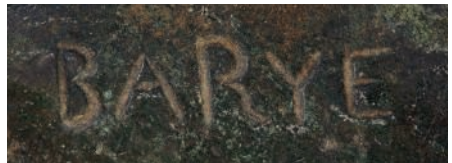
Conceived in 1831.

This bronze second half 19th century.

£12,000-18,000

\$15,000-22,000

€14,000-20,000



360 (signature)

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 204, A 74 (1).

■361

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Crocodile dévorant une antilope (Crocodile devouring an antelope)

signed 'BARYE'

bronze, brown-green patina

6¾ in. (16.3 cm.) high

Conceived circa 1845.

This bronze circa 1845-1855.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



361

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 351, A 211.



362

■362

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Jaguar dévorant un lièvre, première réduction
(*Jaguar devouring a hare, first reduction*)

signed 'A. L. BARYE'
bronze, brown patina
6⁷/₈ in. (17.5 cm.) high
Conceived in 1850.
This bronze *circa* 1890.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 236, A 96.

■363

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Cerf debout (Standing stag)

signed 'BARYE' and with foundry inscription 'Susse Frères / Edts Paris' and with Susse Frères cachet
bronze, brown patina
18¹/₄ in. (46.5 cm.) high
Conceived in 1829.
This bronze *circa* 1890.

£500-1,000

\$620-1,200

€560-1,100

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 290, A 149.



363

■364

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Jaguar dormant (Jaguar sleeping)

unsigned
plaster covered with brown wax
7¹/₄ in. (18.5 cm.) high; 28 in. (71 cm.) wide;
16¹/₈ in. (41 cm.) deep
Conceived in 1837.
This plaster *circa* 1850.

£3,000-5,000

\$3,700-6,100

€3,400-5,600

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 239, A 99.



364

■365

CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Grand Cerf dix cors marchant (Large ten point stag walking)

signed 'FRATIN' and with foundry inscription

'Charpentier. Paris'

bronze, brown patina

21 $\frac{1}{2}$ in. (55 cm.) high

This bronze circa 1860.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



365

■366

PIERRE-JULES MENE (FRENCH, 1810-1879)

Groupe de chevreuils no. 1 (Group of deer no. 1)

signed 'P. J. MÈNE 1859.'

bronze, light brown patina

10 $\frac{1}{2}$ in. (27.5 cm.) high

Conceived in 1859.

This bronze circa 1870.

£700-1,000

\$860-1,200

€790-1,100



366

■367

CHRISTOPHE FRATIN (FRENCH, 1801-1864)

Grand Cerf dix cors marchant (Large ten point stag walking)

signed 'FRATIN'

bronze, brown patina

29 $\frac{1}{2}$ in. (53 cm.)

This bronze circa 1890.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



367



366

■368
PIERRE-JULES MENE (FRENCH, 1810-1879)

Chien limier (Bloodhound)

signed 'P. J. MÈNE'
bronze, brown patina
9¼ in. (23.5 cm.)
Conceived circa 1869.
This bronze circa 1880-1890.

£800-1,200

\$980-1,500
€900-1,300

■369
PIERRE-JULES MENE (FRENCH, 1810-1879)

Chasse à la perdrix (Partridge hunt)

signed 'P. J. MÈNE'
bronze, brown patina
8¾ in. (22.5 cm.) high
Conceived in 1847.
This bronze circa 1890-1900.

£500-1,000

\$620-1,200
€560-1,100



369

■370
PIERRE-JULES MENE (FRENCH, 1810-1879)

Cheval au palmier (Horse at a palm tree)

signed and dated 'P. J. MÈNE / 1877'
bronze, dark-brown patina
11 in. (28 cm.) high
Conceived in 1877.
This bronze circa 1880-1890.

£1,000-1,500

\$1,300-1,800
€1,200-1,700



370

■371

ALFRED BARYE (FRENCH, 1839-1882)

Modèle en bronze de deux faisans
(*Model in bronze of two pheasants*)

signed 'A.BARYE.'
bronze, brown patina
17¾ in. (45 cm.) high
This bronze circa 1880.

£500-1,000

\$620-1,200

€560-1,100



■372

CLOVIS MASSON (FRENCH, 1838-1913)

Combat de cerfs (*Combat of the stags*)

signed 'C. Masson'
bronze, brown patina
11¾ in. (30 cm.) high
Conceived in 1890.
This bronze circa 1900.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



371

372



373

■373

AIME-JULES DALOU (FRENCH, 1838-1902)

Les châtiments (The Punishments)

signed 'DALOU' and with foundry inscription 'Susse Fres / Édrs', further inscribed 'au Docteur Jalaguier / souvenir reconnaissant / de Marcel Gampi / « 30 Janvier 1908 », 'in a wooden frame

bronze, dark brown patina

The bronze: 14¼ x 10¾ in. (36 x 26,5 cm.)

Overall: 18¼ x 14 in. (46.5 x 35 cm.)

Conceived circa 1885.

This bronze circa 1890-1900.

£3,000-5,000

\$3,700-6,100

€3,400-5,600

■374

AIME-JULES DALOU (FRENCH, 1838-1902)

La Courtisane (The Courtesan)

signed 'DALOU' and 'cire perdue'

bronze, brown patina

8 in. (20 cm.) high; 9 in. (23 cm.) wide

Conceived 1895-1902.

This bronze circa 1910.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



374

■375

AIME-JULES DALOU
(FRENCH, 1838-1902)

Baigneuse avant le bain
(*Bather before the bath*)

signed 'DALOU' and with foundry cachet
'CIRE / PERDUE / A. A. HEBBRARD'

bronze, dark brown patina

21¾ in. (55.5 cm.) high

Conceived circa 1899.

This bronze circa 1918.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

Much like his contemporary Edgar Degas, Dalou (d. 1902) was fascinated with the subject of the female nude and worked and re-worked a series of small models depicting women before and after bathing and in stages of undress. Here the bather is preparing to enter the water, shuddering slightly as she smiles down at the stream below.

Dalou first developed the series whilst exiled in London after the Paris commune of 1871. Inspired in part by the unmistakable commercial potential of the female nude, Dalou idealizes the female form but touchingly retains a personal connection: the faces of the sketches are almost always the same, that of his wife and favourite model. Poignantly *Baigneuse avant le bain* was executed in 1899, a year before Madame Dalou's death, the shock of which Dalou never really recovered, himself dying at the height of his creative powers barely eighteen months later. The original plaster was bought from Dalou's daughter Georgette in 1905, and is preserved in the Musée du Petit-Palais. A marble version is also thought to have been commissioned in 1899.

Dalou discouraged the production of commercial editions and therefore no lifetime bronze casts of this model exist. However following his death the executors permitted the Hébrard foundry to cast certain of Dalou's works in limited editions, usually of ten, but sometimes in greater number. Another cast of this size sold Artcurial, Paris, 18 March 2008, lot 40 (EUR86,744).





376

■376

AIME-JULES DALOU (FRENCH, 1838-1902)

Baigneuse s'essuyant le pied droit, dit aussi Suzanne
(*Bather drying her right foot, also called Suzanne*)

signed 'DALOU' and with foundry cachet 'CIRE / PERDUE / A. A. HEBRARD', on a marble plinth with bronze plaquette inscribed 'A GEORGE F. JAUBERT / LE CONSEIL D'ADMINISTRATION DE FOXYLITHE'

bronze, dark brown patina

The bronze: 13¾ in. (35 cm.) high

Overall height: 17½ in. (43.5 cm.)

This bronze circa 1902.

£12,000-18,000

\$15,000-22,000

€14,000-20,000



377

■377

AIME-JULES DALOU (FRENCH, 1838-1902)

Aimons-nous les uns les autres (Love one another)

signed 'DALOU', numbered '59477 3' and inscribed 'AIMONS NOUS / LES UNS / LES AUTRES'

bronze, brown patina

14¼ x 9½ in. (36 x 24 cm.)

This bronze early 20th century.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



■378

AIME-JULES DALOU (FRENCH, 1838-1902)

Torse de femme (Torso of a woman)

signed 'J. DALOU' and with foundry inscriptions 'Susse Fres Edts Paris' and 'cire-perdue' and with cachets 'SUSSE FRERES PARIS EDITEURS' and 'SUSSE FRES / PARIS / [C]IRE PERDUE'

bronze, mid-brown patina

19 in. (48.3 cm.) high

Conceived in 1879.

This bronze *circa* 1902.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

The present, exquisitely rendered torso is that of the figure of *Abundance* in Aimé-Jules Dalou's celebrated monumental group, *Triomphe de la République* (1879-1899), which presides over the Place de la Nation in Paris. The full-scale work is surmounted by a magisterial figure of La République bedecked in a Phrygian cap above a lion-pulled chariot surrounded by allegorical figures of *Justice*, *Travail* and *Abundance*.

In 1879, Dalou submitted a sketch for the group to the competition for the new monument in the Place de la République in Paris. And, although Dalou's sketch was not selected, it was acquired by the City of Paris which later commissioned a large cast by Thiebault frères for the Place de la Nation, where it was installed in 1899. Between 1879 and the monument's ultimate installation, Dalou reworked several of the figures from his initial sketch resulting in a number of preparatory sketches for the larger group. The present bronze is closely based on a plaster sketch of the torso of the allegorical figure *Abundance*, depicted nude in keeping with the artistic tradition of creating studies of figures without their garments in order to fully and accurately articulate their anatomies, which dates to *circa* 1887-1889 and is today in the Petit Palais, Paris, (illustrated A. Simier, *Jules Dalou, le sculpteur de la République*, Exhibition catalogue, 18 April - 13 July 2013, Paris, p. 68, fig. 33). Casts were created by Susse Frères, Thiebault frères and Valsuani, with the present lot distinguished by its especially fine detailing and patina.



379



380

■379

**A NAPOLEON III ORMOLU AND
PIETRE DURE-MOUNTED EBONISED
MEUBLE A HAUTEUR D'APPUI
CIRCA 1870**

With three cabinet doors opening to one
shelf

46½ in. (118 cm.) high;
85½ in. (217.5 cm.) wide;
18¼ in. (46.5 cm.) deep

£10,000-15,000 \$13,000-18,000
€12,000-17,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■380

**A LARGE LOUIS PHILIPPE
SAVONNERIE CARPET
FRANCE, CIRCA 1840**

The circular medallion in blue and cream
within a sculptured and floral border
woven with polychrome floral swags, the
spandrels with similar indigo and cream
medallions within an inter-woven floral
border, an overall surface dirt and surface
marks, a rewoven fireplace cut and other
scattered reweaves, a few holes and
splits, backed

25ft.3in. x 15ft.7in. (770cm. x 473cm.)

£7,000-10,000 \$8,600-12,000
€7,900-11,000

■*381

**A PAIR OF LARGE JAPANESE IMARI
PORCELAIN VASES ON HARDWOOD
STANDS**

MEIJI PERIOD (1868-1912), THE
ASSOCIATED STANDS CIRCA 1910

Each vase painted with scenes of figures
in landscapes to the front and back,
smaller panels to the sides

The vases: 49½ in. (125.5 cm.) high

The stands: 33½ in. (84 cm.) high (4)

£20,000-30,000 \$25,000-37,000
€23,000-34,000



381

■382

AFTER LORENZO BARTOLINI (ITALIAN, 1777-1850)

La Donati (Beatrice Donati)

signed and dated 'COPIA ESEGUITA DA GABRIELLI
DONATELLO / SU GESSO DI LORENZO BARTOLINI /
FIRENZE 1951'

marble

62 in. (157.5 cm.) high

Conceived in 1846.

This marble dated 1951.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

COMPARATIVE LITERATURE:

Lorenzo Bartolini, exhibition catalogue, February - May 1978,
Prato, pp. 62-63, cat. 20.

■383

AFTER LORENZO BARTOLINI (ITALIAN, 1777-1850)

Ninfa dello scorpione (Ninfa) (Nymph with a scorpion)

signed and dated 'Copia eseguita da Donatello Gabbrielli 1950
FIRENZE / da modello in gesso di / LORENZO BARTOLINI'

marble

35 in. (89 cm.) high; 47½ in. (121 cm.) wide

Conceived before 1837.

This marble dated 1950.

£8,000-12,000

\$9,800-15,000

€9,000-13,000

COMPARATIVE LITERATURE:

Lorenzo Bartolini, exhibition catalogue, February - May 1978,
Prato, pp. 54-55, cat. 16.



374



375

■384

ITALIAN, LATE 19TH CENTURY

Venus

signed 'S. Palla', on a green marble pedestal
marble

The figure: 59½ in. (151 cm.) high

The pedestal: 35¾ in. (91 cm.) high (2)

£20,000-30,000

\$25,000-37,000

€23,000-34,000





385

■385
AN ITALIAN GILT AND SILVERED-BRONZE
MIRROR

OF BAROQUE STYLE, CIRCA 1850

Surmounted by a coat-of-arms and a unicorn
27¼ in. (69 cm.) high; 21 in. (53.5 cm.) wide

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■386
A NAPOLEON III PARCEL-GILT OAK, BURR
WALNUT AND FRUITWOOD MARQUETRY
MEUBLE A HAUTEUR D'APPUI

CIRCA 1860

With eared *Rubané Campan* marble top above
one cabinet door opening to two adjustable
shelves, above one apron drawer
47¼ in. (120 cm.) high; 54½ in. (138 cm.) wide; 24
in. (61 cm.) deep

£7,000-10,000

\$8,600-12,000

€7,900-11,000



386



■387

A FRENCH GILTWOOD CENTRE TABLE

OF LOUIS XIV STYLE, CIRCA 1870-1880

With inset *brèche violette* marble top

30 in. (76 cm.) high; 65 in. (165 cm.) wide; 33½ in. (85 cm.) deep

£15,000-25,000

\$19,000-31,000

€17,000-28,000



388

THE PROPERTY OF A GENTLEMAN

■388

A PAIR OF NAPOLEON III GILT AND PATINATED-BRONZE NINE-LIGHT CANDELABRA

ATTRIBUTED TO DENIÈRE, PARIS, CIRCA 1860

Variouly stamped 'D' and 'Z'

43 in. (109 cm.) high

(2)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

A pair of nearly identical candelabra were shown by the *bronzier* Denière at the London International Exhibition of 1862 and are illustrated in J. B. Waring, *Masterpieces of Industrial Art & Sculpture 1862*, plate 257. With their finely cast figures, bases and candlearms, they perfectly encapsulate the 'Orientalist' influences so prevalent among *bronziers* in the French capital during the Second Empire.

■389

LOUIS HOTTOT (FRENCH, 1829-1905)

Fille d'Egypte (Daughter of Egypt)

signed 'L Hottot'

bronze, dark brown and polychrome patina and spelter

46¾ in. (119 cm.) high

Conceived circa 1885.

This bronze circa 1890-1910.

£10,000-15,000

\$13,000-18,000

€12,000-17,000



389

PROPERTY FROM A PRIVATE COLLECTION

■390

LOUIS CHARLES HIPPOLYTE BUHOT (FRENCH, 1815-1865)

Porteuse d'eau (A water carrier)

signed 'CH. BUHOT / SCULPT.' and with foundry inscription 'GRAUX-MARLY. / FIDEL BRONZES / PARIS', on an octagonal ebonised and parcel-gilt base

bronze, gilt and dark-brown patina

The figure: 53½ in. (136 cm.) high

The pedestal: 25¾ in. (65.5 cm.) high

This bronze circa 1850-1860.

£15,000-25,000

\$19,000-31,000

€17,000-28,000



THE PROPERTY OF A GENTLEMAN

■391

**JEAN-BAPTISTE CARPEAUX
(FRENCH, 1827-1875)**

La Rieuse napolitaine no 1 (The laughing Neapolitan girl no 1) and Le Rieur napolitain no 1 (The laughing Neapolitan boy no 1)

each signed and dated 'Carpeaux / (18)66'

marble

Male bust: 19¾ in. (50 cm.) high

Female bust: 19½ in. (49.5 cm.) high (2)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

■392

**A MARBLE GROUP OF FIVE PUTTI
MUSICIANS**

FRENCH OR ITALIAN, CIRCA 1900

unsigned

25½ in. (64.5 cm.) high; 34¼ in. (87 cm.)

wide

£12,000-18,000

\$15,000-22,000

€14,000-20,000

An identical marble group sold
Christie's, New York, 26 October 2004,
lot 352 (\$65,725).



THE PROPERTY OF A GENTLEMAN

■393

**JEAN FRANÇOIS THEODORE
GECHTER (FRENCH, 1796-1844)**

*Le Madeleine méditant sur les
Saintes Écritures (Mary Magdalene
contemplating the Holy Scriptures)*

signed 'T(?)H GECHTER / FECIT / ...', on
pedestal
marble

The figure: 57 in. (145 cm.) high

The pedestal: 29¾ in. (75.5 cm.) high

Circa 1844.

(2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Artime Enchères, Paris, 12 July 2014, lot
118.

EXHIBITED:

Paris Salon, 1844 (n° 2228)

LITERATURE:

S. Lami, *Dictionnaire des Sculpteurs de
l'Ecole Française au dix-neuvième siècle*,
Paris, 1921, p. 43.

Madeleine méditant was exhibited firstly
in plaster at the Salon of 1835 before
the present version was commissioned
in marble and shown at the Salon of
1844 where it was complimented: 'La
*Madeleine méditant sur les saintes
Écritures*, par M. Gechter, est une belle
statue. On y trouve un modelé parfait et
une grande recherche de la forme.' (MM.
Alophe, H. Baron, Challamel [et al.]
Album du salon de 1844, Paris, p. 57).





394



394

A PAIR OF LARGE BOHEMIAN BLUE OVERLAY ENGRAVED GLASS GOBLET AND COVERS
CIRCA 1840-60

Each engraved with a panel of two huntsmen spearing a stag, the reverse engraved with stained blue acanthus reserved on a frosted ground
27¼ in. (69.3 cm.) high (2)

£8,000-10,000

\$9,800-12,000

€9,000-11,000

■*395

A PAIR OF ITALIAN GIALLO ANTICO MARBLE VASES

CIRCA 1900

12½ in. (32 cm.) high; 20½ in. (52 cm.) wide;
13¾ in. (35 cm.) deep (2)

£6,000-8,000

\$7,400-9,800

€6,800-9,000



395





THE PROPERTY OF A GENTLEMAN

■396

**A PAIR OF ITALIAN MAHOGANY, EBONY AND
PARCEL-GILT CONSOLE TABLES**
SICILIAN, CIRCA 1830

Each with inset specimen marble top above a
frieze drawer

36½ in. (93 cm.) high; 49½ in. (126 cm.) wide;
23 in. (58.5 cm.) deep (2)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 May 1989,
lot 218.

PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

■*397

**A LARGE ITALIAN MICROMOSAIC
PLAQUE DEPICTING THE FORUM**

ROME, CIRCA 1860-1880

Unsigned, within a red velvet-lined ebony
frame

The micromosaic: 24 x 44 in. (61 x 112 cm.)

The frame: 39 x 58 in. (99 x 147.5 cm.)

£120,000-180,000 \$150,000-220,000

€140,000-200,000

PROVENANCE:

Purchased at The Gresham Hotel, Sydney,
25 January 1954.

Thence by descent.

A splendid representation of the Roman Forum, this monumental micromosaic is a fine testament to the production of Roman workshops in the mid-19th century and to a site which has been the object of fascination for over two millennia. In this plaque, the Forum is visible much as it is today, with celebrated structures of Ancient and Baroque Rome intermixed against a rich azure sky: the Arch of Septimius Severus, the temple of Saturn and the Colosseum anchor scene from left to right, while the spires and domes of grand churches of the Eternal City including Santi Luca e Martina to the left and Santa Francesca Romana to the centre serve as a reminder of the city's development over the centuries.

Mosaics have been created on the Italian peninsula for nearly two millennia. From the end of the 16th century when this technique – a traditional form of decoration in early Christian churches – was revived in the Vatican for the adornment of St. Peter's Basilica, Rome was once again a centre for the practice. Micromosaics are created with many hundreds (or thousands) of tesserae or *smalti*, small pieces of coloured glass cut from oven-baked rods and arranged to form an image. By the middle of the 18th century, technological advances permitted the realization of minuscule tesserae which, in turn, enabled artisans to create painstakingly detailed and exquisitely rendered works, hitherto unknown. Roman artisans created micromosaics representing artistic masterpieces from the antique to the contemporary, portraits and still lifes, but the views of major Roman sites, such as the Piazza San Pietro or the Roman Forum were, by far, the most prized.



Immensely popular with Grand Tourists, fine micromosaics were created in numerous sizes from small plaques to be incorporated into elaborate jewellery and gold boxes, to framed panels meant to be hung in galleries amidst picture collections. Large-format panels such as the present lot were especially rare, and have been highly sought after since their creation by the masters of the Vatican workshops.



A comparison can be drawn between this plaque and another of the Roman Forum by Luigi Gallandt in the Gilbert Collection (illustrated J. Gabriel, *The Gilbert Collection Micromosaics*, London, 2000, p. 116, no. 57). A slightly larger plaque of the Roman Forum sold Christie's, London, 20 March 2003, lot 172, and another of nearly identical size to the present lot by Cesare Roccheggiani sold Christie's, London, 9 December 2010, lot 245 (£337,250).

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** (▲ 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 below next to certain catalogue entries under the section of the catalogue called Symbols Used in the 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** is our opinion and should 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 clients 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 **lot** 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 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 carry out any work which is in good working order. Certificates are not available unless described in the catalogue.

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last year 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 documents) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for highest 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **X** 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 F(iii) 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:

- It will be honourable 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**.
- 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 or assigned.

(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. It is not, in any circumstances, required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- 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 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.

(k) 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.

(l) **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 the sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(i) 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

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: 30-00-03. Swift code: LLOYGB21. Lloyds International bank account number: G881 LOYD 3000 0200 0727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 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

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 6GT.

(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 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection'; unless we have agreed otherwise with you in writing.

4. WHAT HAPPENS IF YOU DO NOT PAY

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

- 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; if 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 may owe us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (i). In such circumstances paragraph G(d)(v) 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 may also sell your property if we think it 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 or can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the lot in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
 - (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

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

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

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

(b) If 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

(iii) 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, 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 conversion 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) and E2(i) above, you 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 if 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 do not use them without our prior written permission. We cannot 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

We may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will easily try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authenticity: 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 lot for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed 'Qualified Headings' on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ 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.

?, *, Ω, α, #, † See VAT Symbols and Explanation.

■ See Storage and Collection Pages.

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**, 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.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation.

Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

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.

GOLD BOXES

"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.

**"Bearing signature..."

In Christie's opinion works with a signature that may not be that of the artist usually signing with that name.

**"Bearing marks..."

In Christie's qualified opinion a mark that resembles a period mark but is not necessarily genuine or antique.

**"With prestige marks..."

In Christie's qualified opinion struck with Swiss marks of the late 18th/early 19th Century imitating official French 18th Century hallmarks.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

Lots may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

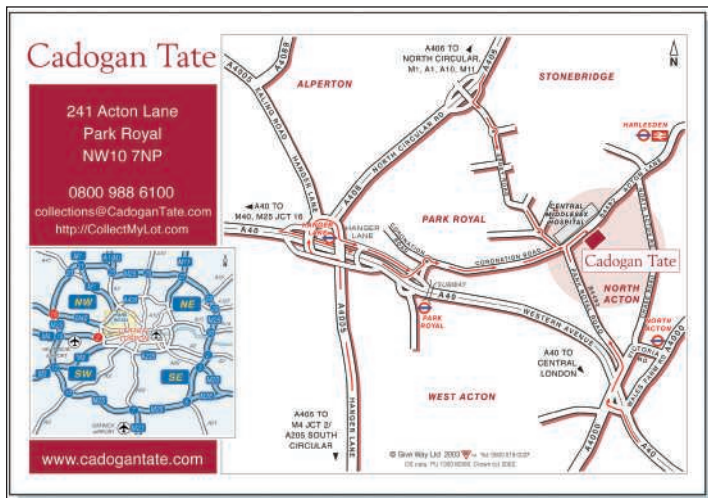
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse
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London NW10 7NP

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For a complete salerooms & offices listing go to christies.com

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IMPORTANT JEWELS

London, King Street, 30 November 2016

VIEWING

25-29 November 2016

8 King Street

London SW1Y 6QT

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EAR PENDANTS, CIRCA 1920
£15,000-20,000



CHRISTIE'S



A SURREAL LEGACY
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THE EDWARD JAMES FOUNDATION

London, King Street, 15 December 2016

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10-15 December 2016
8 King Street
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CHRISTIE'S



ROBERT DE BALKANY
The Côte d'Azur and Rome
London, King Street, 21-23 March 2017

VIEWING

16-21 March 2017
8 King Street
London SW1Y 6QT

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CHRISTIE'S

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
Furniture, Decorative Arts and Collections						
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

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WWW.CHRISTIES.COM/SHOP

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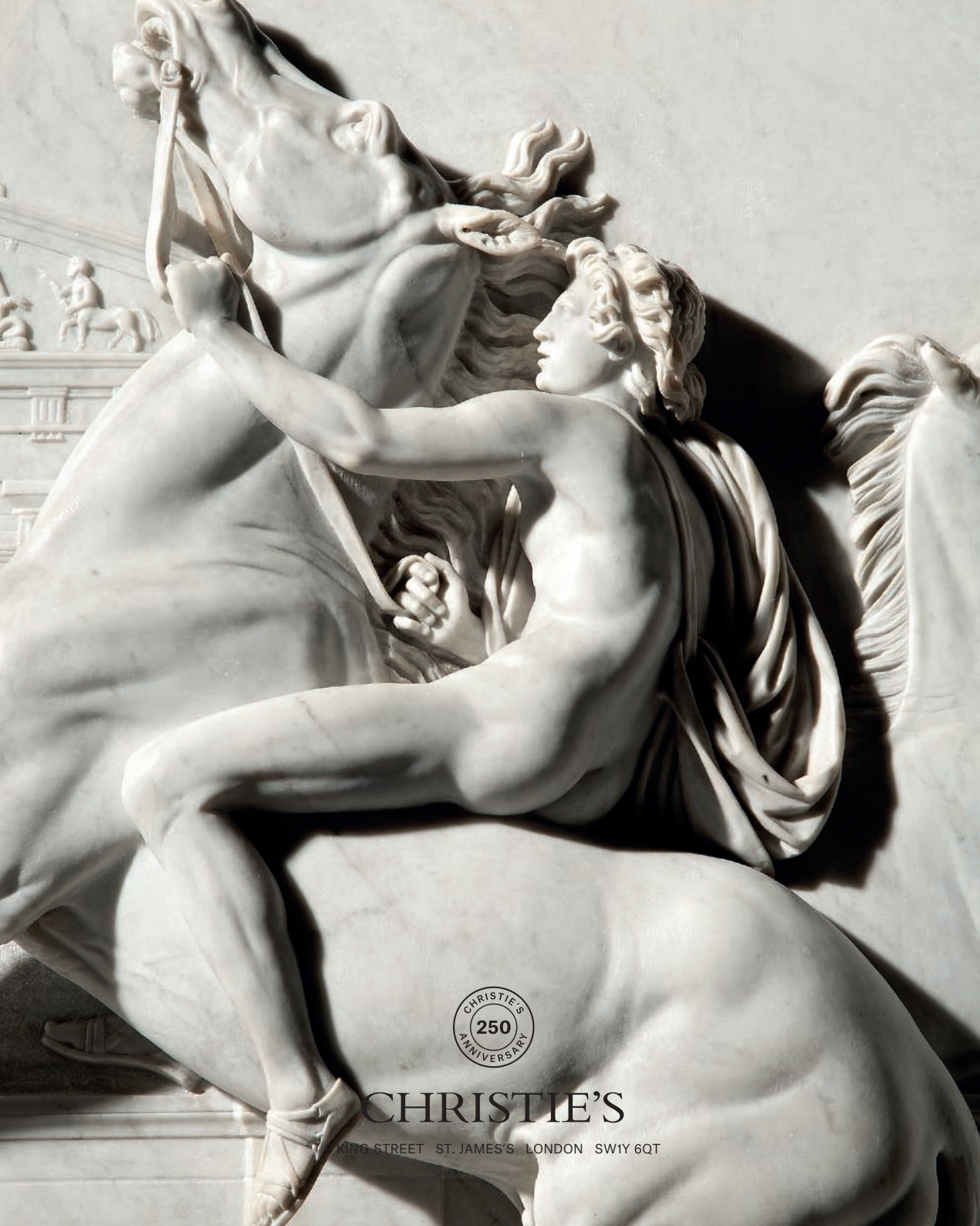
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