



OPULENCE

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

King Street · 6 June 2017



CHRISTIE'S







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

TUESDAY 6 JUNE 2017

AUCTION

Tuesday 6 June 2017
at 11.00 am (Lots 1-326)

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

VIEWING

Thursday	1 June	9.00 am – 4.30 pm
Friday	2 June	9.00 am – 4.30 pm
Saturday	3 June	12 noon – 5.00 pm
Sunday	4 June	12 noon – 5.00 pm
Monday	5 June	9.00 am – 8.00 pm

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Anna Evans, Nick Finch & Will Porter

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BUYING AT CHRISTIE'S

For an overview of the process,
see the Buying at Christie's section.



1
AN ITALIAN GOLD-MOUNTED HARDSTONE
BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE
 ROME, CIRCA 1820

circular box of white chalcedony panels mounted within polished gold cagework, the cover set with a circular micromosaic panel depicting two doves on a curtain-draped altar on a dark-blue ground 2½ in. (60 mm.) diam.

£3,000–5,000

\$3,900–6,400
 €3,600–5,900

2
A LOUIS XVI VARI-COLOUR GOLD
AND HARDSTONE BONBONNIÈRE

MAKER'S MARK INDISTINCT, PARIS, 1776/1777, WITH THE
 CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE
 FOUACHE 1774-1780

circular box, the interior later set with panels of blue-glass overlaid
 with vari-colour gold cagework, pierced and chased with foliage and
 flowerheads within reeded scrolls, chased gold foliate outer borders
 2½ in. (52 mm.) diam.

£3,000–5,000

\$3,900–6,400
 €3,600–5,900





3

A GERMAN VARI-COLOUR GOLD SNUFF-BOX

HANAU, CIRCA 1780, STRUCK WITH THE HANAU TOWN MARK FOR 19 CARAT GOLD AND TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base set with panels of horizontal engine-turning stamped at intervals with pellets, within slightly raised vari-colour gold foliate, floral and pellet *sablé* borders, the cover centred by a *grisaille* miniature on a red ground depicting a classical scene within a similar frame, the pilasters chased with vases and vari-colour gold floral sprays

3 in. (78 mm.) wide

£12,000-18,000

\$16,000-23,000

€15,000-21,000



4

A LOUIS XVI GOLD-MOUNTED HARDSTONE SNUFF-BOX
 MAKER'S MARK INDISTINCT, PARIS, 1771/1772, WITH THE
 CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE
 1768-1774

oval box set with panels of blonde petrified wood agate,
 mounted *à jour* within chased foliate and *entrelac* gold borders
 2¾ in. (70 mm.) wide

£4,000-6,000

\$5,200-7,700
 €4,700-7,000

5

**A GEORGE II ENAMELLED GOLD-MOUNTED
 HARDSTONE SNUFF-BOX**
 LONDON, CIRCA 1750

cartouche-shaped box set with panels of bloodstone mounted *à
 jour* within reeded gold borders, the sides applied with garlands
 of colourfully enamelled flowers and foliage, slightly raised scroll
 thumbpiece
 2⅞ in. (72 mm.)

£12,000-18,000

\$16,000-23,000
 €15,000-21,000





6
AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE
 ROME, CIRCA 1815

circular box of red lavastone, the cover centred with a micromosaic plaque depicting a view of the Forum in Rome, within a chased foliate gold frame and borders
 3 $\frac{3}{8}$ in. (87 mm.) diam.

£15,000–20,000

\$20,000–26,000
 €18,000–23,000

7
AN ITALIAN SILVER-GILT MOUNTED HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE
 ROME, CIRCA 1810

rectangular gilt-metal mounted box of purple porphyry, the cover centred with a rectangular micromosaic plaque depicting a leaping leopard on a dark-blue ground
 3 $\frac{3}{8}$ in. (87 mm.) wide

£20,000–30,000

\$26,000–38,000
 €24,000–35,000

This study of an Asiatic leopard may well be by the mosaicist Filippo Puglieschi, working in Rome in the early 19th century. He specialised in the depiction of animals, with many of his subjects taken from the animal paintings of the artist Wenzel Peter (1742-1829). Peter was born in Karlsbad, now in the Czech Republic, before moving to live and work in Rome.





8

A GERMAN ENAMELLED GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, HANAU, CIRCA 1780, STRUCK WITH THE HANAU TOWN MARK FOR 19 CARAT GOLD

oval box, the cover, sides and base set with panels of *moiré* pattern engine-turning, the cover centred with an oval enamel miniature depicting two lovers in a pastoral scene, the outer borders and pilasters set with shaped cartouches of opaque sky-blue enamel with enameled pink roses and foliage between 2½ in. (65 mm.) wide

£20,000-30,000

\$26,000-38,000

€24,000-35,000

9

A LOUIS XVI GOLD SNUFF-BOX

BY DOMINIQUE-FRANÇOIS POITREAU (FL. 1757-1781), MARKED, PARIS, 1774/1775, WITH THE CHARGE MARK OF JULIEN ALATERRE 1768-1775 AND THE PETIT VACHE DECHARGE MARK FOR OBJECTS MADE FOR EXPORT 1733-1792

rectangular box, the cover, sides and base each set with engine-turned panels in a *moiré* pattern within chased flowerhead and foliate *sablé* borders
2¼ in. (56 mm.) wide
2½ oz. (78 gr.)

£5,000–8,000

\$6,500–10,000
€5,900–9,400

Dominique-François Poitreau was born around 1725, the son of Etienne Poitreau a landscape and portrait-painter. He was apprenticed in 1741 to Pierre Ferrat and was subsequently registered as a master in 1757 under the sponsorship of the master goldsmith François Delafosse. Poitreau lived in the Cour Neuve du Palais, in what is now the Palais de Justice. He later moved to the Cour Dauphine au Palais before retiring in 1781. There are boxes by Poitreau in the Louvre, the Victoria and Albert Museum and the Ashmolean Museum, Oxford.



10

A LOUIS XVI VARI-GOLD BONBONNIÈRE

BY RENE-ANTOINE BAILLEUL (FL. 1769-1791), MARKED, PARIS, 1783/1784, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789

circular engine-turned *bonbonnière*, the cover, sides and base stamped with pellets on a reeded circular ground, the cover centred with a rosette, within raised rope-twist gold borders
2½ in. (60 mm.) diam.
3 oz. (88 gr.)

£2,000–3,000

\$2,600–3,800
€2,400–3,500

René-Antoine Bailleul became a master under the patronage of his uncle, Sébastien Chéret, in 1769. He remained at the same address at rue de Harlay, selling 'le bijou' until 1781 when he moved to the quai des Orfèvres, where he is recorded for the next ten years.



11

AN AUSTRIAN GOLD SNUFF-BOX

VIENNA, CIRCA 1810, STRUCK WITH INVENTORY NUMBER 6258

rectangular box with canted corners, the cover, sides and base set with panels of geometric engine-turning, the cover and base centred with octagonal reserves of polished gold chased with trophies of love amidst foliage, the interior of the cover set with an octagonal cartouche engraved with the initial 'N' below a royal crown for Napoleon (1808-1873) as French President 1848-1852, later Emperor of France as Napoleon III 1852-1870
3¼ in. (83 mm.) wide
3 oz. (96 gr.)

£3,000–5,000

\$3,900–6,400
€3,600–5,900



*** 12**

A LOUIS XV ENAMELLED GOLD ÉTUI

PARIS, WITH THE DECHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768 AND STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

slightly tapering *étui-à-cire* of oval section, the gold body with fluted c-scrolls, engraved with panels of scalework and enriched with blue and pink enamelled flowers and with translucent green enamelled leaves, with similar slightly domed cap, raised white enamel rims and blank matrix

4 1/8 in. (107 mm.) high

£6,000-8,000

\$7,700-10,000

€7,100-9,400

PROPERTY OF A ROYAL HOUSE (LOTS 13-14)

13

A LOUIS XVI ENAMELLED GOLD SNUFF-BOX

PARIS, 1775/1776, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

oval box, 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 scattered with red enamel berries, within green enamel foliate *sablé* borders and white enamel volute pilasters, the cover centred by an enamel miniature depicting a classical scene

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

£8,000-12,000

\$11,000-15,000

€9,400-14,000





~14

A LOUIS XVI TWO-COLOUR GOLD-MOUNTED COMPOSITION SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1774/1775, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

oval tortoiseshell-lined box, the cover, sides and base inlaid with alternating horizontal stripes of orange lacquer and pink and yellow gold *piqué-posé*, the cover centred with an oval enamel on copper miniature of a lady, in purple *robe à la française*, pink flowers and purple ribbon adorning her powdered hair, French School, circa 1775, the fluted mounts chased with acanthus border 3 $\frac{3}{8}$ in. (86 mm.) wide

£3,000–4,000

\$3,900–5,100
€3,600–4,700

PROVENANCE:

Christie's, London, 10 June 2010, lot 290.
with Jean Lyon ('Au Square Louis XVI'), Paris.

THE PROPERTY OF A EUROPEAN LADY

~15

A LOUIS XVI ENAMELLED VARI-COLOUR GOLD SNUFF-BOX
MAKER'S MARK INDISTINCT, PARIS, 1774/1775, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, THE MINIATURE CONTINENTAL SCHOOL, CIRCA 1850

oval box, the sides and base set with panels of polished gold, each centred with an oval *sablé* cartouche with various vari-colour gold trophies from the arts and music within chased ribbon-tied and foliate borders and blue enamel fillets, chased *sablé* outer borders and pilasters with entwined translucent red and green enamel flower heads and foliage, the cover centred with a later portrait miniature, on ivory, of a young lady in a pale blue dress with lace collar, in reeded silver-gilt frame 2 $\frac{3}{4}$ in. (70 mm.) wide

£6,000–8,000

\$7,700–10,000
€7,100–9,400





PROPERTY OF A EUROPEAN GENTLEMAN

*** 16**

A LOUIS XV GOLD SNUFF-BOX

BY JEAN GEORGE (FL. 1752-1765), MARKED, PARIS, 1757/1758, THE FLANGE STAMPED 785, WITH THE CHARGE MARK OF ELOY BRICHARD 1756-1762 AND THE PETIT VACHE DECHARGE MARK FOR OBJECTS MADE FOR EXPORT 1733-1792, WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box, the cover, sides and base engine-turned all over with shaped cartouches of scalework and rippled ornament within wavy borders of polished gold

3½ in. (79 mm.) wide

6½ oz. (206 gr.)

£70,000-100,000

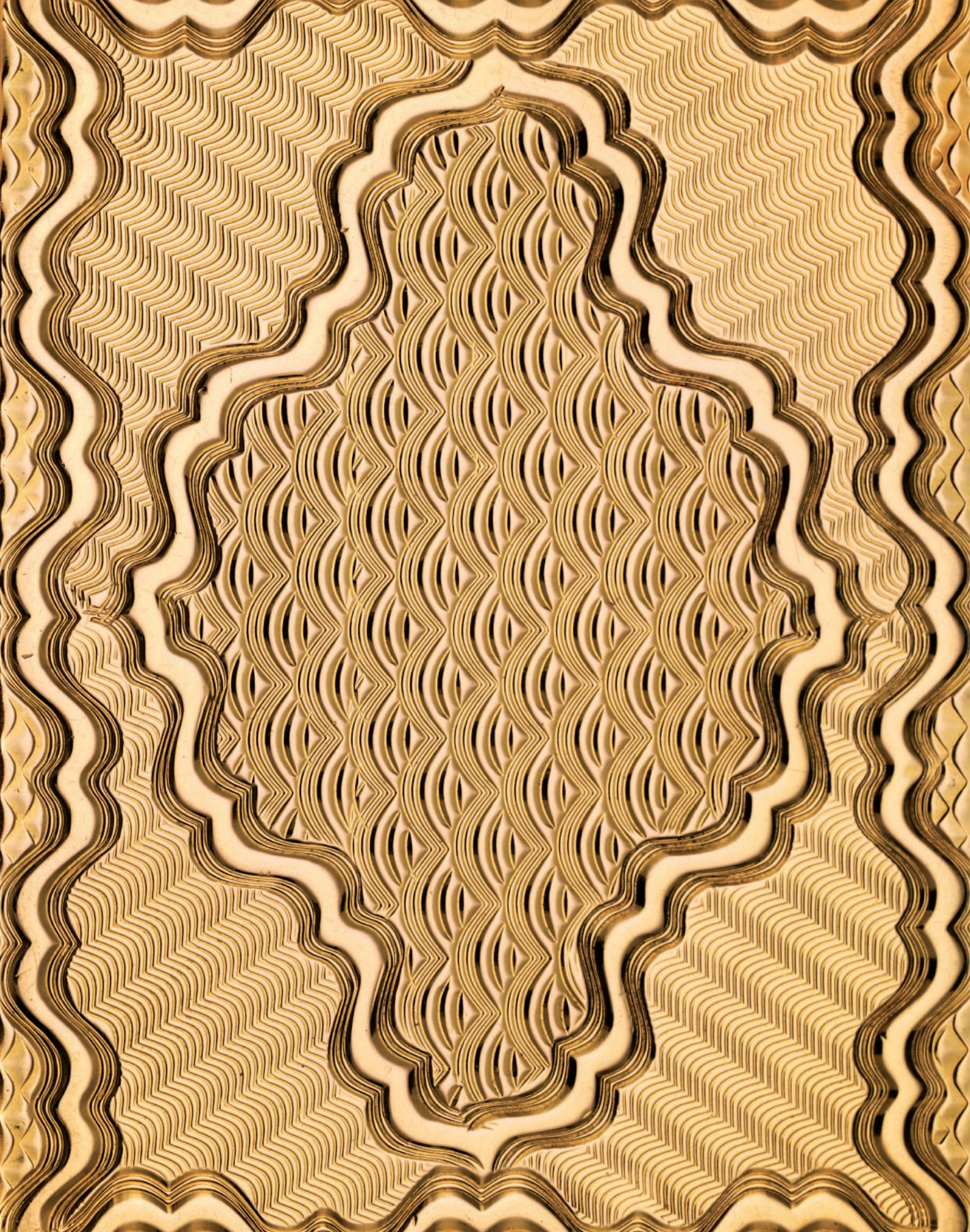
\$90,000-130,000

€82,000-120,000

PROVENANCE:

Christie's, London, 13 November 1973, lot 168.

Jean George was undoubtedly 'one of the most celebrated of the French gold boxes makers' (Charles Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, p. 71). He worked extensively for the Royal Court of France, supplying a gold box for the service of the *Menus Plaisirs du Roi* in 1755, and, between 1755 and 1761, several other boxes for the service of the royal gifts, the *Présents du Roi*. His widow, Jeanne-Françoise Texier, continued his business and married her husband's apprentice Pierre-François Mathis de Beaulieu. A gold box decorated with engine-turning by Jean George and dated 1755/1756 is illustrated in Clare Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, fig. 57. For a discussion on the development in Paris of the art of ornamental turning on a lathe see Charles Truman, *The Wallace Collection of Gold Boxes*, London, 2013, p. 61.





THE PROPERTY OF A LADY

17

A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX

BY CARL MARTIN WEISHAUP & SÖHNE (FL. FROM 1837), MARKED, HANAU, CIRCA 1850,
FLANGE STAMPED 5285 AND ENGRAVED 8544 AND 12148

cartouche-shaped box, the cover, lobed baluster sides and base engraved, cast and embossed with floral and arabesque scrolls, the cover partly enamelled in translucent dark-blue on an engine-turned ground and set with a carved amethyst-quartz portrait relief of a lady, within a silver-mounted amethyst-set frame flanked by three silver-mounted amethysts on each side
4½ in. (115 mm.) wide

£5,000–7,000

\$6,500–9,000

€5,900–8,200

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.



18

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX

BY PIERRE CERNEAU (FL. 1762-1783), MARKED, PARIS, 1764/1765, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover and base set with *sablé* panels with chased vari-colour gold trophies, flowers, foliage and a basket of fruit, within wreath and foliate frames and borders of polished gold, the sides of vari-colour gold and hung with husks between fluting, with chased husk and flowerhead outer *sablé* borders

3 in. (77 mm.) wide

4½ oz. (140 gr.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

Pierre Cerneau was sponsored by the celebrated box maker Noël Hardivilliers when he became master in 1762. At that date he was living on the pont au Change in Paris but had moved to the quai Pelletier by 1766. He had moved again by 1774 to the sign of the Maltese Cross on the pont St Michel, where he remained until his death. Boxes by this goldsmith are extremely rare. There is an enamelled box from 1763 in the Wallace Collection, previously thought by Charles Truman to be the only recorded example of Cerneau's work. See Charles Truman, *The Wallace Collection of Gold Boxes*, London, 2013, pp. 142-143.



19

A GEORGE II JEWELLED GOLD SNUFF-BOX

MAKER'S MARK P. P. CROWNED, LONDON, CIRCA 1750

cartouche-shaped box, the cover chased and engraved with a floral spray and a butterfly on a *sablé* gold ground, with flowers and foliage set with rubies and diamonds, the sides and base chased and engraved with classical ruins, foliage, scrolls and shells within shaped cartouches of polished gold with reeded borders, slightly raised scroll thumbpiece
2¾ in. (70 mm.) wide

£8,000-12,000

\$11,000-15,000
€9,400-14,000

PROVENANCE:

Christie's, Geneva, 15 November 1988, lot 142.

~ 20

A GERMAN JEWELLED GOLD ROYAL PRESENTATION SNUFF-BOX

HANAU OR NEUCHÂTEL, CIRCA 1880

cartouche-shaped box with baluster sides, the cover set with a portrait miniature, on ivory, of Albert I (1828-1902), King of Saxony (1873-1902), within a diamond-set silver frame, flanked by three silver-mounted diamonds on each side, the cover, sides and base boldly chased with scrolls, flowers and foliage
3½ in. (92 mm.) wide

£7,000-10,000

\$9,000-13,000
€8,200-12,000

Albert (1828-1902) was a German King of Saxony and a member of the House of Wettin. He was the eldest son of Prince John, who succeeded his brother Frederick Augustus II on the Saxon throne as King John in 1854, and his wife Amalie Auguste of Bavaria.

Before becoming king Albert enjoyed a successful military career, leading Saxon troops in the First Schleswig War, the Austro-Prussian War, and the Franco-Prussian War. As king he took little interest in politics concerning himself mainly with military affairs. He married Caroline, granddaughter of King Gustav IV Adolf of Sweden, in 1853. They had no children and Albert was succeeded by his brother George.



~21

**A SWISS JEWELLED PARCEL-ENAMELLED GOLD
SNUFF-BOX SET WITH A PORTRAIT MINIATURE**

MAKER'S MARK A D, GENEVA, CIRCA 1815, THE MINIATURE
BY DOMENICO BOSSI (1765-1853), SIGNED 'BOSSI'
(LOWER RIGHT)

rectangular box with rounded corners, the *sablé* cover centred with a glazed oval portrait miniature, on ivory, believed to be Prince Constantin Lubomirski (1786-1870), a Polish colonel serving in the Russian army, in military uniform, wearing the Russian ribbon of the Imperial Order of St. Andrew and the Maltese cross, in a silver-mounted diamond-set frame with chased foliate surround set with old-cut diamonds at each corner, five various silver-mounted old-cut diamonds on either side, the sides and base set with panels of engine-turning with *taille d'épargne* dark-blue enamel foliate borders and corners

3½ in. (90 mm.) wide

£8,000–12,000

\$11,000–15,000

€9,400–14,000

The House of Lubomirski is a Polish princely family who have been involved in the history of Poland since the 10th century. The economic foundation of the family came from the development of salt mines in Kraków province leased from the government. The family also established private mines in Małopolska province. The financial rewards from the salt trade allowed the family to purchase many properties and to build on its economic position over many generations. The combined estates were eventually to become the third largest holding in the Republic of Poland, enabling the family to enjoy political, military and economic influence in the country. Prince Constantin Lubomirski (1786-1870) served as a colonel in the 1st Regiment of Russian Foot Guards.



22

A FRENCH ENAMELLED GOLD SNUFF-BOX

BY GABRIEL-RAOUL MOREL (FL. 1797-1832), MARKED, PARIS, CIRCA 1830, STAMPED 716, WITH THE PARISIAN THIRD STANDARD MARK AND GUARANTEE MARK FOR GOLD 1819-1838 AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD

rectangular *sablé* gold box with rounded corners, the cover with a rectangular panel set with a chased lyre within a scrolling foliate surround and blue enamel fillet, the base similarly set with a vase of flowers, the borders and sides boldly chased with flowers and foliage, polished gold outer borders and column pilasters

3½ in. (90 mm.) wide

gross weight 7 oz. (222 gr.)

£8,000–12,000

\$11,000–15,000

€9,400–14,000



The Gilbert Collection, London, contains six gold boxes by Gabriel-Raoul Morel (illustrated in Truman, *op. cit.*, no. 12, and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, nos. 40, 44, 45, 46 and 47). Together with Vachette and Fossin, Gabriel-Raoul Morel, who struck his mark as early as 1797, may be considered as one of the most important French gold boxes makers of the first half of the 19th Century.



23

A FRENCH PARCEL-ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, CIRCA 1800, STRUCK WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD AND THE VIENNA TOWN MARK FOR 1806-1807, THE FLANGE ENGRAVED 'ETIENNE NITOT ET FILS'

oval box, the sides and base set with *sablé* panels of peak-pattern engine-turning within opaque sky-blue enamel fillets, the cover centred with a *sablé* panel set with a slightly raised chased vari-colour gold floral bouquet, the outer borders and side pilasters with stylized foliage parcel-enamelled in opaque dark-blue 3½ in. (90 mm.) wide

£15,000–20,000

\$20,000–26,000

€18,000–23,000

Vachette was one of the best-known of the Parisian gold box makers at the turn of the 18th to the 19th Century. He struck his mark in 1779 and later worked together with Nitot, one of the court jewellers of Emperor Napoleon I. Henry Nocq (*Le poinçon de Paris*, Paris, 1968, [reprint], p. 76), praises Vachette: 'Avant et après la Révolution les plus belles tabatières d'or sont marquées du poinçon de Vachette.'

24

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX

BY SENÉ & DETALLA (FL. C. 1795-1805), MARKED, GENEVA, CIRCA 1800

oval box, the cover, sides and base set with panels of opalescent mauve enamel on a *moiré* pattern engine-turned gold ground, the cover with an outer border of seed-pearls and centred with a shaped rectangular enamel plaque depicting lovers in a pastoral scene, within gold *taille d'épargne* and opaque sky-blue enamel borders with similar vase pilasters, in fitted black leather box stamped 'Vedova Arrigoni Milano'

3 in. (76 mm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-18,000

The partnership of the Geneva goldsmiths Philippe Sené and Détalla must have existed since sometime before 1795 but seems to have split up in 1805. By October 1805, Sené had gone into partnership with his brother-in-law Henry Neisser who had come to Geneva from Hanau in 1785/1786. Sené died in November 1807 and Neisser entered a mark on his own account in 1808.



25

A LOUIS XV-STYLE ENAMELLED VARI-COLOUR GOLD SNUFF-BOX

POSSIBLY GERMAN, CIRCA 1880, BEARING MARKS RESEMBLING THOSE OF PARIS FOR 1762/1763, STRUCK WITH TWO POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box with canted corners and wavy flange, each side set with a *grisaille* enamel miniature on a green ground depicting lovers and putti in classical scenes, within chased gold frames and translucent dark-blue *guilloché* enamel surround, the outer *sablé* borders and pilasters set with various artistic and musical trophies amidst chased vari-colour gold foliage and flowers

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

£15,000-20,000

\$20,000-26,000

€18,000-23,000





26

A SWISS OR GERMAN VARI-COLOUR GOLD SNUFF-BOX

PROBABLY BY DANIEL MARCHAND UND COMPAGNON, MARKED, GENEVA OR HANAU, CIRCA 1775

oval box, the cover, sides and base set with panels of reeded engine-turning stamped at intervals with pellets within chased frames and rope-twist outer borders, the four *sablé* volute pilasters with chased vari-colour gold foliage, the interior cover engraved with an inscription

2½ in. (65 mm.) wide

2¼ oz. (72 gr.)

The inscription reads 'Presented by / H R H The Duke of Cambridge / to the / Hon Nellie Bass / on her marriage with / Mr Baillie of Dochfour, / Jany / 31. 1894'

£3,000-5,000

\$3,900-6,400

€3,600-5,900

Nellie Lisa Bass, Baroness Burton of Burton-on-Trent and of Rangemore, was born in 1873. She was the daughter of Michael Arthur Bass, 1st Baron Burton of Burton-on-Trent and of Rangemore and Harriet Georgina Thornewill, and descended from William Bass, who founded the brewery business of Bass & Co in Burton upon Trent in 1777. In 1894 she married Colonel James Evan Bruce Baillie (d. 1931) of Dochfour in Inverness-shire. He was the Member of Parliament for Inverness-shire between 1895 and 1900 and gained the rank of Honorary Colonel in the service of the Inverness-shire Battalion, Royal Horse Artillery. After her first husband's death Nellie married as her second husband Major William Eugene Melles (d. 1953). For a discussion on the goldsmith Daniel Marchand and his marks see L. Seelig, *Eighteenth century Hanau gold boxes*, Silver Society of Canada Journal 2015, pp. 32-55.

27

A GERMAN GOLD PRESENTATION SNUFF-BOX

BY CHARLES COLINS SONS (FL. 1837 - AFTER 1870), HANAU, CIRCA 1880

rectangular box with lobed baluster sides, the cover, sides and base cast and engraved with foliate scrolls, flowers and leaves, the cover applied with an oval *sablé* plaque set with the intertwined gothic initials of Ernest Augustus, 3rd Duke of Cumberland, Crown Prince of Hanover (1878-1923) beneath a royal crown, within chased scroll surround, slightly raised scroll thumbpiece

3½ in. (80 mm.) wide

3¾ oz. (98 gr.)

£7,000-10,000

\$9,000-13,000

€8,200-12,000

Ernest Augustus (1845-1923), eldest son of George V, King of Hanover, and Marie, daughter of Joseph, Duke of Saxe-Altenburg, became head of the House of Hanover on the death of his father in 1878, although the kingdom had been annexed by Prussia in 1866. He married in 1878 Thyra, youngest daughter of Christian IX, King of Denmark, and sister of Queen Alexandra. Charles Colin was described as *médailleur*; *bijoutier* of Hanau, specialising in gold boxes. Upon his death on 29 October 1871, his successful career was continued by his sons, Esaie and Jacob Charles Colin, also described as *bijoutiers*.





28

A GERMAN ENAMELLED GOLD BONBONNIÈRE

MAKER'S MARK E F CROWNED, PROBABLY HANAU, CIRCA 1785, STRUCK WITH TWO FRENCH POST-1838 IMPORT MARKS FOR GOLD

circular box, the cover, sides and base each set with an enameled miniature depicting various hunting and shooting scenes, the cover with a stag-hunt, the base a hawking party, within sky-blue *taille d'épargne* frames and *sablé* gold borders set with white and turquoise enamel beads between translucent red and green enamel foliage and flowers, chased *sablé* vase pilasters
3 in. (75 mm.) diam.

£12,000–18,000

\$16,000–23,000

€15,000–21,000



*** 29**

A LOUIS XV ENAMELLED VARI-COLOUR GOLD SNUFF-BOX
 BY CHARLES LE BASTIER (FL. 1754-1783), MARKED, PARIS, 1764/1765,
 STAMPED 1184, WITH THE CHARGE AND DECHARGE MARKS OF
 JEAN-JACQUES PREVOST 1762-1768

oval box, each side set with an enamel miniature, in the manner of Le Seur, enamelled *en plein* depicting pastoral scenes, the cover with two seated lovers being serenaded by a musician playing a lute guitar, on the base a couple dance to a pipe player, on the front a musician plays to a lady seated before a fountain, on the left a shepherd boy sits with his flock, on the right a shepherdess sits alongside a basket of flowers and on the reverse, a restored enamel depicts a seated musician playing a lute to his lady, within chased foliate ribbon-tied *entrelac* vari-colour gold borders, with four scrolling volute *sablé* pilasters chased with flowers and foliage
 3 $\frac{3}{8}$ in. (85 mm.) wide

£100,000-150,000

\$130,000-190,000
 €120,000-180,000

The subject of the enamel on the cover of this box is taken from *The Lesson of Love* by Jean-Antoine Watteau (1684-1721), painted in 1716 and currently in the Nationalmuseum, Stockholm. Charles Le Bastier was renowned for his lavish boxes and was one of the principal goldsmiths of both the Louis XV and Louis XVI periods. Le Bastier attained the *maîtrise* in 1754, when he was sponsored by Jean Moynat. He worked for Garand and Granchez of the Petit Dunkerque and established his own shop on the rue Thévenot where he worked until his death in 1783. By 1774 Le Bastier had risen to the prominent rank of ninth in his guild (S. Grandjean *et al.*, *Gold Boxes and Miniatures of the Eighteenth Century, The James A. de Rothschild Collection at Waddesdon Manor*, London, 1975, p. 330). The international appeal of Le Bastier's work is evinced by his trade card which was printed in both French and English with the words 'Le Bastier "Makes and Sells Alls [sic] sorts of Golden Boxes and others - toys in the Newest fashion"' (H. and S. Berry-Hill, *Antique Gold Boxes: Their Lore and Their Lure*, London, 1960, p. 202). For a discussion on Le Bastier's mark, see S. Grandjean *et al.*, *op. cit.*, pp. 146-147. The Louvre owns thirteen boxes by this maker (see S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, pp. 121-128, nos. 138-150). Further examples of his work can be found in The Gilbert Collection on loan to the Victoria and Albert Museum and The Metropolitan Museum of Art.





PROPERTY OF A LADY

30

A SWISS VARI-COLOUR GOLD SNUFF-BOX

GENEVA, CIRCA 1820

oval *sablé* box, the cover, sides and base set with slightly raised chased vari-colour gold musical trophies, floral sprays and trailing foliage within shaped polished gold borders, wavy flange

2 $\frac{5}{8}$ in. (68 mm.) wide

2 $\frac{1}{4}$ oz. (76 gr.)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROPERTY OF A GENTLEMAN

31

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1820

rectangular box, the cover and base centred by a shaped reserve painted with enamel *grisaille* musical trophies on a lavender-blue coloured ground within fluted gold border, the outer borders and sides with opaque lavender-blue *taille d'épargne* enamel with white enamel and gold flowers and foliage, with wavy flange and polished gold borders

2 $\frac{3}{4}$ in. (70 mm.) wide

£3,000–5,000

\$3,900–6,400

€3,600–5,900



32

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1850

the recumbent hen and her four chicks realistically carved from rock-crystal, mounted within gold cagework chased with scrolls and *rocaille* on a *sablé* ground, the cover with *taille d'épargne* white enamel band with gold lettering which reads 'L'AMOUR SEUL EST LE PLUS FORT'
2½ in. (60 mm.) wide

£10,000–15,000

\$13,000–19,000
€12,000–18,000



~33

AN ITALIAN GOLD-MOUNTED AND MOTHER-OF-PEARL TORTOISESHELL MAGNIFYING GLASS

PROBABLY NAPLES, CIRCA 1765

oval case of dark tortoiseshell with foliate gold mounts, the cover inlaid with mother-of-pearl putti, flowers, birds and squirrels amidst scrolling gold foliage and *entrelac* outer border, with folding gold-mounted magnifying glass
3½ in. (80 mm.) wide

£4,000–6,000

\$5,200–7,700
€4,700–7,000





34

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1810

rectangular micromosaic plaque depicting four mastiffs hunting a boar in a wooded landscape, with bushes and rocks in the foreground, a tree stump, river and mountains beyond, after a painting *The Boar Hunt* by Frans Snyders (1579-1657), within a gilt-metal frame, in original tooled brown leather case 3 in. (80 mm.) wide

£6,000-8,000

\$7,700-10,000
€7,100-9,400

The subject of this micromosaic appears on a number of known plaques. The theme of fighting animals was depicted by many mosaicists, including Antonio Aguatti and Giacomo Barberri, who took their inspiration from painters such as Johann Wenzel Peter (1745-1829) and Paul De Vos (1596-1678) as well as from Snyder. The very fine *tesserae* used in the present example suggests that the artist may well be Antonio Aguatti (D. 1846), who was noted as being one of the most distinguished micromosaic artists of his era. His studio, located at 96 Piazza di Spagna, was also credited with the technique of fusing different colours of micromosaic, allowing for a more painterly quality to the medium. In 1810 his work was shown at the Capitoline exhibition of 'Roman Works of Art and Industry', held at the Campidoglio, and from 1832 until his death in 1846 he was professor of mosaics at the Vatican workshops where, amongst others, he trained the celebrated mosaicist Michelangelo Barberi (1783-1857).



PROPERTY OF A GENTLEMAN

35

AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE

ROME, CIRCA 1820

circular gold-mounted box of green porphyry, the cover centred with a circular micromosaic plaque depicting a fox seizing a pheasant, in a wooded landscape with trees beyond 3 in. (76 mm.) diam.

£6,000-8,000

\$7,700-10,000
€7,100-9,400



THE PROPERTY OF A LADY

36
AN ITALIAN MICROMOSAIC PLAQUE
 ROME, CIRCA 1810

oval micromosaic plaque depicting a poodle seated by an anchor, before two doves joined together by a thread, with a river and trees beyond, a bolt of lightning descending from a stormy sky, in foliate gilt-metal frame
 2¾ in. (55 mm.) wide

£6,000–8,000

\$7,700–10,000
 €7,100–9,400

37
AN ITALIAN MICROMOSAIC PLAQUE

BY ANTONIO AGUATTI (D. 1846), SIGNED 'A', ROME, CIRCA 1810

circular micromosaic plaque depicting a mother hen and her chicks within a grassy landscape under a cloudy sky, with rocks and plants in the foreground, within a red and white circular tesserae outer border, in later gilt-metal frame
 3 in. (77 mm.) diam.

£15,000–20,000

\$20,000–26,000
 €18,000–23,000

The subject of this micromosaic is after a painting by Johann Wenzel Peter (1745-1829) now in the Vatican Museums. A member of the dynasty of highly successful mosaicists, Antonio Aguatti (or Aquatti) was noted as being one of the most distinguished micromosaic artists of his era. For another mosaic attributed to Aguatti and a note on the artist see lot 34.





*** 38**

A LOUIS XV ENAMELLED GOLD ÉTUI

MAKER'S MARK INDISTINCT, PARIS, 1760/1761, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762

slightly tapering *étui-à-cire* of oval section, the cover and base with four shaped cartouches enamelled with miniatures depicting pastoral scenes of musicians serenading their young ladies, slightly domed cap similarly enamelled, the polished gold body engraved with foliage and flowerheads, matrix engraved with Italian arms *accolé*

5 in. (125 mm.) high

The arms are those of the Italian families Cambiaso and De Vecchi.

£8,000-12,000

\$11,000-15,000

€9,400-14,000

The coat-of-arms on the left is that of the De Vecchi family from Siena, whilst the arms on the right are those of the Cambiaso family from Genoa. They relate to the marriage of Nicolò Maria Cambiaso (1717-1773) and Marchesa Olimpia Isabella de Vecchi (D. 1773), who married some time before 1764. Nicolò Cambiaso was a Senator of the Republic of Genoa in 1768. Their son, Giovanni Maria Cambiaso, was born on 19 September 1764, and he would become a "Cavaliere dei SS. Maurizio e Lazzaro" (Knight in the Order of Saint Mauritius and Saint Lazarus).



PROPERTY OF A GENTLEMAN

39

A LOUIS XV GOLD SNUFF-BOX

BY NOEL HARDIVILLIERS (FL. 1729-1771), MARKED, PARIS, 1753/1754, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box, the cover, sides and base engine-turned with boldly incised geometric reeded chevron patterns

2 3/8 in. (62 mm.) long.

4 oz. (114) gr.

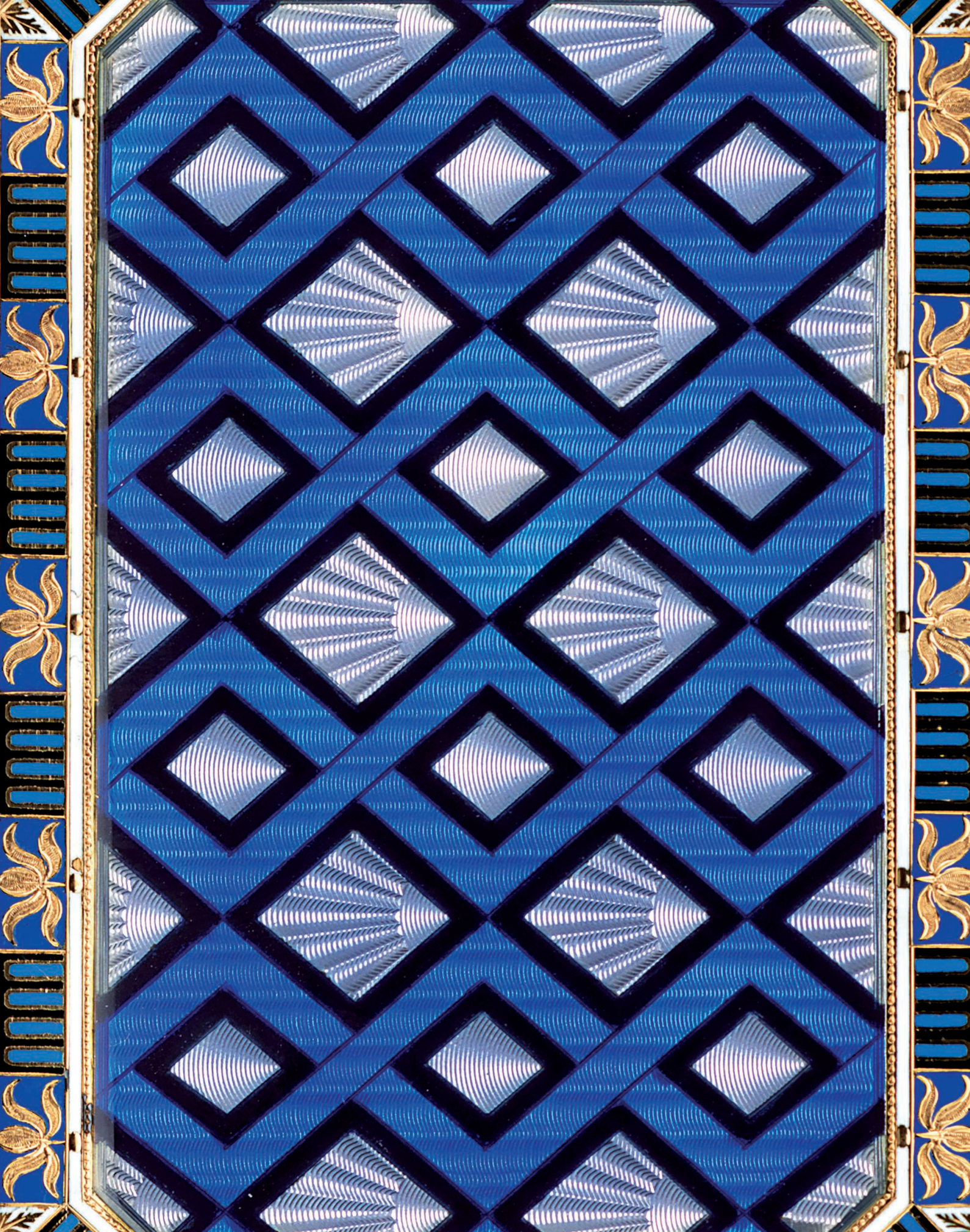
£4,000-6,000

\$5,200-7,700

€4,700-7,000

Noel Hardivilliers, one of the most celebrated of the Parisian goldsmiths, was first apprenticed in Paris in 1720 to Jean Chéret but later moved in 1725 to François-Siméon Barré. Becoming a master in 1729 he was made a warden of the guild in 1746-1747 and retired in 1771. The Parisian warden's mark in the form of a crowned letter in a cycle of the alphabet, was renewed in mid-July of each year. The cover and sides of the box are struck with the warden's mark for 1753, whilst the base is struck for 1754, indicating that the box was made and completed during the summer of 1753. The size of this box suggests that it may have been made for a lady to use, or as a *boîte-a-journée*, a box made to be carried in one's pocket with just enough snuff for a day's journey or a day's hunting.







PROPERTY OF A GENTLEMAN

40

A SWISS ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE

BY GEORGE RÉMOND & COMPAGNIE (FL. 1783-CIRCA 1820), MARKED, GENEVA, CIRCA 1800

rectangular box with canted corners, the sides and base set with panels enamelled in a diaper-work pattern in dark blue with black borders, over a *moiré* pattern engine-turned ground enamelled in translucent dove-grey, within white enamel frames, the *sablé* cover chased with fruiting vines and foliage set with a rectangular enamel miniature depicting Hercules leading Alcestis from the underworld back to her husband Admetus, between two gold allegorical figures each bearing a cornucopia
3¾ in. (94 mm.) wide

£8,000-12,000

\$11,000-15,000

€9,400-14,000

The subject of the enamel plaque derives from the play *Alcestis* by Euripedes, written in 438 BC. When King Admetus fell ill, it was decided by the gods that he could live if another person willingly took his place in death. The King's wife, Alcestis, offered herself in his place and as he recovered, she descended into the Underworld. However, Hercules went down to Hades to rescue her and as testament to their love, the couple were both allowed to live.

One of Geneva's most celebrated case-makers, Jean-Georges Rémond, renowned "*monteur de boîtes en or*" or maker of gold cases. In 1790 he founded Georges Rémond & Cie., excelling in elaborate gold cases for watches and snuff boxes, often destined for the export to the Orient.



THE PROPERTY OF A LADY

* 41

A GERMAN JEWELLED GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

PROBABLY BERLIN, CIRCA 1850

rectangular box, the cover, sides and base set with six panels of mother-of-pearl mounted *à jour* within chased gold mounts, each panel boldly carved and chased with scrolls and *rocaille* and set at intervals with gold *putti*, birds and foliage with silver-mounted diamond-set flowerheads, similar slightly raised diamond-set thumbpiece

3¼ in. (83 mm.) wide

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

With Sotirio Bulgari, Rome.

PROPERTY OF A ROYAL HOUSE

42

A GERMAN JEWELLED ENAMELLED VARI-COLOUR GOLD PRESENTATION SNUFF-BOX

MAKER'S MARK A P D WITH CROWN ABOVE, HANAU, CIRCA 1840, WITH MARKS RESEMBLING THE PARISIAN SECOND CHARGE MARK OF HENRI CLAVEL

oval box, the cover, sides and base set with panels of translucent red enamel over an engine-turned coin-pattern ground, the cover centred with an oval portrait miniature on vellum, possibly of Louis, Dauphin of France, Duke of Burgundy in gilt-edged silver breastplate over embroidered blue coat, tied red bow around neck and white lace cravat, full-bottomed wig, within oval diamond-studded frame, the sides centred with oval *sablé* vari-colour gold cartouches chased with trophies of love, gardening and music and hung with laurel-leaf garlands, the corner pilasters chased with translucent blue enamel classical vases, the base centred with an oval glazed cartouche with applied intertwined gold initials L, all within *sablé* chased gold borders set with translucent green enamel foliage with opalescent white enamel berries stamped at intervals with *fleur-de-lys*

3½ in. (90 mm.) wide

£15,000–25,000

\$20,000–32,000

€18,000–29,000





43

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1810

circular plaque, the *en grisaille* micromosaic depicting Jupiter and Actaeon, the hunter she turned into a stag, on a red ground within a border of scrolling white flowers on a sky-blue ground
2 $\frac{5}{8}$ in. (68 mm.) diam.

£2,000–3,000

\$2,600–3,800

€2,400–3,500

44

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1870

circular micromosaic plaque with *grisaille* figures each outlined with copper thread, on a sky-blue and red tesserae ground, the center depicting Hercules and the Arcadian Stag surrounded by mythological sea creatures, Greek-key outer border, in later gilt-metal frame
4 $\frac{3}{4}$ in. (120 mm.) diam.

£20,000–30,000

\$26,000–38,000

€24,000–35,000



THE PROPERTY OF A LADY (LOTS 45-46)

45

A FRENCH VARI-COLOUR GOLD SNUFF-BOX
MAKER'S MARK INDISTINCT, PARIS, CIRCA 1840

rectangular box with slightly waisted sides and rounded corners, the cover and sides set with *sablé* panels with borders of chased vari-colour gold foliage and flowers, the base with a panel of peak-pattern engine turning within similar foliate borders, the cover centred with two male lions fighting within a trailing foliage cartouche

3½ in. (90 mm.) wide
5¼ oz. (165 gr.) Br Br

£3,000–5,000

\$3,900–6,400
€3,600–5,900



46

AN ITALIAN GOLD-MOUNTED HARDSTONE SNUFF-BOX
SET WITH A MICROMOSAIC PLAQUE

ROME, CIRCA 1820

rectangular box of green lava stone mounted within chased vari-colour gold foliate mounts with raised shell thumbpiece, the cover centred with a micromosaic plaque depicting a riverside scene, with a fisherman in the foreground, a forest and an arched bridge beyond

3¾ in. (85 mm.) wide

£8,000–12,000

\$11,000–15,000
€9,400–14,000





47

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1840

rectangular micromosaic plaque on black marble support depicting the Doves of Pliny on a black ground, within a colourful tesserae outer border and white frames, in later gilt-metal frame
5½ in. (145 mm.) wide

£12,000-18,000

\$16,000-23,000

€15,000-21,000

In the eighteenth and nineteenth centuries, the much revered *Capitoline Doves of Pliny* was perhaps the most celebrated mosaic preserved for antiquity and as such, the most frequently repeated by mosaicists. The scene was replicated many times by the makers of shell cameos and glass micromosaics for jewellery, box-lids and plaques of all sizes. The original work is today preserved in the Museo Capitolino in Rome.

PROPERTY OF A NOBLE PRUSSIAN FAMILY (LOTS 48-50)

48

A LOUIS XV GOLD SNUFF-BOX

BY JEAN-BAPTISTE-SÉBASTIEN DE SAINT-JULIEN (FL. 1761-1781), MARKED, PARIS, 1768/1769, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768

rectangular box, the cover, sides and base set with panels of peak-pattern engine-turning within chased chevron borders

2¼ in. (58 mm.) wide

2¼ oz. (71 gr.)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

Jean-Baptiste-Sébastien de Saint-Julien became a master in 1761 when he was living at pont au Change and was sponsored by Arnoult de St Julien. Connoisseurs during the Louis XV period would have called this type of box a *ournée*, describing a box just large enough to contain snuff for a single day.



49

A LOUIS XVI VARI-COLOUR GOLD BONBONNIÈRE

BY MELCHOIR-RENÉ BARRE (FL. 1768-1791), MARKED, PARIS, 1776/1777, WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780

circular *bonbonnière*, the cover, sides and base set with panels of peak-pattern engine-turning, the cover and base centred with vari-colour gold rosettes, with vari-colour gold flowerhead and husk outer borders, the interior of the cover engraved with inscription 'Once the property / of / Louis 16th King of France / And / Presented by him / To a sincere Friend'

2¼ in. (55 mm.) diam.

2½ oz. (76 gr.)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

Melchior-René Barre was apprenticed to the master goldsmith Jean Frémin in 1751. He became master on 11 June 1768, sponsored by Jean-Louis Bouillerot. He was then living in the place Dauphine, where he is recorded in 1772 in the *Almanach d'Indication for le bijou d'or*. By 1774 he had moved to the quai des Orfèvres, advertising the loss of 'une tabatière marbrée avec un portrait de femme'. Barre retired in 1791.

50

AN AUSTRIAN GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, VIENNA, CIRCA 1820

rectangular box with canted corners, the cover, sides and base engine-turned with chased horizontal stripes within polished gold borders

3½ in. (94 mm.) wide

3¼ oz. (94 gr.)

£2,000–3,000

\$2,600–3,800

€2,400–3,500





~51

A LOUIS XV GOLD-MOUNTED TORTOISESHELL SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1762, WITH THE CHARGE MARK OF ELOY BRICHARD 1756-1762 AND THE DECHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768

rounded box of dark tortoiseshell, the cover inlaid with a chased vari-colour gold reserve depicting La Fontaine's fable 'The Raven and the Fox', the sides and base inlaid with vari-colour gold floral sprays, within chased gold mounts
3 in. (78 mm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500



52

A GEORGE III GOLD-MOUNTED HARDSTONE SCENT-BOTTLE

LONDON, CIRCA 1765

upright rock-crystal flask of rectangular section, the faceted flask overlaid with pierced gold cagework with fluted scrolls and foliate garlands hung between architectural columns, the gold neck mount enamelled with opaque white *champlevé* band inlaid with *paillons* and inscription 'GAGE DE MON AMITIE', chased gold leaf stopper with chain
2½ in. (67 mm.) high

£1,500-2,000

\$2,000-2,600
€1,800-2,300



53

A FRENCH GOLD 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 NUMBER 9

rectangular box with waisted sides, set with panels of diaper-work engine-turning within *entrelac* borders and chased with scrolls and trailing foliage, the cover centred with a polished gold cartouche engraved with the gothic initial 'T', the flange engraved with the inscription 'Souvenir de S. A. R. / le Duc d'Aumale à Ternissen Père / 25 7bre 1847'

3½ in. (80 mm.) wide
2¼ oz. (80 gr.)

£1,500-2,000

\$2,000-2,600
€1,800-2,300

Henri Eugène Philippe Louis d'Orléans, Duke of Aumale (1822-1897) was a leader of the Orleanists, a political faction in 19th-century France associated with constitutional monarchy. He was born in Paris, the fifth son of King Louis-Philippe I of the French and Maria Amalia of Naples and Sicily. He used the title Duke of Aumale. He distinguished himself during the French invasion of Algeria and, in 1847, he became lieutenant-general and was appointed Governor-General of Algeria, a position he held from 27 September 1847 to 24 February 1848. 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.



54
A SWISS JEWELLED ENAMELLED VARI-COLOUR GOLD
SNUFF-BOX

MAKER'S MARK F. F., PROBABLY GENEVA, CIRCA 1780, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the sides and base set with panels of horizontal engine-turning and hung with foliate garlands, each centred with an oval cartouche with chased vari-colour gold flowers, foliage and musical trophies, the cover set with a panel of translucent green enamel on basket-weave engine-turned ground set with a diamond-set silver floral spray, within white enamel bead and vari-colour gold foliate borders, diamond-set silver thumbpiece
 2½ in. (54 mm.) wide

£3,000–5,000

\$3,900–6,400
 €3,600–5,900

55
A GERMAN ENAMELLED GOLD SNUFF-BOX
 PROBABLY HANAU, CIRCA 1800

oval box, the sides and base set with panels of dove-grey enamel over a reeded engine-turned ground stamped with pellets, the cover set with an oval enamel miniature depicting Venus embracing Adonis in a wooded landscape before he leaves on his ill-fated hunting trip, within white enamel frames and gold rope-twist and green enamel foliate *sablé* borders
 3⅞ in. (85 mm.) wide

£4,000–6,000

\$5,200–7,700
 €4,700–7,000





56

A GEORGE II PARCEL-ENAMELLED GOLD CAGEWORK AND HARDSTONE SNUFF-BOX

LONDON, CIRCA 1760

hinged egg-shaped bloodstone box, the gold cage-work mounts stamped with flowers, foliage and reeded c-scrolls, opaque white enamel band on the rim of the lid with inscription in gold 'RIEN N'EST TROP BON POUR CE QU'ON AIME'

1¾ in. (44 mm.) high

£2,000–3,000

\$2,600–3,800
€2,400–3,500

57

A GEORGE II GOLD-MOUNTED HARDSTONE PATCH-BOX

PROBABLY LONDON, CIRCA 1750, STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

heart-shaped bloodstone box mounted *à jour* within chased scroll and foliate mounts, slightly raised scroll thumbpiece

1½ in. (40 mm.) high

£3,000–5,000

\$3,900–6,400
€3,600–5,900

A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pl. 338 illustrates two further examples of this shape of box.



58

A GEORGE II GOLD-MOUNTED HARDSTONE NECESSAIRE

LONDON, CIRCA 1760

tapering flattened rectangular bloodstone case with hinged domed cover, reeded gold mounts with architectural columns, the cover with suspension loop, diamond-set push-piece, the interior fitted with gold-mounted steel scissors, a gold pen-nib, a gold-mounted bloodstone folding-knife, a gold-mounted bodkin and gold tweezers

4 in. (100 mm.) high

£4,000–6,000

\$5,200–7,700
€4,700–7,000

59

A GEORGE II PARCEL-ENAMELLED GOLD CAGEWORK AND HARDSTONE SNUFF-BOX

LONDON, CIRCA 1760

hinged egg-shaped gold-lined grey agate box, the gold cagework mounts stamped with birds, squirrels, flowers with foliage and reeded c-scrolls, opaque white enamel band on the rim of the lid with inscription in gold 'VOTRE MERITE ATTACHE MON AMITIE', 2 in. (50 mm.) high

£2,000–3,000

\$2,600–3,800
€2,400–3,500



60

A GEORGE II GOLD-MOUNTED HARDSTONE PATCH-BOX

LONDON, CIRCA 1760

octagonal box set with panels of bloodstone mounted à jour within chased *rocaille* and foliate scroll mounts, the cover with opaque white *champlevé* band inlaid with the inscription in gold 'Rien n'est trop bon pour ceux qu'on aime', slightly raised scroll thumbpiece 1 3/8 in. (35 mm.) high

£3,000–5,000

\$3,900–6,400
€3,600–5,900

61

A CONTINENTAL GOLD-MOUNTED ÉTUI SET WITH A WATCH

CIRCA 1880

cylindrical slightly tapering bloodstone *étui*, the cover, base and matrix overlaid with pierced gold cagework stamped, engraved and chased with c-scrolls, birds and foliate swags, interspersed by reeded gold rims, the cover inset with a watch beneath a hinged glazed cover, with original key, the lower rim of the cover with gold inscription 'RIEN D'AGREABLE LOIN DE VOUS' on a white enamel band 6 in. (150 mm.) high

£3,000–5,000

\$3,900–6,400
€3,600–5,900





62

A GEORGE II GOLD-MOUNTED HARDSTONE SCENT-BOTTLE
LONDON, CIRCA 1750

upright bloodstone flask of rounded section, with chased foliate and scroll mounts, the independent gold stopper with scroll finial
2¾ in. (70 mm.) high

£1,200–1,800

\$1,600–2,300
€1,500–2,100

63

A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX
LONDON, CIRCA 1750

circular bloodstone box mounted *à jour* within reeded gold mounts, the cover applied with chased gold *rocaille* and trailing foliage set amongst scrolls, with waisted sides and slightly raised scroll thumbpiece
2½ in. (60 mm.) diam.

£6,000–8,000

\$7,700–10,000
€7,100–9,400

PROVENANCE:

with Galerie J. Kugel, Paris.





64
A GEORGE II JEWELLED GOLD-MOUNTED SNUFF-BOX
 LONDON, CIRCA 1740

cartouche-shaped bloodstone box mounted *à jour* within reeded gold mounts, the sides chased with *rocaille*, flowers and foliage on a *sablé* gold ground, the cover centred with a shaped cartouche set with a central garnet in a chased *rocaille* surround with mother-of-pearl leaves and jewelled flowers
 2¼ in. (57 mm.) wide

£5,000–7,000

\$6,500–9,000
 €5,900–8,200

PROVENANCE:
 with J. Kugel, Paris.

65
A GERMAN JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX
 PROBABLY DRESDEN, CIRCA 1750

rectangular box, the cover, sides and base set with panels of bloodstone mounted *à jour* within slightly raised chased foliate and scroll gold mounts, the exterior of the cover and side panels engraved with irregular cartouches of wave-pattern reeding, plain base, the four side corners set with rows of rose-cut diamonds, reeded wavy flange
 3⅝ in. (92 mm.) wide

£7,000–10,000

\$9,000–13,000
 €8,200–12,000

PROVENANCE:
 with J. Kugel, Paris, 1998, acquired by
 Dr Anton C. R. Dreesman (inventory no.F-230)
 Christie's, The Anton Dreesmann Collection, London, 11 April 2002, lot 933.





66

A GEORGE II GOLD- MOUNTED HARDSTONE ÉTUI
PROBABLY LONDON, CIRCA 1760

slightly tapering bloodstone *étui-à-cire* of oval section, within polished gold mounts with reeded borders, domed cap with pierced gold finial and gold push-piece, blank matrix
2¾ in. (70 mm.) high

£2,000–3,000

\$2,600–3,800
€2,400–3,500

67

TWO GEORGE III GOLD-MOUNTED HARDSTONE NECESSAIRES
EACH LONDON, CIRCA 1770

each case of tapering rectangular grey agate, with domed top and base, stamped and pierced gold cagework mounts decorated with reeded scrolls, foliage, birds and *rocaille*, gold suspension loop and diamond-set push-piece, the interiors variously fitted with bodkins, a pair of tweezers, scissors, pencils and a gold-handled hinged blade
4½ in. (105 mm.) and 4¾ in. (110 mm.) high respectively (2)

£3,000–5,000

\$3,900–6,400
€3,600–5,900



68

A GEORGE II GOLD-MOUNTED HARDSTONE LORGNETTE
PROBABLY LONDON, CIRCA 1750

of typical form, the handle of baluster shape with circular ends, the sides set with bloodstone panels overlaid with chased gold cagework, with putti musicians seated within scrolls and foliage, hinged gold-mounted lorgnettes
3½ in. (90 mm.) long (when closed)

£4,000–6,000

\$5,200–7,700
€4,700–7,000



69

A GERMAN JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1750, STRUCK WITH A DUTCH IMPORT MARK FOR 1814-1831

cartouche-shaped bloodstone box mounted *à jour* within reeded gold mounts, the bloodstone carved with shells, foliate scrolls and strapwork, the cover set with a silver and gold-mounted diamond-set vase of flowers, diamond-set scroll and floral thumbpiece, the flange later engraved 'Henry 8th Duke', almost certainly for Henry Charles Fitzroy Somerset, 8th Duke of Beaufort (1824-1899)

2 $\frac{1}{2}$ in. (65 mm.) wide

£30,000–50,000

\$39,000–64,000

€36,000–59,000

PROVENANCE:

Christie's, London, 14 October 1992, lot 122.
with J. Kugel, Paris.

The gothic engraving on the flange 'Henry 8th Duke' appears on a number of gold boxes sold in these rooms and previously in the collection of the Dukes of Beaufort. See Christie's, London, 22 November 1999, lot 183.



70

A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX SET WITH A WATCH

POSSIBLY THE WORKSHOP OF JAMES COX (FL. C. 1723-1800), LONDON, CIRCA 1760/1770, THE WATCH MOVEMENT SIGNED JOSEPH MARTINEAU SENIOR (FL. 1750-1770), 2757, LONDON, CIRCA 1760

rectangular double-opening box on four gold-mounted bloodstone ball feet, the cover, sides and base set with bloodstone panels with framed cagework chased and embossed with foliate scrolls and *rocaille*, the inside of the glazed cover fitted with a watch, the base with a shallow compartment for patches and set with a mirror, with two raised scroll thumbpieces, the watch with chain fusee movement with verge escapement, gilded plates with turned pillars, engraved and pierced balance cock
2½ in. (64 mm.) wide

£20,000-30,000

\$26,000-38,000
€24,000-35,000

James Cox's works made for export to the eighteenth-century courts of Russia, India and China are amongst the most distinctive of the George III period. Cox's workshop is first recorded in 1745 as located on Racquet Court, Fleet Street, from where he moved to Shoe Lane in Farringdon in 1756, having formed a partnership with Edward Grace. In the 1760's, he began to produce extravagant clocks, automata, *nécessaires* and snuff-boxes, which made him fashionable in London circles and popular in the Far East and Russia (R. Smith, 'James Cox [c. 1723-1800]: a revised biography', *Burlington Magazine*, vol. CXLII, no. 1167, June 2000, p. 355). The present box epitomises Cox's style of this period in its use of hardstone panels mounted in gold cagework decorated with c-scrolls and foliage.

Joseph Martineau Senior, a Huguenot clock and watch maker, is listed as working in London, firstly in Orange Street and later St Martin's Court from 1744-1794, G. H. Baillie, *Watchmakers and Clockmakers of the World*, vol 1, p. 212. His watches are to be found in numerous museums such as the Metropolitan Museum of Art in New York and the Mathematisch Physikalischer Salon in Dresden.





71

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1750

rectangular box set with panels of agate jasper mounted *à jour* within chased foliate mounts, with baluster sides and wavy flange, slightly raised thumbpiece
3½ in. (80 mm.) wide

£8,000-12,000

\$11,000-15,000

€9,400-14,000

The stone used in the making of this box is very similar to a type of agate found near to the town of Pirna in Saxony, and used by the goldsmith Johann Christian Neuber (1736-1808), in the manufacture of his snuff-boxes in Dresden.



72

A EUROPEAN GOLD-MOUNTED HARDSTONE DESK NECESSAIRE

CIRCA 1860

rectangular casket on four hardstone ball feet, the cover and sides set with panels of bloodstone, hardstone and coloured glass overlaid with pierced gold cagework, with architectural details within chased scrolls and foliage, chased outer foliate border, the interior divided into four sections, containing two rock-crystal inkwells both with chased pierced gold lids and two mother-of-pearl compartments of unequal size with gold-mounted covers, the interior cover set with a mirror, raised scroll thumbpiece, the base covered with tooled green leather
5½ in. (140 mm.) wide

£10,000–15,000

\$13,000–19,000

€12,000–18,000



73

A GEORGE I GOLD AND HARDSTONE SNUFF-BOX

LONDON, CIRCA 1720, STRUCK WITH TWO FRENCH POST-1893
IMPORT MARKS FOR GOLD

shaped rectangular box, the cover and sides set with panels of bloodstone mounted *à jour* within *sablé* gold borders chased with foliage, birds, hounds and rabbits in the manner of Burel, the base set with a gold panel chased with diaper-work and centred with a shaped cartouche chased with a foliate spray 2¾ in. (70 mm.) wide

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

with J. Kugel, Paris.

74

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

LONDON, CIRCA 1760

in the form of a *coffre fort* on four raised column legs, each headed by masks, the cover, sides and base set with panels of bloodstone mounted within chased *entrelac* and foliate borders, the cover and sides each centred with a diamond and ruby-set spray of flowers within a scrolling chased cartouche, the fitted interior with four faceted glass scent-bottles with chased gold tops, a tortoiseshell gold *piqué*-work shuttle and folding-knife, a gold-mounted pencil and six various steel implements, the interior of the cover with fitted mirror 4½ in. (115 mm.) high

£10,000–15,000

\$13,000–19,000

€12,000–18,000





75

A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX
 BY JACQUES-MICHEL LEMAIRE (FL. 1722-1776), MARKED, PARIS,
 1725/1726, WITH THE CHARGE AND DECHARGE MARKS OF
 CHARLES CORDIER 1722-1727

crescent-shaped bloodstone box mounted *à jour* within reeded gold borders,
 the sides of polished gold, the domed cover with false *rocaille* thumbpiece,
 the hinged base with a slightly raised similar thumbpiece that opens the box
 2 $\frac{5}{8}$ in. (65 mm.) long

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

with J. Kugel, Paris.

A similar bloodstone box by this goldsmith and dated 1730 is in the Louvre,
 illustrated by S. Grandjean, *Catalogue des tabatières, boîtes et étuis des*
XVIIIe et XIXe siècles du musée du Louvre, Paris, 1981, no. 151. Another box
 by this goldsmith and given by Louis XV to the Grand Master of Malta, is
 in the Walters Art Gallery, Baltimore, illustrated by A. Kenneth Snowman,
Eighteenth Century Gold Boxes of Europe, London 1966, pl. 136.



76

A PAIR OF GOLD-MOUNTED HARDSTONE SCENT-FLASKS
 PROBABLY LONDON, CIRCA 1750

each slightly tapering rectangular gilt-lined flask set with bloodstone panels
 mounted within reeded and chased gold foliate mounts, hinged cap with
 slightly raised scroll thumbpiece
 each 5 in. (125 mm.) high

(2)

£10,000–15,000

\$13,000–19,000

€12,000–18,000



77

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

BERLIN, CIRCA 1745

shaped rectangular bloodstone box with lobed baluster sides and reeded gold mounts, the cover overlaid with the chased gold profile of King Frederick II of Prussia (1712-1786), below a royal crown and surrounded by banners and military trophies, engraved on one banner with initials FR, the front of the box further applied with military trophies, the base engraved with flowerheads within trelliswork, slightly raised scroll thumbpiece
3 1/8 in. (80 mm.) long

£50,000–80,000

\$65,000–100,000

€59,000–94,000

Frederick II (1712-1786) succeeded as king of Prussia in May 1740, and the untimely death of the Holy Roman Emperor Charles VI in the same year, gave Frederick the opportunity to build on the military achievements of his father and grandfather. Throughout his reign he consolidated and expanded Prussia's power, but unfortunately at the expense of peace in Europe. Under his leadership, Prussia became one of the foremost states of Europe with greatly increased territories. Upon ascending to the throne, he attacked Austria and claimed Silesia. Frederick's crushing defeat of the combined Austrian and Saxon armies at Hohenfriedburg on 4 June 1745 was his greatest victory during the Second Silesian War. Seven thousand of the enemy were captured, over four thousand killed and almost eighty banners or standards seized. Silesia, which had been secured in 1741, was saved for Prussia, and on 25 December 1745, the treaty of Dresden concluded the Austro-Prussian war. It is, therefore, reasonable to speculate that this box may have been made to celebrate this victory. Frederick is arguably the most notable 18th Century Royal collector of *vertu* and, of all his renowned musical and artistic pursuits, he reputedly took the greatest personal interest in his snuff-boxes. The records of the Royal inventories detail his intense involvement in the creation and commissioning of over three hundred exquisitely made boxes from the time of his accession in 1740 to his death in 1786. Now only twenty-six examples from this renowned Royal snuff-box collection are known to have survived. These expertly made objects are held mainly in Charlottenburg Castle, the Gilbert Galleries at the Victoria and Albert Museum, the Metropolitan Museum of Art and the Louvre.





PROPERTY FORMERLY IN THE COLLECTION OF RICHARD STERN (LOTS 78-81)

*** 78**

A CONTINENTAL GOLD-MOUNTED HARDSTONE SCENT-BOTTLE

CIRCA 1880, STRUCK WITH TWO POST-1838 PARISIAN SMALL GUARANTEE MARKS FOR GOLD

slightly tapering rock-crystal flask of rectangular section, the panels mounted *à jour* within chased gold cagework, independent gold stopper with scroll finial, gold push-piece
3 3/8 in. (80 mm.) high

£1,500–2,500

\$2,000–3,200
€1,800–2,900

*** 79**

A LOUIS XVI VARI-COLOUR GOLD BONBONNIÈRE

BY CHARLES-ALEXANDRE BOUILLEROT (FL 1769-1792), MARKED, PARIS, 1775/1776, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

circular box, the cover and base engine-turned with a spiral *moiré* pattern, the sides similarly decorated, within raised chased acanthus leaf *sablé* borders
1 3/4 in. (45 mm.) diam.
1 3/4 oz. (54 gr.)

£2,000–3,000

\$2,600–3,800
€2,400–3,500



Charles-Alexandre Bouillerot was born around 1737 into a family of goldsmiths whose earliest known member was Nicolas Bouillerot (1720-1754). Charles-Alexandre apprenticed under Jean-Louis Bouillerot and was accepted as a master by the *Cour des Monnaies* in 1769. In 1774, he began to supply gold boxes to the prestigious firm Au Petit Dunkerque. At the beginning of the revolution he served as Captain of the Garde National Volontaire, but nothing is known of him after 1792.

80

A GEORGE II-STYLE GOLD-MOUNTED HARDSTONE SNUFF-BOX

19TH CENTURY

cartouche-shaped box of striated agate with fluted sides, the cover set with a cameo of the Emperor Augustus, within a *sablé* gold border enamelled with colourful flowers and foliage, the mounts with similar decoration
2 in. (52 mm.) wide

£1,200–1,800

\$1,600–2,300
€1,500–2,100



PROVENANCE:

Christie's, Geneva, 12 May 1987, lot 262, (As George II, London, circa 1750).



81

A GEORGE II JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX

LONDON, CIRCA 1740

cartouche-shaped box with fluted sides, the cover, sides and base set with panels of honey-coloured agate mounted *à jour* within reeded and pierced scroll and floral gold mounts, applied diamond-set scroll thumbpiece, in later fitted green silk case

2½ in. (65 mm.) wide

£8,000–12,000

\$11,000–15,000

€9,400–14,000



* 82

**A LOUIS XV ENAMELLED AND HARDSTONE GOLD SNUFF-BOX
SET WITH A PORTRAIT MINIATURE**

BY JEAN DUCROLLAY (FL. 1734-1761), MARKED, PARIS, 1754/1755, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756, THE ENAMEL MINIATURE ATTRIBUTED TO PIERRE PASQUIER (FRENCH, 1731-1806)

rectangular box with canted corners, the cover and base set with panels of honey-coloured agate mounted *à jour*, the sides set with panels of dove-grey enamel on a *moiré* pattern engine-turned ground, within *sablé* gold borders with translucent green enamel foliate and white enamel bead *entrelac* outer frames, the cover centred with an enamel portrait miniature of Louis XIV (1638-1715), King of France 1643-1715, in gilt-edged silver breastplate with fine white Venetian lace cravat, wearing the blue *moiré* sash of the Royal French Order of the Saint Esprit, long curling brown wig, in conforming enamelled frame

3½ in. (80 mm.) wide

£200,000–300,000

\$260,000–380,000

€240,000–350,000

One of the most celebrated goldsmiths working in Paris in the 18th century Jean Ducrollay became master in 1734 at which time he was living in the rue de Lamoignon. He had moved to the place Dauphine by 1748 and worked there with his brother Jean-Charles (1712-66). The goldsmiths Louis Roucel and Pierre-François Drais also worked at their premises. The name Ducrollay frequently appears in the accounts of the Menus Plaisirs and those of the ministère des Affaires étrangères. In 1761 the firm was sold to Jean-Marie Tiron de Nanteuil and both of the brothers gave up their goldsmiths' marks. Jean Ducrollay died in Mantes in 1770.

Enamel miniatures by the Swiss artist Jean Petitot the Elder have always been considered at the height of the art of enamel painting and in the 18th century enamellers such as Pierre Pasquier produced copies of his works. Pasquier purchased an enamel miniature of King Louis XIV by Petitot at the sale of the collection of the banker Cottin on 27 November 1752 (and following days) at Helle & Glomy, salles des Grands Augustins, Paris, lot 564, see B. Hofstetter, *Die Welt der Bildnisminiatur*, Bern / Sulgen, 2008, p. 108.





PROPERTY OF A LADY

83

A PAIR OF CHARLES II SILVER CANDLESTICKS

LONDON, 1677, MAKER'S MARK ASHE, VERY PROBABLY FOR JOSEPH ASHE

Each on domed base with baluster knopped stem, terminating in a wax-pan and detachable plain spool-shaped socket, the base and socket each struck with an ownership mark 'MP' below coronet, *marked on base, the stem, wax-pan and socket each marked with maker's mark only overstriking ownership mark*, together with a later additional socket

13¼ in. (33.6 cm.) high

the candlesticks 49 oz. 5 dwt. (1,532 gr.)

(2)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Claude Ashley Charles Ponsonby (1859–1935), grandson of William Ponsonby, 1st Baron de Mauley (1787–1855).

Claude A. C. Ponsonby, Esq.; Christie's, London, 15 July 1908, lot 28 (£57 to Crichton).

with Crichton Brothers.

Sir John Noble, 1st Bt. (1865–1938) and by descent to his second son

John Samuel Brunel Noble (1909–1972).

John Noble, Esq.; Christie's, London, 12 December 1951, lot 137 (£360 to Dowty)

Sir George Dowty (1901–1975) and by descent.

LITERATURE:

The Connoisseur, 'Auction Sale Prices', vol. 10, 1908, p. 429.

EXHIBITED:

London, The Royal Academy, *17th Century Art in Europe*, 1938, no. 1080 (lent by Sir John Noble 1st Bt.).

Sir George Dowty was a celebrated engineer, inventor, businessman and founding chairman of the Dowty Group. He formed a noted collection of silver, the main focus of which was the work of the most highly regarded silversmith of the 18th century Paul de Lamerie. His collection of silver by de Lamerie was sold Christie's New York, 22 April 1992.

The attribution of this mark is based on research by Dr. David Mitchell for the Goldsmiths' Company.

VARIOUS PROPERTIES

84

A WILLIAM AND MARY SILVER TANKARD

MARK OF ELIZABETH HASELWOOD, NORWICH, 1691

Tapering cylindrical and on moulded foot, the slightly domed cover with scroll thumbpiece, the scroll handle prick engraved with initials, later engraved with two crests, *marked near handle and on cover*
6¼ in. (16 cm.) high
18 oz. 15 dwt. (583 gr.)

£6,000–8,000

\$7,700–10,000
€7,100–9,400

Elizabeth Haselwood took over the workshop of her husband on his death in 1684. Born in 1644 she was the daughter of Robert Wood, gentleman of Brooke. While probably not a silversmith in her own right she successfully ran the business until her death in 1715 when it was passed to her son Arthur, the third generation of silversmith to run the business. The work of the family is discussed by C. Ticktum in *Norwich Silver From Earliest Times to the Closure of the Assay in 1702*, Norwich, 2006, pp. 149–150.

During her tenure, and using her maker's mark EH below a crown, she ran what was surely one of the largest silver producers in Norwich at the time. Other examples of work with her mark includes a tankard of 1697–1701 (Christie's, London, 13 June 2001, lot 152), a tobacco-box of circa 1695 in the collection of the National Museum of Women in the Arts and a beaker of circa 1685 in the Royal Collection (RCIN 49304).



85

A GEORGE I SILVER TABLE-BELL

MARK OF BENJAMIN PYNE, LONDON, 1719

The bowl incised with lines and with baluster handle, *marked inside*
4¼ in. (11 cm.) high
8 oz. 7 dwt. (260 gr.)

£7,000–10,000

\$9,000–13,000
€8,200–12,000





PROPERTY FROM A EUROPEAN NOBLE COLLECTION

86

A SET OF TWELVE WILLIAM III SILVER DINNER-PLATES

MARK OF RALPH LEEKE, LONDON, 1700

Each plain circular with a broad rim, engraved with a coat-of-arms, *each marked underneath*

9½ in. (24.2 cm.) diam.

170 oz. 14 dwt. (5,311 gr.)

The arms are those of Stanley impaling Sloane, for George Stanley Esq. (d.1733), of Paultons, co.

Southampton and his wife Sarah (d.1764) daughter of Sir Hans Sloane 1st Bt., (1660-1753), physician to

King George I and Fellow and President of the Royal Society. George Stanley and Sarah Sloane were

married in 1719 and their son Hans Stanley (1720-1780) was born a year later. He later became a Tory

member of Parliament for Southampton in 1754, Privy Councillor and ambassador-extraordinary to St.

Petersburg. George Stanley died at his own hand in 1733.

(12)

£7,000-10,000

\$9,000-13,000

€8,200-12,000

PROVENANCE:

George Stanley Esq. (d.1733), of Paultons, co. Southampton.



VARIOUS PROPERTIES

87

A QUEEN ANNE SILVER-GILT CUP

MARK OF DAVID WILLAUME, LONDON, 1712

Lobed octagonal and on collet foot, the sides with cast Chinoiserie panels of flowers, foliage and birds on a textured ground, with cast mask-capped scroll handles, *marked underneath*

3⁷/₈ in. (10 cm.) wide over handles

4 oz. 11 dwt. (142 gr.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Almost certainly Charles Douglas-Home, 13th Earl of Home, K.T., T.D. (1873-1951).

Almost certainly The Rt. Hon. The Earl of Home, removed from Bothwell Castle, Douglas Castle and The Hirsell; Christie's London, 17 June 1919, lot 21 (£170 to Crichton as a pair).

Almost certainly Ralph William M. Walker, Esq. (1856-1945).

Almost certainly The Important Collection of R. W. M. Walker, Esq., deceased; Christie's, London, 10-11 July, 1945, lot 178 (£210 to How).

Almost certainly with How of Edinburgh, London.

Presumably acquired from the above by Mungo Murray, 7th Earl of Mansfield (1900-1971) and by descent.

Scone Palace and Blairquhan The Selected Contents of Two Great Scottish Houses; Christie's, London, 24 May 2007, lot 548 (as 1705).

EXHIBITED:

Almost certainly London, 25 Park Lane, *A Loan Exhibition of Old English Plate and Decoration and Orders*, 1929, no. 524 (as a pair).

Chinese silver was being imported into Europe by the late 17th century. One example is a silver teapot, now in the Museum of the American China Trade which is marked with London hallmarks for 1682 in compliance with the official English requirement that foreign silver should be marked at Goldsmiths' Hall but which metal tests prove to be of Chinese manufacture (H.A. Crosby Forbes, J. Kernan, and R. Wilkins, *Chinese Export Silver*, Milton, 1975, p. 52, fig. 22). The existence of this hallmarked example allows the early date at which Chinese silver made its appearance into England to be known, despite the fact that most examples are unmarked, and shows the source of inspiration for domestic silversmiths who copied the shapes and applied to them panels cast with Chinoiserie style ornament.

David Willaume, one of the many Huguenots who fled France in the late 17th century, produced a group of items in the Chinese style, such as a chafing dish of 1698, (V. Brett, *The Sotheby's Directory of Silver*, 1986, p. 160, fig. 628) and a set of three cups, each engraved with a crest and otherwise matching the present example, (P. Glanville, *Silver in England*, 1987, p.235, fig. 93).





88

A GEORGE I SILVER SALVER

MARK OF JOHN BACHE, LONDON, 1722

Octofoil and on four panel feet, engraved with a coat-of-arms, further engraved underneath with an inscription, *marked near border* 11½ in. (29.5 cm.) diam. 27 oz. 10 dwt. (855 gr.)

The arms are those of Lee of Coton Hall, Shropshire quartering Astley of Staffordshire as borne by Eldred Lancelot Lee (1650-1734) of Coton Hall, Shropshire who married Isabelle Gough in 1713. Similar arms are painted on a Chinese armorial porcelain service of circa 1732 illustrated in D. S. Howard, *Chinese Armorial Porcelain*, Chippenham, 1974, p. 227, D11.BrThe inscription reads 'M. L. Ex. Dono. Margarete Nicolls Sp'r 1725'. Margaret Nichols of Alveley is mentioned in Eldred Lee's will. She had a mortgage with him to the value of £1,540 and a bond of £400. The initials M.L. are likely to be for Eldred's daughter Margaret, born in 1722, presumably named after Margaret Nic(h)ol(l)s, perhaps her godmother.BrA branch of the Lee family settled in Virginia and were prominent in the history of the United States. Thomas Lee (1690-1750) was co-founder of the Ohio Company. Richard Henry Lee (1732-1794) was a signatory for the Declaration of Independence and General Henry Lee III (1756-1818) served with distinction under Washington during the Revolution.

£6,000-8,000

\$7,700-10,000
€7,100-9,400

PROPERTY OF A LADY

89

A GEORGE II SILVER KETTLE, STAND AND LAMP

MARK OF DANIEL CHARTIER, LONDON, 1743

Later chased with Chinoiserie figures in landscapes, with overhead raffia covered swing handle, the stand on three scroll feet and with an openwork foliage and flower skirt, with plain lamp with detachable cover, later engraved with an inscription and initials, *marked underneath, under lamp, inside cover and on lamp cover bezel* 12 in. (30.3 cm.) high gross weight 56 oz. 18 dwt. (1,769 gr.)

The inscription records the presentation of the kettle in 1873 to Helen Mary 'May' (1853-1940), daughter of the Rev. Melville, Rector of Great Witley and Canon of Worcester, on the occasion of her marriage to Henry Brooks Gaskell (1846-1907) of Kiddington Hall, co. Oxford, from her uncle Sir William Cunliffe Brooks, 1st Bt DL (1819-1900).Br

£2,000-3,000

\$2,600-3,800
€2,400-3,500

PROVENANCE:

Helen Mary 'May' Gaskell (1853-1940) of Kiddington Hall, co. Oxford, then by descent.

May Gaskell was a close friend and confidant of the artist Sir Edward Coley Burne-Jones (1833-1898). Burne-Jones painted both her and her daughter Amy, who was the subject of a haunting portrait, now in the Lloyd Weber collection. The portrait was the centrepiece at an exhibition 'A *Profound Secret*' held at Leighton House in 2004. This was also the title of a study of artist's relationship with May and her daughter's tragic life published by the travel and food writer Josceline Dimpleby in the same year.



PAUL DE LAMERIE (1688-1751)

Paul de Lamerie was born in the Netherlands in April 1688. He was the only child of Paul Souchay de la Merie, an officer in the army of William III, and his wife, Constance le Roux. They moved to London in 1689, settling in Berwick Street in Soho.

Lamerie began his journey to become one of the greatest goldsmiths working in London in the 18th century in August 1703 with his apprenticeship with Pierre Platel, another member of the growing community of Huguenots living in London at the time. Platel, who was born in Lille, arrived in London by 1688 and was made a freeman of the Worshipful Company of Goldsmiths' by redemption by order of the Court of Aldermen in June 1699. Platel's work shows great skill, for example a set of four candlesticks formerly in the collection of Lord Harris of Peckham (Christie's, London, 25 November 2008, lot 44) and as such would have proven a very worthy teacher for Lamerie.

Having finished his apprenticeship Lamerie registered his first mark as a largeworker on 5 February 1713 and opened a workshop in Windmill Street, near Haymarket. Within a short period of time he was producing silver and gold to the highest standards, for example the Sutherland Wine-Cistern, hallmarked in 1719, sold from the collection of the Duke of Sutherland (Christie's, London, 29 November 1961, lot 144) and now in the collection of the Minneapolis Museum of Art.

Though specifically describing the Sutherland cistern P. A. S. Phillips says "... is the earliest piece which I know of de Lamerie's highly decorative plate, showing exceptional imagination in form and ornaments, and exhibiting unexpected power in his early work" (P. A. S. Phillips, *Paul de Lamerie His Life and Work*, London, 1935, p. 76) but this imagination continued to be the distinguishing feature of his output, culminating in his production of plate designed in the latest Rococo fashion.

Besides producing some of the greatest silver of the 18th century Lamerie also served as captain and, later, major in the Westminster volunteer association and served on committees at the Goldsmiths' Company. Though he never served as prime warden of the company he did supply them with a great deal of plate, perhaps most famously with a ewer and basin made in 1741.

As no ledgers survive it is not possible to say exactly how much plate he supplied during the course of his long career but he certainly supplied some of the greatest patrons of the arts in England, such as Sir Robert Walpole, for whom he made at least two inkstands, the Earl of Thanet and Baron Anson, for whom he produced entire dinner services, and the Duke of Bedford.



THE PROPERTY OF A LADY

*** 90**

A SET OF FOUR GEORGE II SILVER SALT-CELLARS

MARK OF PAUL DE LAMERIE, LONDON, 1750

Each shaped circular, cast with floral festoons between lion mask and paw feet, engraved underneath with initials 'CD', each marked underneath

4 in. (10 cm.) diam.

34 oz. 13 dwt. (1,077 gr.)

(4)

£12,000-18,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Property of the late Mrs. Anne D'Arcy; Christie's, London, 26 July 1950, lot 143 (£240 to Ostrer).

91**A GEORGE II SILVER SECOND-COURSE DISH**

MARK OF PAUL DE LAMERIE, LONDON, 1725

Circular and with gadrooned border, the rim engraved with a coat-of-arms on one side and slightly later with a crest below an earl's coronet on the other, *marked underneath, further engraved with a number and scratchweight 'No 3 39:17'*

12 in. (30.4 cm.) diam.

38 oz. 13 dwt. (1,202 gr.)

The arms are those of Mildmay quartering Fitzwalter with Schomberg on an escutcheon of pretence, for Benjamin Mildmay, 19th Baron Fitzwalter (1672-1756), created Earl Fitzwalter in 1730. Mildmay's marriage at age 51 to Frederica, eldest daughter of Meinhardt, Duke of Schomberg, prompted Lady Mary Wortley Montagu to write to her sister that the bride-to-be was "...sunk in all the Joys of happy Love notwithstanding she wants the use of her 2 hands by a Rheumatism, and he has an arm that he can't move. I wish I could send you the particulars of this Amour, which seems to me as curious as that between 2 oysters, and as well worth the serious Enquiry of the Naturalists" (B. Wees, *English, Scottish and Irish Silver at the Sterling and Francine Clark Art Institute*, New York, 1997, p. 153.)Br

£5,000–8,000

\$6,500–10,000

€5,900–9,400

PROVENANCE:

Possibly The Estate of Ray Slater Blakeman; Christie's, New York, 15 October 1985, lot 313.
with Sandra Lipton, London, May 1989.

LITERATURE:

The Accounts of the Right Hon'ble the Earl Fitzwalter prepared by Paul de Lamerie, (Essex record office D/DM-F13)

Part of undated entry as:

'To 12 Dishes & 3 Dozen of plates 1260 oz. : 15 dw. at 6 s. 2 d. p. oz. £388 14 s. 6 d.

Fashion 18 d. p. oz. £94 10 s. 0 d.

Engraving 3 s. p. pc. £ 7 4 s. 0 d.

The Accounts of the Right Hon'ble the Earl Fitzwalter prepared by Paul de Lamerie, (Essex record office D/DM-F13)

Probably part of entry dated 1 April 1731 as:

'To Engraving the Coronett [sic] on 3 Dozen of Nurl'd plates 6 d. p. pc. £ 17 s. 0 d.'

An Account of the Right Hon'ble the Earl of Fitzwalter's Plate Taken this 22 day of June 1739, Essex Record Office, D/DM/F12.

Possibly recorded B. Carver Wees, *English, Scottish and Irish Silver at the Sterling and Francine Clark Art Institute*, New York, 1997, p. 153

There seem to be two distinct services making up what is known as the Mildmay service - that with gadrooned borders, such as the present example, and that with moulded borders, such as a set of twelve dinner-plates in the Sterling and Francine Clark Art Institute (B. Carver Wees, *English, Scottish and Irish Silver at the Sterling and Francine Clark Art Institute*, New York, 1997, p. 153).

There has long been some question as to whether the pieces with a moulded border had been subject to an alteration. B. Carver Wees notes "[t]hese suspicions were largely based on the [dinner] plates having lost nearly 15 percent of their original scratch weight. Subsequent testing of the metal, however, indicates no discrepancy' (*op. cit.*, p. 153). The existence of an inventory of 1739 of Lord Fitzwalter's plate does little to solve the mystery as it records weights, as of 1739, but does not provide a physical description, though a series of accounts provided by Paul de Lamerie to Fitzwalter confirm that 'nurl'd plates' were engraved with coronets in April 1731 (*The Accounts of the Right Hon'ble the Earl Fitzwalter prepared by Paul de Lamerie*, Essex record office D/DM-F13) at which time at least three other 'dishes with nurls' weighing 147 oz. were ordered at a cost of £45 12s and 7d with further charges for fashioning and engraving. The present dish is recorded in the 1739 inventory under the series of eight plates, each engraved 'No 3'. C. Hartop notes that 'the larger circular dishes in the service... appear not to have been numbered consecutively but grouped in sizes' (*Geometry and the Silversmith: The Domcha Collection*, Cambridge, 2008, p. 88). It seems likely that the present plate is the first listed in this series, weighing 39 oz. 10 dwt. in 1739.

The plate from the Domcha Collection is hallmarked for 1737 so it seems possible that the original service, as ordered in 1725, had gadrooned borders and that a second service with moulded borders was ordered later. It would not be unusual for items no longer in use to be exchanged for newly wrought plate and so it may well be that some of the 1725 gadrooned service was simply reshaped by de Lamerie as part of a larger order. Indeed the Lamerie accounts record £871 worth of silver received from Fitzwalter, with a single entry as '*Received at severall [sic] times & Given receipts for the same*' with a value of £600 which must have comprised over 2,000 ounces. If this is the case that would go some way to explaining the difference in the actual weight of the dinner-plates in the Sterling and Francine Clark Art Institute against their engraved scratchweights..

92 No Lot





PROPERTY OF A LADY

*** 93**

A SET OF THREE GEORGE II SILVER CASTERS

MARK OF PAUL DE LAMERIE, LONDON, 1725

Each baluster on moulded circular foot with high domed cover and baluster finial, the lower bodies applied with cut-card work, the covers pierced with vases of flowers and portrait medallions within fret-work, engraved on one side with the crest below a baron's coronet and on the other later with the same crest below an earl's coronet, *each marked underneath and on cover bezel* one 8½ in. (20.5 cm.) high and two 6¼ in. (16 cm.) high 45 oz. 5 dwt. (1,408 gr.)

The later crest is that of Perceval for the Earls of Egmont. (3)

£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Frederick Joseph Trevelyan Perceval, *de jure* 10th Earl of Egmont (1873–1932). The Administrator of the Right Hon. Frederick Joseph Trevelyan, Earl of Egmont, deceased; Christie's, London, 28 June 1933, lot 73 (£226 to Ford).

LITERATURE:

P. A. S. Phillips, *Paul de Lamerie, His Life and Work*, London, 1935, p. 83, pl. XLVI.

Frederick, 10th Earl of Egmont, know as 'the cowboy earl', unexpectedly succeeded to the title of 10th Earl in 1929 and set off with his son, later the 11th Earl of Egmont, from the two room house they had shared to their new home - Avon Castle, Hampshire. Their claim was not fully recognized by the House of Lords until 1939. The inheritance came through their descent from Prime Minister Spencer Perceval (1762-1812) who was the seventh son of the 2nd Earl. Their claim to both the land and titles were disputed, by both a Hornsey baker and a retired Lancastrian optician, but both cases were dismissed in court. Debts and death duties necessitated the sale of silver and pictures, including a little-known Reynolds and a Beechey as well as the present set of casters by Paul de Lamerie. Although his claim was dismissed the optician caused a sensation at Christie's by objecting at the top of his voice to their sale on the grounds that they belonged to him.



PROPERTY FROM THE TAPPENDEN CHARITABLE TRUST

94

A PAIR OF QUEEN ANNE SILVER BOWLS AND COVERS

MARK OF BENJAMIN PYNE, LONDON, 1719

Each tapering cylindrical and on spreading foot, with reeded rim and two scroll handles, the detachable cover with baluster finial, the bodies engraved with a coat-of-arms, the cover with a crest, *marked underneath and inside cover*

7½ in. (19 cm.) wide over handles

39 oz. 11 dwt. (1,230 gr.)

The arms are those of Hunlock impaling Throckmorton for Sir Thomas Hunloke, 3rd Bt. (1684-1752) and his wife Charlotte (1698-1738), daughter of Sir Thomas Throckmorton, Bt. (2)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Captain. John Francis Ralph Massy-Westropp (1891-1976).

Capt. J. F. R. Massy-Westropp, M.B.E., of Ballyhannon, Quin, co. Clare; Christie's, London, 15 March 1950, lot 141 (£250 to Kaye).

with Marks Antiques, London.

95

A QUEEN ANNE SILVER CUP AND COVER

MARK OF PIERRE HARACHE, LONDON, 1702

Inverted bell-shape and on spreading gadrooned foot, the lower body applied with cut-card decoration, with central reeded rib, with two leaf-capped scroll handle, the detachable cover with gadrooned rim and applied cut-card below the baluster finial, the body engraved with a coat-of-arms, the cover with a crest, *marked near handle and inside cover, further engraved underneath with a scratchweight '58'*

9½ in. (24 cm.) high

57 oz. 9 dwt. (1,786 gr.)

The arms are those of Strickland impaling Palmes, for Sir William Strickland, 3rd Bt. (1665-1724) and his wife Elizabeth, daughter and eventual sole heiress of William Palmes, Esq. of Lindsay whom he married in 1684.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Sir William Strickland, 3rd Bt. (1665-1724) and by descent to Sir Walter Strickland, 9th Bt. (1851-1938) and by descent to his first cousin Charles Henry Marriott, Esq. (1882-1945) of Boynton Hall and by descent to his half brother The Rev. James Strickland (Marriott) (B.1892) of Boynton Hall. The Rev. J. E. Strickland; Sotheby's, London, 27 June 1963, lot 36 (£60 to Kaye). Palladio Stiftung; Christie's, London, 29 June 1977, lot 95. with Thomas Lumley, London. with How of Edinburgh, 1977. Richard George Meech, Q.C. (1893-1990). The Meech Collection; Sotheby's, New York, 22 October 1993, lot 55. The Whiteley Trust; Christie's, London, 12 June 2000, lot 12. with Marks Antiques, London.

LITERATURE:

The Ivory Hammer, the Year at Sotheby's, 1963, p. 171.
V. Brett, *The Sotheby's Dictionary of Silver*, London, 1986, p. 159, no. 622.

The Stricklands acquired the Boynton estate in 1549 and were prominent Puritans in the Elizabethan period. They served Cromwell in the Civil War and both Sir William's grandfather and great-uncle served in Commonwealth parliament. The family survived the Restoration although Sir William was bound over to appear at the assizes in 1683, having helped in the escape of the Scottish Whig Sir John Cochrane. Sir William had been educated at Exeter College, Oxford and first entered parliament as M.P. for Malton in 1689 under the interest of his father-in-law. He was a member of parliament during the reigns of William and Mary, Queen Anne and George I. He did not take a very active role in the party but did serve on twelve committees and was a strong advocate for harsh punishment for those who had served under James II.

When he inherited the family house from his father in 1684 it was a brick building with diaperwork decoration and three gables, as shown in a Buck drawing of 1715, noted by N. Pevsner in *The Buildings of England, Yorkshire: York and the East Riding*, London, 1972, p. 194. Sir William remodelled the house in the 1720s to the designs of Lord Burlington. Pevsner suggests, *op. cit.*, p.195 that the drawings were the work of Burlington's architect William Kent. However Sir William's interests elsewhere did not allow him to supervise the builder and instead of following the designs to the letter, he improvised and constructed a shallow hipped roof found on many houses in the area. The result is a strange mixture of the sophisticated work of Burlington and Kent and the local vernacular. Although seemingly charming now, the effect was 'a constant mortification' to Sir William.

This cup would have been commissioned to be displayed in the new rooms planned by Sir William. A magnificent staircase from the period survived the later remodelling in the 1760s and the arms engraved on the cup appear in the plasterwork of the ceiling (see G. Worsley, Boynton Hall, Yorkshire, *Country Life*, 19 November 1992, p.61).





96

PROPERTY FROM THE TAPPENDEN CHARITABLE TRUST

96

A QUEEN ANNE SILVER TAZZA

MARK OF JOHN MARTIN STOCKAR, LONDON, 1711

Plain circular and on spreading circular foot, engraved with a coat-of-arms, *marked near border and on foot, further engraved underneath with a scratchweight '26=4'*
 10½ in. (26.8 cm.) diam.
 26 oz. 3 dwt. (812 gr.)

£3,000–5,000

\$3,900–6,400
 €3,600–5,900

PROVENANCE:

with J. H. Bourdon-Smith, London, June 1991.

97

A PAIR OF GEORGE I SILVER TAZZE

MARK OF JOSEPH CLARE, LONDON, 1715

Each circular dish with moulded rim and on trumpet shaped foot, engraved with a coat-of-arms, *marked near rim and under foot*
 5½ in. (14 cm.) diam.
 10 oz. 14 dwt. (332 gr.)

£3,000–5,000

\$3,900–6,400
 €3,600–5,900

PROVENANCE:

Anonymous sale; Christie's, London, 15 July 1998, lot 256.
 with J. H. Bourdon-Smith Ltd., London, May 2000.

98 No Lot



97





PROPERTY OF A GENTLEMAN

99

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

MARK OF GEORGE WICKES, LONDON, 1745

Each on shaped square base with gadrooned border, the tapering stem with foliage cast shoulder and with a gadrooned spool-shaped socket with detachable nozzle, engraved with a crest, *marked underneath, the bases engraved with numbers and scratchweight 'No.1 20=1'; 'No.2 21=0'; 'No.4 20=17' and 'No.5 20=18', the nozzles numbered 'No.3'; 'No.4'; 'No.6' and 'No.7'*

8 7/8 in. (22 cm.) high

81 oz. (2,520 gr.)

(4)

£7,000–10,000

\$9,000–13,000

€8,200–12,000

PROVENANCE:

with Asprey, London.

The present candlesticks were originally from a set of at least eight, of which four others were sold Woolley and Wallis, Salisbury, 30 April 2008, lot 1037.

100

A GEORGE II SILVER COFFEE-POT

MARK OF JOHN SWIFT, LONDON, 1755

Pear-shaped and on spreading foot cast with foliage and shells, the spout cast with foliage scrolls and *rocaille*, the hinged cover with cast shell finial, with later wood handle, *marked underneath and inside cover, further marked with later tax marks*

11 1/4 in. (28.5 cm.) high

gross weight 31 oz. 17 dwt. (987 gr.)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

with Asprey, London.





VARIOUS PROPERTIES

101

A SET OF FOUR GEORGE III SILVER CANDLESTICKS
MARK OF JOHN CARTER, LONDON, 1773

Each on stepped square base with ram's masks suspending husk swags, with Ionic column stem, with detachable beaded nozzle, the base and nozzle engraved with a crest, *marked on bases and nozzles, the bases filled*
12¼ in. (31 cm.) high (4)

£6,000–8,000

\$7,700–10,000
€7,100–9,400

*** 102**

A GEORGE III SILVER AND ENAMEL INKSTAND
APPARENTLY UNMARKED, PROBABLY BIRMINGHAM,
CIRCA 1760

Oblong, with filigree gallery and on four filigree panel feet, the base set with an enamel plaque, decorated on each side with flowers and foliage, the top on a blue ground, the base on a white ground, with two silver filigree-mounted cut-glass bottles
6½ in. (16.5 cm.) wide

£4,000–6,000

\$5,200–7,700
€4,700–7,000

A similar inkstand with flowers sprays enamelled on a white ground has recently been offered in the London trade.





103

A PAIR OF GEORGE III SILVER-GILT THREE-LIGHT CANDELABRA

THE BASES WITH MARK OF DANIEL PONTIFEX, LONDON, 1795, THE BRANCHES WITH MARK OF JOHN SCOFIELD, LONDON, 1788

Each on domed base with foliage heightened gadrooned border, the tapering stem fluted and applied with husk swags, with three leaf-capped reeded branches, each terminating in a fluted socket with plain wax pan, with central pineapple finial, the base engraved with a coat-of-arms below an earl's coronet, the nozzles engraved with a crest below an earl's coronet, *marked on base, sockets, nozzles and wax-pans*

23½ in. (59.6 cm.) high

212 oz. (6,594 gr.)

The arms are those of Greville, probably for George, 2nd Earl of Warwick (1746-1816).

(2)

£25,000-35,000

\$33,000-45,000

€30,000-41,000

PROVENANCE:

George, 2nd Earl of Warwick (1746-1816) and then by descent.

The Collections of the Earls of Warwick; Sotheby's, Syon Park, London, 14 May 1997, lot 488.

LITERATURE:

Anon., *Inventory of the Contents of Warwick Castle*, ms. 1806.

W. Kendall, *Inventory of Warwick Castle*, ms. 1853 '2 Silver Gilt Three Branch Candelabra'.



PROPERTY FROM STANTON COURT, GLOUCESTERSHIRE

104

A GEORGE II SILVER BASKET

MARK OF GEORGE WICKES, LONDON, 1742

Pierced oval and on four foliage scroll and mask-capped feet, the border cast with further foliage, flowers and *rocaille*, with overhead swing handle, engraved with a coat-of-arms, *marked underneath and on handle*
 14 in. (35.5 cm.) wide
 60 oz. (1,867 gr.)

The arms are those of Bankes impaling Smith, possibly for Sutton Bankes (b.1723), of Sleaford Lincolnshire who married a Jane Smith in 1747. He was educated at St. Johns and Trinity College, Cambridge.

£15,000-25,000

\$20,000-32,000
 €18,000-29,000

105

A VICTORIAN SILVER JARDINIERE

MARK OF JAMES GARRARD, LONDON, 1897

Shaped oval and on foliage and scroll cast feet, the sides with alternating lobed and foliage cast panels, each side applied with a *rocaille* cast vacant cartouche and with a *rocaille* cast border, *marked underneath*, with an associated silver-plate liner
 15 in. (38 cm.) wide
 weight of silver 84 oz. 4 dwt. (2,619 gr.)

£5,000-8,000

\$6,500-10,000
 €5,900-9,400





106

A PAIR OF GEORGE III SILVER THREE-LIGHT CANDELABRA

MARK OF JOHN GREEN, ROBERTS, MOSLEY AND CO., SHEFFIELD, 1796

Each on circular base with ribbon-tied border, with fluted stem, the branches each terminate in a faceted spool-shaped socket with detachable nozzle, with a further central socket with an alternate detachable final, *marked on base, branches, nozzles and finials*, the bases filled
 16¾ in. (42.5 cm.) high
 weight of branches 52 oz. 15 dwt. (1,641 gr.)

(2)

£4,000–6,000

\$5,200–7,700

€4,700–7,000

107

A PAIR OF GEORGE II SILVER CANDLESTICKS

MARK OF JOHN JACOB, LONDON, 1758

Each on stepped square base with shell cast corners, with spiral-twisted stems and spool-shaped socket, with detachable nozzle, the base and nozzle each engraved with a crest, *marked underneath, on socket and nozzle*
 10 in. (25.4 cm.) high
 43 oz. 7 dwt. (1,348 gr.)

(2)

£5,000–8,000

\$6,500–10,000

€5,900–9,400





108

PROPERTY FROM STANTON COURT, GLOUCESTERSHIRE

108

A WILLIAM IV SILVER ASCOS JUG
 MARK OF PAUL STORR, LONDON, 1836

Modelled as an ascos jug, on plain ring foot, the handle cast with foliage and winged figure, with two cast goat finial, the body with matting engraved with two crests below an earl's coronet, marked near rim, the foot further stamped 'Storr & Mortimer 356'

8¼ in. (21 cm.) high

32 oz. 13 dwt. (1,016 gr.)

The crests are those of McConnell and Kerr as borne by the Earls of Antrim, probably for Hugh, 4th Earl of Antrim (1812-1855).

£5,000-8,000

\$6,500-10,000

€5,900-9,400

The ascos jug follows an ancient Greek prototype used as a receptacle for the oil burnt in lamps. Its unusual form is derived from early examples which were fashioned from leather. A number of examples by Paul Storr are known (see M. Clayton, *The Christie's Pictorial History of English and American Silver*, Oxford, 1985, p. 256, fig. 3). A similar pair of William IV frosted-glass and silver-mounted ascos jugs with fox finials and vine handles were exhibited London, Asprey, *Silver From a Golden Age, 1640-1840*, 1994, no. 67.

109

A WILLIAM IV SILVER ASCOS JUGS
 MARK OF PAUL STORR, LONDON, 1835

Modelled as an ascos jug, on plain ring foot, the handle cast with foliage and winged figure, with two cast goat finial, the body with matting, marked near rim

8¼ in. (21 cm.) high

32 oz. 13 dwt. (1,016 gr.)

£4,000-6,000

\$5,200-7,700

€4,700-7,000



109



110

A SET OF TWELVE GEORGE III SILVER DINNER-PLATES

MARK OF WILLIAM BENNETT, LONDON, 1812

Each shaped circular and with foliage, shell and anthemion heightened border, engraved with a coat-of-arms, each marked underneath, further engraved with inventory numbers and scratchweights '1 31"4'; '2 31"4'; '3 30"10'; '4 31"2'; '5 30"10'; '6 31"15'; '7 31"4'; '8 31"14'; '9 32"1'; '10 31"17'; '11 31"14' and '12 29"18'

10½ in. (26.8 cm.) diam.

367 oz. 8 dwt. (11,427 gr.)

The arms are those of Canning quartering Salmon, Marshall and Newburgh impaling another, probably Stewart, for George Canning, later 1st Baron Garvagh (1778 - 1840) and his first wife Lady Georgina (d.1804), daughter of Robert, 1st Marquess of Londonderry, whom he married in 1803.Br

(12)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



111

PROPERTY FROM STANTON COURT, GLOUCESTERSHIRE

111

A GEORGE III SILVER SALVER

MARK OF JOHN SCOFIELD, LONDON, 1783

Circular and on four beaded scroll cast feet, with beaded border, engraved with a coat-of-arms, *marked underneath*

21 in. (53.5 cm.) diam.

130 oz. 10 dwt. (4,059 gr.)

The arms are those of Barnardison with Styles in pretence for Nathaniel Barnardiston (1755-1837) of The Ryes Lodge, Little Henny, Essex and his wife Elizabeth Joanna, only child and heir of John Styles of Kingston, Surrey, whom he married in 1783 at St. Andrew's, Holborn, London.

£4,000-6,000

\$5,200-7,700

€4,700-7,000

112

A SET OF FOUR GEORGE III SILVER SAUCE-TUREENS AND COVERS

MARK OF WILLIAM STROUD, LONDON, 1809

Each tapering oblong and on spreading foot, with gadrooned border and reeded handles with lion-mask terminals, the detachable cover with reeded loop handle, engraved on each side with a coat-of-arms and on the cover with a crest, *each marked near rim, on cover bezel and finial*

8 in. (20.4 cm.) wide

113 oz. 12 dwt. (3,533 gr.)

The arms are those of Gale quartering Richmond, Wilson of Barden and Braddyll impaled by another for a female member of the Gale family of Conishead Priory and Highead Castle, co. Cumberland and her husband.

(4)

£6,000-8,000

\$7,700-10,000

€7,100-9,400



113

113

A GEORGE III SILVER SALVER

LONDON, 1789, MAKER'S MARK IH PROBABLY FOR JOHN HUTSON

Circular and on four beaded panel feet, with beaded border, engraved with a coat-of-arms, *marked underneath, further engraved with a scratchweight '62=13'*

15⁷/₈ in. (40.5 cm.) diam.

61 oz. 6 dwt. (1,906 gr.)

The arms are those of Reade of Close, co Northumberland quartering Reed of Troughend and Prestwick Lodge, Newcastle-upon-Tyne impaling Wilkinson of Harpley House, co. York,) for William Reed (d.1800) of Sand Hutton and his wife Deborah (1734-1794), daughter of Anthony Wilkinson (1684-1758), whom he married in 1761. Reed was twice Lord Mayor of Your and employed the architect John Carr to rebuild Sand Hutton in 1786.

£2,000-3,000

\$2,600-3,800

€2,400-3,500



VARIOUS PROPERTIES

114

A PAIR OF GEORGE III SILVER FOUR-LIGHT CANDELABRA

MARK OF JOHN GREEN, ROBERTS, MOSLEY AND CO., SHEFFIELD, 1804

Each on domed base with gadrooned border, the tapering stem with part-fluted socket, the three branches each clad in foliage and terminating in fluted sockets with gadrooned nozzles and wax-pans, with a further central socket with a detachable flammiform finial, *marked on base, branches, nozzles and finials, the sockets and wax-pans apparently unmarked, some pieces further marked with later French tax mark*, the bases filled

26 in. (66 cm.) high

(2)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROPERTY OF A LADY

115

A GEORGE III SILVER EPERGNE

MARK OF WILLIAM PITTS, LONDON, THE FRAME 1804 THE BRANCHES 1810

Shaped oval and on four openwork foliage feet, with openwork rim and four detachable branches, each supporting a cut-glass bowl, engraved inside with initials 'CFJH', *marked on rim of frame, on each branch and under each bowl*

17 in. (43 cm.) maximum width

69 oz. 19 dwt. (2,176 gr.)

The initials are almost certainly for Charles Floyer Humberstone (1783-1858) and his wife Jane. Charles was the son of the Jacobite John Humberstone Crawley and his wife Jame Floyer of Hints Hall, Staffordshire.

£3,000–5,000

\$3,900–6,400

€3,600–5,900



PROVENANCE:

Almost certainly Charles Floyer Humberstone (1783-1858) and his wife Jane and then by descent.



THE PROPERTY OF A MEMBER OF THE ROYAL HOUSE OF SAXE-WEIMAR-EISENACH

116

A GEORGE III SILVER-GILT HONEY-SKEP AND STAND

MARK OF PAUL STORR, LONDON, 1798

Realistically modelled, the detachable cover with disc finial, the conforming stand with ribbon-tied reeded border, *marked underneath, under stand and on cover bezel*
the stand 5½ in. (14 cm.) diam.
14 oz. (435 gr.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000



PROPERTY OF A GENTLEMAN

117

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

MARK OF PAUL STORR, LONDON, 1811, PROBABLY RETAILED BY RUNDELL, BRIDGE AND RUNDELL

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

9½ in. (24 cm.) high

The crest is that of Hughes, of Kinmel, Abergelle, co. Denbigh.

£10,000–15,000

\$13,000–19,000

€12,000–18,000

118 No Lot



119

120

A GEORGE III SILVER-GILT CUP AND COVER

MARK OF ROBERT SHARP, LONDON, 1799

Vase-shaped and on spreading foot with gadrooned border, the lower body part-fluted, applied on each side with an oval cartouche with ribbon-tied husk border, one engraved with a presentation inscription, the other with a coat-of-arms, with two reeded angular handles, with detachable part-fluted cover, *marked on foot and cover bezel*

16 in. (40.2 cm.) high

79 oz. (2,456 gr.)

The inscription reads 'A token of friendship and gratitude from Governor Dalzel to Captain John Tobin, 1799'. BrThe arms are those of Tobin, for Captain John Tobin (1763-1851). Br

£5,000–8,000

\$6,500–10,000

€5,900–9,400

PROVENANCE:

Captain Sir John Tobin (1763-1851).

The Collection of Neil and Sharon Phillips; Christie's, New York, 26 October 2007, lot 173.

Governor Archibald Dalzel (1740-1811) was the British Governor of the Gold Coast, now Ghana, Africa. Trained as a surgeon, he published *The History of Dahomy, an Inland Kingdom of Africa; Compiled from Authentic Memoirs* in 1793. A portrait of Governor Dalzel can be seen at the National Maritime Museum in Greenwich, England.

Captain John Tobin (1763-1851) was a successful privateer and slave trader from the Isle of Man. He went to sea at an early age as an apprentice in a merchant vessel and on his first voyage was captured by a French privateer. In 1793, while Britain was still at war with France, Tobin became a master mariner and took over the privateer *Gipsy* and later *Molly*. He captured numerous French vessels, each of which carried valuable cargoes including slaves. He continued the lucrative business of privateering and slave trading until it was abolished in 1807.

Upon his early retirement, he became active in Liverpool politics and became mayor in 1819. He was knighted by George IV at Carlton House in 1820.

PROPERTY OF A ROYAL HOUSE

119

A GEORGE III SILVER-GILT CUP AND COVER

MARK OF PETER AND WILLIAM BATEMAN, LONDON, 1812

Baluster and on spreading foot, the rim and foot each applied with cast military trophies on a matted ground, one side engraved with a presentation inscription, the other with a cartouche cast as further military trophies, the detachable cover part-chased with foliage and with a finial cast as blind justice, *marked near handle and inside cover*

16¾ in. (42 cm.) high

115 oz. 3 dwt. (3,582 gr.)

The inscription reads 'Presented to Ralph Fletcher Esq. of Hollins near Bolton by his Townsmen & Neighbours, as a small expression of their Gratitude for his manly, loyal & unwearied exertions in times of public Commotion, & amidst the Obloquy of Faction. As a token also of the high sense which they entertain of the Vigilance, Integrity & Rectitude of conduct with which he adorns the character of a Soldier, a Magistrate, & a true Lover of this Country AD 1812'.

£5,000–8,000

\$6,500–10,000

€5,900–9,400

PROVENANCE:

Presented to Colonel Ralph Fletcher (1757-1832), Magistrate, in 1813 following a resolution made at a meeting held on 15 July 1812, for his role in suppressing the Luddite uprisings in Bolton in 1812.

Charles and Yvette Bluhdorn; Sotheby's, New York, 13 October 2007, lot 28.

LITERATURE:

The Gentleman's Magazine, 'Obituary, Ralph Fletcher', 1832, pp. 274-275.

A. Blackstock and F. O'Gorman ed., *Loyalism and the Formation of the British World, 1775-1914*, Woodbridge, 2014, pp. 54-55.



120



VARIOUS PROPERTIES

121

A GEORGE IV SILVER-GILT DESSERT-STAND FROM THE SUTTON SERVICE

MARK OF PHILIP RUNDELL, LONDON, 1821, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

Square and on four cast scroll, shell and flower feet, the body pierced with shells and foliage, the everted rim pierced with leaves and with tear-drop and flower border, engraved with a coat-of-arms, *marked underneath, the base further stamped 'Rundell Bridge et Rundell Aurifices Regis Londini'*, with a cut glass liner

8¾ in. (22 cm.) square
45 oz. 16 dwt. (1,427 gr.)

The arms are those of Sutton for Sir Richard Sutton, 2nd Bt. (1799-1855).

£5,000-8,000

\$6,500-10,000
€5,900-9,400

PROVENANCE:

Sir Richard Sutton 2nd Bt. (1798-1855) and then by descent to Sir Richard Vincent Sutton 5th Bt. (1853-1918).
The Trustees of the Late Sir R. V. Sutton, Bt.; Christie's, London, 31 March 1976, lot 124 (part).

The Sutton Service

Sir Richard Sutton, 2nd Bt. (1799-1855) succeeded to the baronetcy and his grandfather's extensive estates in Nottinghamshire, Norfolk, Leicestershire and London in 1802 when he was only four years old. He was educated at Trinity College, Cambridge. During his long minority his wealth increased considerably and, upon attaining his majority in 1819, he immediately married Mary Elizabeth, daughter of Benjamin Burton of Burton Hall, co. Carlow. The extensive service, of which the present dessert-stand forms a part, is likely to have been commissioned to celebrate the wedding.

122

A SET OF FOUR INDIAN COLONIAL SILVER PIE-DISHES

MARK OF JOHN HUNT AND CO., CALCUTTA, CIRCA 1815

Each plain oval and with reeded border, engraved with a coat-of-arms below a baron's coronet, *each marked underneath*

13¾ in. (34.5 cm.) wide
89 oz. 14 dwt. (2,790 gr.)

The arms are those of Harbord quartering Morden with Hobart quartering another, probably Drury, in pretence for William, 2nd Baron Suffield (1766-1821) and his wife Lady Caroline Hobart (d.1850), daughter and eventual co-heir of John, 2nd Earl of Buckingham, whom he married in 1792. Lord Suffield succeeded his father in 1810.

(4)

£3,000-5,000

\$3,900-6,400
€3,600-5,900



PROVENANCE:

Anonymous sale; Doyle, New York, 25 January 2012, lot 332 (as Dutch).



123

FIVE GEORGE III SILVER MEAT-DISHES AND A MAZARINE

FOUR MEAT-DISHES AND THE MAZARINE WITH MARK OF WILLIAM BURWASH, LONDON, 1815, ONE MEAT-DISH WITH MARK OF WILLIAM BURWASH AND RICHARD SIBLEY, LONDON, 1806

The meat-dishes each shaped oval and with foliage and shell heightened gadrooned border, the mazarine oval and pierced with foliage, each engraved with a coat-of-arms, *each marked underneath*

23 in. (28.5 cm.) long and smaller

437 oz. 8 dwt. (13,605 gr.)

The arms are those of Farington quartering Farenden and others for Colonel William Farington (d.1837) of Shawe Hall, later called Worden Hall, co. Lancaster. (6)

£12,000–18,000

\$16,000–23,000

€15,000–21,000

PROVENANCE:

A Distinguished Private Asian Collection; Sotheby's, New York, 15 October 2015, lot 13.

124

A SET OF EIGHT GEORGE III SILVER-GILT WINE-COASTERS

MARK OF WILLIAM BURWASH, LONDON, 1817

Each circular and with basketweave sides applied with fruiting grapevines and a gadrooned border, engraved with a crest below an earl's coronet, *each marked on border and inside, with wood base* 6 $\frac{1}{2}$ in. (16.2 cm.)

The crest is that of Talbot, presumably for Charles Chetwynd-Talbot, 2nd Earl Talbot of Hensol (1777-1849). Talbot was the son of John Chetwynd Talbot, 1st Earl Talbot of Hensol (1750-1793), and his wife, Charlotte (d. 1804), daughter of Wills Hill, 1st Marquess of Downshire. BrTalbot succeeded to the peerage on the death of his father in May 1793 and matriculated from Christ Church, Oxford the following year. After leaving Oxford Talbot joined Lord Whitworth's embassy in Russia as a voluntary attaché, returning to England before 1800, when he married Frances Thomasine, eldest daughter of Charles Lambert of Beau Parc in co. Meath. in 1800. BrTalbot was heavily involved in the volunteer force for Staffordshire to see off a possible invasion by the French under Napoleon. In 1817 he became Lord Lieutenant of Ireland and, until he was replaced in 1821, he rendered considerable services to the agriculture of the country, in recognition of which he was presented with the freedom of Drogheda. From 1812 until his death Talbot also served as Lord Lieutenant of Staffordshire. BrTalbot died at Ingestre Hall in Staffordshire in 10 January 1849 and was buried at Ingestre, being succeeded by his second son, Henry John Chetwynd who also became 18th Earl of Shrewsbury when he succeeded a distant cousin, in 1856. (8)

£60,000–80,000

\$77,000–100,000

€71,000–94,000

PROVENANCE:

Charles Chetwynd-Talbot, 2nd Earl Talbot of Hensol (1777-1849).





A design for the Warwick Vase

125

A GEORGE IV SILVER COPY OF THE WARWICK VASE

MARK OF BENJAMIN SMITH, LONDON, 1823

Of typical form and on square vase, *marked near handle*

17 in. (43 cm.) wide over handles

11 in. (28 cm.) high

242 oz. 8 dwt. (7,539 gr.)

£35,000–45,000

\$45,000–58,000

€41,000–53,000

The Warwick Vase, a colossal marble vase from the 2nd century AD, became one of the most celebrated pieces of antiquity. The vase, measuring nearly six feet high, was excavated in 1770 from a lake at Hadrian's Villa in Tivoli and acquired by Sir William Hamilton, antiquarian and Ambassador to Naples. It was later sold to the Earl of Warwick who installed it on the grounds of Warwick Castle noting: *'I built a noble greenhouse and filled it with beautiful plants. I placed in it a vase, considered as the finest remains of Grecian art extant for size and beauty.'* Several views of the vase were engraved by G.B. Piranesi in *Vasi, Candelabri, Cippi, Sarcofagi* of 1778 and served as inspiration for silver and silver-gilt versions during the late Georgian and Regency period.





126

A SET OF FOUR SILVERED WALL-LIGHTS

APPARENTLY UNMARKED, 1819-1842

Each cast as a lozenge-of-arms within foliage scrolls and below a duchess' coronet, with a detachable branch with spool-shaped socket 12½ in. (31.6 cm.) high

The arms are the Royal Arms of Charles II with an escutcheon gules charged with three buckles or, for the Dukedom of Aubigny, impaling Gordon, Badenoch, Seton and Fraser as borne by a widow Duchess of Richmond, Gordon and Lennox, probably for Charlotte Lennox, Duchess of Richmond (1768-1842), eldest child of Alexander, 4th Duke of Gordon, who married in 1789 Charles Lennox, later 4th Duke of Richmond (1764-1819). (4)

£5,000-7,000

\$6,500-9,000
€5,900-8,200

127

A SET OF FIVE VICTORIAN SILVER AND SILVER-PLATE ENTREE-DISHES, COVERS AND STANDS

MARK OF BENJAMIN SMITH, LONDON, CIRCA 1840

The silver covers each engraved with the badge of the 78th Highlanders, with detachable dome and finial cast as a thistle, on conforming silver-plate warming-stand with liner, *marked on cover, inside dome and on finial* the stands 14½ in. (37 cm.) wide weight of silver 167 oz. 16 dwt. (5,219 gr.) (5)

£4,000-6,000

\$5,200-7,700
€4,700-7,000





128

A PAIR OF GEORGE IV SILVER MEAT-DISH COVERS FROM THE BACHELOR DUKE OF DEVONSHIRE SERVICE

MARK OF ROBERT GARRARD, LONDON, 1825

Each shaped oval, each side applied with a coat-of-arms below a duke's coronet, with a finial cast as a duke's coronet, *marked inside, on coats-of-arms and finial*
 13 $\frac{3}{8}$ in. (34.5 cm.) wide
 133 oz. 2 dwt. (4,139 gr.)

The arms are those of Cavendish quartering Boyle and Clifford for William, 6th Duke of Devonshire (1790-1858). William, 6th Duke of Devonshire was the only son of William, 5th Duke of Devonshire and his wife, the notorious court beauty and inveterate gambler, Lady Georgiana Spencer. He was known as 'The Bachelor Duke' and was a leading figure of Regency and early Victorian society as well as a close friend to George IV and Tsar Nicholas I. He was a renowned collector of classical and contemporary sculpture and had superb book collection. He carried out extensive renovations at his estates of Chatsworth and Hardwick Hall and Lismore Castle in Ireland. Under the Duke's enthusiastic patronage, his gardener and estate manager Joseph Paxton created a magnificent glass conservatory at Chatsworth which was to be the model for the Paxton's design of the Crystal Palace in 1851. Br (2)

£6,000-8,000

\$7,700-10,000
 €7,100-9,400

PROVENANCE:

William, 6th Duke of Devonshire (1790-1858) and then by descent
 The Chatsworth Collection; Christie's, London, 25 June 1958, lot 16 (£80 to Makant).

129 No Lot



130

A WILLIAM IV SILVER-GILT CUP AND COVER

MARK OF EDWARD, EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1835, THE FINIAL WITH MARK OF REBECCA EMES AND EDWARD BARNARD, CIRCA 1830

Campana-shaped, the foot and lower body cast and chased with scrolling foliage, the body chased with flowers and foliage centring, on one side, a cartouche with an engraved inscription and on the other a cast depiction of a horse race, with foliage cast handles, the detachable cover with cast horse finial, *marked near handle, inside cover and on finial*

19¼ in. (49 cm.) high
130 oz. 10 dwt. (4,059 gr.)

The inscription reads 'Liverpool July Meeting 1849 Stewards Earl of Glasgow, Sir Robert Pigot, Bt., Chsr Clifden'.

£6,000–8,000

\$7,700–10,000
€7,100–9,400

THE PROPERTY OF A MEMBER OF THE ROYAL HOUSE OF SAXE-WEIMAR-EISENACH

131

A VICTORIAN SILVER SAUCEBOAT

MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1842

Boat-shaped and on three foliage and *rocaille* cast feet, the sides part-fluted and chased and engraved with foliage and diaperwork, with cast horse handle, later engraved with initials 'SW' below a crown, *marked underneath, further stamped 'Mortimer and Hunt London' and numbered '1138'*

8¾ in. (22 cm.) long
26 oz. 2 dwt. (812 gr.)

£3,000–5,000

\$3,900–6,400
€3,600–5,900

PROVENANCE:

Karl-Friedrich, Grand Duke of Saxe-Weimar-Eisenach (r.1828-1853), then by descent.

A nearly identical sauceboat by the same makers, hallmarked for 1843 and applied with the cypher and coronet of William, 7th Viscount Downe (1812-1857) is in the collection of the Ashmolean Museum (T. Schroder, *British and Continental Silver in the Ashmolean Museum, Oxford*, 2009, pp. 412-413).





VARIOUS PROPERTIES

132

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'*

13¾ 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)

£10,000-15,000

\$13,000-19,000
 €12,000-18,000

133

A PAIR OF GEORGE V SILVER-GILT FURNISHING-BOTTLES
 MARK OF LIONEL ALFRED CRICHTON, LONDON, 1927

In the Charles II style, each pear-shaped on slightly domed foot chased with a leafy band, the bodies with acanthus leaves and ribbon-tied husk and fruit swags, the detachable covers chased with leaves and with baluster finials, each engraved under foot with a crest, *each marked near rim and on cover bezel, further stamped 'Crichton Bros 22 Old Bond Street. W'*

12 in. (30.5 cm.) high
 52 oz. 2 dwt. (1,620 gr.)

(2)

£4,000-6,000

\$5,200-7,700
 €4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 30 May 2012, lot 402.

This pair of furnishing-bottles are copies of a pair made by Thomas Jenkins in 1675. They, along with a further pair, were both exhibited by the leading dealers and manufacturers Crichton Brothers in *The Loan Exhibition of Old English Plate* held in 1929 at Sir Philip Sassoon's house on Park Lane. Crichton made copies of both pairs. The original vases, which together weighted 118 oz., were most recently appeared on the market at Christie's, London on 26 November 1980, lot 117, when they were the property of a nobleman.



134

A PAIR OF VICTORIAN SILVER FIGURES ON HORSEBACK

MARK OF JOHN SAMUEL HUNT, LONDON, 1853

Realistically modelled as a lady and a gentleman in Renaissance-style costume on horseback, the gentleman holding a falcon, *marked on cape of male rider and sword hilt and on saddle cloth of female rider*, on later ebonised wood base

the bases 21¼ in. (54 cm.) wide

23¾ in. (60.4 cm.) high including base and smaller

297 oz. 11 dwt. (9,255 gr.) gross weight (2)

£40,000–60,000

\$52,000–77,000

€47,000–70,000







Ω 135

AN ELIZABETH II PARCEL-GILT SILVER DINNER-SERVICE AND TABLE-SERVICE

MARK OF STUART DEVLIN, LONDON, 1968 AND 1969

Each piece of the dinner-service with a raised pellet finish, comprising:

- | | |
|---|------------------------------|
| Eight dinner-plates | Eight side-plates |
| Eight finger-bowls, one 1971 | Two sauce-boats |
| Eight beakers | |
| Each piece of the table-service with bark finish, comprising: | |
| Eight table-forks | Eight dessert-forks |
| Ten table-spoons | Eight dessert-spoons |
| Eight dessert-forks | Eight butter-knives |
| Eight teaspoons | Three pairs of salad-servers |
| A sauce-ladle | A fish knife and fork |
| and the following silver stainless steel blades | |
| Eight table-knives | Eight cheese-knives |

the dinner-plates 11 in. (28 cm.) diam.
 the dinner-service 465 oz. 18 dwt. (14,491 gr.)
 the table-service weighable silver 175 oz. 18 dwt. (5,472 gr.) (117)

£50,000–80,000

\$65,000–100,000

€59,000–94,000

Stuart Devlin is regarded as one of the greatest silversmiths working in London in the late 20th century. He was born in Australia in 1931 and trained first at the Royal Melbourne Institute of Technology and then with a scholarship at the Royal College of Art in London. He designed the Australian decimal coinage in 1963. He established a large workshop and retail premises in London by 1965. He is known for many bespoke commissions, such as the massive set of candelabra made for Viola, Duchess of Westminster (d.1987), (sold Christie's 12 June 2007, lot 1) and the Millennium Dish made for the Goldsmiths' Company in 1999 illustrated in R. Ransome Wallis, *Treasures of the 20th Century*, London, 2000, no. 118. He also produced a very successful series of limited addition surprise eggs. His work for the Royal Family led to him being granted the Royal Warrant as Goldsmith and Jeweller to the Queen in 1987. He served as Prime Warden of the Goldsmith's Company 1996–1997. The following three lots were collected by the millionaire entrepreneur, publisher and art collector Malcolm Forbes (1919–1990).



136

Ω 136

TWO SETS OF EIGHT ELIZABETH II PARCEL-GILT SILVER WINE-GOBLETS

MARK OF STUART DEVLIN, LONDON, 1968

Each with textured foot and stem, *marked near rim*
 7¾ in. (19.7 cm.) high and smaller
 157 oz. 14 dwt. (4,906 gr.)

£12,000-18,000

(16)

\$16,000-23,000
 €15,000-21,000

Ω 137

A SET OF EIGHT ELIZABETH II PARCEL-GILT SILVER GOBLETs, A SET OF EIGHT BEAKERS AND A PAIR OF WINE-COASTERS

MARK OF STUART DEVLIN, LONDON, 1968 AND 1972

Each piece with a textured surface, comprising:

Eight beakers

Eight goblets

A pair of wine-coasters

the goblets 6 in. (15.2 cm.) high

weighable silver 127 oz. 2 dwt. (3,953 gr.)

(18)

£8,000-12,000

\$11,000-15,000
 €9,400-14,000



137



■ 138

A FRENCH ORMOLU CARTEL CLOCK AND BAROMETER

OF LOUIS XVI STYLE, CIRCA 1880

Each of lyre-form draped with berried-laurel swags suspended by tied ribbons and surmounted by two eagle heads

32 in. (81 cm.) high (2)

£2,500–4,000

\$3,300–5,100
€3,000–4,700

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 11 October 2006, lot 170.

139

A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES-STYLE TURQUOISE-GROUND PORCELAIN JARDINIERS

LATE 19TH/EARLY 20TH CENTURY, SPURIOUS BLUE INTERLACED LS AND AD MARKS

Each painted with four panels, including a *fête gallante* scene and floral bouquets
13 in. (33 cm.) high; 10½ in. (27 cm.) square (2)

£7,000–10,000

\$9,000–13,000
€8,200–12,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2008, lot 67.





140

AN ITALIAN MICROMOSAIC PLAQUE DEPICTING A VASE OF FLOWERS

BY FEDERICO CAMPANILI, VATICAN WORKSHOPS, ROME, CIRCA 1860

Depicting a flower-filled vase attended by exotic birds, the reverse with a printed paper label 'REV. FABBRICA / di / S. PIETRO IN VATICANO / STUDIO DEL MUSAICO / Ogetto: Fiori (pendant)' beneath a Papal tiara and two keys and 'Numero d'Ordine: 3789 / Prezzo Lire:000.= / Nome dell'Artista F. Campanili', within a giltwood frame

The micromosaic: 22 x 18½ in. (56 x 46 cm.)

Overall: 37 x 33 in. (94 x 84 cm.)

£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 July 2006, lot 268.

Active during the second half of the 19th century, Federico Campanili specialised in flower and landscape panels. He is recorded as being active from 1861 to 1880 in the Vatican Workshop in Rome. Research at the Vatican archives by Dr. Daniel Pergolizi documents the production between 1858 and 1864 of different mosaics with *Vasi con Fiori e picchi in smalti filait* by Federico Campanili. The inventory number printed on the label on the back of the present mosaic identifies that it was sold on 21 May 1930 for It. Lire 18,000, as a pendant to another mosaic sold 20 March 1928 for the same sum.

Another mosaic of similar composition is the collection of the Royal Palace of Aranjuez, inv. 10012899 (illustrated in A. Gonzalez-Palacios, *Las Colecciones Reales Espanolas de Mosaicos y Piedras Duras*, Museo Nacional del Prado, 2001, cat. 73, page 309). The present mosaic, as well as the one in the Prado, are probably drawn from still lifes painted by the Ferrarese painter, active in Rome, Alessandro Mantovani (1814-1892).



■ 141

**A PAIR OF GILT-METAL HALL LANTERNS
OF THE VERSAILLES TYPE, 20TH CENTURY**

60 in. (152.5 cm.) high, 29 in. (73.5 cm.) diameter

(2)

£4,000–6,000

\$5,200–7,700

€4,700–7,000



■ 142

**A FRENCH ORMOLU AND RED MARBLE MANTLE CLOCK
MODELLED BY AUGUSTE MOREAU, CIRCA 1870**

Surmounted by three doves above a floral garland-encircled sphere supported by three putto on a *rouge griotte* marble base, inscribed 'A. Moreau'
31 in. (79 cm.) high

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 11 October 2006, lot 191.



■ - 143

**A NAPOLEON III ORMOLU-MOUNTED CUT-BRASS-INLAID RED TORTOISESHELL AND
BLUED-HORN 'BOULLE' MARQUETRY EBONY AND EBONISED JARDINIÈRE**
THIRD QUARTER 19TH CENTURY

Inlaid in *contre partie*, with removable brass liner, the interior bearing the stamp 'CRÉMER'
33¾ in. (85.5 cm.) high; 38¼ in. (97 cm.) wide; 27½ in. (67 cm.) deep

£8,000–12,000

\$11,000–15,000
€9,400–14,000

PROVENANCE:

Property from a Private European Collection; Christie's, London, 27 September 2007, lot 94.



■ 144

ALFRED BOUCHER (FRENCH, 1850-1934)

Au but ou Les Coureurs (To the finish or The Runners)

signed 'A. BOUCHER' and with title plaquette 'AU BUT / IERE MEDAILLE D'OR SALON 1886-87 / ACQUIS PAR L'ETAT A. BOUCHER SCULPT.',

on a rouge griotte marble base

bronze, dark-brown patina

The bronze: 27 in. (68.5 cm.) high

Overall: 29½ in. (75 cm.) high

This bronze circa 1890.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 September 2005, lot 109.

■ 145

JEAN-BAPTISTE GERMAIN (FRENCH, 1841-1910)

Allégorie de la danse et de la musique (Allegory of Dance and Music)

signed 'J.B. Germain', with foundry mark 'Fonte sur Platre Susse Fres Edts Paris', titled 'MUSIQUE and DANSE'

bronze, brown patina

39 in. (99 cm.) high

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 28 June 2007, lot 117.





146

**A VIENNA-STYLE (HUTSCHENREUTHER) PORCELAIN FRAMED PLAQUE
OF 'THE FIVE SENSES'**

SECOND HALF OF THE 19TH CENTURY, IMPRESSED LHR MONOGRAM ABOVE 3, THE GILT
FRAME STAMPED 924 AND STERLING

Painted after *Hans Makart*

The plaque: 11 x 15½ in. (28 x 39 cm.) excluding frame

£10,000–15,000

\$13,000–19,000

€12,000–18,000

Hans Makart, was an Austrian allegorical painter and designer (1840-1884) who trained at the Vienna Academy between 1850 and 1851 under Johann Fischbach. Makart rejected the established rules of classicism, preferring to embrace the sensual expression of colour. He became one of the leading artistic figures of the period in Vienna and an important purveyor of fashionable taste. One of Makart's greatest achievements was staging the vast costumed parades held to celebrate the silver wedding anniversary of Franz Joseph and Empress Elizabeth in 1879.

For a plaque decorated with the same subject from the collection of Mr. and Mrs. Marvin Greenfield, see Christie's, New York, 20 October 2008, lot 38.



147

■ 147

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE GUERIDON

BY MAXIMÉ SECRETANT, PARIS, CIRCA 1900

Fitted with a frieze drawer, the underside of the top stamped *M. Secrétant à Paris 1927*, the lock inscribed *M. Secrétant, Paris*

30 in. (76 cm.) high; 23 $\frac{3}{8}$ in. (60 cm.) diameter

£2,000–3,000

■ ~ 147

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE GUERIDON

BY MAXIMÉ SECRETANT, PARIS, CIRCA 1900

Fitted with a frieze drawer, the underside of the top stamped *M. Secrétant à Paris 1927*, the lock inscribed *M. Secrétant, Paris*

£2,000–3,000

\$2,600–3,800

€2,400–3,500

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 May 2008, lot 345.

■ 148

A FRENCH ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTÉ

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, PARIS, CIRCA 1870-1890

The green and red *campan grand melange* marble top above six central drawers flanked on each side by three shelves, stamped twice 'G. DURAND' to the reverse

43 $\frac{3}{4}$ in. (111 cm.) high; 43 $\frac{3}{4}$ in. (111 cm.) wide; 13 $\frac{3}{4}$ in. (35 cm.) deep

£2,500–4,000

\$3,300–5,100

€3,000–4,700



148

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 May 2008, lot 309.

■ 149

A FRENCH ORMOLU-MOUNTED MAHOGANY THREE-TIER OCCASIONAL TABLE

OF LOUIS XVI STYLE, BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, PARIS, CIRCA 1870-1890

With inset *brèche d'Alep* marble top above two undertiers, on castors, the underside twice stamped 'G. DURAND'

30 $\frac{1}{2}$ in. (77.5 cm.) high; 15 $\frac{1}{4}$ in. (40 cm.) diameter

£2,000–3,000

\$2,600–3,800

€2,400–3,500

PROVENANCE:

Anonymous sale; Christie's, London, 29 September 2005, lot 59.



149

■ 150

A FRENCH ORMOLU NINE-LIGHT CANDELABRA

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

Signed 'F. Linke'

41¼ in. (104.7 cm.) high

£4,000–6,000

\$5,200–7,700

€4,700–7,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 November 2005, lot 297.



■ ~ 151

A FRENCH ORMOLU-MOUNTED TULIPWOOD AND MARQUETRY GUERIDON

AFTER THE MODEL BY JEAN-FRANÇOIS OEBEN, SECOND QUARTER 19TH CENTURY

The hinged top fitted with a porcelain dish
32½ in. (82.5 cm.) high; 15¾ in. (40 cm.) wide

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

The René Fribourg Collection; Sotheby's, London, 28 June 1963, lot 217.
The Champalimaud Collection; Christie's, London, 6 July 2005, lot 9.

LITERATURE:

P. Hughes, *The Wallace Collection, Catalogue of Furniture*, London, 1996, II, 211 (F311), p. 1076, footnote 6.

This *table en chiffonnière* or work table is inspired by a prototype developed in the early 1750s, the basic model of which is depicted in Drouais' portrait of Madame de Pompadour of 1763–64 (now in the National Gallery, London). Executed by Jean-François Oeben, Jean-François Leleu and Jean-Henri Reisener, this model was often later embellished further with the addition of a Sèvres porcelain plaque to the top. This model enjoyed enduring popularity, and was copied and embellished both in the second quarter of the 19th century by dealers like Edward Holmes Baldock, as well as in the later 19th century – when one of three tables today in the Wallace Collection, was exhibited at the Bethnal Green Exhibition in 1872–5.



■ 152

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

Cléopâtre (Cleopatra)

Signed 'J. CLESINGER', with foundry inscription 'MARNYHAC 1 RUE DE LA PAIX' and roundel stamped 'BRONZE ARTISTIQUE DE PARIS'
bronze, brown and gilt
27 in. (68.5 cm.) high
Circa 1850-1875.

£4,000-6,000

\$5,200-7,700

€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 September 2007, lot 122.

■ 153

A PAIR OF ITALIAN GILTWOOD GUERIDONS

CIRCA 1830-50

Each of naturalistic form with the central bamboo-form support emerging from a cluster of flowers, pears, and birds, the specimen marble top, velvet-covered plinth, and giltwood ball feet later
31½ in. (80 cm.) high; 19¾ in. (50 cm.) diameter

(2)

£3,000-5,000

\$3,900-6,400

€3,600-5,900



■ 154

**A FRENCH WIRE WORK, PAINTED
METAL, TOLE, ELM AND OAK AVERY
ON STAND**

BY J. BEAU, DATED 1869

Modelled as an Ottoman palace with an arrangement of cages, the stand with 'S'-scroll supports, on iron-casters
102 in. (259 cm.) high; 51½ in. (130 cm.) wide

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 8 July 2008, lot 355.





155

A PAIR OF JACOB PETIT PORCELAIN GREEN-GROUND FIVE-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

Each with four bearded mask-form candle nozzles and a central nozzle above a columnar stem painted with spiraling gilt ribbons and garlands, the base with torch-bearing putti, on an ormolu foot

30¼ in. (76.8 cm.) high

£7,000–10,000

\$9,000–13,000

€8,200–12,000

(2)

156

A CHARLES X GILT AND PATINATED-BRONZE OCCASIONAL TABLE

CIRCA 1830

The rectangular glass top over an ebonised surface painted with a floral border surrounding a bird, butterfly, and dragonfly, above four legs with swan capitals, on casters

27 in. (68.5 cm.) high, 23½ in. (59.5 cm.) wide, 14¼ in. (36.5 cm.) deep

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Anonymous sale; Christie's, New York, 25 October 2005, lot 220 (\$19,200).





■ ~157

**A PAIR OF NAPOLEON III ORMOLU-MOUNTED TULIPWOOD, MAHOGANY, EBONY,
SYCAMORE, HAREWOOD AND CITRONNIER MARQUETRY CABINETS**
CIRCA 1870

Each with a white marble top above three panels depicting a flower-filled basket against a stained ground, the left panel and the central bi-fold hinged cabinet door enclose an interior fitted with a shelf, the sides mounted with ormolu putti holding various attributes

36¼ in. (92 cm.) high, 57¼ in. (145 cm.) wide, 18¼ in. (46.5 cm.) deep

(2)

£20,000–30,000

\$26,000–38,000

€24,000–35,000



PROPERTY FROM A EUROPEAN COLLECTION

■ **Q 158**

A LARGE CHINESE NEEDLEPOINT CARPET
20TH CENTURY

Of Aubusson design, overall excellent condition
21ft.9in. x 13ft.7in. (660cm. x 413cm.)

£6,000-10,000

\$7,700-13,000
€7,100-12,000

■ **159**

A FRENCH ORMOLU-MOUNTED MAHOGANY AND BURR
AMBOYNA OCCASIONAL TABLE

OF LOUIS XVI STYLE, CIRCA 1870-1880

The burr amboyna top with an ormolu trellis over a frieze drawer, with platform stretcher

29¾ in. (75.5 cm.) high, 19 in. (48.5 cm.) wide, 13 in. (33 cm.) deep

£3,000-5,000

\$3,900-6,400
€3,600-5,900



■ 160

A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE-TABLE

IN THE MANNER OF ADAM WEISWEILER, BY FRANÇOIS LINKE, INDEX NO. 114, PARIS, CIRCA 1890-1910

The hinged top opening to a velvet-lined interior with glazed sides, on four caryatid legs joined by a pierced stretcher, the lock-plate stamped *CT LINKE/SERRURERIE/PARIS*
29 in. (73.5 cm.) high, 30 $\frac{7}{8}$ in. (78.5 cm.) wide, 21 $\frac{1}{2}$ in. (55 cm.) deep

£20,000–30,000

\$26,000–38,000

€24,000–35,000

This popular model by Linke was introduced in 1890 and, in the present *bijouterie* glass version, was part of Linke's award-winning display at the Paris *Exposition Universelle* in 1900, illustrated *in situ* in C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 122, pl. 137. Linke created several variants, including a *fleur de pêcher* marble-topped table, which was displayed in Linke's Place Vendôme showrooms in 1903 (C. Payne, pp. 160 & 161, pls. 171 & 172). Another vitrine-table was sold Christie's, New York, 18 November 2014, lot 101 (\$43,750).





■ 161

EUGENE DELAPLANCHE (FRENCH, 1836-1891)

La Musique or The Violinist

signed and dated 'E. DELAPLANCHE 72', with the foundry inscription 'F. BARBEDIENNE. Fondeur. Paris' and 'A. COLLAS EDUCATION MECHANIQUE' cachet
bronze, greenish brown patina
34 in. (86.5 cm.) high

£5,000-8,000

\$6,500-10,000

€5,900-9,400

La Musique was commissioned in marble for the *vestibule des abonnés* at the Garnier Opera house in Paris in 1870. However it is not clear however if it was ever placed at the Opera as it, or another version in marble, was shown at the Salon in 1878 (n°4178) and at the *Exposition nationale des Beux-Arts* in 1883. A marble was bought by Carl Jacobsen (1842-1914) in 1878 and remains today on public display at the Glyptotek at Ny Carlsberg, Copenhagen, Denmark.

Ferdinand Barbedienne produced under licence an edition of bronzes reduced in scale using the Collas technique. A reduced bronze example like the present lot, was shown at the 1878 Paris *Exposition universelle* and another sold Christie's, London, 6 March 2014, lot 210 (£11,250).

■ 162

A BESSARABIAN PILE CARPET

EASTERN EUROPE, LATE 19TH CENTURY

Localised spots of repiling, a few minute repairs, backed, overall very good condition

8ft.9in. x 7ft.5in. (265cm. x 225cm.)

£7,000-9,000

\$9,000-12,000

€8,200-11,000





■ 163

**A FRENCH GILTWOOD AND TAPESTRY FIVE-PIECE SALON SUITE
OF LOUIS XVI STYLE, CIRCA 1880**

Comprising a canapé and four fauteuils upholstered in Beauvais-style tapestry depicting pastoral scenes from *Les Fables de La Fontaine* within floral medallions

The canapé: 44¼ in. (112.5 cm.) high, 57 in. (145 cm.) wide, 25½ in. (65 cm.) deep

The fauteuils: 42½ in. (108 cm.) high, 26 in. (66 cm.) wide, 23½ in. (59.5 cm.) deep

(5)

£15,000–25,000

\$20,000–32,000

€18,000–29,000



■ 164

A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES-STYLE BLUE-GROUND OVIFORM NINE-LIGHT CANDELABRA

20TH CENTURY, THE VASES SIGNED L. SIMONNET

Each vase surmounted by a nine-light candelabra cast with lilies, daisies and other flowers, painted with Venus and putti amongst clouds or waves, the reverse of each painted with a landscape, fitted for electricity

48½ in. (123 cm.) high overall, excluding finments (2)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

THE PROPERTY OF A GENTLEMAN

■ ~165

A FRENCH ORMOLU-MOUNTED KINGWOOD PARQUETRY BUREAU PLAT

OF LOUIS XV STYLE, CIRCA 1880-1900

The inset leather top above three frieze drawers and false drawers to back, the underside of the table stamped '2545'

31¼ in. (79.5 cm.) high, 77 in. (195.5 cm.) wide, 38¼ in. (97 cm.) deep

£15,000–25,000

\$20,000–32,000

€18,000–29,000

PROVENANCE:

Collection Pierre Lecoules, Paris.



■ 166

ANTONIO FRILLI (ITALIAN, ?-1892)

The Young Mother

signed 'A FRILLI / FIRENZE / 1877', on a *verde antico* rotating cylindrical base

carrara marble

52¼ in. (134 cm.) high, the marble

7 in. (18 cm.) high, the base

£15,000–25,000

\$20,000–32,000

€18,000–29,000

The prolific gallery run by Antonio Frilli produced a variety of commercial sculptures in alabaster and marble for the international market. His style reflects the pinnacle of fashionable taste of his time, with a propensity for sentimental family scenes, such as the present composition, female nudes, and romantic historical subjects such as Romeo and Juliet. He is first recorded as an exhibitor at the *Esposizione Nazionale di Roma* in 1883, and he further exhibited in Glasgow in 1888 and Paris in 1889.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ 167

**A FRENCH ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY
COMMODE**

BY FRANÇOIS LINKE, PARIS, INDEX NUMBER 1810, CIRCA 1900

The *portor* marble top above two drawers decorated with *sans-traverse* with figures and pagodas, the right angle mount signed 'F. Linke', the top of the carcass twice stamped 'F. LINKE'; the lockplate stamped 'C LINKE / SERRURERIE / PARIS' and '1810', the underside of the marble top with blue label 'C M Mouton'
35½ in. (90 cm.) high; 57¾ in. (146.5 cm.) wide; 24 in. (61 cm.) deep

£70,000-100,000

\$90,000-130,000

€82,000-120,000

PROVENANCE:

Maison Linke.

Commissioned by the grandfather of the owner, probably a descendant of Alexandre Mouton, US Senator and Governor of Louisiana (1804-1885) before sold Sotheby's, London, 28 February 1997, lot 227.

The contents of Great Brampton House; Bonhams, London, 1 October 2008, lot 30.

A magnificent example of the superlative capabilities of François Linke's *belle époque* workshop, this commode is inspired by a Louis XV example attributed to Bernard II van Risamburgh (BVRB), made in *circa* 1760-65 and given to the V & A museum in London as part of the John Jones bequest in 1882.

The commode was almost certainly first copied by Paul Sormani (1817-1877), or his son Paul-Charles Sormani (1848-1934), as Sormani is known to have copied a number of pieces from the Jones Collection (C. Mestdagh, *L'Ameublement d'Art Français 1850-1900*, Paris, 2010, p. 216, fig. 255). The Sormani version is in wooden marquetry as opposed to lacquer, and the model is recorded in marquetry by Linke also (see Christie's, London, 24 September 2008, lot 118).

It is likely that Linke bought the master models and reproduction rights from Sormani. The lacquer work to the present commode is especially fine, with gold *takamakie* and *hiramakie* depicting pagodas and fishermen embellished with details of silver on coloured lacquer. Befittingly, by repute the carcass of the present piece was sent to Japan by way of the trans-Siberian railway to be decorated with lacquer.

A version by Linke in Coromandel lacquer is illustrated as *cliché* (model number) 1810 in C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003, p. 505. Later into the early 20th century the model was also made by Maxime Secretant – two different lacquer examples are recorded at Christie's, London 26 February 1998, lot 118 and Christie's, London, 1 October 2002, lot 313.





■ 168

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

Le Quatre Saisons (The Four Seasons)

Each signed 'Carrier. Belleuse'

Bronze, dark-brown patina

30¼ in. (77 cm.) high

(4)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

The present statuettes are of the same scale as two of *Printemps* and *Automne* illustrated and described: 'The Four Seasons were among [Carrier-Belleuse's] most popular statuettes, and bronzes of this quality are indicative of his collaboration with the foremost manufactures. The theme of the seasons descends directly from the garden sculpture of the past, but the precious detail and more dramatic animation of Carrier-Belleuse's statuettes mark the underlying change in taste' (J. Hargrove, *The Life and Work of Albert Ernest Carrier-Belleuse*, 1977, p. 229 pl. 208).

THE PROPERTY OF A GENTLEMAN

■ ~169

A FRENCH ORMOLU-MOUNTED KINGWOOD, AMARANTH AND BOIS SATINE PARQUETRY COFFRET DE BOISSONS OF LOUIS XV STYLE, CIRCA 1900

The shaped white marble top above one front and two side doors concealing a central mirrored compartment, the underside stencilled 'LECOULES/ 62, rue Taitbout/ 75009 PARIS'

36¼ in. (92 cm.) high, 28¾ in. (73 cm.) wide, 17 in. (43 cm.) deep

£4,000-6,000

\$5,200-7,700

€4,700-7,000

PROVENANCE:

Collection Pierre Lecoules, Paris.





■ ~ 170

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE PARQUETRY
TEA-TABLE**

BY FRANÇOIS LINKE, THE MOUNTS DESIGNED BY LEON MESSAGÉ, PARIS,
INDEX NUMBER 610, CIRCA 1900

The removable handled glass tray supported by four cherubic tritons, over a lower tier inlaid with lozenge
parquetry, above a shaped frieze centered with acanthus shell clasps, signed to the reverse *FL*, the
underside with ivorine retailer's plaque 'The Golden Age [...] Blackpool'
36 in (91.5 cm.) high, 30¼ in. (77 cm.) diameter

£20,000–25,000

\$26,000–32,000

€24,000–29,000

This charming tea-table is a variant of Linke's celebrated table (Index No. 610) shown in his stand at
the 1900 Paris *Exposition Universelle*. Examples of the form, including the present circular version, are
illustrated in C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003, pp. 94,
117 and 494. An example of this form was sold Property from a Private West Coast Collection; Christie's,
New York, 16 April 2015, lot 13 (\$43,750).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ 171

A FRENCH BEECHWOOD SIX-PIECE SALON SUITE
ONE FAUTEUIL EARLY LOUIS XV, CIRCA 1735, THE OTHERS
CIRCA 1900

Comprising a pair of fauteuils and four chaises each with cartouche-shaped padded back and seat covered à *chassis* in green silk velvet, the frame profusely carved with foliage and shells, on cabriole legs terminating in scrolling feet, inscribed '2651', the 18th century fauteuil incised 'VII'

The fauteuils: 37½ in. (95 cm.) high; 27¼ in. (69 cm.) wide;
26¾ in. (68 cm.) deep

The chaises: 36½ in. (93 cm.) high; 19½ in. (49.5 cm.) wide;
17½ in. (44.5 cm.) deep

(6)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Acquired from Gunzburg, 6 February 1917.
The Wildenstein Collection; Christie's, London, 14–15 December
2005, lot 208.

THE PROPERTY OF A GENTLEMAN

■ ~ 172

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND
TULIPWOOD BIBLIOTHEQUE**

BY JOSEPH-EMANUEL ZWIENER, PARIS, CIRCA 1890

The front with a pair of glazed doors enclosing five adjustable
shelves, stamped 'E. ZWIENER' and stencilled 'LECOULES / 62 Rue
Taitbout / 75009 - Paris'

85 in. (216 cm.) high, 53 in. (134.5 cm.) wide, 17.5 in. (44.5 cm.) deep

£8,000–12,000

\$11,000–15,000

€9,400–14,000

PROVENANCE:

Collection Pierre Lecoules, Paris.





■ 173

**A FRENCH WHITE MARBLE FIREPLACE
OF LOUIS XIV STYLE, CIRCA 1880**

The serpentine top above a shaped frieze centred by a strapwork cartouche flanked a pair of seated putti, the jambs decorated with further cartouches and caryatids
53¼ in. (135.5 cm.) high, 78¼ in. (188.5 cm.) wide, 18¾ in. (47.5 cm.) deep

£30,000–50,000

\$39,000–64,000
€36,000–59,000



~ 174

CLOVIS DELACOUR (FRENCH, 1859-1929)

Psyche

signed C. Delacour, on a *vert de Maurin* marble socle
ivory

The ivory: 10¾ in. (27.5 cm.) high

The socle: 5½ in. (14 cm.) high

£6,000-8,000

\$7,700-10,000

€7,100-9,400

PROVENANCE:

Sotheby's; London, 27 September 1991, Lot 73.

Clovis Delacour was born in Châtillon-sur-Seine and worked in Paris. He studied under Augustin-Jean Moreau-Vauthier (d. 1893), perhaps the most celebrated French *ivoirier* during the last quarter of the nineteenth century. Delacour, who worked in Paris, also became well known for his work becoming a member of the Société des Artistes Français in 1892, receiving a commendation at the 1900 *Exposition Universelle*, and exhibiting at the Royal Academy in London. The present statuette of *Psyche* or *Nymph with vase* compares closely to an ivory of *Nude with Butterfly* in the The Walters Art Museum, Baltimore. Delacour's masterpiece *Andromeda*, is in the Lady Lever Art Gallery, Liverpool.

~ 175

A FRENCH ORMOLU AND FRUITWOOD AND CUT-BRASS-INLAID IVORY MARQUETRY CASKET

BY MAISON GIROUX, THE MARQUETRY BY FERDINAND DUVINAGE, PARIS, CIRCA 1880

The interior lined in original tufted blue silk
4¼ in. (11 cm.) high, 8¾ in. (22.5 cm.) square

£8,000-12,000

\$11,000-15,000

€9,400-14,000

With its sumptuous ivory mosaic decoration, this casket is a fine example of the luxurious *objets d'art* created by the firm Maison Alphonse Giroux. Founded in Paris in the late 18th century, Maison Giroux quickly evolved into one of the foremost purveyors of *objets de luxe* with sophisticated clientele including Louis XVIII and Charles X. Under the leadership of Ferdinand Duvinage and his wife, Rosalie-Éléonore-Antoinette, they developed a special technique patented as '*une mosaïque combiné avec cloisonnement métallique*' which is splendidly manifest in the present lot. These unique objects were first shown at the 1878 *Exposition universelle* in Paris.





176

A PAIR OF MEISSEN MODELS OF PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED A.43B/, PRESSNUMMER 86, THE OTHER WITH A.43A/, PRESSNUMMER 121

Each modelled perched on a leafy tree-stump, one holding a bunch of red cherries
16½ in. (41.5 cm.) high

(2)

£10,000–15,000

\$13,000–19,000
€12,000–18,000



■ 177

A PAIR OF FRENCH GILT AND PATINATED-BRONZE THREE-LIGHT WALL-LIGHTS

OF LOUIS XVI STYLE, CIRCA 1870-1880

Each urn-shaped backplate hung from ribbon-tied drapery and issuing acanthus-clad arms between a floral garland and female mask, fitted for electricity

36¼ in. (92 cm.) high, 18 in. (46 cm.) wide (2)

£12,000-18,000

\$16,000-23,000

€15,000-21,000

These wall-lights are after the celebrated model by Pierre-Philippe Thomire who delivered three pairs in 1787 for the king's gaming room at the château of Saint-Cloud. Today those wall lights are divided between the Louvre and the Petit Trianon. The model remained fashionable into the 19th century and was copied by *bronziers* such as Alfred Beurdeley and Henry Dasson.

■ 178

AN ENGLISH ORMOLU-MOUNTED MAHOGANY DRESSING TABLE

AFTER THE MODEL BY ADAM WEISWEILER, CIRCA 1910

Veneered overall in *acajou moucheté*, the hinged top opening to an inlaid compartment, above three drawers and an under-tier, the lockplate to the top labeled *CHUBB'S* over a seal and numbered 1689036

35¾ in. (91 cm.) high, 25 in. (63.5 cm.) wide, 19¼ in. (49 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-18,000

The present cabinet is a faithful replica of one probably by Adam Weisweiler dated to 1784-1789, likely commissioned by the celebrated purveyor of luxury goods to the *Ancien Régime*, *marchand-mercier* Dominique Daguerre, and today in The Wallace Collection (F328). In its close replication of the 18th century model, the present cabinet – of English manufacture – makes use of a similar *acajou moucheté*, or spotted bird's-eye mahogany, *de rigueur* in the late 18th century and revived for use in the reproduction of very fashionable *Ancien Régime* models in the late 19th and early 20th centuries.





179

**A FRENCH SILVER AND SILVER-GILT MOUNTED MAHOGANY
DRESSING TABLE SET**

MARK OF GUSTAVE KELLER, PARIS, CIRCA 1900-1910

Comprising a jewel casket, two boxes, two vases and silver liners and a mirror each with the mirrored cypher 'RAR' below an comte's coronet, each piece marked underneath, the boxes each further marked on rim, the mirror marks on side and easel-back, stamped 'G Keller' or 'G Keller Paris'

The mirror: 19 in. (48 cm.) high, 12 $\frac{3}{4}$ in. (32.5 cm.) wide (6)

£8,000-12,000

\$11,000-15,000

€9,400-14,000





180

■ 180

HENRI WEIGELE (FRENCH, 1858-1927)

Bust of a lady

signed *H. Weigèle*

marble

26 in. (66.5 cm.) high

£4,000-6,000

\$5,200-7,700

€4,700-7,000



181

181

A FRENCH ORMOLU-MOUNTED WHITE BISCUIT PORCELAIN CENTREPIECE
LATE 19TH CENTURY

Modelled with two nymphs lighting a cauldron,

'*girandole de milieu*'

27¾ in. (70.5 cm.) high, overall

£4,000-6,000

\$5,200-7,700

€4,700-7,000



182

182

AN ITALIAN QUARTZ BUST OF THE VIRGIN MARY
CIRCA 1870

The bust signed *A. LANZI. F.* to the truncation and inscribed '*AVE MARIA*' to the socle, on an enamelled-ormolu mounted malachite pedestal, the base probably Russian and inscribed '*Donné par Pie IX.P.P. / A Lucy Pyke / Souvenir de 1re Communion / Rome, 25 Mai 1873*'

The bust: 2 in. (5 cm.) high

Overall: 6¼ in. (16 cm.) high

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Pope Pius IX (1792-1878).

The commemorative inscription identifies that this vestige of the Virgin Mary was gifted by Pope Pius IX to a young Russian noblewoman by the name of Lucy Pike on the occasion of her first communion in Rome. That the pedestal is malachite and the inscription is in French with Cyrillic letters, suggests that the pedestal was made in Russia to mount the bust.

■ 183

**JEAN-ALEXANDRE-JOSEPH FALGUIÈRE
(FRENCH 1831-1900)**

Femme au paon (Juno with a peacock)

The naturalistic oval integral base signed A. Falguière
marble
30¼ in. (77 cm.) high

£12,000-18,000

\$16,000-23,000

€15,000-21,000

Falguière exhibited his life-size marble statue, measuring 202 cm. high, of *La Femme au Paon* at the Salon in 1890 (no. 3840) and the original plaster model was shown at the retrospective exhibition of his work held at the École des Beaux-Arts in 1902. Both the marble and the plaster are today displayed in the collection of the Musée des Augustins in Toulouse. Reductions of this size were made in bronze by the ThiebautFrères foundry, and more rarely in marble like the present lot. The peacock with its 'tail of a hundred eyes' is an attribute of Juno as told in Ovid's *Metamorphoses*.





■ 184

A NAPOLEON III ORMOLU AND CUT-GLASS NINE-LIGHT CHANDELIER

CIRCA 1870

The corona surmounted by acanthus leaves and inset with faceted prisms supporting the central gallery of similar decoration with ropes of rectangular prisms, the gallery emitting nine scrolling foliate candlearms between six raised cut-glass stars centred by wreaths, fitted for electricity
51 in. (154 cm.) high, 53½ in. (136 cm.) diameter

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Gianni Versace, Villa Fontanelle, Lake Como; Sotheby's, London, 18 March 2009, lot 301.

■ 185

A LARGE PAIR OF FRENCH JASPERWARE AND BRASS-MOUNTED PARCEL-GILT AND MAHOGANY BIBLIOTHEQUES
19TH CENTURY AND LATER

Each of palatial scale, the pediments ornamented with giltwood swans set between associated jasperware portrait roundels in later frames variously impressed 'A.M.L. D'Orleans Duc De Montpensier, 1824', 'Marie Amelie Reine Des France, 1782' and 'H.E. D'Orleans Duc De D'Aumale 1822' to one, the other bookcase with 'Louis Marie T.H.C.H D'Orleans Reine Des Belges' signed Barre, 'Louis Philippe 1ER Rois des Francias, 1773,' and 'M. Clementine Princess D'Orleans 1817', above three glazed doors enclosing shelves and base cabinets with three glazed doors, two enclosing shelves, one later fitted with five drawers

126 in. (320 cm.) high, 78¾ in. (195 cm.) wide, 23 in. (58 cm.) deep (2)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

with Galerie Demachy-Camoin, Paris.
Gianni Versace, Villa Fontanelle, Lake Como; Sotheby's, London, 18 March 2009, lot 250.





■ 186

**A FRENCH GILTWOOD SIX-PIECE SALON SUITE
OF LOUIS XIV STYLE, SECOND HALF 19TH CENTURY**

Comprising two canapés and four fauteuils each upholstered in pale green edged velvet with arched back, acanthus carved open arms, and short tapering legs joined by an X-frame stretcher

The canapés: 51 in. (131 cm.) high, 77 in. (196 cm.) wide, 29½ in. (75 cm.) deep
The fauteuils: 49 in. (124.5 cm.) high, 27 in. (69 cm.) wide, 25 in. (64 cm.) (6)

£7,000-10,000

\$9,000-13,000

€8,200-12,000

■ 187

**A PAIR OF GILTWOOD CONSOLE TABLES
OF LOUIS XIV STYLE, 20TH CENTURY**

Each with a *rouge de France* marble top
39½ in. (100.5 cm.) high, 91 in. (231 cm.) wide, 23½ in. (59.5 cm.) deep (2)

£5,000-8,000

\$6,500-10,000

€5,900-9,400





■ 188

**A LARGE PAIR OF FRENCH ORMOLU-MOUNTED
BURR AMBOYNA MIRRORS**

OF EMPIRE STYLE, BY MAISON KRIEGER, PARIS, CIRCA
1913-16

Each with scrolled cresting centred by an anthemion, above an
arched plate cornered by wreaths
130½ in. (331.5 cm.) high, 63¼ in. (160.5 cm.) wide (2)

£20,000-30,000

\$26,000-38,000

€24,000-35,000

PROVENANCE:

Property formerly from the Ferreyra Palace, Córdoba, Argentina;
Sotheby's, New York, 20 April 2007, lots 326 & 327 (part)

PROPERTY FROM A PRIVATE FAMILY

■ 189

**PIETRO BAZZANTI (ITALIAN, 1825-1895),
AFTER THE MODEL BY ANTONIO CANOVA**

Psyche revived by Cupid's Kiss

Signed the base *P. Bazzanti / Florence*

marble

The group: 29½ in. (75 cm.) high; 35 in. (90 cm.) wide;
17 in. (43 cm.) deep

The pedestal: 44 in. (112 cm.) high; 38 in. (97 cm.) wide;
20 in. (51 cm.) deep

(2)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

One of Canova's most popular marbles which combines antique inspiration with a decidedly modern and daring composition, the group represents a passage from Apuleius' *The Golden Ass*, in which Psyche faints after having opened Proserpine's vase and is revived by Cupid's kiss. Originally commissioned by Colonel John Campbell (later Lord Cawdor) and subsequently acquired by Prince Joachim Murat in 1801, this sculpture is today in the Musée du Louvre (M.R. 1777). In 1796 the Russian nobleman Prince Yusupov acquired a second version from Canova in Rome, and that example is today preserved in the Hermitage Museum, Saint Petersburg. The group was widely copied both by Adamo Tadolini in Canova's studio and later by other Roman and Tuscan sculptors. The present lot is an especially nicely preserved example by Pietro Bazzanti, which benefits from being displayed atop its original pedestal.



■ 190

ITALIAN SCHOOL

The Wrestlers (or The Pancrastinae)

unsigned, on a *verde antico* marble pedestal

marble

The group: 23 in. (58.5 cm.) high, 29¾ in. (75.6 cm.) wide,
16¾ in. (42.5 cm.) deep

The pedestal: 45½ in. (115.5 cm.) high

(2)

£8,000–12,000

\$11,000–15,000

€9,400–14,000



THE PROPERTY OF A LADY

■ ~ *191

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

BY FRANCESCO GRANDI, CIRCA 1880

The inlaid top 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; 36½ in. (93 cm.) diameter

£25,000–35,000

\$33,000–45,000

€30,000–41,000

Beautifully inlaid with figural scenes, landscapes and elaborate foliate garlands inspired by the Antique, the present centre table is an exemplary example 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 woodworking 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.





192

AN ITALIAN MARBLE ROUNDEL OF MEDUSA
CIRCA 1850

Carved in relief and fixed to a black marble mount, in an ormolu frame
10¼ in. (26 cm.) high, 9 in. (23 cm.) wide, overall

£6,000–8,000

\$7,700–10,000
€7,100–9,400

Perseus beheaded the monster Medusa and gave the Gorgon's head to Athena, who placed it on her shield and thereafter Medusa's mask became a protective talisman. Recalling Roman cameos of antiquity, it warns against the profane.

193

A PAIR OF FRENCH ORMOLU-MOUNTED PORPHYRY VASES

AFTER THE MODEL BY PIERRE GOUTHIERE, CIRCA 1870

Each with pineapple finial above a rounded body raised on three supports with paw feet
18¼ in. (46.5 cm.) high

(2)

£15,000–25,000

\$20,000–32,000
€18,000–29,000

Preciously sculpted in Egyptian porphyry and mounted in gilt bronze, these *cassolettes* recall Pierre Gouthière's creations in the 1770s for the Duc d' Aumont – who had a passion for ancient and precious marbles and established a workshop to cut and polish precious stones and embellish them with gilt-bronze mounts. The majority of these creations were acquired by Louis XVI and Marie-Antoinette at the legendary sale following the Duc d' Aumont's death in 1782. The present vases date to the revival of the Louis XVI style propagated by Empress Eugénie in the 1860s, and are most clearly inspired by a perfume burner on tripod stand with serpent by Gouthière, in the Duc d' Aumont sale and today in Wallace Collection (see P. Hughes, *The Wallace Collection, Catalogue of Furniture, Vol. III*, London 1996, p.1341, no. 275, F.292).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 194

A PAIR OF ITALIAN GILTWOOD CONSOLE TABLES

CIRCA 1850-70

Each with a later *verde vecchia chiesa* marble top

34 in. (86.5 cm.) high, 71¼ in. (182.5 cm.) wide, 25¼ in. (64 cm.) deep

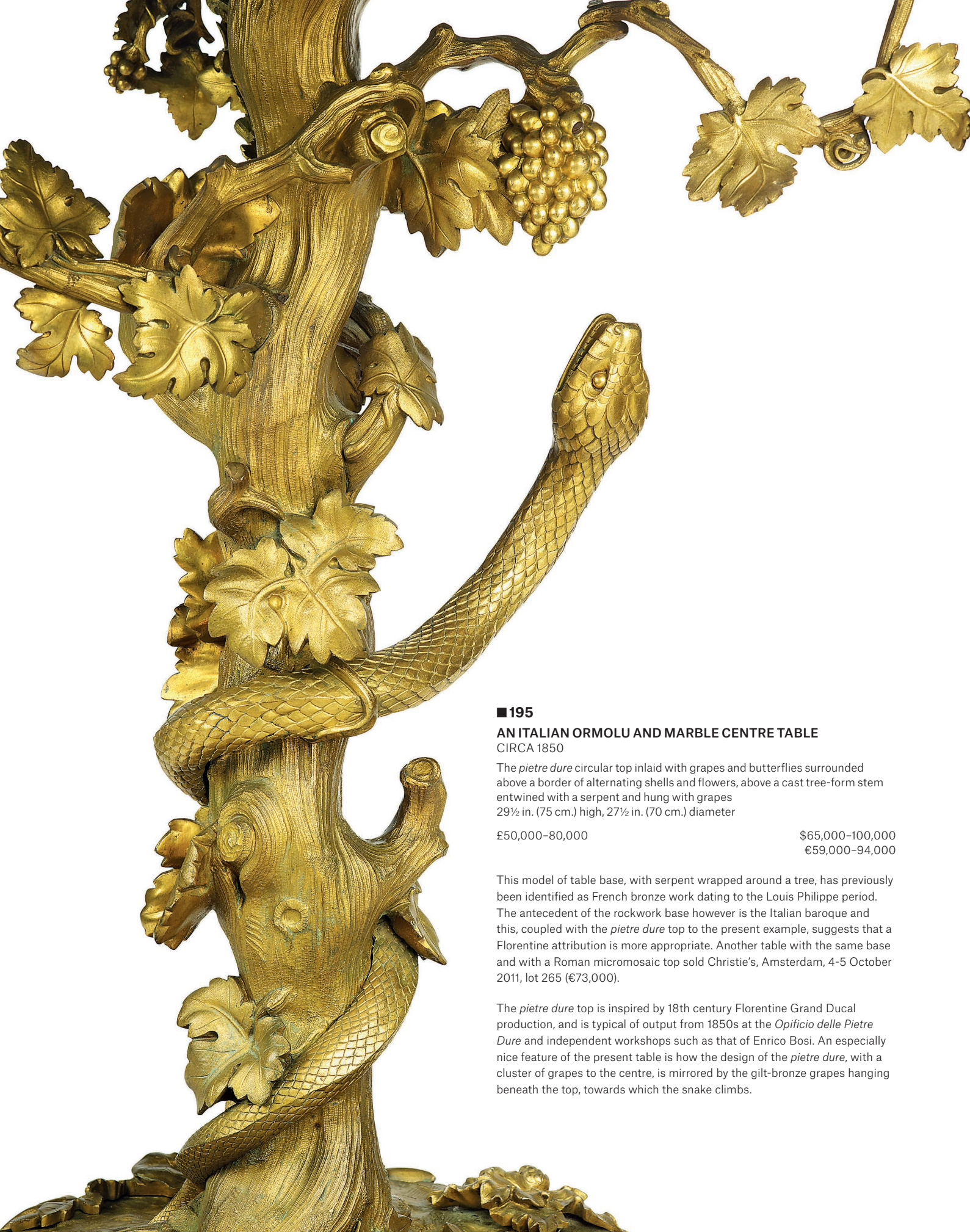
(2)

£25,000–35,000

\$33,000–45,000

€30,000–41,000

Profusely ornamented with rockwork, dolphins and scrolls, these remarkably console tables are reminiscent of the most fantastical Italian baroque furniture. Their picturesque exuberance recalls grotto furniture and the use of an eagle riding a dolphin suggests a Sicilian or Neapolitan attribution (compare a centre table in the Palazzo Reale, Naples, illustrated in E. Colle, *Il Mobile dell'Ottocento in Italia*, Milan, p. 181).



■ 195

AN ITALIAN ORMOLU AND MARBLE CENTRE TABLE
CIRCA 1850

The *pietre dure* circular top inlaid with grapes and butterflies surrounded above a border of alternating shells and flowers, above a cast tree-form stem entwined with a serpent and hung with grapes
29½ in. (75 cm.) high, 27½ in. (70 cm.) diameter

£50,000–80,000

\$65,000–100,000

€59,000–94,000

This model of table base, with serpent wrapped around a tree, has previously been identified as French bronze work dating to the Louis Philippe period. The antecedent of the rockwork base however is the Italian baroque and this, coupled with the *pietre dure* top to the present example, suggests that a Florentine attribution is more appropriate. Another table with the same base and with a Roman micromosaic top sold Christie's, Amsterdam, 4-5 October 2011, lot 265 (€73,000).

The *pietre dure* top is inspired by 18th century Florentine Grand Ducal production, and is typical of output from 1850s at the *Opificio delle Pietre Dure* and independent workshops such as that of Enrico Bosi. An especially nice feature of the present table is how the design of the *pietre dure*, with a cluster of grapes to the centre, is mirrored by the gilt-bronze grapes hanging beneath the top, towards which the snake climbs.





196

**AN ITALIAN MARBLE VANITAS BUST
OF A WOMAN**

SECOND HALF 19TH CENTURY

unsigned, on a *verde antico* marble socle

21 in. (53.5 cm.) high, the bust

25½ in. (65 cm.) high, overall

£8,000–12,000

\$11,000–15,000

€9,400–14,000

Vanitas has been a theme present since medieval funerary art. By the 15th century it could be extremely morbid and explicit, reflecting an increased obsession with death and decay also seen in the *Ars moriendi*, the *Danse Macabre*, and the overlapping motif of the *Memento mori*. Paintings and sculpture, such as this bust and the following lot, executed in the vanitas style were meant to remind viewers of the transience of life, the futility of pleasure, and the certainty of death.

197

AN ITALIAN MARBLE VANITAS SKULL

19TH CENTURY

unsigned, on a painted metal stand

6 in. (15.2 cm.) high

£6,000–10,000

\$7,700–13,000

€7,100–12,000





■ 198

EMILIO ZOCCHI (ITALIAN, 1835-1913)

Young Michelangelo sculpting

Signed *E. ZOCCHI F.*

marble

42 in. (107 cm.) high, 22 in. (56 cm.) wide, 19 in. (48.5 cm.) deep

£20,000–30,000

\$26,000–38,000

€24,000–35,000

Depicting the young Michelangelo sculpting with hammer and chisel poised, this charming composition is one of a series of the subject exhibited by Emilio Zocchi and his brother Cesare. The premier version is in the Palazzo Pitti in Florence and others have sold, including at Christie's, 26 October 2000, lot 108 (£41,125).

Minor differences exist between the various examples known, primarily to do with the treatment of block of marble the young Michelangelo is carving. To other examples, the block is fronted by a shield depicting the Medici coat-of-arms. However, like the original in the Palazzo Pitti, the present lot has a naturally hewn stone front without the coat-of-arms.



THE PROPERTY OF GENTLEMAN

199

FREDERICK WILLIAM MACMONNIES (AMERICAN, 1863-1937)

Pan of Rohallion

signed and inscribed 'Frederick MacMonnies / Copyright 1894 Paris 1890.' and 'E. GRUET/ JEUNE/ FONDEUR/ 44 BIS AVENUE CHATILLON/ PARIS' cachet
bronze, greenish-brown patina

29½ in. (75 cm.) high

This bronze circa 1890

£6,000–8,000

\$7,700–10,000

€7,100–9,400

LITERATURE:

M. Smart, E. A. Gordon, *A Flight with Fame: The Life and Art of Frederick MacMonnies: With a Catalogue Raisonné of the Artist's Works*, Madison, Connecticut, 1996, pp. 85, 89-90, 92, 99, 106, 150, 156, 237, 288, other examples illustrated.

Pan of Rohallion, the first of a series of fountain figures sculpted by MacMonnies in the 1890s, was originally designed for Howard Adams' Rohallion Estate in Seabright, New Jersey (it is now privately owned and on loan to the Metropolitan Museum of Art, New York). One of the artist's most successful models, it was edited by both French and American foundries in several sizes: ten inches, fifteen inches and thirty inches high and sold through Paris and New York dealer, particularly Durand-Ruel and Theodore B. Starr.

Born in Brooklyn, MacMonnies, went to Paris in 1884 and his studies under Jean-Léon Gérôme, Joseph Falguière and Antonie Mercié culminated in his winning the Prix d'Atelier and exhibiting a lifesize plaster of *Diana* at the 1889 Salon. Thereafter winning many prestigious private and state commissions in his homeland he pursued an illustrious career and was recognised as a French Chevalier (1896) and Commandeur (1933) of the Legion of Honour.



■ **200**

CESARE FANTACCHIOTTI (ITALIAN, 1844-1922)

Egyptian dancer

The reverse inscribed *Ces. Fontauchiotti / fece / Firenze* and *Fond. Galli / Firenze*

bronze, greenish-brown patina

38 in. (96.5 cm.) high

This bronze circa 1900

£7,000–10,000

\$9,000–13,000

€8,200–12,000

THE PROPERTY OF A LADY

■ 201

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

Bacchante à la grappe

the base signed J.L. GEROME and with foundry mark SIOT-PARIS

bronze, gilt patina

37¾ in. (96 cm.) high

£8,000-12,000

\$11,000-15,000

€9,400-14,000

LITERATURE:

G.M. Ackerman, *La vie et l'oeuvre de Jean-Léon Gérôme*, Paris, 1992, no. S. 25, p. 319.

Also known as *Bacchante à l'Amour*, the present work was modelled by Gérôme in 1892. The subject of a putto climbing up a thyrsus held by a bacchante relates closely to the artist's 1868 painting *Une Bacchante*. The work was cast in bronze by Siot and, according to Ackerman, was probably edited in three sizes, the present cast being an example of the largest size.



■ 202

A FRENCH GILT, PATINATED, AND RED-PAINTED BRONZE GURIDON

CIRCA 1870

The top decorated with scrolling ivy surrounding a circular mirror plate
32¾ in. (83 cm.) high, 18 in. (46 cm.) diameter

£5,000-8,000

\$6,500-10,000

€5,900-9,400





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ ~ 203

A FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINWOOD PARQUETRY COMMODE

BY PAUL SORMANI, PARIS, CIRCA 1870

The *brèche d'Alep* marble top above two *bombé* drawers, the top lock plate engraved 'P. SORMANI PARIS 10 R. Charlot'

36 in. (91.5 cm.) high, 40 in. (101.5 cm.) wide, 20¼ in. (51.5 cm.) deep

£8,000–12,000

\$11,000–15,000
€9,400–14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 October 2008, lot 428.

■ ~ 204

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE, AND WALNUT MARQUETRY WRITING TABLE

ATTRIBUTED TO JOSEPH-EMMANUEL ZWEINER, PARIS, CIRCA 1880-1900

The quarter-veneered top inlaid with *bois de bout* floral marquetry above a shaped frieze fronted by two drawers, one stamped *EDWARDS & ROBERTS* the underside with ivorine retailer's plaque 'EDWARDS & ROBERTS/ WARDOR ST./ 126 PICCADILLY,/ 532, OXFORD ST./ LONDON'

29 in. (74 cm.) high, 48 in. (122 cm.) wide, 29 in. (73.5 cm.) deep

£8,000–12,000

\$11,000–15,000
€9,400–14,000





THE PROPERTY OF A GENTLEMAN

205

A FRENCH ORMOLU 'ENCRIER EXPOSITION'

BY FRANÇOIS LINKE, INDEX NUMBER 709, THE MOUNTS DESIGNED BY LÉON MESSAGÉ, PARIS, CIRCA 1900

Modelled as two putti, each with a flag and sitting on the water's edge, the two inkwells with hinged spirally-fluted cover with glass liners, signed to the edge *F. Linke*

10 in. (25.5 cm.) high; 14 in. (36 cm.) wide; 9 in. (23 cm.) deep

£15,000–25,000

\$20,000–32,000
€18,000–29,000

PROVENANCE:

Collection Pierre Lecoules, Paris.

LITERATURE:

P. Lecoules, *Art Mobilier Parisien 1850-1900*, Paris, 1983, p. 112 (illustrated).
C. Payne, *François Linke, 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 90, pl. 97, pp. 149-150, pl. 157 and p. 480.

Linke clearly intended this inkwell, adapted from Messagé's group *La Source*, to form part of his stand at the 1900 *Exposition Universelle*. Payne notes, however, that its absence from any of the photographs of Linke's display, taken in the October at least five months after the exhibition opened, is explained by the fact that it is not mentioned in the daybook until the September and probably didn't make it on to the stand, if at all, until shortly before its close on 12 November. Like seven or eight other pieces originally intended for inclusion on the stand, it would seem the *encrier exposition* was a casualty of both Linke's over-ambitious production schedule and the financial burden that the manufacture of such ornate and high quality work imposed. Most of these pieces were shown at subsequent exhibitions, the *encrier* forming part of Linke's stand at the 1905 Liège *Exposition universelle*. It is thought that seven *encriers* were produced up until 1925 and sold at considerably varying prices. Another sold The Property of a Private European Lady; Christie's, London, 29 March 2007, lot 75 (£33,600).





■ 206

A FRENCH ORMOLU AND SEVRES-STYLE PORCELAIN CARTEL CLOCK AND COMPANION BAROMETER

OF LOUIS XIV STYLE, CIRCA 1880

Each with ribbon-tied foliate finial above a plaque with a putto emblematic of the sciences, the clock signed *JULIEN - LEROY / A PARIS*, the barometer signed *PASSEMANT / AU LOUVRE*, over a further plaque with a putto in a landscape

Clock: 26¼ in. (67 cm.) high

Barometer: 26 in. (66 cm.) high

(2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

This cartel clock and companion barometer embellished with *blue celeste* porcelain plaques are based on a celebrated model by Claude-Siméon Passemant (1702-1769) of which there are examples in the collection of Louvre, the Metropolitan Museum of Art, the Museu Gulbenkian, Lisbon, and at Waddesdon Manor (see G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes, Vol. I*, Fribourg, 1976, no.1., pp.44-7). Some of the barometers have the addition of a thermometer plate below. It is known that the *marchand mercier* Simon-Philippe Poirer sold one of the models to Mme du Barry, described as '*Un Baromètre & Thermomètre, de Passemant, montés très richement en bronze dorés d'or moulu et ornés de trois plaques de porcelaine de France à Enfants en miniature, 1056 livres*'. Another pair of mid-19th century reproductions, like the present examples, sold from The Alexander Collection; Christie's, New York, 30 April 1999, lot 178 (\$51,750).



■ 207

A FRENCH GILT-METAL MOUNTED MAHOGANY AND FRUITWOOD MARQUETRY OCCASIONAL TABLE

EARLY 20TH CENTURY

The *brèche d'Alep* marble above one side drawer
28¼ in. (71.5 cm.) high, 18¼ in. (46.5 cm.) wide, 12¼ in. (31 cm.) deep

£2,500-3,500

\$3,300-4,500

€3,000-4,100



■ ~ 208

A FRENCH ORMOLU AND WEDGWOOD PORCELAIN-MOUNTED KINGWOOD AND BOIS SATINE PARQUETRY VITRINE

BY JOSEPH-EMMANUEL ZWIENER, PARIS, CIRCA 1880-1900

The *violet jura brocatelle* marble top above a glazed door opening to three adjustable glass shelves, the central laurel wreath mount impressed ZN and 182 to the reverse, the larger Wedgwood plaque impressed WEDGWOOD to the reverse

64 in. (162.5 cm.) high, 38¼ in. (97 cm.) wide, 15¾ in. (40 cm.) deep

£20,000-25,000

\$26,000-32,000

€24,000-29,000



209

PROPERTY OF A ROYAL HOUSE

209

A PAIR OF FRENCH PORCELAIN BLUE-GROUND VASES
LATE 19TH CENTURY, POSSIBLY PARIS

Each decorated in shaded gilding with a continuous scene of three birds among flowering plants and leafy foliage, the neck and foot with four light blue ground shaped panels enclosing a white flower and foliate scroll ornament in dark blue and gilding alternating with gilt scrollwork motifs (2)

£8,000-12,000

\$11,000-15,000
€9,400-14,000

210

A GILT AND POLYCHROME-PAINTED BRONZE, WALNUT, AND MAHOGANY OCCASIONAL TABLE
POSSIBLY AUSTRIAN, CIRCA 1870-1900

In the Neo-Egyptian style, the border to the top inlaid with mother-of-pearl
27½ in. (70 cm.) high, 27¼ in. (69.5 cm.) wide, 20½ in. (52 cm.) deep

£5,000-8,000

\$6,500-10,000
€5,900-9,400



210



211

211

A PAIR OF LOBMEYR 'PERSIAN STYLE' ENAMELLED AND GILT GLASS VASES
LATE 19TH CENTURY, ENAMEL FACTORY MARKS, PROBABLY BY GEORG REHLÄNDER

Decorated in polychrome enamels with stylised flowers between gilt bands of palmettes
7 in. (17.8 cm.) high (2)

£4,000-6,000

\$5,200-7,700
€4,700-7,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 212

**A PAIR OF ITALIAN ORMOLU-MOUNTED GILTWOOD AND SPECIMEN MARBLE
CONSOLE-TABLES**

CIRCA 1880-1900

Each with rectangular black slate top inset with various marbles and semi-precious stones, the panelled frieze centred by an Apollo mask, on turned and fluted tapering legs joined by a guilloche-carved stretcher centred by a flaming urn finial, on toupie feet

31½ in. (80 cm.) high; 63 in. (160 cm.) wide; 31 in. (79 cm.) deep

(2)

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2008, lot 147.



213

■ 213

A LARGE SPANISH CARPET
EARLY 20TH CENTURY

Of Alcaraz design, a few very small repairs, overall very good condition
23ft.7in. x 10ft.5in. (717cm. x 316cm.)

£8,000-12,000

\$11,000-15,000
€9,400-14,000

■ 214

A FRENCH ORMOLU-MOUNTED MAHOGANY AND MARBLE CENTRE TABLE

BY ERNEST SEVENIER, CIRCA 1870

With an *alicante rouge* marble top, the reverse of the female masks stamped *ES*, the underside of the table with a metal label marked *RK278*

29½ in. (75 cm.) high, 63 in. (160 cm.) wide,
33¼ in. (84.5 cm.) deep

£15,000-25,000

\$20,000-32,000
€18,000-29,000

This palatial centre table in the Louis XVI style is representative of the best Parisian production of the last quarter of the 19th century. Sevenier is a little recorded maker, but another table of the same model signed by Sevenier sold Sotheby's, New York, 16 November 2011, lot 143 (\$50,000).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 215

A FRENCH ORMOLU-MOUNTED MAHOGANY BIBLIOTHEQUE

BY FRANÇOIS LINKE, INDEX NUMBER 1184, PARIS, CIRCA 1900

Of breakfront form, the spreading pediment with ribbon-tied laurel surround above a guilloche scrolled frieze, the two *grille* doors divided by a quarter-veneered central pilaster and flanked to each side by a further pilaster with a door, each with beaded frame and headed by a laurel-wreathed female mask, the interior fitted with four adjustable shelves, on a stepped plinth, the reverse of the lock-plates stamped '*CT LINKE / SERRURERIE / PARIS*' and numbered '1184'

63 in. (160 cm.) high; 90 in. (228.5 cm.) wide;
17 in. (43.5 cm.) deep

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 September 2007, lot 46.

A variation of this model of *bibliothèque* (index no. 1184) was sold Christie's, New York, 18 April 2013, lot 19 (\$40,000) and is illustrated in C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 444.



214



215



216

■ 216

A PAIR OF FRENCH BRONZE-MOUNTED RED PORCELAIN VASES, FITTED AS LAMPS

CIRCA 1880-1900

25 in. (63.5 cm.) high, excluding fittings

(2)

£4,000–6,000

\$5,200–7,700

€4,700–7,000

■ 217

A THEODORE DECK FAIENCE JARDINIERE

SECOND HALF 19TH CENTURY, IMPRESSED TH.DECK MARK AND SEAL

In the Rococo style, modelled with shells and acanthus leaves against a trellis ground

6½ in. (16 cm.) high, 18¼ in. (46.5 cm.) wide, 8 in. (20 cm.) deep

£3,000–5,000

\$3,900–6,400

€3,600–5,900



218

■ 218

A THEODORE DECK FAIENCE JARDINIERE ON A PADOUK STAND

SECOND HALF 19TH CENTURY, THE JARDINIERE WITH IMPRESSED TH.DECK MARK

The body of the faux celadon jardiniere moulded with dragons and with pierced cloud-form handles, with a metal liner

The jardiniere: 13½ in. (34.5 cm.) high, 22 in. (55.9 cm.) wide

The stand: 29¾ in. (75.5 cm.) high, 21 in. (53.5 cm.) diameter

£6,000–8,000

\$7,700–10,000

€7,100–9,400



217

■ 219

**A FRENCH ORMOLU-MOUNTED
AND BRASS-INLAID LACQUER,
EBONY, AND EBONIZED
SECRETAIRE CABINET-ON-STAND
OF LOUIS XVI STYLE, CIRCA 1860-80**

The Japanese lacquer panels decorated overall with landscapes, the fall front enclosing an interior fitted with a shelf, drawers, and a writing surface lined in green velvet and supported by a stand with a frieze drawer lined in satinwood 50 in. (127 cm.) high, 30½ in. (77.5 cm.) wide, 16 in. (40.5 cm.) deep

£15,000-25,000

\$20,000-32,000

€18,000-29,000

Incorporating luxurious lacquer panels, the present *secrétaire à abattant* recalls the works of renowned *ébénistes* Adam Weisweiler and Martin Carlin, who created sumptuous pieces of furniture set with similar panels for some of the *Ancien Régime*'s most celebrated patrons in the last decades of the 18th century. Furniture from this era was heavily favoured during the Second Empire, thanks largely to the influence of Empress Eugénie, whose fascination with works created under the reign of Louis XVI brought about renewed interest in them, and encouraged many of the finest cabinetmakers of the 19th century, including Henry Dasson, to replicate the masterpieces of one century prior. The present work relates to the cabinetry of Weisweiler and Carlin including a *secrétaire à abattant* attributed the former dated to c. 1790-1795 and today in the Rijksmuseum, Amsterdam (BK-16653).





220

~ 220

A DUTCH SILVER AND IVORY TABLE-BELL

MARK OF LUCAS VAN GIFFEN II, GRONINGEN, 1778

The bowl engraved with foliage and with reeded rib, with turned-ivory handle, *marked inside and with a later Dutch tax mark*
6¾ in. (17 cm.) high
gross weight 9 oz. (278 gr.)

£5,000–8,000

\$6,500–10,000

€5,900–9,400

221

A DUTCH SILVER TABLE-BELL

MARK OF WILLIAM LANGEBEKE, MIDDLEBURG, 1772

The tapering bowl with reeded central rim and foliage and flower-cast handle, *marked on side and with later tax marks*
5¾ in. (14.5 cm.) high
8 oz. 14 dwt. (271 gr.)

£5,000–8,000

\$6,500–10,000

€5,900–9,400



221



222

222

A DUTCH SILVER TABLE-BELL

MARK OF HENDRIK SWIERINK, AMSTERDAM, 1744

The tapering bowl part-faceted and with baluster handle, *marked inside and near rim, further marked on side with later Dutch tax mark*

4⅞ in. (12.5 cm.) high

8 oz. 7 dwt. (259 gr.)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

*** 223**

A DUTCH SILVER BEAKER

MARK OF BARTHOLOMEUS VAN DEN BOOM, HAARLEM, 1672

Tapering cylindrical and on reeded base, the sides engraved with figures emblematic of the three virtues in medallions surrounded by winged putto supporting foliage, flower and fruit swags, engraved under base with initials 'C D' over 'A C', marked under base

7¾ in. (19.6 cm.) high

11 oz. 9 dwt. (355 gr.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



223



224

*** 224**

A DUTCH SILVER BEAKER

BOLSWARD, 1662, MAKER'S MARK AN UNIDENTIFIED HOUSE MARK

Tapering cylindrical and on slightly spreading base with milled border, engraved with figures emblematic of the three virtues in medallions surrounded by foliage scrolls and with engraved birds below, engraved underneath with initials 'E V' over 'R H', marked underneath, the rim with later Dutch and French tax marks

6¾ in. (16.5 cm.) high

10 oz. (310 gr.)

£8,000-12,000

\$11,000-15,000

€9,400-14,000



225

TWO PAIRS OF DUTCH SILVER CANDLESTICKS

MARK OF WILLEM PONT, AMSTERDAM, 1774 AND 1775

Each on spiral-fluted shaped base chased with flowers and foliage, the baluster stem terminating in foliage cast socket and with detachable foliage nozzle, *one pair marked on base the other under base, two nozzles with later Dutch tax mark*

10¾ in. (27.8 cm.) high
64 oz. 18 dwt. (2,018 gr.)

(4)

£7,000-10,000

\$9,000-13,000
€8,200-12,000



226

A DUTCH PARCEL-GILT SILVER WRITING PRIZE

MARK OF JAN AARNOUT BOS, AMSTERDAM, 1750

Realistically modelled as a feather quill pen, applied with the coat-of-arms of Amsterdam and dated '1750', *marked on reverse*

10¼ in. (26 cm.) long
1 oz. 14 dwt. (53 gr.)

£7,000-10,000

\$9,000-13,000
€8,200-12,000

Between 1648 and 1758, every year around Easter and the autumn, the 'Latijnse Scholen' of Amsterdam would hold a calligraphy contest among its students. The winner was presented with a silver feather, the '*calamus argenteus*'. This custom began in the early seventeenth Century and was adopted by the 'Latijnse Scholen' of The Hague, Hoorn and Leiden. Each feather was applied with the gilded coat-of-arms of the city and the date it was awarded, the shaft engraved with a roman or Arabic number indicating the grade of the student. The silver feather offered here was presented to one of the students who received the '*calamus argenteus*' in 1750. By the middle of the 18th Century '*prijsboeken*' or pricebooks came into fashion and in 1758 the last silver feather was awarded.

Other examples include one of 1730 by Hendrik de Hondt which is illustrated by J. R. de Lorm, *Amsterdams Goud en Silver*, Amsterdam, p. 94, no. 44 and another of 1752, also by Jan Aarnout Bos which was sold Christie's, Amsterdam, 3 April 2012, lot 116.



227

A SET OF FOUR ITALIAN SILVER SAUCEBOATS, STANDS AND SILVER-GILT LADLES

MARK OF EUGENIO BRUSA, MILAN, CIRCA 1805

Each on oval stand with anthemion border and four cast acorn feet, the plinth with openwork Greek-key border, the sauceboats on four cast paw feet and with beaded border and bifurcated handle with grotesque mask terminal, with gilt interiors, the ladles with threaded border, *each marked near rim of sauceboat, on stand and ladle* the stands 8½ in. (21.8 cm.) wide 163 oz. 10 dwt. (5,075 gr.)

(8)

£30,000–50,000

\$39,000–64,000

€36,000–59,000

~ 228

AN ITALIAN PARCEL-GILT SILVER HAND-WARMER (SCALDINO)

ROME, FIRST HALF 18TH CENTURY, MAKER'S MARK PERHAPS A BELL

Tapering oval and on four foliage and scroll cast feet, the sides and hinged cover each chased and engraved with panels of scrolls and foliage on a matted ground, the cover pierced centring a coat-of-arms, with an overhead part-ivory swing handle, *marked underneath* 9¾ in. (25 cm.) wide gross weight 30 oz. 14 dwt. (955 gr.)

£6,000–10,000

\$7,700–13,000

€7,100–12,000





229

A SET OF TWELVE FRENCH SILVER-GILT DESSERT-PLATES
 MARK OF JEAN-BAPTISTE CLAUDE ODIOT, PARIS, 1819-1838

Circular and with a anthemion border, engraved with the French Royal arms with a label for difference and below a French Royal coronet, *each marked on the reverse and on the rim, the backs further stamped 'Odiot'*

9½ in. (23 cm.) diam.
 168 oz. 4 dwt. (5,230 gr.)

The arms are those of Prince Louis Philippe, duc d'Orléans (1773-1850), later Louis Philippe, King of the French (r.1830-1848). (12)

£20,000-30,000

\$26,000-38,000
 €24,000-35,000

PROVENANCE:

Prince Louis Philippe, duc d'Orléans (1773-1850), later Louis Philippe, King of the French (r.1830-1848) acquired from Jean-Baptiste-Claude Odiot.

Partridge; Christie's, New York, 17 May 2006, lot 197.

The Collection of Dr. Peter D. Sommer; Christie's, London, 18 May 2016, lot 55.

LOUIS PHILIPPE I, KING OF THE FRENCH (R.1830-1848)

Louis Philippe was born in 1773 in the Palais-Royal, Paris, the son of Louis Philippe II, then duc de Chartres and later duc d'Orléans (1747-1793). His mother was Louise-Marie Adélaïde de Bourbon-Penthièvre (1753-1821). He served with some distinction in the army during the early years of the Revolution. As the Reign of Terror took hold he fled France at the age of nineteen and spent the next twenty-one years travelling, first throughout Europe and then the Americas. Whilst in Nova Scotia he and his brother met

the Duke of Kent, father of Queen Victoria. The meeting led to an enduring friendship with the British royal family. From 1800 until 1815 he lived in exile in England.

Following the abdication of Napoleon in 1815 the duc returned to Paris. Although he was received at the court of King Louis XVIII he resented the way his family had been treated under the Ancien Régime. It was during these years that he inherited the fabled Penthièvre dinner-service by Thomas Germain, Antoine-Sébastien Durand and Edmé-Pierre Balzac. He commissioned Jean-Baptiste Claude Odiot to engrave or apply his arms to the existing service. The duc also acquired pieces second-hand to supplement it.

After the abdication of King Charles X as a consequence of the July Revolution, Louis Philippe was proclaimed King of the French, having been regent for his young cousin, Henri, duc de Bordeaux, for just eleven days.

In common with the style of the silver he purchased from Odiot his rule was known for its unpretentious simplicity. However, his support came from the bourgeoisie and conditions for the poor continued to decline, partly resulting in the 1848 revolution and Louis Philippe's own abdication. Louis Philippe died in exile in 1850 at Claremont, Surrey, a house lent to him by Queen Victoria.



230 No Lot



231

A FIVE-PIECE FRENCH SILVER DRESSING-TABLE SERVICE WITH A SILVER-PLATED TRAY EN SUITE
 MARK OF EMILE SANNER, PARIS, CIRCA 1900, THE TRAY APPARENTLY UNMARKED, CIRCA 1900

In the Egyptian revival style, comprising four jars, modelled as canopic jars, the detachable covers cast as animal or human heads, based loosely on Hapi, the baboon-headed god, two as Imsety, the human-headed god and Qebehseuef, the falcon-headed god, the bodies cast, chased and acid-etched with Egyptian motifs and an oblong casket, the detachable cover with cast sphinx finial, with a detachable plain liner, the tray oblong and on four block feet, chased with Egyptian motifs, *the jars each marked underneath and on cover bezel, the casket marked underneath and under liner, the cover with a later tax mark, each piece further stamped 'Merite E. Sanner Sr. 3 Rue du 4 Sept Paris'* the tray 19½ in. (50 cm.) wide weight of silver 93 oz. 5 dwt. (2,900 gr.)

(6)

£30,000-50,000

\$39,000-64,000
 €36,000-59,000



232

A FRENCH SILVER-GILT, GOLD AND DIAMOND-SET SECOND-COURSE DISH
MARK OF CARDEILHAC, PARIS, CIRCA 1900

Shaped circular and with foliage cast rim, applied with five diamond-set gold shells at intervals, the border engraved with foliage, engraved with a cypher, *marked underneath, on shells and nuts, further stamped 'Cardeilhac Paris' and numbered '0792'* 12½ in. (31 cm.) diam. gross weight 37 oz. 14 dwt. (1,174 gr.)

£8,000–12,000

\$11,000–15,000
€9,400–14,000

233

A FRENCH SILVER-GILT CAVIAR-DISH, COVER AND STAND

MARK OF HENRI GAUTHIER, PARIS, CIRCA 1902, RETAILED BY CARTIER

Circular with foliage border and applied with two cartouches engraved with initials and an inscription, with two drop ring handles, the cover with putto finial, with fitted later plain glass liner, *marked under dish and stand, on stem and near border, the cover apparently unmarked, further stamped underneath 'Cartier Paris'* the stand 8 in. (20.4 cm.) diam.

43 oz. (1,337 gr.)

The inscription reads 'A Charlotte Lanier Ses Amis Alfred Capus et Fernand Samuel 1901-1902'

£7,000–10,000

\$9,000–13,000
€8,200–12,000

PROVENANCE:

Presented to the French actress and comedienne Jeanne Granier (1852-1939) by the playwright Alfred Capus (1858-1922) and the director Fernand Samuel (1862-1914), following her leading role as Charlotte Lanier in Capus' play *La Veine*.



234

A FRENCH SILVER-GILT EWER

MARK OF ALPHONSE DEBAIN, PARIS, LATE 19TH CENTURY,
DESIGNED BY ALPHONSE PIQUEMAL

The body cast and chased with a grotesque mask and with a female figure,
holding the branch cast handle, with plain detachable liner, *marked underneath*
and on liner, the side further signed with initials 'AP'

6¼ in. (16 cm.) high
29 oz. 16 dwt. (926 gr.)

£7,000–10,000

\$9,000–13,000

€8,200–12,000



* 235

A MASSIVE FRENCH SILVER JARDINIÈRE

MARK OF HENRI ET FILS, PARIS, LATE 19TH CENTURY, RETAILED BY
BOINTABURET

Fluted oval and on spreading foot with matted band and openwork foliage
stem, the foliage extending to wrap around the body and as integral handles,
with conforming detachable liner with shaped border and foliage and scroll
cast grips, *marked on foot, rim, handle and under liner, the foot and liner further*
stamped 'Bointaburet A Paris', with later French tax marks

21 in. (53.5 cm.) wide
357 oz. 6 dwt. (11,114 gr.)

£40,000–60,000

\$52,000–77,000

€47,000–70,000





PROPERTY FROM A PRIVATE COLLECTION

236

A GERMAN GOLD-MOUNTED BLOODSTONE CUP
19TH CENTURY

Formed as a nautilus shell on a gold baluster stem set with shaped cartouches, the fluted cartouche-shaped base with chased gold foliate border
4 in. (11.5 cm.) high

£6,000–9,000

\$7,700–12,000
€7,100–11,000

237

A GERMAN SILVER-GILT MOUNTED SERPENTINE JUG
APPARENTLY UNMARKED, 19TH CENTURY

The tapering stone body on spreading foot with crenellated silver-gilt mounts, with further foliage engraved mounts, the handle cast with a demi-figure, the hinged cover chased with foliage and fruit and with cast putto finial, *the rim with a French tax mark*
8 in. (20.3 cm.) high

£2,000–3,000

\$2,600–3,800
€2,400–3,500





238

**AN ENAMELLED AND GOLD-MOUNTED BLOODSTONE CUP
AND COVER**

THE MOUNT CIRCA 1620, THE BODY, FOOT AND FINIAL REPLACED

The bowl plain tapering and with baluster stem and spreading foot, the foot,
stem and cover each with a black enamelled gold mount, the cover with a
hexagonal finial

7¾ in. high (19.5 cm.)

£20,000–30,000

\$26,000–38,000

€24,000–35,000



VARIOUS PROPERTIES

239

A FRENCH SILVER-GILT TABLE-SERVICE

MARK OF EMILE PUIFORCAT, PARIS, CIRCA 1980

Each piece with an openwork foliage handle, engraved with initials, comprising:

- | | |
|--|---|
| Eight table-spoons | Eight table-forks |
| Eight dessert-spoons | Twenty-four dessert-forks |
| Eight fish-forks | Eight fish-knives |
| Eight teaspoons | Eight coffee-spoons |
| Eight ice-cream spoons | Eight butter-spreaders |
| Four basting-spoons | Four meat-forks |
| A pair of fish-servers | A pair of salad-servers |
| Three differing serving-slices | Two differing pairs of sugar-nips |
| A pair of serving spoons, one pierced | A serving-spoon |
| A soup-ladle | A sauce-ladle |
| Four octagonal dishes | Four pairs of salt and pepper shakers |
| <i>And the following with filled handles:</i> | Sixteen cheese-knives with stainless-steel blades |
| Eight table-knives with stainless-steel blades | A pair of cheese knives with stainless-steel blades |
| Eight fruit-knives with silver-gilt blades | A chopping-knife with stainless-steel blades |
| A carving-knife and fork with stainless-steel blades | |
- Together with eight coffee-spoons and a pair of sugar-tongs with Regence-style engraving, by Puiforcat; Three differing Swiss tea-strainers and stands, by Jezler; two differing pairs of Italian nut-crackers; two plated egg-toppers and a pair of plated small coasters

(183)

£7,000-10,000

\$9,000-13,000
€8,200-12,000

PROPERTY OF A ROYAL HOUSE

240

**AN AUSTRIAN SILVER-GILT, ENAMEL
AND LAPIS-LAZULI DISH**

MARK OF KARL ROSSLER, VIENNA, LATE
19TH CENTURY

Shaped oval, set with a central lapis-lazuli panel
surrounded by eight smaller panels, flanked by
foliage scroll and mask cast enamel ornaments,
with two scroll handles, *marked under border and
foot, the border and foot with further French tax
marks*

13 in. (33 cm.) wide

£15,000-25,000

\$20,000-32,000
€18,000-29,000



VARIOUS PROPERTIES

241

**AN AUSTRIAN SILVER-MOUNTED
ROCK-CRYSTAL AND ENAMEL DESSERT-
STAND**

APPARENTLY UNMARKED, VIENNA, CIRCA
1880

The two graduated tiers each hexagonal and
with engraved rock-crystal panels, surrounded
by enamel and 'gem-set' ornaments, the edges
applied with figures with a central finial and on
conforming stand, with later black stone base
12¾ in. (32.5 cm.) high, including base

£30,000-50,000

\$39,000-64,000
€36,000-59,000

A MONUMENTAL GERMAN SILVER SIDEBOARD-DISH(SCHAUPLATTE)

MARK OF HANS JAKOB MAIR, AUGSBURG, CIRCA 1665-70

Oval, finely *repoussé*, chased and stippled with an architectural scene depicting Joseph Interpreting Pharaoh's Dream; the dog, Joseph's head, and other sculptural elements of the scene are applied; the border with auricular ornament and fruit between cartouches depicting Roman ruins after Giovanni Battista Mercati (1591-1645), *marked on front border*

31¾ in. (80.5 cm.) long

27½ in. (70 cm.) high

118 oz. 10 dwt. (3,700 gr.)

£100,000-150,000

\$130,000-190,000

€120,000-180,000

PROVENANCE:

A Family Collection, Aachen, Germany.

LITERATURE:

H. Selig, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Augsburg, 1980, vol. 1, p. 120 and 288, and vol. 2, pl. 504 (Aachener Privatbesitz).

P. Ludwig, *Aachener Kunstblätter; Barockes Silber aus rheinischen Sammlungen*, 1964, pg. 272, illus. no. 204.

EXHIBITED:

Aachen, Suermondt-Ludwig-Museum, 1964, "Barockes Silber aus rheinischen Kunstsammlungen"

Augsburg Goldsmiths and the Schauplatte

Royal courts across Europe commissioned large display dishes--a specialty of Augsburg goldsmiths--as diplomatic gifts to further peace and facilitate trade. A number were presented to the Russian Tsars in this period and remain today in the Armoury Museum at the Kremlin. Goldsmiths who produced such work include Hans Jakob Mair, Hans Jakob I Baur, and David I Schwestermüller. A related dish by Schwestermüller, circa 1650, was sold at Christie's, New York, 23 October 2013, lot 141.

Hans Jakob Mair (circa 1641-1719)

Mair made two other sideboard dishes with figures in classical architectural settings. One, closely related to the present dish, is in the collection of the Rijksmuseum, Amsterdam (Inv. No. N M 3452 and illustrated in Selig, no. 505). The second, depicting the Apotheoses of the Arts and Sciences, is in collection of the Koninklijke Musea voor Kunst en Geschiedenis, Brussels (Inv. No. 25 II). A third dish by Mair depicts the Fall of Phaethon and was commissioned by the Riga Society of the Black Heads (*Die Schwarzen Häupter*). It is in the collection of the Böttcherstraße Museum, Ludwig Roselius Museum, Bremen (illustrated in Selig, no. 506).

A fourth *schauplatte*, illegibly marked, relates closely to the other Mair dishes and may well be the work of this silversmith. Like the present dish, it depicts a scene from the life of Joseph, the reunion with his father (Flagg Collection at the Milwaukee Art Museum, M1983.359).

Yvonne Hackenbroch describes Mair as the "greatest Augsburg goldsmith of the 17th century" (*The Art Bulletin*, Dec. 1982, p. 666). Works by Mair include commissions from important patrons and can now be found in major museum collections. An outstanding example is a table decoration in the form of Saint Mauritius astride a hippocamp on a base borne by three crouching blackamoors (Böttcherstraße Museum, Ludwig Roselius Museum, Bremen). Mair's *oeuvre* also includes works incorporating rock crystal, ivory, marble, enamel or precious stones. The Reliquary with a Particle of Christ's Cross, the so-called Monstrance of the Order of the Starry Cross (Kunsthistorisches Museum, Inv. No. D 25), and a ewer and basin of carved rock crystal in jeweled mounts (Kunsthistorisches Museum, Inv. No. 2369, 3226) are just two examples of this maker's major achievements in precious metals.

Architectural Print Sources

The rendering of architecture is a distinctive feature of Mair's work. The architectural views on the borders of this dish derive from Giovanni Battista Mercati's *Alcune Vedute et Prospettive di Luoghi Disabitati di Roma* which was published in 1629. These depict two views of the Temple of Minerva Medica near Santo Bibiana (pl. 4 and pl. 5), St Stefano Rotondo (pl. 13), Sotto St. Gioanne epoldo (pl. 22), the Antonine Baths (pl. 41), the Palazzo Maggiore (pl. 37), Santa Maria Nova (pl. 21), and the Temple of Peace (pl. 20).

Joseph Interpreting Pharaoh's Dream (Genesis 41)

The central scene of this dish depicts Joseph Interpreting Pharaoh's Dream. In the dream, seven healthy cows were eaten by seven gaunt cows and seven plump heads of grain were devoured by seven thin heads. The Pharaoh called on Joseph, a prisoner, to interpret the meaning of this, and their meeting is depicted on the dish. Joseph predicted that seven years of plenty would be followed by seven years of poor crops in Egypt, an action which saved the country from famine.





*** 243**

A GERMAN SILVER-GILT BEAKER

MARK OF WENZEL ZEIDELER, LEIPZIG, 1633-1635

Tapering cylindrical, the sides engraved with crescents on a matted ground,

marked underneath

3½ in. (9 cm.) high

4 oz. 1 dwt. (127 gr.)

£4,000–6,000

\$5,200–7,700

€4,700–7,000



244

A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER

MARK OF PETER SIGMUNDT, NUREMBERG, CIRCA 1620

The spirally-lobed foot supporting a stem modelled as a tree strewn with vines and applied with a huntsman and a bird, with foliate calyxes, the lobed body and cover below vase of flowers finial, *marked near rim, foot-rim and cover*

16½ in. (41 cm.) high

18 oz. 2 dwt. (563 gr.)

£10,000–15,000

\$13,000–19,000

€12,000–18,000



*** 245**

A PAIR OF GERMAN SILVER-GILT DRESSING-TABLE JARS AND COVERS

MARK OF TOBIAS BAUR, AUGSBURG, 1689-1692

Each tapering and on spreading foot, the sides engraved with ribbon-tied foliage and flower swags, with foliage-capped scroll handles, the detachable cover engraved with foliage and with baluster finial, *each marked underneath*

3¼ in. (8.2 cm.) wide over handles

4 oz. 18 dwt. (152 gr.)

(2)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

246

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF JOHANN BROCKMER, HAMBURG, CIRCA 1665

The cylindrical sleeve cast with bacchanalian putti, couples and a goat in a landscape, the foot and hinged cover chased with auricular scrolls on a matted ground, with cast pierced foliate finial, and auricular scroll handle, *marked underneath*

9¾ in. (24.8 cm.) high

63 oz. 14 dwt. (1,982 gr.)

£12,000–18,000

\$16,000–23,000

€15,000–21,000



247

A GERMAN PARCEL-GILT SILVER MASONIC COFFIN-SHIELD

MARK OF DANIEL VON FLETHEN I, HAMBURG, DATED 1665

Shaped oval, the border chased with angels and flowers, applied with a skull and cross bones below and with a trowel above, all around a central wreath cartouche, applied with a spool and later applied with a hinged Masonic square and compass, above chased initials 'D[as] A[mt] D[er] M[auer] L[eute]' and dated '1665', *marked on the reverse, the back later engraved with a scratchweight '9=14'*

7¾ in. (20 cm.) high

8 oz. 10 dwt. (264 gr.)

£5,000–7,000

\$6,500–9,000

€5,900–8,200



Coffin shield (*sargschild*) such as the present example would have been made in sets of six or twelve. Three matching examples to the present are recorded by E. Schliemann in *Die Goldschmiede Hamburgs*, Hamburg, 1985. The first is by Franz van Dort II, (*op. cit.*, vol. II, p 210, no. 246/1 and illustrated *op. cit.*, vol. III, p. 105, no. 219. The second is also by Daniel von Flethen I (*op. cit.*, vol. II, p. 162/1 and 162/2). The first is now in the collection of Das Museum für Hamburgische Geschichte (museum number 1933.181) and the second was sold Sotheby's, Geneva, 15 November 1983, lot 274.



248

248

A GERMAN SILVER COFFEE-POT

WESEL, 1735, MAKER'S MARK IL BELOW A FLEUR DE LYS

Pear-shaped, the fluted sides and cover chased with panels of strapwork on a matted ground, thumbpiece at right angle to spout and handle, the cover with baluster finial, *marked underneath*
 9¾ in. (24.7 cm.) high
 gross weight 15 oz. 3 dwt. (471 gr.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

249 No Lot

Δ 250

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, engraved underneath with later initials, with later handle

9 in. (22.8 cm.) high

gross weight 34 oz. 10 dwt. (1,073 gr.)

The initials are those of Friedrich Augustus III, Elector of Saxony (1763-1827).

£3,000-5,000

\$3,900-6,400

€3,600-5,900

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*, October 1992, no. 15, pp. 30-31.



250

*** 251**

A GERMAN SILVER PILGRIM-FLASK

MARK OF J. WAGNER AND SOHN, BERLIN, CIRCA 1900

Of typical form, chased with scrolling foliage overall and on plain spreading foot, the sides with grotesque masks from which suspend chains, the detachable cover cast with an inscription and with a finial cast as an eagle displayed, *marked underneath*

15½ in. (39.5 cm.) high

71 oz. 11 dwt. (2,225 gr.)

The inscription reads 'Prinz Friedrich Leopold Jagd Rennen'.

£8,000–12,000

\$11,000–15,000

€9,400–14,000

252

A SET OF EIGHTEEN AUSTRIAN SILVER DINNER-PLATES

MARK OF MAYERHOFER AND KLINKOSCH, VIENNA, 1845 AND 1846

Each shaped circular and with moulded rim, *each marked under rim*

10 in. (25.5 cm.) diam.

333 oz. 2 dwt. (10,359 gr.)

(18)

£6,000–10,000

\$7,700–13,000

€7,100–12,000

PROVENANCE:

Au Bord de la Mer Private Collections from St.Tropez, Cap d'Antibes and A Swiss Villa; Christie's, London, 17 April 2013, lot 401.





253

A SET OF TWELVE GERMAN ROYAL SILVER DINNER-PLATES

MARK OF D. VOLLGOLD AND SOHN, BERLIN, DATED 1907

Each shaped circular and with a fruiting grapevine heightened ribbon-tied reeded border, engraved with 'WR' monogram below the Prussian Royal crown, marked underneath, further stamped 'D. Vollgold & Sohn' and engraved with a scratchweight and dated '1907'

10½ in. (26.7 cm.) diam.

302 oz. (9,395 gr.)

The monogram is that of Emperor Wilhelm II. (12)

£8,000–12,000

\$11,000–15,000

€9,400–14,000

254

A PAIR OF GERMAN SILVER SIX-LIGHT CANDELABRA

MARK OF KNAPP AND SCHLESINGER, HAMBURG, LAST QUARTER 19TH CENTURY

On fluted circular base, with three foliage cast legs terminating in a fluted vase with flammiform finial and rams masks from which issue the six foliage cast branches, each with a detachable plain nozzle, each marked underneath and on nozzle

21 in. (53.3 cm.) high

183 oz. 6 dwt. (5,702 gr.)

(2)

£6,000–8,000

\$7,700–10,000

€7,100–9,400

PROVENANCE:

Bruun Rasmussen, Copenhagen, 19 September 2012, lot 281.





* 255

A GERMAN SILVER NEF

MARK OF P. BRUCKMANN AND SOHNE, HEILBRONN,
DATED 1914, DESIGNED BY KARL WAHL

Modelled as a two-masted ship with sails and rigging, on spreading
foot with openwork foliage and dolphin stem, the foot engraved with an
inscription, *marked underneath, further stamped 'No. 10404'*

18½ in. (47 cm.) high

54 oz. 12 dwt. (1,698 gr.)

The inscription reads 'Sachs-Wanderpreis Gestiftet Dem Grossherzoglich
Badischen Yacht-Club 1914.'

£7,000-10,000

\$9,000-13,000

€8,200-12,000

The design for the present nef was almost certainly created by Karl Wahl
for the Brussels exhibition in 1910 with the example from that exhibition
now in the Limburg Collection, Amsterdam (A. Krekel-Aalberse, *Art
Nouveau and Art Deco Silver*, New York, 1989, p. 140, pl. 137). A Krekel-
Aalberse records Wahl as being a freelance designer, along with several
others, working for Bruckmann (*op. cit.*, p. 152) at the beginning of
the 20th century. A further example is in the collection of *Badischen
Landesmuseum in Karlsruhe*.



256

A DANISH WINE-COOLER AND COVER

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

The tapering cylindrical body lobed, on four cast double pinecone feet with leaf
joints, the domed cover with berry and vine finial, fitted inside with silver-plated
collar, no. 87, *marked underneath and inside cover*
14 in. (35.5 cm.) high

£20,000-30,000

\$26,000-38,000

€24,000-35,000



257

A DANISH FIVE-PIECE COFFEE-SERVICE AND A SIMILAR TRAY

MARK OF GEORG JENSEN, COPENHAGEN, 1919, 1925-1933 AND 1945-1977, DESIGNED BY GEORG JENSEN, THE TRAY DESIGNED BY JOHAN ROHDE

Each piece tapering lobed and on spreading foot, the borders with beads at intervals, coffee-pot and teapot each with domed cover with chased leaves, foliage finial and ebonised handle, comprising: two coffee-jugs, each with carved wood handle; a sugar-bowl; a cream-jug and a caster, the oval tray with reeded border, no. 4, the tray no. 45, each piece marked underneath, with an associated pair of sugar-tongs

the tray 17¾ in. (45 cm.) wide

(7)

£6,000-8,000

\$7,800-10,000

€7,100-9,400

258

A DANISH CENTREPIECE-BOWL

MARK OF GEORG JENSEN, COPENHAGEN, 1944-1977, DESIGNED BY GEORG JENSEN

Oval and on spreading base, the stem applied with fruiting grapevines above lobes, the rim suspending four similar handles, no. 296A, marked under base 14¼ in. (36 cm.) wide

£7,000-10,000

\$9,100-13,000

€8,300-12,000





259

A DANISH TABLE-SERVICE

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

Acorn pattern, comprising:

Twenty-four table-spoons, twelve slightly smaller

Twenty-four dessert-spoons

Twenty-four fish-forks

Twenty-four ice-cream spoons

Twenty-three coffee-spoons

Twenty-three seafood-picks

A pair of fish-servers

Two differing serving-slices

Two olive-spoons

Three differing pairs of small serving forks

A small saucepan

And the following with filled handles:

Twenty-four table-knives with stainless-steel blades, twelve slightly smaller

Twenty-four cheese-knives with stainless-steel blades, some slightly smaller

Twelve fruit-forks

A pair of salad servers

A bottle-opener

Twenty-four table-forks, twelve slightly smaller

Twenty-four dessert-forks

Twenty-four fish-knives

Twenty-three teaspoons

Twelve seafood-forks

Six cocktail-forks

A pair of salad servers

A sauce-ladle

Two butter-knives

Three differing pairs of nips

Twelve fruit-knives

Two butter-knives

A cake knife

£15,000-25,000

(354)

\$20,000-32,000

€18,000-29,000



260

A PAIR OF DANISH TRAYS

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

Each oval and with openwork blossom pattern handles, no. 2F, *marked underneath*
22 ¾ in. (58 cm.) long

(2)

£4,000-6,000

\$5,200-7,700

€4,800-7,200

261-262 No Lot



263

263

A SEVRES DOCUMENTARY PATE-SUR-PATE CELADON-GROUND DISH

1880, GREEN LOZENGE MARK S. (18)80, IRON-RED PRINTED RF MARK FOR 1880, INCISED POTTER'S MARKS, SIGNED 'H. BIEUVILLE 10 MARS 1880' IN GILDING

Decorated in shades of green with a quatrefoil panel issuing vases, scrolls and arabesques within an elaborate shaped blue-ground panel against the celadon ground, the white *pâte-sur-pâte* ornament enriched in gilding and shadowed in black and incorporating a 'B.H.' monogram, the rim with a geometric border in gilding

9¾ in. (24.8 cm.) diameter

£2,000-3,000

\$2,600-3,800
€2,400-3,500

The present dish is signed and dated by Horace Désiré Bieuville. Bieuville was an accomplished designer, decorator and painter who was active at Sèvres between about 1879 and 1925 and whose work was exhibited at the Paris Exposition Universelle in 1900.

264

A SEVRES DRUM-SHAPED VASE (VASE 'HOUDON UNIE')

CIRCA 1884-86, BLUE LOZENGE MARK S. (18)84, IRON-RED PRINTED RF DECORE MARK FOR 1886, GILDER'S AL MARK PROBABLY FOR DENIS LIGUE

Designed by *Albert-Ernest Carrier-Belleuse*

14½ in. (35 cm.) high

£2,000-3,000

\$2,600-3,800
€2,400-3,500

This form of vase was designed by Albert-Ernest Carrier-Belleuse (1824-1887) in 1880 in two versions. The present example with a plain neck was known as '*unie*', and the other form, which has applied caryatids in Renaissance style, was known as '*orné*'; see Marcelle Brunet and Tamara Préaud, *Sèvres, Des origines à nos jours*, Fribourg, 1978, p. 301, fig. 415 for an illustration of the '*orné*' version of the form.



264

265

A COMPOSITE SEVRES (OUTSIDE-DECORATED) AND PARIS PINK-GROUND PART DINNER-SERVICE

SECOND HALF OF THE 19TH CENTURY, THE DINNER AND SOUP-PLATES WITH CANCELLED GREEN LOZENGE DATE CODES FOR S.49, S.53, S.54, S.55, S.57, S.58 AND S.59, VARIOUS INCISED MARKS, PRINTED GREEN RETAILER'S MARKS FOR E & A PARIS

Printed and painted with blue-and-white flower-spotted pink-ground border, with bouquets of flowers in richly-gilt cartouches, the centres with iron-red flower-entwined cartouches enclosing a gilt crescent moon and star; comprising: fifty-four dinner-plates, six soup-plates, four oval platters, one large oval fish-dish, two oval vegetable dishes, one sauce-boat on fixed stand, four circular serving-dishes in sizes, a large oval tureen and cover, a small oval tureen and cover

The fish-dish: 26¾ in. (68 cm.) wide

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE:

By repute, a gift from Napoleon III and Empress Eugénie to the Ottoman Sultan Abdul Aziz.

Sultan of the Ottoman Empire from 1861 to 1876, Abdul Aziz established good diplomatic links with France and England and was the first Ottoman Sultan to visit Western Europe. A keen Francophile, it is intriguing to speculate that he may have been given the extensive dinner service, of which the present lot forms part, by Empress Eugénie on her visit to Constantinople in 1869.





266

A PAIR OF PARIS (SCHOELCHER) PORCELAIN GOLD-GROUND TWO-HANDLED VASES

CIRCA 1820, GILT SCRIPT *SCHOELCHER* MARKS

Each of tapering flattened oval section with matt and burnished two-tone gilt anthemion neck and acanthus-moulded eagle head handles and finely painted with sailing ships before an extensive city harbour between gilt bands of *cisel* acorns and stiff-leaves beneath flared necks with anthemion and flowers, on oval spreading stems and rectangular bases with anthemion and foliage on a gilt *Vermiculé* ground, each signed *P. Freund*, the underside to one inscribed in gilt *Schoelcher Boulevard italien a paris* the other inscribed *Schoelcher a paris*

16¼ in. (41.5 cm.) high

(2)

£30,000–50,000

\$39,000–64,000

€36,000–59,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 November 1999, lot 151.

Marc Schoelcher established a business as a porcelain merchant in 1798 in the faubourg Saint-Denis in Paris where he became well-known for his coloured grounds and unusual forms. In 1806 Schoelcher rented a retail outlet on the boulevard de Italiens, where he also decorated porcelain produced by other factories. Although little is known about the artists who worked at the factory, there is a stand forming part of an armorial écuelle and plateau in the Palacio Nacional de Quéluz, near Lisbon, which is decorated with Portuguese maritime scenes and signed by the same artist, *P. Freund*. It appears that Philippe Freund also decorated other porcelain by Parisian manufacturers, see the Paris porcelain vase in the collection of the Metropolitan Museum, New York (accession number 32.55.1).



THE PROPERTY OF A PRIVATE COLLECTION

■ 267

AN EMPIRE ORMOLU TWELVE-LIGHT CANDELABRUM

BY PIERRE-PHILIPPE THOMIRE, PARIS, CIRCA 1810

Modelled as three bacchantes supporting a grape-vine bedecked basket with removable candelabrum, the underside marked in script 'corbeille / 22' and '22', signed 'THOMIRE A PARIS.'

31½ in. (80 cm.) high; 20½ in. (52 cm.) diameter

£40,000–60,000

\$52,000–77,000

€47,000–70,000

The present exceptional and large centrepiece has a basket on top intended for an arrangement of flowers. The dancing bacchantes have a soft matt gilding known as *dorure au mat*. The matt-gilt ornaments are set against backgrounds which are deeply gilt and brilliantly burnished. This quality of gilding and the use of strong contrast in the finish, exemplified in Thomire's carefully executed pieces, is typical of the Empire period.

Thomire was the most important Parisian manufacturer of gilt bronzes in the early 19th century. He trained as a sculptor under Houdon and was apprenticed to the *ciseleur* Pierre Gouthière. In 1776, he set up business and from 1783 worked at the Sèvres porcelain factory to provide ormolu mounts. He established a new bronze business under the name Thomire, Dutermé et Cie in 1804, was entitled *ciseleur de l'Empereur* in 1809 and retired in 1823.

A slightly smaller centrepiece, lacking the removable candelabrum, is in the V & A Museum, London (M. 135-1929) and illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, München, 1989, II, p. 387, fig. 5.16.12. Compare also a candelabrum modelled with three dancing bacchantes, of the same size, which sold The Property of a Distinguished European Collection; Christie's, London, 16 April 2014, lot 82 (£104,500)





268

A FRENCH GILT AND PATINATED BRONZE-MOUNTED, PORCELAIN, AND ALABASTER MANTLE CLOCK
CIRCA 1860

Modelled as a finely painted elephant with incised '98' under one foot and supporting a pierced *chinoiserie* clock case with enamel dial, on a *alabastro di Busca* base with pierced gilt-metal and faux-japanned foot

13½ in. (34.5 cm.) high; 10½ in. (26.5 cm.) wide; 6½ in. (16.5 cm.) deep

\$6,500–10,000
€5,900–9,400

269

A GROUP OF THREE ORMOLU-MOUNTED PORCELAIN MODELS OF ELEPHANTS

CIRCA 1900, PROBABLY SAMSON

Two modelled standing, one seated, the features naturalistically picked out in colours, on ormolu rococo-style oval bases

The seated elephant:

12¾ in. (32.5 cm.) high, 12 in. (30.5 cm.) wide, overall

The standing elephants:

11 in. (28 cm.) high, 12¼ in. (31 cm.) wide; overall (3)

£10,000–15,000

\$13,000–19,000

€12,000–18,000

A pair of identical standing elephants, like the two from this group of three, sold from The Collection of The Marquis and Marquise de Ravenel; Christie's, London, 21-22 November 2007, lot 51 (£20,900).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 270 & 271)

■ 270

A PAIR OF INDIAN SILVER-MOUNTED THRONE-CHAIRS

CIRCA 1870-1910

Each with foliate *repoussé* frame, the top-rail surmounted by a lion-crest, the padded-back and seat upholstered in blue silk and silver-threaded damask, the 'S'-scroll arms headed by recumbent lions, above a serpentine apron, on scroll lion-paw feet

66 in. (167.5 cm.) high, 32 in. (81.5 cm.) wide, 28½ in. (72.5 cm.) deep (2)

£20,000-30,000

\$26,000-38,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2008, lot 184.

This pair of silver-encased throne chairs was intrinsic to the concept of kingship among the Indian princely states during the late 19th and early 20th centuries. Such chairs were intended to overshadow conventional furniture in their dimension, ornamentation and material. Silver, of which there is an abundance in India, is considered both pure and purifying, and is mentioned in sacred Hindu texts as a suitable material for the thrones of rulers. Such throne chairs were used at the *darbar* where maharajas and chiefs of local fiefdoms offered obeisance and tribute, aired grievances and presented petitions. The present examples combine both European form and Indian decoration. The coat of arms, which is inspired by European heraldry, has to date not been identified; it is not illustrated in the authoritative *The Princely Armory* by Robert Taylor (1902), which lists the coats of arms of the ruling chiefs of India prepared for the Delhi *darbar* on 1 January 1877. However, there were over 500 such arms devised by the British for the Indian rulers during the time of the Raj.

■ 271

A PAIR OF INDIAN SILVER-MOUNTED FOOTSTOOLS

CIRCA 1870-1910

Each with blue-velvet padded top above a foliate *repoussé* frame and serpentine apron centred by a lion's-mask, on shaped paw feet

11 in. (28 cm.) high; 23¾ in. (60.5 cm.) wide; 17 in. (43 cm.) deep

(2)

£5,000-8,000

\$6,500-10,000

€5,900-9,400

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2008, lot 185.



PROPERTY OF A GENTLEMAN

■ 272

**A CHINESE EXPORT PARCEL-GILT, POLYCHROME-PAINTED
AND EBONIZED MAHOGANY CABINET-ON-STAND**
LATE 19TH CENTURY

Carved throughout with dragons accented with wire whiskers, the cabinet with two panelled doors above a pierced frieze, on a carved stand with cabriole legs mounted by gilt dragons supported by hoof feet
68¼ in. (173.5 cm.) high, 70 in. (178 cm.) wide, 23½ in. (60 cm.) deep

£8,000–12,000

\$11,000–15,000
€9,400–14,000

PROVENANCE:

Acquired by Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener (1850–1916), for Broome Park, Kent, from the Antique and Works of Art dealer, David L. Isaacs, on 2 July 1914.

This exotic Chinese export cabinet was in the collection of the renowned British Army officer and colonial administrator, Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener (1850–1916) at his mansion Broome Park, Kent, which he purchased in 1911 and spent five years renovating ('Accounts and correspondence mainly concerning purchase and furnishing of Broome Park', TNA, Kew, 30/57/100). 'Lord Kitchener of Khartoum' was a symbol of World War One, immortalised on the famous poster calling for volunteers, and an avid collector of works of art, in particular Chinese wares. By tradition, this cabinet was placed in a Chinese room at Broome Park, and almost certainly surrounded by oriental porcelain.

The cabinet is recorded in an early 20th century photograph and invoice in Lord Kitchener's papers (illustrated). The bill shows that it was acquired by him for Broome Park on 2 July 1914, although payment was not settled until 8 January 1915, from the Antiques and Works of Art dealer, David L. Isaacs of New Oxford Street, London, described as follows, '*Fine old black & gold Lacquer cabinet with shaped pediment, on stand - £100, Delivering same @ Broome Park - £2.10*'.

The cabinet illustrates Lord Kitchener's enthusiasm for oriental works of art. Correspondence in Kitchener's papers show that while posted overseas, he sustained a regular correspondence with agents in London and Peking (Beijing) regarding Chinese works of art offered for sale, which included porcelain from the Kangxi and Qianlong periods, and Tang pottery figures. His devotion to his Chinese collection at Broome Park was mentioned in *Memories Discreet and Indiscreet*, and 'The Late Lord Kitchener's Hobbies' in *Country Life* (Mrs. Stuart Menzies, *Memories discreet and indiscreet*, New York, 1917, p. 209; n.d., TNA 30/57/100). Despite having few leisure hours and in the midst of upheaval in Europe and the Middle East, collecting works of art at Broome Park 'made it possible for [Lord Kitchener] to carry a burden which has fallen to the lot of few to bear without breaking' (*ibid.*).



■ 273

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

CIRCA 1870-1880

Each vase flanked by dragon handles and painted to one side with hunting scenes and to the other with figures in interiors, on a tripod ormolu base with a dragon atop the stretcher
Overall: 78.3.4 in. (200 cm.) high (2)

£30,000-50,000

\$39,000-64,000
€36,000-59,000



PROPERTY FROM A EUROPEAN COLLECTION

■ **Ω 274**

A SPANISH CARPET
EARLY 20TH CENTURY

Overall very good condition
12ft.5in. x 9ft.10in. (377cm. x 298cm.)

£4,000–6,000

\$5,200–7,700
€4,700–7,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ **275**

A NORTH EUROPEAN GILTWOOD CONSOLE TABLE

CIRCA 1860-1880

The *verde antico* marble top above a giltwood apron fronted by six polychrome-painted crests within a shaped cartouche
36¼ in. (92 cm.) high, 44¼ in. (112.5 cm.) wide,
28 in. (71 cm.) deep

£4,000–6,000

\$5,200–7,700
€4,700–7,000





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 276

A PAIR OF LARGE MID-VICTORIAN GILTWOOD MIRRORS

OF GEORGE III STYLE, AFTER A DESIGN BY THOMAS JOHNSON, CIRCA 1850-1870

Each with later divided mirror plate of scrolling acanthus architectural out-shape elaborately carved with flower heads, entwined vines and Bacchic figures, surmounted by later busts of Queen Victoria and Prince Albert

84¾ in. (215.5 cm.) high, 59¾ in. (152 cm.) wide

(2)

£25,000–35,000

\$33,000–45,000

€30,000–41,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2008, lot 101.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ 277

A PAIR OF FRENCH ORMOLU, PATINATED-BRONZE AND PORPHYRY EIGHT-LIGHT CANDELABRA, ON ORMOLU-MOUNTED MARBLE PEDESTALS

BY HENRY DASSON, PARIS, DATED 1882

Each modelled as a putto holding aloft two flowering branches supporting candles, on ionic column-form *rouge griotte* marble pedestals, one candelabra and one vase signed 'henry Dasson 1882', fitted for electricity

The candelabra: 37½ in. (94 cm.) high, excluding fitment; 19 in. (48 cm.) wide; 11 in. (28 cm.) deep

The pedestals: 52½ in. (133 cm.) high; 11 in. (28 cm.) square (4)

£30,000–50,000

\$39,000–64,000

€36,000–59,000

THE PROPERTY OF A GENTLEMAN

■ ~ * 278

A FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINWOOD BUREAU PLAT

AFTER THE MODEL BY CHARLES CRESSENT, BY HENRY DASSON, PARIS, DATED 1888

The shaped top with inset gilt-tooled brown leather above a frieze drawer, the reverse with a false drawer, each side cornered with a telamon mount, the top surround inscribed 'henry. Dasson et Cie 1888', the underside stamped 'HENRY DASSON' and '1888'

31½ in. (80 cm.) high, 84½ in. (214.5 cm.) wide, 41 in. (104 cm.) deep

£30,000–50,000

\$39,000–64,000

€36,000–59,000

LITERATURE:

D. Ledoux-Lebard, *Le Mobilier Français du XIX Siècle*, Paris, 1984, pp. 146-151.

A. Pradère, *Charles Cressent, sculpteur, ébéniste du Régent*, Dijon, 2003, p. 268-269.



This magnificent bureau plat à *têtes de guerriers antiques* is after the celebrated model by Charles Cressent of which the most famous example is in the Salon Doré at the Elysée Palace in Paris - where it is used by successive Presidents of France. Another with *cartonnier* was sold from the *première vente de Cressent* en 1749 and again in the second sale in 1757, lot 116, before entering the collection of the duc de Richelieu before selling lastly, in 1788, to Lord Willoughby in London and passing by descent to Grimsthorpe Castle, Lincolnshire, where it remains. A third example formally belonging to the Princess Trivulzio and later to Baron Nathaniel de Rothschild and is today in the Gulbenkian Museum in Lisbon.

Of relevance, the President's bureau at Elysée Palace was exhibited at the *exposition retrospective de l'Union centrale*, Paris, in 1882. It was probably at this exhibition that Dasson saw it and gained permission to make the drawings and clay presses needed for him to replicate the model.

Henry Dasson (d. 1896) is recorded as having worked in Paris at 106, rue Vieille-du-Temple. Dasson specialized in reproducing a wide range of furniture and *objets d'art* of high quality in the style of Louis XIV, XV and XVI, often directly copying known pieces. He purchased the firm of the *ébéniste* Charles Winckelsen upon his death in 1870, and produced an impressive range of pieces for the Paris Expositions from 1878 until 1895. The firm's output was distinguished particularly by the fine quality of its ormolu mounts. The business continued until 1894, when a sale of remaining stock was held.





■ 279

**A PAIR ORMOLU-MOUNTED THEODORE DECK FAIENCE
TURQUOISE-GROUND VASES MOUNTED AS LAMPS**
SECOND HALF 19TH CENTURY, IMPRESSED 'TH' MARKS

Each of bottle form, moulded with bats above scrolling lotus and stiff-leaf tips, electrified

15 in. (38 cm.) high, excluding fittings (2)

£7,000-10,000

\$9,000-13,000

€8,200-12,000

THE PROPERTY OF A GENTLEMAN

■ ~ 280

**A NAPOLEON III ORMOLU-MOUNTED KINGWOOD PARQUETRY
MEUBLE A HAUTEUR D'APPUI**

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, CIRCA 1870

With three cabinet doors each opening to two shelves, the reverse stamped G. DURAND six times

53½ in. (136 cm.) high, 66 in. (167.5 cm.) wide, 18½ in. (47 cm.) deep

£6,000-8,000

\$7,700-10,000

€7,100-9,400

PROVENANCE:

Collection Pierre Lecoules, Paris.



■ 281

**A FRENCH ORMOLU-MOUNTED MAHOGANY
VITRINE-ON-STAND**

BY BAUR & CIE, PARIS, CIRCA 1890

The glazed cabinet with two shelves, over a frieze drawer and an under-tier, the lockplate to the frieze drawer signed *BAUR & CIE/Fg St Antoine 75: Paris*
62½ in. (78.5 cm.) high, 36¼ in. (92 cm.) wide,
15 in. (38 cm.) deep

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Property from a Private European Collection; Christie's,
London, 27 September 2007, lot 86.



■ 282

**A FRENCH ORMOLU-MOUNTED MAHOGANY, SATINWOOD,
AND GREEN-STAINED WALNUT TABLE VITRINE**
OF LOUIS XVI STYLE, CIRCA 1880

With bevelled-glass hinged top above faux drawer and enclosing a green silk-lined interior
29¾ in. (75.5 cm.) high, 22½ in. (57 cm.) wide, 17 in. (43.5 cm.) deep

£4,000-6,000

\$5,200-7,700

€4,700-7,000





■ 283

A FRENCH ORMOLU NINE-LIGHT CHANDELIER

AFTER THE MODEL BY JACQUES CAFFIERI, CIRCA 1870

With a central leaf-tip cast scrolling frame supporting three cloud-born putti and three cherubs, issuing three sets of foliate cast scrolling arms and ending in a flowerhead-cast pierced finial, fitted for electricity
53 in. (134.5 cm.) high, 46 in. (117 cm.) diameter

£30,000–50,000

\$39,000–64,000
€36,000–59,000

PROVENANCE:

The Property of a Gentleman; Christie's, London, 30 September 2004, lot 177.

Cast with asymmetrical scrolled acanthus, birds and cherubs, this sculptural chandelier reprises the famous pair attributed to Jean-Jacques Caffieri and executed around 1750 for Madame de Pompadour, one of which was in her bedroom, the other in *le Grand cabinet* of l'hôtel d'Évreux, the future palais de l'Élysée. The pair were confiscated during the Revolution and today hang in the Bibliothèque Mazarine at the Palais de l'institut de France (P. Verlet, *Les Bronzes Dorés Français du XVIIIe siècle*, Picard, 1987, p. 288, fig. 324). Also compare a chandelier signed and dated *Caffieri Paris 1751* in the Wallace Collection (P. Hughes, *The Wallace Collection Catalogue of Furniture*, Vol. III, London, 1996, p. 1311, cat. no. 265, F83).



■ 284

A LIFE-SIZE MARBLE BUST OF A MAN
FRENCH OR ITALIAN, CIRCA 1880-1900

Probably representing Louis XIV of France, unsigned
42 in. (107 cm.) high

£15,000-25,000

\$20,000-32,000
€18,000-29,000

Although the antecedent for the present bust has not been identified the subject is most likely Louis XIV of France. Of imposing scale, it dates to the late 19th century when beaux-arts sculptors revived the glory and grandeur of the Bourbons, and is inspired by the famous portraits of the Sun King made by Lorenzo Bernini and Antoine Coysevox.



■ 285
**A PAIR OF LARGE NAPOLEON III
 ORMOLU SIX-LIGHT WALL-APPLIQUES**
 CIRCA 1850

Each with central medallion with the figure of Athena and issuing six acanthus-clad arms, the first tier of two arms framed by tripartite goat masks, the lower four arms above a trophy of the arts and Antique attributes, one wall light stamped variously 'RR', '2', and 'Z', the other stamped variously 'I'

56 in. (142 cm.) high, 26 in. (66 cm.) wide (2)

£10,000-15,000 \$13,000-19,000
 €12,000-18,000



■ ~ 286
**A PAIR OF FRENCH BRONZE 'MARLY'
 HORSE GROUPS ON CUT-BRASS INLAID
 TORTOISESHELL 'BOULLE' BASES**
 AFTER THE MODEL BY GUILLAUME
 COUSTOU, CIRCA 1870

The bronzes: 30 in. (76 cm.) high, the taller; 24 in. (61 cm.) wide; 12¼ in. (31 cm.) deep
 The bases: 6¾ in. (17 cm.) high; 24¾ in. (63 cm.) wide; 12¾ in. (32.5 cm.) deep (2)

£10,000-15,000 \$13,000-19,000
 €12,000-18,000

The present bronze groups are based on the celebrated marbles by Guillaume Ier Coustou which were originally commissioned for the gardens at the Château de Marly in 1739, subsequently moved by the painter Jacques-Louis David to the entry of the Champs Élysées in Paris in 1794 and are today in the collections of the Musée du Louvre, Paris (M.R. 1802-3). Coustou's famed rearing horses restrained by grooms were among the most important sculptures created in the 18th century, and were reprised in numerous sizes and media through to the 20th century.

Most 19th century bronze versions measure around twenty-three inches high; whereas the present examples are of unusually large scale measuring thirty inches high and are further distinguished by their 'Bouille' bases, which are a direct reference to the elaborately decorated furniture created by André-Charles Bouille in the late 17th and early 18th centuries. As such, they are a bona fide *tour de force* of the *goût français*.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ ~ 287

**A FRENCH ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD
PARQUETRY COMMODE A VANTAUX**

AFTER THE MODEL DESIGNED BY THE SLODTZ BROTHERS AND
EXECUTED BY ANTOINE GAUDREAUX, LATE 19TH CENTURY

The serpentine *violet breccia* marble top above a conforming case set with
two cupboard doors each decorated with lozenge parquetry and centred by
a blue oval medallion and ribbon-tied floral frame, the interior fitted with four
drawers, on scrolled legs

37¾ in. (96 cm.) high, 68 in. (172.5 cm.) wide, 26¼ in. (66.5 cm.) deep

£30,000–50,000

\$39,000–64,000

€36,000–59,000

PROVENANCE:

Property from a Private European Collection; Christie's, 22 September 2007,
lot 91.

This commode is based on the *commode médaillier* by Antoine Gaudreaux (d. 1746), so called because it contained a set of the famous series of medals known as the medallic history of Louis XIV and Louis XV which included portraits of the leading crowned heads of Europe and to which medals of the most beautiful buildings of the reign of Louis XV were later added. It was delivered on 10 January 1739 for the *Cabinet aux tableaux* in Louis XV's new apartments at Versailles. It was referred to at the time as '*Par les Srs Gaudreaux ébéniste et Slodtz frères, sculpteurs, pour servir dans le cabinet aux tableaux avant la petite galerie à Versailles*'. In 1755 a matching pair of *encoignures* were made by Gilles Joubert (d. 1775) which were removed with the *commode médaillier* by the order of Louis XVI and placed in the Medal Department of the Royal Library. However in 1960 the suite returned to Versailles where it remains on display.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■ ~ 288

A NAPOLEON III ORMOLU AND PORCELAIN-MOUNTED CUT-BRASS INLAID RED AND GREEN TORTOISESHELL 'BOULLE' MARQUETRY EBONY AND EBONISED CONSOLE DESSESTE

CIRCA 1850

The superstructure set with porcelain plaques of cloud bourné putti, the base front by a frieze drawer

65 in. (165 cm.) high; 44¾ in. (114 cm.) wide; 14½ in. (37 cm.) deep

£15,000-25,000

\$20,000-32,000

€18,000-29,000

■ ~ 289

A PAIR OF FRENCH ORMOLU-MOUNTED CUT-BRASS INLAID TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY PEDESTAL CABINETS

MID-19TH CENTURY

Each with inlaid top above a door opening to one shelf

44 in. (112 cm.) high, 23¼ in. (59 cm.) wide, 14½ in. (36.5 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-18,000



■ 290

A PAIR OF FRENCH ORMOLU AND MARBLE EIGHT-LIGHT CHANDELIERS IN THE MANNER OF ANDRÉ-CHARLES BOULLE, BY HENRI VIAN, CIRCA 1870-1900

The central baluster shaft headed by a *Languedoc rouge* urn fitted with term handles, the stem of the hanger loop stamped 'h. Vian', fitted for electricity 36 in. (91.5 cm.) high, 35½ in. (90 cm.) diameter (2)

£20,000-25,000

\$26,000-32,000

€24,000-29,000





291

**EVGENY ALEXANDROVICH LANCERAY
(RUSSIAN, 1848-1886)**

The Steeplechase

signed in Cyrillic and dated 'E. Lanceray / 1882', on a later oak plinth

bronze, dark-brown patina

12 in. (30.5 cm.) high; 17¾ in. (45 cm.) wide;

10¼ in. (26 cm.) deep, the bronze

£15,000-25,000

\$20,000-32,000

€18,000-29,000



THE PROPERTY OF A GENTLEMAN

292

FRANZ VON STUCK (GERMAN, 1863-1928)

Athlet (Athlete)

signed 'FRANZ STUCK' to base, with foundry inscription 'GUSS C. LEYRER MUNCHEN' to base edge

bronze, greenish-brown patination

25½ in. (66 cm.) high

£7,000-10,000

\$9,000-13,000

€8,200-12,000

LITERATURE:

E. Mendgen, *Franz von Stuck – Die Kunst der Verführung*, Munich, 2003, pp. 48-49

T. Raff, *Die Kraft des Mannes und die weiche Schmiegsamkeit der Weibes – Franz von Stuck: Das plastische Werk*, 2011, pp. 24-26

The *Athlete*, modelled in 1890/92, was Stuck's first bronze sculpture, which together with *Amazona*, is probably his best known. The artist was only 28 years old when he created this idealised athlete, lifting up a heavy ball to head height. Stuck produced numerous sketches and anatomical studies for this work, along with a series of photographs in order to portray the effort involved in lifting up the ball with such exactitude. This sculpture appears to have held a great importance for the artist, and in the numerous photographs of the Villa Stuck casts of *Athlete* can often be seen in prominent positions. The sculpture is also depicted in the large-scale double portrait of Franz and Mary Stuck in the studio in 1892 (private collection). This cast has the foundry stamp of Leyher of Munich, and is signed 'Franz Stuck' and therefore dates to the period before the ennoblement of the artist in 1905 after which he signed 'Franz von Stuck'.

■ 293

A RUSSIAN MALACHITE AND ORMOLU CENTRE TABLE
SECOND QUARTER 19TH CENTURY

The malachite-veneered top supported by an urn-form stem surrounded by masks above tripartite acanthus-scroll legs alternating between anthemions and terminating in raised paw feet
30½ in. (77.5 cm.) high, 35 in. (89 cm.) diameter

£25,000–35,000

\$33,000–45,000

€30,000–41,000

LITERATURE:

A. Chenevière, *Russian Furniture The Golden Age 1780-1840*, London, 1988, p. 281, no. 306.

This splendid table is emblematic of the Russian fascination with malachite and of the spectacular works of art that the imperial lapidary workshops produced in the mid-19th century. These luxurious objects – vases, works of art, tablewares and full-scale furniture – combined stone specimens of the highest calibre with finely chased ormolu, and appealed to a large, international clientele. Malachite – the stone for which their production was most celebrated – is a stalagmitic form of copper carbonate, and the technique used in the manufacture of objects and furniture with it, is known as Russian mosaic, in which thin slices of the stone are arranged on a base in a visually pleasing manner, and which is here realized to splendid effect.





■ 294

**TWO VICTORIAN ELECTROTYPE
COPPER SHIELDS**

BY ELKINGTON & CO., BIRMINGHAM, AFTER
THE DESIGNS BY LEONARD MOREL-
LADEUIL, LATE 19TH CENTURY

One shield decorated with scenes from John
Milton's *Paradise Lost* and inscribed '*Morel-
Ladeuil, fecit 1866*', the other with scenes from
John Bunyan's *The Pilgrim's Progress* and inscribed
'*Morel-Ladeuil*'

35¼ in. (89 cm.) high, 26¼ in. (66.5 cm.) wide (2)

£5,000–8,000

\$6,500–10,000

€5,900–9,400

In 1859, silver manufacturer Elkington & Co. employed French designer Leonard Morel-Ladeuil to produce large-scale, intricately crafted objects intended for display, and more specifically to be exhibited at the Paris Exhibitions. Hoping to catch the world's attention with the originals, which were produced in damascened steel inset with silver, Elkington & Co. would then produce and sell high-quality electrotyped replicas. The "Milton Shield", as it is known, was shown at the Paris Exhibition of 1867 where it became one of the most praised pieces and was thus acquired by the Victoria & Albert Museum, London. The shield depicting scenes from *The Pilgrim's Progress* was displayed at the Paris Exhibition of 1878. The electrotypes were highly sought after following each Exhibition and four other examples are in the collection of the V & A (REPRO.1868C-138).

295

**A PAIR OF AUSTRIAN SILVER AND
ENAMEL FLASKS AND COVERS**

VIENNA, CIRCA 1860

Each lid with a figural finial above an ovoid body
decorated with classical scenes, apparently
unmarked

19½ in. (49.5 cm.) high

(2)

£15,000–25,000

\$20,000–32,000

€18,000–29,000



† 296

AN AUSTRO-HUNGARIAN GILT-METAL, ENAMEL AND MAHOGANY CHESS SET
20TH CENTURY

The hinged playing surface opening to a velvet-lined interior, the angles with soldiers and gem-set clasps, with thirty-two enamelled pieces
6¼ in. (16 cm.) high; 22 in. (56 cm) square

£15,000–25,000

\$20,000–32,000
€18,000–29,000





■ 297

WORKSHOP OF BERTEL THORVALDSEN (DANISH, 1770-1844)

Bust of Cupid

unsigned
marble
17¾ in. (45 cm.) high
Circa 1820-1830.

£8,000-12,000

\$11,000-15,000
€9,400-14,000

The present bust can be closely related to another by Thorvaldsen variously identified as Cupid and as Berthel Thorvaldsen's son, Carlo Alberto (1806-1811), dated to *circa* 1811, and in the collection of Dr. Jørgen Birkedal Hartmann, Rome (Köln, *Museen der Stadt, Thorvaldsen*, 5 February - 3 April 1977, pp. 120-121). It is emblematic of the work of the celebrated Danish sculptor's Roman atelier, which was famed for the exceptionally fine neo-classical sculptures it produced. The present composition also relates to a full-length figure the artist created of *Cupid with his bow*, with one version in the Thorvaldsen Museum, Copenhagen dated to 1819 (A819), and another sold Christie's, London, 9 July 2015, lot 106, dated 1826-1828. Cupid's countenance can again be found in the putto at the feet of Thorvaldsen's *Three Graces* (Thorvaldsen Museum, Copenhagen, A894, dated 1820-1823), reflecting the artist's continued interest in the subject, here so finely represented.

■ 298

PASQUALE ROMANELLI (ITALIAN, 1812-1887)

Ruth

Signed *Prof. P. Romanelli. Firenze*
marble
45 in. (114 cm.) high
Circa 1870.

£30,000-50,000

\$39,000-64,000
€36,000-59,000

Pasquale Romanelli was a pupil of Luigi Pampaloni and Lorenzo Bartolini in Florence. He subsequently became Bartolini's collaborator and continued his studio on the latter's death. Romanelli achieved notoriety in his own right, executing numerous public monuments in his native Italy and exhibited both in Paris and London. He was particularly renowned for his sensuous treatment of mythological, allegorical and biblical female figures. A figure of Ruth was exhibited by Romanelli at the *Paris Salon* in 1851. It is not clear, however, whether the present marble is an identical version to the earlier work, or a re-interpretation of the same theme.





■ 299

BY CHIURAZZI
(ITALIAN, FL. 1860-1920)

Night and Day

each base signed 'Prof. Chiurazzi'
marble

58¾ in. (149.5 cm.) high and 60 in. (153 cm.) high
circa 1900

£60,000–80,000



(2)

\$77,000–100,000
€71,000–94,000

Representing night and day attended by cherubs, the present pair of near lifesize statues were produced circa 1900 by the Italian firm of Chiurazzi. The model is derived from works by James Pradier, on the basis of a comparison with a pair of similar pendant figures, '*Étoile du Berger, Le Jour*' and '*Étoile du Berger, La Nuit*' and a nearly identical pair of figures attributed to him (C. Lapaire, *James Pradier (1790-1852) et la sculpture française de la génération romantique*, Milan, 2010, p. 358 no. 292-293 and p. 440-441, no. 538-539). All were likely inspired by the compositions of Joseph-Michel-Ange Pollet (1814-1870) who, in 1848, showed a large plaster group at the Salon '*Une Heure de la Nuit*' (no. 4875) which anticipates the graceful curves of the present sculptures. Other Italian studios also produced the model, as evidenced by a pair of marble figures signed by Pietro Franchi, dated to the last quarter of the 19th century, and sold Christie's, London, 27 September 2007, lot 54.



■ 300

A PAIR OF ORMOLU-MOUNTED SEVRES-STYLE BLUE-GROUND 'NAPOLEONIC' PORCELAIN VASES AND COVERS

LATE 19TH / EARLY 20TH CENTURY, SPURIOUS IRON-RED STENCILLED M. IMP. LE DE SEVRES MARKS, SIGNED H. DESPREZ

Each oviform example painted with Napoleon on horseback before soldiers and a battle scene, gilt to the neck and feet with berried laurel, crowns, eagles and the initial N, the ormolu bases with eagles and florettes

38¾ in. (98.5 cm.) high

(2)

£7,000-10,000

\$9,000-13,000

€8,200-12,000

■ 301

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

Paire de chiens de chasse (Pair of hunting dogs)

cast iron, dark grey painted

36 in. (92 cm.) high, 34½ (88 cm.) wide, 16½ (42 cm.) deep

Late 20th century casts

(2)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



■ 302

**A FRENCH ORMOLU AND MARBLE-MOUNTED EBONY
GUERDION**

BY MONBRO FILS AINÉ, PARIS, CIRCA 1860

The Florentine *pietre dure* top inlaid with a bird perched on a fruiting branch within a ribbon entwined floral garland, above four fluted legs joined by a loop stretcher, the reverse of the egg-and-dart border variously stamped *MONBRO* 30¼ in. (77 cm.) high, 33¾ in. (85.5 cm.) diameter

£20,000–30,000

\$26,000–38,000

€24,000–35,000

PROVENANCE:

Treasures of France; Christie's, New York, 24 October 2012, lot 256.

Georges-Alphonse-Bonifacio Monbro (d. 1884), the eldest son of *ébéniste* Georges-Marie-Paul-Vital-Bonifacio (d. 1841), saw his father's business become one of the leading manufacturers of fine furniture in Paris. Monbro's prestigious register of clients, including Louis-Philippe and the Palais de Saint-Cloud, secured their station among the *haut luxe* cabinetmakers of the mid-19th century and their popularity was underlined by the opening of London premises at Frith Street, Soho Square, in 1861. The firm had a particular reputation for works incorporating Florentine *pietre dure* and their diverse selection of high quality pieces, such as the present lot, became the cornerstone of the firm's display at both the *Exposition des produits de l'industrie française* and the *Paris Exposition Universelle* in 1855.





■ 303

AFTER THE MODEL BY ANTONIO CANOVA (ITALIAN, 1757-1822)

Psyche Revived by Cupid's Kiss

with foundry inscription 'P. Masulli fece / Napoli 1869'

bronze, dark greenish-brown patination

circa 1869

30 in. (76 cm.) high; 41 in. (104 cm.) wide; 19½ in. (50 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-18,000

Please see lot 189 for a footnote on this model.

■ 304

A FRENCH ORMOLU-MOUNTED MAHOGANY REGULATEUR

CIRCA 1880

Of Empire style, surmounted by an eagle, the dial signed *J Maubert/à Paris*, the base with a circular shield before crossed swords

101 in. (257 cm.) high, 22¼ in. (56.5 cm.) wide, 13¼ in. (33.3 cm.) deep

£20,000-30,000

\$26,000-38,000

€24,000-35,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 305

A LARGE ITALIAN GILTWOOD MIRROR

PROBABLY FLORENCE, LAST QUARTER 19TH CENTURY

Of serpentine form, the frame mounted with eight putti within scrolling foliage, with oval plate

89 in. (226 cm.) high, 59 in. (150 cm.) wide

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 October 2008, lot 128.





PROPERTY OF A NOBLE FAMILY

■ 306

AN ITALIAN MICROMOSAIC AND GILTWOOD CENTRE TABLE

THE TOP ROMAN, THE TABLE BASE PROBABLY ENGLISH, CIRCA 1850-1870

The top centred by a roundel depicting St. Peter's Square, surrounded by eight panels depicting the Pantheon, the Capitoline Hill, the Tiber, the Temple of Vespasian in the Roman Forum, the Colosseum, the Temple of Vesta, the Arch of Titus and the Tomb of Cecilia Metella respectively, within a Greek key border and malachite double-banding, on a base with four lion monopodia legs joined by a platform stretcher, on later castors 30½ in. (77 cm.) high; 35¼ in. (90 cm.) diameter

£60,000-100,000

\$77,000-130,000
€71,000-120,000

PROVENANCE:

Probably acquired by Thomas Parker, 6th Earl of Macclesfield (1811-1896) and thence by descent at Shirburn Castle, Oxfordshire.

Micromosaics are created with many 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. During the nineteenth century the surge of tourists to Italy steadily increased and these magnificent micromosaics proved to be popular souvenirs from these Grand Tours. Two major themes in particular emerged: ancient Roman monuments and the great sixteenth-century Basilica in St. Peter's Square, as seen on this present tabletop.

The carved giltwood stand is conceived in the 'Roman' taste to accentuate the 'Antique' properties of this magnificent micromosaic table top. Its design is drawn from Charles Tatham's illustrations of actual antique Roman lion monopodiae collected during his Grand Tour and published in *Etchings representing Fragments of Grecian and Roman Architectural Ornaments* (1806). Related lion monopodiae supports feature on a tripod table, plate 32 of Hope's *Household Furniture and Interior Decoration* (1807) and plate 122 of Smith's *A Collection of Designs for Household Furniture and Interior Decoration* (1808). The longevity of the fashion for supplying 'antique' frames to emphasise micromosaic tables is demonstrated by a stand with dolphin supports, almost certainly inspired by the drawing in Tatham's *Etchings*; the mosaic top by Salvatore Darmanin with Royal coat of arms for William IV, dated 1833, (K. Hay, 'Mosaic Marble Tables by J. Darmanin & Sons of Malta, *Furniture History*, vol. 46, 2010, figs. 14, 15).

Following the premature death of his first wife, Thomas Augustus Wolstenholme Parker, 6th Earl of Macclesfield (1811-1896), married secondly, in 1842, Lady Mary Frances Grosvenor, daughter of Richard Grosvenor, 2nd Marquess of Westminster; the latter, similarly to the Earls of Macclesfield, spent vast sums on the development of his properties, and was a notable collector. With such illustrious antecedents, it is possible that the present table was either acquired by the 6th Earl or by the Countess from her Grosvenor family.





307

AN ITALIAN MICROMOSAIC PORTRAIT PLAQUE

ROME, SECOND QUARTER 19TH CENTURY

Depicting Beatrice Cenci after Guido Reni, set in a black marble border and with a giltwood frame

The plaque: 17 x 14¼ in. (43 x 36 cm.)

Framed: 22¾ x 20 in. (57.5 x 50.5 cm.)

£15,000–25,000

\$20,000–32,000

€18,000–29,000

Born to a Roman noble family in the late 16th century, Beatrice Cenci fatefully conspired with her stepmother to bludgeon her malicious and lecherous father. Her subsequent execution made her one of the most beloved tragic heroines of Roman history throughout the centuries, ultimately becoming a popular subject of poems, dramas and novels, including *The Cenci* by Percy Bysshe Shelley.

The mosaicist Raffaele Cocchi was paid 550 scudi in 1825 for another mosaic picture representing la Cenci; which was later given to King Ludwig I by Pope Pius VIII in 1829. After two world wars the whereabouts of King Ludwig's mosaic of Beatrice Cenci remains unknown, but it is speculated to be the example listed in J. H. Gabriel, *Micromosaics Private Collections*, 2016, No. 8, p. 44-14

■ 308

AN ITALIAN MOTHER-OF-PEARL INLAID, PAINTED AND CARVED WALNUT CENTRE TABLE

BY ANTONIO CATALANO, PALERMO, DATED 1872

The tilt-top with inlaid mother-of-pearl decoration around a central panel painted with the Piazza San Marco in Venice, above a tripod base set with three putti and medallions of scenes from the Veneto, one of the lower medallions dated '1872'

37¾ in. (96 cm.) high; 56 in. (142 cm.) diameter

£30,000–50,000

\$39,000–64,000

€36,000–59,000

PROVENANCE:

Antonio Catalano, Palermo, and by descent to his grandson until sold; Sotheby's, London, 8 July 2008, lot 368.

EXHIBITED:

Milan, *Esposizione Nazionale*, 1881 (Bronze medal, Group VIII, class 38-39).

Dramatic, statement-making tables carved in high-relief and decorated with elaborate surfaces comprised of various media and materials were very much in vogue in the mid-19th century—illustrating not only traditional craftsmanship but also the innovative decorative techniques that were constantly evolving throughout the industrial age. As such, centre tables of this nature often showcased updated artistries such as micro-mosaics, *scagliola*, or marquetry. The present lot, with its finely painted top and medallions, thus stands out as a rarity.

M. Cera's *Il Mobile Italiano*, Milan, 1983, cites one tilt-top table with similar mother-of-pearl inlay, also painted with a scenic view, as Piedmontese (p. 213, fig. 394). However, the artist of the present lot is Sicilian, indicating that technique is perhaps not regional. Little else known of the artist, Antonio Catalano, but he is believed to have produced furniture in various decorative manners, including a lacquer gueridon, which he purportedly displayed at the 1872 *Exposition Universelle et Internationale de Lyon* and which was specifically cited in the *Rapports des délégués Lyonnais*, 1873, vol. I, p. 114. Catalano was also singled out for his achievements the *Esposizione Nazionale del 1881*, Milan, where the present lot won the bronze medal. A related table painted with a view of Milan Cathedral, which was reputedly acquired at the 1867 Paris Exhibition, was sold Sotheby's, lot 216, 25th May 2001.





309

**AN AUSTRIAN BIEDERMEIER PARCEL-GILT,
POLYCHROME-PAINTED AND EBONIZED
PINE MANTEL CLOCK**

CIRCA 1840-60

Modelled as a cavalry officer charging on a white horse accented with leather detailing, the officer's pouch with the initials 'F.J.', the ebonized base with a parcel-gilt frieze, the reverse of the clock back marked 'Josef Fritz / æ 887', 'Josef Moje (?) / 9/5/92 12', and 'A B. 5/92. / Krakoiv (?)

27¼ in. (70.5 cm.) high, 25½ in. (65 cm.) wide

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 29 October 2008, lot 27.

310

AN ITALIAN PIETRE DURE PLAQUE

FLORENCE, CIRCA 1870-1900

Depicting a man at a table drinking wine, within a giltwood frame

The panel: 7½ x 9½ in. (19 x 24 cm.)

Overall: 14¼ x 16¼ in. (36 x 42.5 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

Anonymous sale; Christie's, New York, 28 October 2003, lot 164.





~ 311

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1810-30

Circular, depicting four dogs hunting a stag by a river, within an ebony, rosewood, citronnier, marquetry and painted square wood frame

The micromosaic: 12¾ in. (32.5 cm.) diameter

Overall: 22¾ in. (58 cm.) square

£15,000-25,000

\$20,000-32,000

€18,000-29,000



■ 312

A PAIR OF ITALIAN PATINATED-BRONZE SIX-LIGHT CANDELABRA

CIRCA 1840

Each with baluster stem supporting three nozzles above seated swans and encircled by frieze with alternating crossed flags and tritons and raised-tail fish candle arms each balancing a shell surmounted by a nozzle

31¼ in. (80.5 cm.) high

(2)

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 8 July 2008, lot 304.

■ 313

A PAIR OF FRENCH GILT AND PATINATED-BRONZE AND CUT-GLASS CENTREPIECES

CIRCA 1820-1840

Each with a circular diamond-cut glass bowl above four female Egyptian monopodiae above a trellis decorated columnar base

16¼ in. (41 cm.) high

(2)

£5,000–8,000

\$6,500–10,000

€5,900–9,400

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 May 2008, lot 259.





314

A JAPANESE LACQUER KAZARIDANA (DISPLAY CABINET)

MEIJI PERIOD, LATE 19TH CENTURY

Set with various sized shelves, drawers and doors, decorated in black, gold, silver and red *hiramaki-e*, *takamaki-e*, *kirikane* and *togidashi*

94 $\frac{3}{8}$ in. (241 cm.) high; 59 in. (150 cm.) wide; 20 $\frac{1}{2}$ in. (52 cm.) deep

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

Acquired by the present owner in Paris in 2007.



315

■ **315**
A FRENCH ORMOLU AND COBALT GLASS JARDINIERE ON STAND

CIRCA 1900

On castors

48¼ in. (122.5 cm.) high; 18½ in. (47 cm.) wide; 18½ in. (47 cm.) deep

£3,000–5,000

\$3,900–6,400

€3,600–5,900

PROVENANCE:

Anonymous sale; Christie's, London, 29 September 2005, lot 151.



316

■ **316**
A FRENCH ORMOLU-MOUNTED PATINATED-BRONZE AND MAHOGANY GUERIDON

CIRCA 1880-1900

With later malachite-veneered top above four caryatid legs joined by a platform with later malachite-veneered urn

32¾ in. (83 cm.) high; 33¾ in. (86 cm.) diameter

£4,000–6,000

\$5,200–7,700

€4,700–7,000

■ **317**
A RUSSIAN ORMOLU AND GRANITE TRIPOD GUERIDON

POSSIBLY BY FREDERIK EMIL HENRIKSSON, CIRCA 1880-1900

The circular pink granite top on triple acanthus-cast reeded supports

42¾ in. (108.5 cm.) high; 15 in. (38 cm.) wide; 15 in. (38 cm.) deep

£2,500–4,000

\$3,300–5,100

€3,000–4,700

PROVENANCE:

Anonymous sale; Christie's, London, 29 September 2005, lot 153.



317



■ ~ 318

A FRENCH ORMOLU-MOUNTED TULIPWOOD, SYCAMORE AND PARQUETRY WRITING TABLE

BY HENRY DASSON, PARIS, DATED 1891

Set with a letter rack with candelabrum to one side with *bleu turquin* marble top over a writing slide to one side and a trellis-marquetry door enclosing a marble-lined interior to the other, the moulded border to the top signed 'Henry Dasson et Cie. 1891', fitted for electricity
41 in. (104 cm.) high; 19¾ in. (50 cm.) wide; 24½ in. (62 cm.) deep

£10,000–15,000

\$13,000–19,000

€12,000–18,000

PROVENANCE:

The Property of a Lady; Christie's, London, 27 September 2007, lot 211.



319

A PAIR OF MINTON WHITE BISCUIT GROUPS

DATED 1854, IMPRESSED MINTON, DATE CYPHERS AND SYMBOLS TO UNDERSIDE, ONE IMPRESSED MINTON & CO TO REVERSE

Each representing a mythological figure, one with Venus and Cupid and the other with a nymph and Jupiter as an eagle, each on a giltwood base
15¾ in. (40 cm.) high; 20½ in. (52 cm.) wide (2)

£3,000–5,000

\$3,900–6,400
€3,600–5,900

PROVENANCE:

Anonymous sale; Sotheby's, Milan, 23 June 2009, lot 93.

■ 320

ITALIAN (LATE 19TH CENTURY)

Cupid and Adonis

unsigned
marble

25 in. (63.5 cm.) high

£3,000–5,000

\$3,900–6,400
€3,600–5,900

PROVENANCE:

Anonymous sale; Christie's, London, 27 September 2007, lot 153.

321

A BERLIN (K.P.M.) RECTANGULAR FRAMED PLAQUE OF THE RAPE OF THE DAUGHTERS OF LEUCIPPUS

LATE 19TH CENTURY, IMPRESSED SCEPTRE, K.P.M. MONOGRAM AND H, INCISED 12-9 $\frac{3}{4}$

Finely painted after *Rubens* with the twin warriors Castor and Pollux abducting Theocritus and Hyginus, in a giltwood and gesso frame
Overall: 12 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in. (32 x 25 cm.)

£4,000–6,000

\$5,200–7,700
€4,700–7,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 October 2006, lot 14.

322

A PAIR OF PARIS PORCELAIN GILT-GROUND CAMPANA VASES

CIRCA 1830-1840

Each painted with figures in an interior and gilt with chinoiserie figures to the reverse
15 $\frac{3}{4}$ in. (40 cm.) high (2)

£3,000–5,000

\$3,900–6,400
€3,600–5,900

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 May 2008, lot 255.





323

■ 323

A PAIR OF CHARLES X GILT AND PATINATED-BRONZE AND MARBLE BRULE-PARFUMS

CIRCA 1820-1830

Each domed cover surmounted by a berried finial, above a pierced frieze, above an everted leaf-clad lip, the body with nymphs dancing among floral garlands and putti on raised pedestals, on a fluted socle and square *rouge de Maine* marble stand mounted with Apollo masks
17 in. (43 cm.) high

(2)

£4,000-6,000

\$5,200-7,700

€4,700-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 December 2005, lot 260.

■ 324

EMIL CAUER THE YOUNGER (GERMAN, 1867-1946)

Water nymph

signed 'Emil Cauer' and indistinctly inscribed to base, on a fixed copper-mounted green onyx plinth alabaster

The figure: 21¾ in. (54.5 cm.) high

The base: 2½ in. (6.5 cm.) high

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Anonymous sale; Sotheby's, Milan, 4 December 2006, lot 191.



324



325

■ 325

A FRENCH ORMOLU AND MARBLE THREE-PIECE CLOCK GARNITURE

OF LOUIS XVI STYLE, CIRCA 1880

Comprising a clock and a pair of three-light candelabra, the candelabra drilled for electricity

The clock: 22¾ in. (57.8 cm.) high

The candelabra: 16 in. (40.5 cm.) high

(3)

£4,000-6,000

\$5,200-7,700

€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 September 2007, lot 149.



326

**AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE
CENTREPIECE**

IN THE MANNER OF CLAUDE GALLE, CIRCA 1800-20

The pierced cover and vine wreathed neck flanked by angels, the body applied with relief cast figures making a sacrifice, on a socle above a triform *vert de Maurin* marble base corned by griffins
28¾ in. (72 cm.) high

£15,000–25,000

\$20,000–32,000
€18,000–29,000

PROVENANCE:

The Property of a Private Collector; Sotheby's, London, 7 December 2005, lot 171.

A perfume burner with virtually identical upper section on a different base is in the collection of the V & A (M.577-1911) and illustrated in Ottomeyer/Pröschel, *Vergoldete Bronzen I*, Munich, 1986, p. 365, fig. 5.12.5. Another of the same form as that in the V & A sold from the collection of Sir Mark Masterman Sykes Bt. of Sledmere House, North Yorkshire; Sotheby's, London, 10 July 1981, lot 198.

Claude Galle (1759-1815) was amongst the greatest *bronziers* and *fondeur-ciseleurs* of the late Louis XVI and Empire periods. First patronised by the *Garde Meuble de la Couronne* under Jean d'Heure from 1786-1788, he is known to have collaborated with Pierre-Philippe Thomire, amongst others, and was responsible for much of the *bronzes d'ameublement* supplied during the Empire period to Fontainebleau.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act 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 such taxes may 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 reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a

Heading means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 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.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits

the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(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 that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	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. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 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 Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◊ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed..."/"Dated..."/"Inscribed...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) 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 9.00 am to 5.00 pm.

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.		

CHRISTIE'S WAREHOUSE

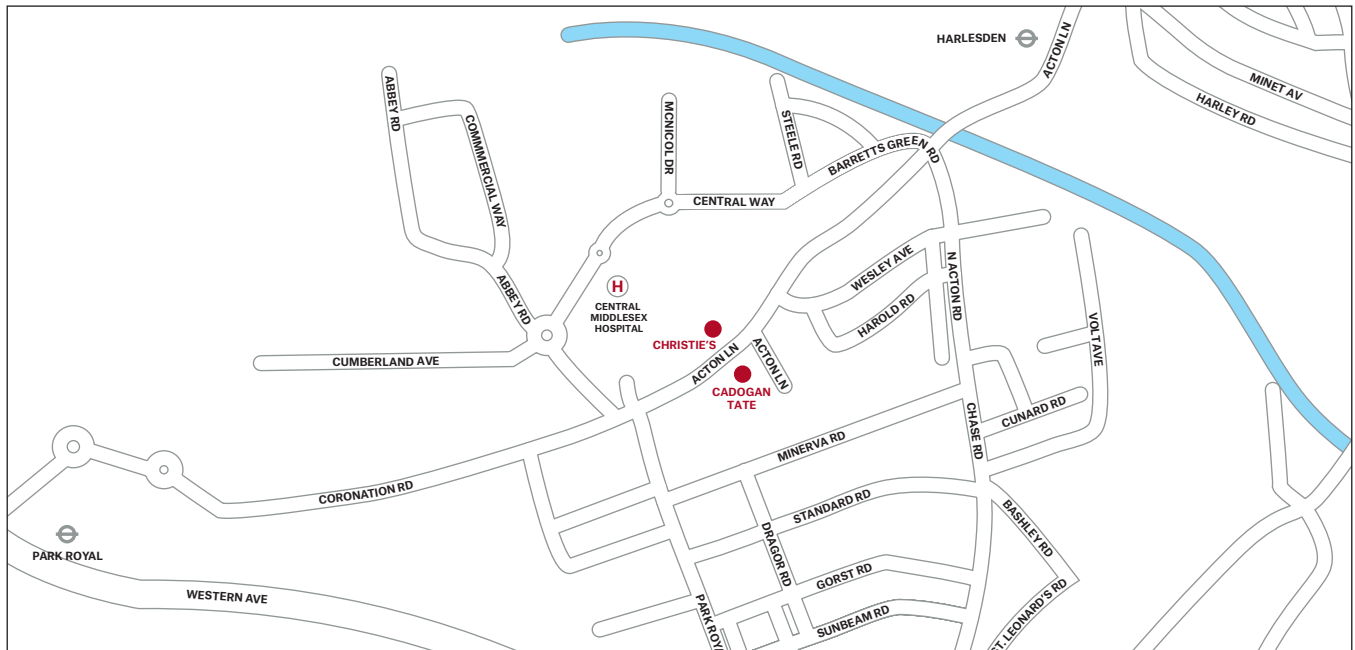
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

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.





ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

La Paix (Peace)

signed 'BARYE', with foundry mark 'F. BARBEDIENNE. FONDEUR', and gilt circular seal 'COLLECTION / PARIS / F. BARBEDIENNE'

39½ in. (101 cm.) high; 33 in. (84 cm.) wide; 26 in. (66 cm.) deep

Provenance: Property from the Collection of William 4th Earl of Dudley.

£20,000-30,000

FIVE PRIVATE COLLECTIONS

London, South Kensington, 7 June 2017

VIEWING

3-6 June 2017

85 Old Brompton Road
London SW7 3LD

CONTACT

Nathaniel Nicholson
nnicholson@christies.com
+44 20 7389 2519

CHRISTIE'S



THE EXCEPTIONAL SALE

London, King Street, 6 July 2017

VIEWING

1-6 July 2017

8 King Street

London SW1Y 6QT

CONTACT

Robert Copley

rcopley@christies.com

+44 (0)20 7389 2353

A PAIR OF LOUIS XV ORMOLU AND
CRYSTAL 18-LIGHT CHANDELIERS

MID-18TH CENTURY

4 ft. 9 in. (144 cm.) high;

3 ft. (91 cm.) diameter

£200,000-300,000

CHRISTIE'S



A BRONZE GROUP OF THE LAOCOON
AFTER THE ANTIQUE, CIRCLE OF GIOVANNI BATTISTA FOGGINI (1652-1725), LATE 17TH OR EARLY 18TH CENTURY
H: 55 cm. (21 $\frac{1}{8}$ in.); L: 44 cm. (17 $\frac{3}{8}$ in.)
€70,000-100,000

SCULPTURE & EUROPEAN WORKS OF ART

Paris, 13 June 2017

VIEWING

10, 12 & 13 June 2017
9, Avenue Matignon
75008 Paris

CONTACT

Isabelle d'Amécourt
idamecourt@christies.com
+33 (0)1 40 76 84 19

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

OPULENCE

TUESDAY 6 JUNE 2017 AT 11.00 AM

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

CODE NAME: EVE

SALE NUMBER: 14226

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14226

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below: _____



**FRENCH & ENGLISH FURNITURE FROM
A DISTINGUISHED PRIVATE COLLECTION**

New York, 25 October 2017

CONTACT

Elizabeth Wight
ewight@christies.com
+1 212 484 4814

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
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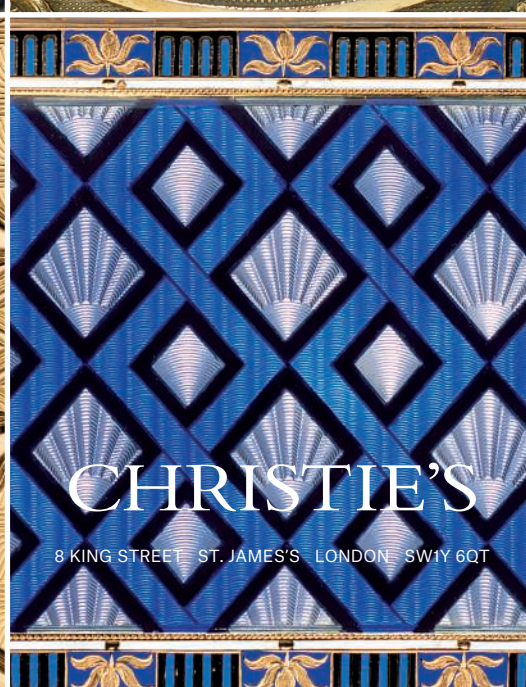
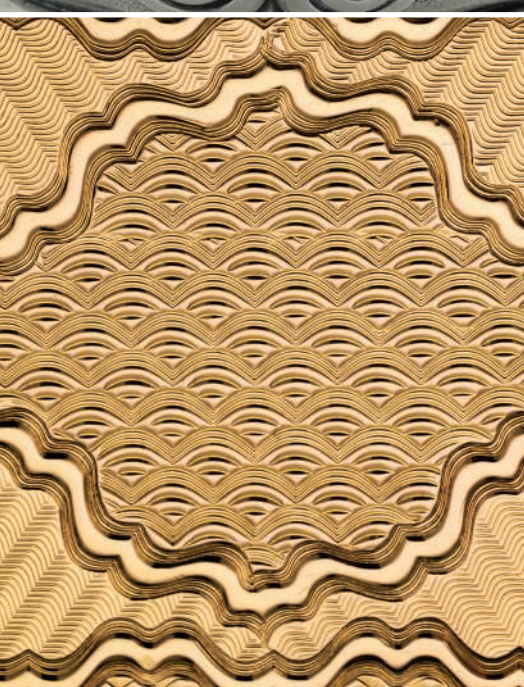
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