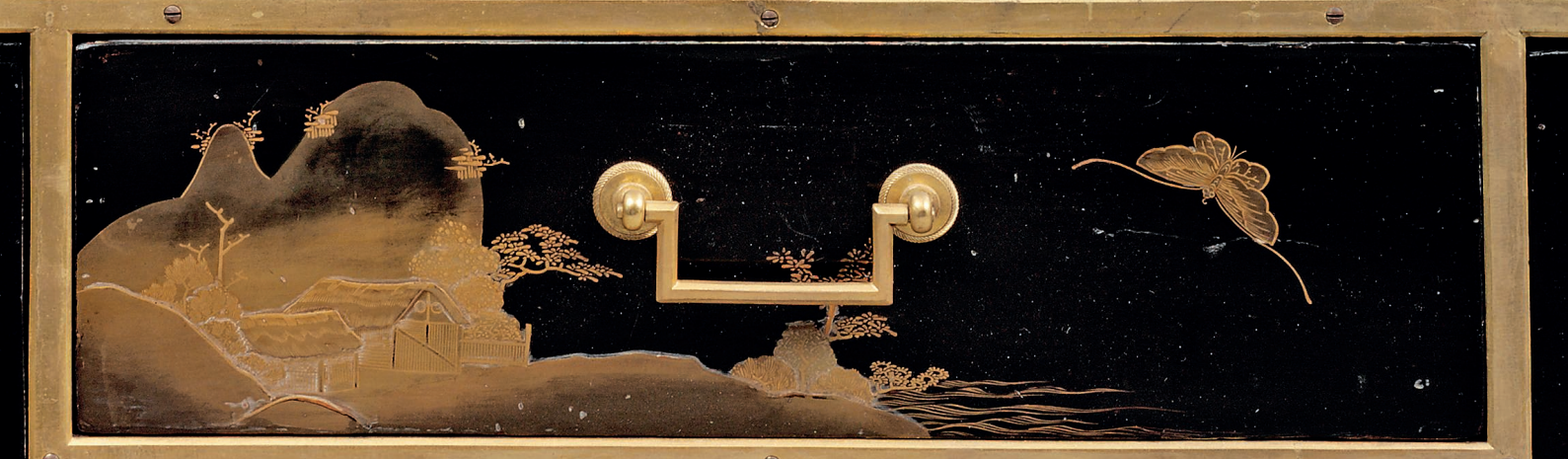
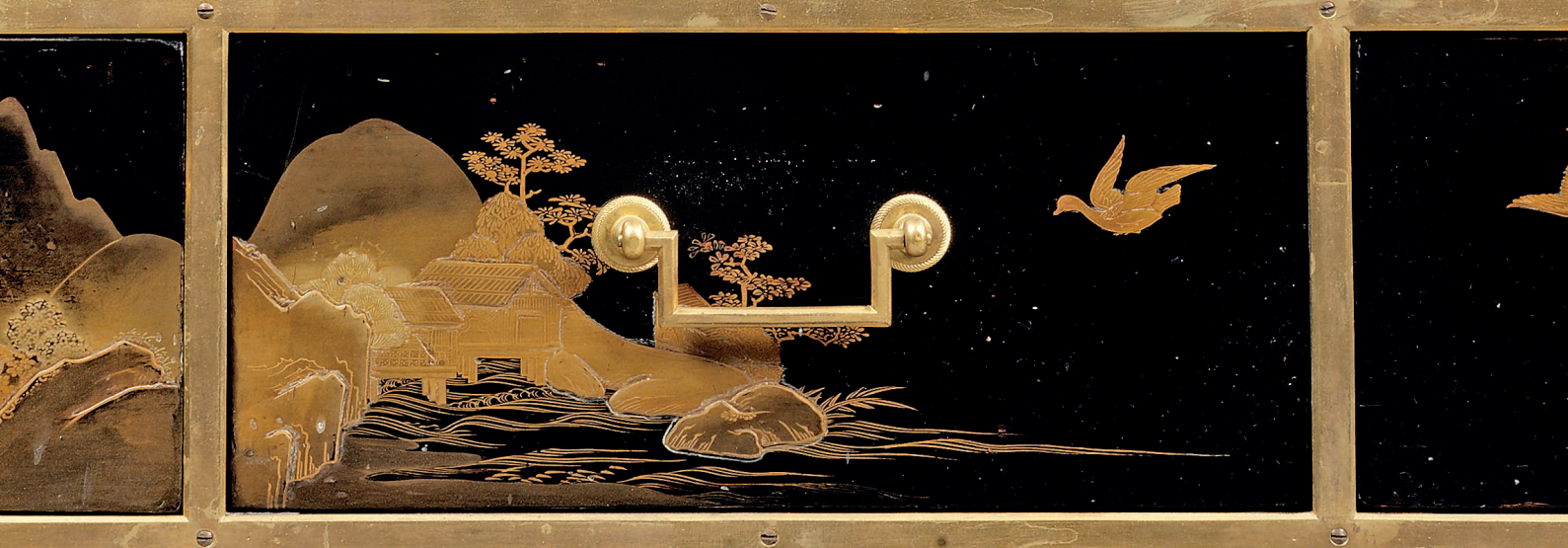




EUROPEAN FURNITURE  
& WORKS OF ART

*King Street 4 July 2017*

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# EUROPEAN FURNITURE & WORKS OF ART

TUESDAY 4 JULY 2017

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A distinguished Turinese Collection  
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## AUCTION

Tuesday 4 July 2017  
at 2.00 pm (Lots 1-162)

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

## VIEWING

|          |        |                   |
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| Saturday | 1 July | 12 noon – 5.00 pm |
| Sunday   | 2 July | 12 noon – 5.00 pm |
| Monday   | 3 July | 9.00 am – 4.30 pm |

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Inside back cover: Lot 38 & 69  
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1

**A PAIR OF DIRECTOIRE ORMOLU-MOUNTED  
TURQUOISE CHINESE PORCELAIN VASES**

THE PORCELAIN QIANLONG (1736-1795),  
THE MOUNTS CIRCA 1795-1800

Each baluster-shaped body decorated with foliage, on  
a circular ormolu base  
8½ in. (21.5 cm.) high (2)

£3,000-5,000

\$3,900-6,500  
€3,500-5,800



1



2



2

**A PAIR OF LATE LOUIS XVI ORMOLU-  
MOUNTED TURQUOISE CHINESE  
PORCELAIN VASES**

THE PORCELAIN QIANLONG (1736-1795),  
THE MOUNTS CIRCA 1790

Each tapering squared body flanked by two  
zoomorphic heads holding rings, surmounted by a tip-  
leaf cast rim mount, decorated with chains and tassels,  
on hoof feet  
14¾ in. (37.5 cm.) high (2)

£7,000-10,000

\$9,100-13,000  
€8,100-12,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Monaco, 21-22 May 1978,  
lot 287.





**3**  
**A ROYAL LOUIS XV BRASS-MOUNTED GILT-TOOLED**  
**RED LEATHER COFFRET**

BY PIERRE VENTE, MID-18TH CENTURY

Overall decorated with entwined foliage and *fleur-de-lys* borders, the slightly domed hinged lid centred by the French royal arms, each corner with a *fleur-de-lys*, the interior lined with blue *moire*, with side handles

9 in. (23 cm.) high; 22 in. (56 cm.) wide; 16 in. (41 cm.) deep

£12,000-18,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Almost certainly delivered to Mesdames, one of the daughters of Louis XV. Arturo Lopez-Willshaw (1901-1962) Neuilly-sur-Seine.

This rare Royal leather coffer was almost certainly delivered by the *Menus Plaisirs* for the use of the *Filles de France*, daughters of Louis XV.

Pierre Vente (b. 1722, active until 1792), who conceived the present piece, initially worked under the patronage of the Marchal de Richelieu, and in 1753 became *Relieur* (bookbinder) for the *Menus Plaisirs du Roi* and in 1764. Each year he supplied several such coffers to Mesdames, who passed them onto their entourage when they were considered too old. Madame Marie-Adelaide de France (d. 1800), fourth daughter of Louis XV, was herself a noted bibliophile, amassing a library of more than 10,000 volumes, all bound in red morocco leather.

A closely related coffer supplied to one of Mesdames, with the same coat-of-arms, from the Musée de Cluny, Paris, previously in the collection of Baron Arthur de Rothschild, was exhibited in 'Louis XV, un moment de perfection de l'art Français', Paris, 1974, cat. 551.

Another coffer almost identical to this example was sold from the collection of the 5th Earl of Rosebery, Mentmore Towers, Buckinghamshire, Sotheby's house sale, 1977, lot 109.



(detail)



(detail)

#### 4

#### A REGENCE ORMOLU-MOUNTED VERNIS MARTIN COFFRET EARLY 18TH CENTURY

Decorated overall with Chinoiserie scenes including to the centre of the bowed lid a tea party sheltered by a bough with a phoenix flying overhead, mounted with *agrafes*, escutcheon and angles chased with arabesque motifs, with carrying-handles, enclosing a fitted interior  
7¼ in. (8.5 cm.) high; 23¾ in. (52.5 cm.) wide; 9 in. (23 cm.) deep

£10,000-12,000

\$13,000-16,000

€12,000-14,000

The japanned decoration of this finely mounted casket can be attributed to the Martin frères, who perfected a technique for imitating Chinese and Japanese lacquer in France in the first half of the 18th Century. The most important workshops were operated by the eldest of the brothers, Guillaume (1689-1749), who was made *vernisseur du Roi* in 1713 and in 1730, and was granted the right '*...de fabriquer, faire, vendre et débiter toutes sortes d'ouvrages en relief de sa composition, dans le goût du Japon ou de la Chine...*', and Etienne-Simon (1703-1770), *vernisseur du Roi* in 1728. While Guillaume particularly specialized in smaller objects such as the present coffret, Etienne-Simon expanded the business to include complete lacquer *décors* for rooms.



■ 5

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

CIRCA 1745-49

Each with S-shaped backplate decorated with scrolling acanthus, oak leaves, acorns, flowers and a berried-flower issuing a braid, with two entwined branches, one beaded with a lily-shaped drip-pan and gadrooned nozzle, the other with scrolling foliate branch, drip-pan and nozzle, stuck with the 'C' *couronné poinçon*

18 in. (46 cm.) high

£8,000-12,000

\$11,000-16,000

€9,300-14,000

The highly sculptural modelling and fine chasing of this pair of *rocaille* wall lights recalls the craftsmanship of the leading *ébéniste* and sculptor of the late Régence and early *Rocaille* periods, Charles Cressent (1685-1768). The appearance of the C *couronné*, conceived during the reign of Louis XV as an import mark and also as a sign of refinement used between 1745 and 1749 allows these wall lights to be firmly dated. A pair of identical wall lights sold, Sotheby's Monaco, 19 June 1992, lot 647.



**6**  
**A REGENCE ORMOLU-MOUNTED CHINESE  
PORCELAIN VASE**

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

17½ in. (44 cm.) high

£5,000-8,000

\$6,500-10,000  
€5,800-9,200

PROPERTY OF A GENTLEMAN

■\*7

**A SOUTH GERMAN WALNUT CONSOLE TABLE  
CIRCA 1720-30, PROBABLY MUNICH**

The rectangular *brèche violette* marble top above a pierced frieze decorated  
with scrolling foliage and floral garlands centred by an apron with fish scales  
centred by a cartouche on cabriole legs headed by satyr masks on paw feet

31 in. (79 cm.) high; 47 in. (120 cm.) wide; 24¼ in. (62 cm.) deep

£7,000-10,000

\$9,100-13,000  
€8,100-12,000





**8**

**A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN BOUQUETIERE FIGURES**

THE PORCELAIN CIRCA 1740-44, THE MOUNTS CIRCA 1745-49

Each modelled by *J.J.Kändler*, the mounts struck with the 'c couronné poinçon'  
12¾ in. (32 cm.) high

(2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

*Kändler's Taxa* of 1740-44 notes '1. Gärtner Figure mit einem Fuße auff einem Kürbße ruhend, mit beiden Händen aber einen Korb haltend, Blumen drein zu sezen' and '1. Weibsbild mit der Weinbutte auffm Rücken, darein Bluhmen zu sezen.'

Other pairs of these figures were sold in these Rooms on 30 November 1970, lots 100-101 from the A.C.J. Wall Collection, and on 17 October 1977, lot 166. A further pair are illustrated in Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 438-439, nos. 320-321.



■9

**A PAIR OF LOUIS XVI WHITE-PAINTED AND PARCEL-GILT TABOURETS**

ATTRIBUTED TO JEAN-BAPTISTE BOULARD, LATE 18TH CENTURY

The circular padded seat upholstered in red velvet on a frieze carved with leaf-tips, on four fluted tapering legs joined by a X-shaped stretcher

19 ¼ in. (49 cm.) high; 12 ½ in. (32 cm.) diameter

(2)

£4,000-6,000

\$5,200-7,800  
€4,700-6,900

■10

**A SET OF THREE LOUIS XVI GILTWOOD CHAIRS BY SULPICE BRIZARD, LATE 18TH CENTURY**

The oval-shaped back and seatrail decorated with *entrelac* and entwined ribbon friezes, the upright with fish scale motif, on fluted turned tapering legs, upholstered in polychrome patterned cream silk

35 in. (89 cm.) high; 20 ½ in. (52 cm.) wide; 20 in. (51 cm.) deep

(3)

£3,000-5,000

\$3,900-6,500  
€3,500-5,800

Sulpice Brizard, *maître* in 1762.



(detail)







■12

**A LATE LOUIS XV GILTWOOD CANAPE**

BY LOUIS DELANOIS, CIRCA 1770

The rectangular arched back and sides with a berried final to each angle, carved overall with a guilloche frieze enclosing flowerheads, the top rail with a berried laurel frieze, on cabriole legs with scrolling acanthus leaves and *chûtes de piastres*, stamped 'L.DELANOIS'

35 in. (88.5 cm.) high; 57½ in. (146 cm.) wide; 32 in. (81.5 cm.) deep

€10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Collection of Jacques Doucet (1853-1929), photographed *in situ*, circa 1910, in his Paris apartment.

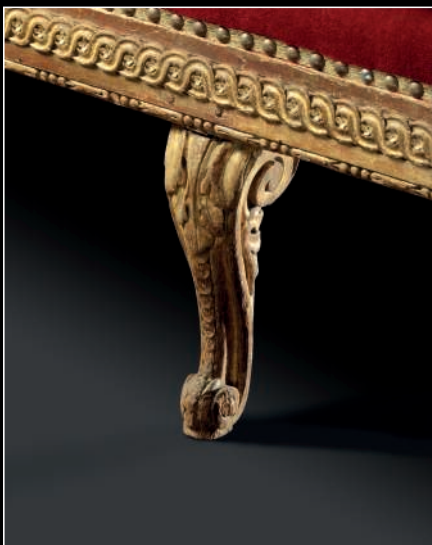
Louis Delanois, *maître* in 1761.

With its refined and unusual carved friezes, this canapé is a masterpiece of the celebrated *ménisier en siège* Louis Delanois and formed part of the iconic collection of the fashion designer Jacques Doucet.

Louis Delanois was one of the most important *ménisiers* of the 1760's and 1770's, and was among the first to embrace the neo-classical style fashionable among *avant-garde* collectors of the time. He supplied extensively to *marchands-tapissiers*, but also numbered among his clients members of the aristocracy with progressive taste, such as the prince de Condé and Madame du Barry. One of his most important commissions was for the King of Poland in 1768-70, when he supplied a significant amount of *meublier* after striking neo-classical designs by Louis Prieur.

The architectural form of this canapé, with finely carved *chute de piastres*, laurel, guilloche friezes and inverted cabriole legs, is typical of Delanois's *oeuvre* at the pinnacle of his career. Similar distinctive guilloche friezes enclosing flower heads and laurel leaves feature on other chairs by Delanois delivered to Madame du Barry in 1769, for example a pair of which was delivered to her *grand cabinet d'Angle* at Versailles, sold at Christie's, 26 October 2001 and another pair of chairs supplied the same year for her Pavillon de Louveciennes in 1769, sold at Christie's, London, 12 December 2002, lot 15.

This superb canapé formed part of the collection of Jacques Doucet (1853-1929), which was sold in the legendary Paris auction of 1912. An acclaimed couturier, his designs were worn by the most celebrated actresses of his time, such as Sarah Bernhardt. Doucet was also a passionate art collector, and his landmark sale featured Post-Impressionist and Cubist paintings, Art Deco and 18th Century French furniture, along with Asian ceramics and mounted porcelains. Doucet bought at many of the prestigious collection sales of the period, including the legendary Baron Double collection of 1881, when he was just 30, acquiring masterpieces such as those by the great *ébénistes* Riesener, Carlin and Boulle.



(details)



The canapé *in situ*, Jacques Doucet's appartement, Paris, circa 1910







■\*13

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

CIRCA 1775, IN THE MANNER OF JEAN-LOUIS PRIEUR

Each with a central laurel leaf garland and acanthus-cast urn above a putto holding further laurel leaf-cast swags and flanked by two scrolling acanthus and Greek-key-cast branches on a voluted base  
19¼ in. (49 cm.) high

£15,000-25,000

(2)

\$20,000-32,000  
€18,000-29,000

These impressive wall lights embody the sober, architectural style of the first wave of neo-classicism of the 1760's known as the *goût grec*. They derive from a drawing by Jean-Louis Prieur (illustrated here) for a wall light similarly centred by a putto.

Prieur, who became *maître sculpteur* in 1765 and *maître-fondeur en terre et sable* in 1769, was an influential *ornemaniste* in the new classical style. He is perhaps best known for a series of drawings he supplied for the execution of furniture and gilt-bronzes for the Polish Court at Warsaw in 1766, one of the most important neo-classical commissions of the time. Interestingly, the same distinctive pink tone to the gilding, a result of an imbalance in the mixture of mercury and gold in the process of mercury gilding, is also present in a series of architectural gilt-bronzes supplied by Prieur to Chartres Cathedral.

Other examples of this distinguished model include a pair sold from the collection of Mme C. Lelong, Galerie Georges Petit, Paris, 27 April-1 May 1903, lot 334 and a pair sold from the collection of Joseph Bardac, Galerie Georges Petit, Paris, 9 December 1927, lot 80.

14

**A LATE LOUIS XV ORMOLU STRIKING MANTEL CLOCK**

ATTRIBUTED TO ROBERT OSMOND, CIRCA 1775

The circular dial surmounted by an urn issuing acanthus scrolls and floral swags, on a pilaster column flanked by volutes decorated with laurel garlands, on a shaped plinth base, the twin barrel movement with silk suspension and pierced countwheel strike to bell

17 in. (43 cm.) high; 8¾ in. (22 cm.) wide; 6½ in. (16.5 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,300-14,000

This model is based on no. 25 design by Robert Osmond in his *Livre de Desseins* of 1775, (see H. Ottomeyer/P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol.I, p.194). An almost identical clock, signed 'Osmond', was sold at Daguerre, Drouot, Paris, 28 June 2002, lot 272.



15

**A NORTH EUROPEAN GILTWOOD CONSOLE TABLE**

LATE 18TH CENTURY

The shaped variegated marble top above a Vitruvian scrolled frieze on voluted legs with acanthus leaves and spiralling ribbon, headed by berried rosettes and joined by laurel garlands, suspended from a ring, on paw feet

35¾ in. (91 cm.) high; 51¼ in. (131 cm.) wide; 26 in. (71 cm.) deep

£6,000-10,000

\$7,800-13,000

€7,000-12,000





16

**A REGENCE SILVERED-BRONZE SURTOUT DE TABLE**

EARLY 18TH CENTURY

The gadrooned central bowl issuing four scrolling branches with *bobèches*, on four scrolling legs headed with female masks, above a shaped moulded plinth on scrolling feet decorated with foliage, probably originally with a lid, three candle holders possibly associated  
11½ in. (32 cm.) high; 20½ in. (52 cm.) wide; 15½ in. (39 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000

€18,000-29,000

A related Régence silvered-bronze centrepiece, with further branches and from the collection of the Marquis de La Londe, was sold at Christie's, London, 10 June 2015, lot 12. Another similar example, in gilt-bronze and from the collection of Karl Lagerfeld, was sold at Christie's, Monaco, 28 April 2000, lot 11.



PROPERTY OF A DUTCH GENTLEMAN

■-17

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD, AMARANTH AND BONE-INLAID MARQUETRY TABLE A ECRIRE**

CIRCA 1740

The serpentine-shaped top decorated with a floral spray above a sliding leather-lined writing surface and one small drawer to one side, on cabriole legs headed by pierced scrolling *chutes* and terminating with *rocaille* sabots

27¼ in. (69 cm.) high; 20¼ in. (52 cm.) wide; 15 in. (38.5 cm.) deep

£6,000-10,000

\$7,800-13,000

€7,000-12,000

■ 18

**A LOUIS XV GILTWOOD 'CHAUFFEUSE' FAUTEUIL**

BY JEAN AVISSE, MID-18TH CENTURY

The padded back, arms and seat covered with polychrome cut-silk velvet upholstery

39¼ in. (100 cm.) high; 29½ in. (75 cm.) wide; 29½ in. (75 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Jean Avisse, *maître* in 1745.

**19 No Lot**





■-20

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

20TH CENTURY

Each back-plate issuing a figural term holding two branches  
25½ in. (65 cm.) high

(2)

£3,000-5,000

\$3,900-6,500  
€3,500-5,800

PROPERTY OF A LADY

■-21

**A PAIR OF LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND MARQUETRY ENCOIGURES**

BY JEAN DEMOULIN, MID-18TH CENTURY

Each with a shaped *brèche d'Alep* marble top, above a pair of cupboard doors inlaid with scrolling branches and birds 'à l'indienne', within 'C scrolls' frames, on three small cabriole legs with *rocaille* sabots, stamped 'L.DEMOULIN' and 'JME', the backboard with a pencilled closed crowned 'EA' mark and inventory number 'P4084'

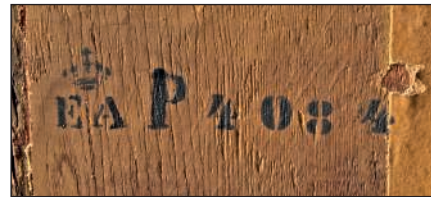
36¾ in. (93 cm.) high; 22½ in. (57 cm.) wide; 22½ in. (57 cm.) deep

(2)

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

Jean Demoulin, *maitre* in Paris circa 1745 then at Dijon circa 1780.



21 (detail of the brand)





■ 22

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

BY PHILIPPE JOSEPH PLUVINET, CIRCA 1755

Each with a cartouche-shaped back, arms and seat covered in floral *petit-point* needlework, carved overall with shells, on cabriole legs headed with further shells and terminating in foliate feet, stamped 'P. PLUVINET'

39¼ in. (100 cm.) high; 27 in. (69 cm.) wide; 28 in. (71 cm.) deep

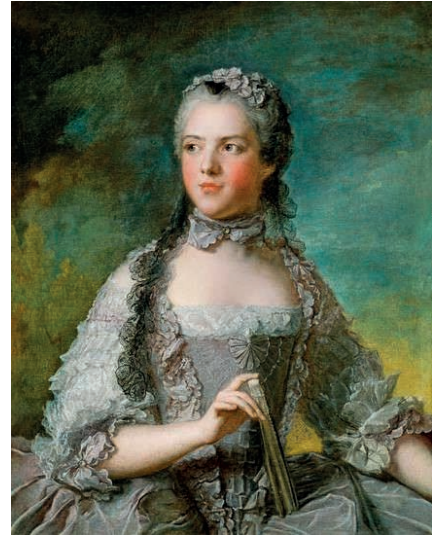
(2)

£18,000-22,000

\$23,000-28,500

€21,000-25,300

Philippe Joseph Pluvinet, *maître* in 1754.



Portrait of Madame Adélaïde by Jean-Marc Nattier, 1749  
©DR

■-23

**A ROYAL LOUIS XV BRONZE-MOUNTED KINGWOOD  
COMMODO**

BY GILLES JOUBERT, CIRCA 1752, REMOUNTED IN THE 19TH  
CENTURY PROBABLY BY BECKER

The serpentine *Flandres* marble above three short and two long drawers, with twinned dolphin handles and *rocaille* escutcheon, flanked by female and male *espagnolettes* and foliate chutes, the apron with a pierced *rocaille* mount, on short cabriole legs with scrolling cartouche sabots, the back stencilled with crowned F 'No. 147', and an obscured painted inscription 'No.1722', the underside of the marble stencilled with crowned F 'No. 147', and a painted inscription 'No.1722' crossed out

35½ in. (90 cm.) high; 57¼ in. (145 cm.) wide; 26 in. (66 cm.) deep

£30,000-50,000

\$39,000-65,000

€35,000-58,000

**PROVENANCE:**

Delivered by the *Fournisseur du Garde-Meuble* Gilles Joubert for the *Cabinet d'assemblée* of Madame Adélaïde, daughter of Louis XV, at the château de Fontainebleau in 1752.

The stencilled mark of a crowned 'F' combined with the inventory numbers '1722' to the underside of the 'Flandres' marble and to the panelled oak back of this superb bronze-mounted commode 'à la Régence' identify it as being that described in the *Journal du Garde-Meuble* (Arch. Nat., O1 3316, fol. 77vo), with its position within the château de Fontainebleau:

"Pour servir au cabinet d'assemblée de Madame Adélaïde de France au château. 1722. Une grande commode de bois violet à placage à dessus de marbre de Flandres ayant par devant cinq tiroirs dont deux grands et trois petits fermant à clef, avec six portants, entrées de serrure, chutes et ornements de cuivre en couleur d'or, logue de 4 pieds ½ sur 25 pouces de profondeur et 32 pouces de haut » [146 cm. wide x 67,5 cm. deep x 86,4 cm. high ] (Archives nationales, O1 3315, fol.129 vo).

This commode was delivered by the *fournisseur du Garde-Meuble* Gilles Joubert on 15 September 1752 to the *cabinet d'assemblée* de Madame Adélaïde, fourth daughter of Louis XV, probably before the Court's visit to Fontainebleau this same year.



An engraving depicting the château de Fontainebleau



Detail of the royal brand





The commode reappears in 1787 in the apartment of the comte d'Artois, brother of the King Louis XVI, where it was mistakenly described with four drawers instead of five:

« 1722. Une commode de marqueterie à tombeau à 2 grands et 2... tiroirs, poignée entrée chute et sabots de bronze en couleur dessus de marbre Rance de 4 pieds ½ de large.”

A year later, the commode is again described in the same room:

147. Une commode de marqueterie à tombeau à 2 grands et 2 petits tiroirs, entrées et poignées, chutes et sabot de bronze en couleur à dessus de marbre Rance de 4 pieds ½ de large [1m46]... 300 livres.

It was at this time displayed with a similar commode but slightly larger and by Gaudreaus, numbered '1506'. Interestingly, another commode by Gaudreaus in the bedchamber of Madame Henriette de France, sister of Madame Adélaïde, is mounted with identical later 19th century *chutes en espagnolettes*. This commode, delivered in 1740 and illustrated in P. Verlet, *Le Mobilier Royal Français*, Paris, 1990, no. 2, pl. II, has an inscribed label indicating 'acheté à Fontainebleau chez Decker, le 23 mars 1869'. Therefore, one can infer that the present commode, such as the one from Madame Henriette's chamber, left Fontainebleau during the reign of Napoleon III when they would have been re-mounted by the dealer Decker.

#### GILLES JOUBERT AND THE GARDE MEUBLE

Gilles Joubert (1689-1775) supplied the first pieces of furniture to the Garde-Meuble Royal in 1750 and when Gaudreaus the younger ceased working for the Crown the following year the commissions increased dramatically. In 1755 Joubert is recorded for having supplied to Fontainebleau not only this commode, but also a pair of lacquer commodes, one of which was sold at Christie's, London, 10 December 2009, lot 770, as well the spectacular *encoignures* made to match the medal-cabinet by Gaudreaus in Louis XV's cabinet Intérieur (A, Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989 pp. 209-219). This would have put his workshop under immense pressure. In fact, the number of commissions from the Crown was enormous - between 1748 and 1774 Joubert delivered nearly 4,000 pieces of furniture to the *Garde-Meuble*.



Portrait of Marie-Antoinette by Louise Élisabeth Vigée-Lebrun, 1783  
©Rmn-Grand Palais



The chair from the Louvre (OA 9391)

## ■ 24

### A PAIR OF LOUIS XVI WHITE-PAINTED FAUTEUILS

ATTRIBUTED TO JEAN-BAPTISTE SENE, CIRCA 1785

Each with rectangular back and seat upholstered with 'Indienne' silk, the back carved with leaf-tips, the arms and moulded seat rail with beading, on turned tapering and fluted legs headed by rosettes and gadrooned rings, terminating in turned *sabots*  
36¼ in. (92 cm.) high; 25½ in. (65 cm.) wide; 22½ in. (57.5 cm.) deep (2)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

#### PROVENANCE:

Probably delivered in 1785 to the Queen Marie-Antoinette for her *appartments* at the château de St. Cloud.

These elegant and finely carved fauteuils are extremely closely related, probably 'en suite', to two *chaises* stamped by Jean-Baptiste-Claude Séné (master in 1769), acquired by the Louvre in 1944 (P. Verlet, *Le Mobilier Royal*, Paris, 1955, vol. II, pp. 139-140). The latter were supplied in 1785 to the château de St. Cloud, which had just been acquired by Marie-Antoinette from Louis-Philippe, duc d'Orléans. The Queen furnished her new private residence through the *Garde-meuble de la Couronne* and with furniture and works of art collected from other Royal residences. Other important new commissions were also made, which had to be executed - with great haste - in the summer of 1785; the King and Queen were to pay their first visit on 29 August.

The Louvre chairs, which retain an original label inscribed: 'pour le service de la/ Reine a St Cloud/ n. 299'; were almost certainly part of a large suite of sixteen seat-furniture, a collaboration between Jean Hauré, 'sculpteur et entrepreneur des meubles de la Couronne', and Séné, together with Georges Jacob, one of the main chair-makers employed by the *Garde-meuble* in the 1780s. The suite is indeed recorded as no. 299 in the journal du *Garde-meuble*, the 2 July 1785: 'Hauré fera les bois cy après pour le service de la Reine à St Cloud: 1 canapé de 7 pds de long, 12 grands fauteuils meublans à carreaux, 4 bergères à carreaux [...] la peinture en blanc vernis sera faite à St Cloud'.

Interestingly, another *mémoire* by Hauré precisely describes the carving of a canapé from the same suite which also corresponds to the motifs visible on the Louvre chairs and the present pair of fauteuils: 'feuilles d'acanthes sur la console, rais de coeur autour du dossier et perles dans les ceintures, pieds tournés et callenés'.







Portrait of Jacques-Laure de Breteuil

**25**  
**A LATE LOUIS XV ORMOLU OBELISK MANTEL CLOCK**  
 THE MOVEMENT BY MANGEANT, PARIS, CIRCA 1770-75

The obelisk-shaped case surmounted by a globe and decorated with laurel swags and ribbon-tied medallions, the white enamel dial signed 'MANGEANT A PARIS' with faceted steel hands, the twin barrel movement with silk suspension and countwheel strike to bell, the backplate signed 'Mangeant A Paris'

23¾ in. (59 cm.) high; 11 in. (28 cm.) wide; 6½ in. (16.5 cm.) deep

£30,000-50,000

\$39,000-65,000  
 €35,000-58,000

**PROVENANCE:**

Almost certainly from the collection of Jacques-Laure Le Tonnelier (1723 - 1785), bailli de Breteuil, his sale in Paris, 16 January 1786, lot 261.

Undoubtedly inspired by the *goût Grec*, the first phase of neo-classicism in France, this *pendule à l'obélisque* bears the signature of the clockmaker Louis Mangeant, *maître* in 1734, with premises at rue du Portour, Saint Gervais until 1778.

A virtually identical model, almost certainly the present clock, was included in the sale of the Bailli de Breteuil on 16 January 1786:

'261 Une pendule à sonnerie, par Mangeant à Paris: elle est formée d'obélisque à quatre pans surmonté d'une sphère, posés sur sa base à rosace et à quatre boules, élevée sur un socle à moulures enrichi d'une peau de lion avec plinthe de marbre blanc soutenue de quatre griffes de lion. Hauteur 28 pouces, largeur 15 pouces'. Sold for 402 livres to 'Hamon'.

The above was evidently mounted on a tall marble plinth with lion-paw feet and gilt-bronze appliques, which may explain the difference in height between the Bailli de Breteuil clock and the present example (about 15 cm).

A virtually identical model signed Charles Le Roy is in the collection of the Musée des Arts Décoratifs in Paris, and another signed Castagnet, illustrated in P. Kjellberg, *Encyclopédie de la pendule française*, p. 222.

■26

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

LATE 18TH CENTURY

Each of inverted baluster shape, the upper rim mounts later, one ring to one plinth replaced

19½ in. (49.5 cm.) high (2)

£5,000-10,000

\$6,500-13,000

€5,800-12,000

PROPERTY OF A GENTLEMAN

■27

**A LATE LOUIS XV ORMOLU-MOUNTED MAHOGANY, BOIS SATINE AND FRUITWOOD COMMODE**

BY JACQUES BIRCKLE, CIRCA 1770

The shaped *Sainte Anne* marble top above two drawers *sans traverse* inlaid with motifs of Greek-key frames above a pierced apron with a flaming urn, the angles with tapering chutes and simulated fluting, on cabriole legs with foliate scrolling sabots, stamped 'J BIRCKLE'

34 in. (86 cm.) high; 38¼ in. (97 cm.) wide; 19½ in. (49.5 cm.) deep

£7,000-10,000

\$9,100-13,000

€8,100-12,000

Jacques Birckle *Maitre* in 1764.





■28

**A LOUIS XVIII ORMOLU-MOUNTED PATINATED BRONZE GROUP**

FIRST HALF 19TH CENTURY

Modelled as Diana grasping a deer, on a rectangular base on paw feet

17¼ in. (44 cm.) high

£6,000-10,000

\$7,800-13,000

€7,000-12,000

■29

**A RUSSIAN ORMOLU, BRASS AND BLUE ENAMEL-MOUNTED MAHOGANY COMMODE**

CIRCA 1795

With rectangular grey marble top above two long drawers mounted with blue enamelled handles decorated with stars, flanked by fluted angles on faceted tapering legs and toupie feet, the escutcheons replaced

31 in. (79 cm.) high; 35½ in. (90 cm.) wide; 21 in. (53 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,300-14,000



29 (detail)

30

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

ATTRIBUTED TO FRANCOIS REMOND, CIRCA 1795

Each with two nozzles cast with Greek frieze, on a rectangular galleried tablet with a pierced *palmettes* frieze, above an L-shaped twin-branch and cartouche-shaped back plate

9¼ in. (23 cm.) high

£6,000-10,000

\$7,800-13,000

€7,000-12,000

This jewel-like pair of wall-lights is closely related to a group of appliques attributed to the celebrated *bronzier* François Rémond (1747-1812), based on contemporary documentation. The present pair is indeed related to the model called '*à plateau chinois*', delivered to the *garde-meuble* of Marie-Antoinette by Dominique Daguerre the 22 November 1785. With its stylized pierced *palmettes*, this pair was executed in an Etruscan manner, characteristic of the end of the reign of Louis XVI and of the Directoire period.



PROPERTY OF A LADY

■\*31

**A SET OF SIX LOUIS XVI GREY-PAINTED CANED  
FAUTEUIL A LA REINE**

BY JEAN-BAPTISTE BOULARD, LAST QUARTER 18TH  
CENTURY

The arms and loose squab cushion in gilt-tooled tan leather, stamped 'J.B. BOULARD' one chair additionally with sculptors star mark

35 in. (89 cm.) high; 21½ in. (54.5 cm.) wide; 21½ in. (54.5 cm.) deep

£6,000-8,000

\$7,800-10,000

€7,000-9,200

Jean-Baptiste Boulard, *maître* in 1755.





■ 32

**A SOUTH-ITALIAN PIETRA DURA AND GILTWOOD CONSOLE TABLE  
MID-18TH CENTURY, PROBABLY NAPLES**

The shaped top inlaid with various stones depicting a landscape with figures fishing in the foreground and hilltop town in the background, within a moulded slate border, on a pierced C-scroll shaped frieze centred by a cartouche with entwined floral garlands, on cabriole legs and scroll feet  
38¾ in. (98 cm.) high; 63¼ in. (161 cm.) wide; 31¼ in. (79.5 cm.) deep

£30,000-50,000

\$39,000-65,000  
€35,000-58,000





33

■33

**A PAIR OF ITALIAN EMPIRE GILTWOOD ARMCHAIRS**  
ATTRIBUTED TO LORENZO SANTI, EARLY 19TH CENTURY

Each with a triangular top rail, the arms supported by griffins on monopodia front legs, with carved fluted frames, each with a paper label to the front seat rail 'LORD ESSENDON', one incised 'VIII' on the seat rails, the second incised with a 'V'

43 in. (109 cm.) high; 27½ in. (70 cm.) wide; 25 in. (64 cm.) deep (2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Almost certainly commissioned by Cardinal Fesch (d.1839) in Rome, uncle of Napoleon I; moved to his house in the Rue du Mont Blanc, Paris, circa 1806; probably amongst those sold in Paris, 17 June 1816, either lots 445 or 446. Probably bought by William Beckford, Fonthill Abbey, Wiltshire, sold Phillip's house sale, 9 September and following days until end of October, 1823, lots 1534-40.

Sir Frederick Lewis, 1st Baron Essendon (1870-1944), Essendon Court, Essendon, Hertfordshire.

Ella Mary, Countess of Powis (d.1988), daughter of Col. W.H. Rathborne of Scripplestown, Co. Dublin and widow of Edward Herbert, 5th Earl of Powis (d.1974), by whom given to the present owner circa 1960.

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



Cardinal Fesch by Charles Meynier, 1806

■34

**A PAIR OF ITALIAN EMPIRE GILTWOOD ARMCHAIRS**  
ATTRIBUTED TO LORENZO SANTI, EARLY 19TH CENTURY

Each with a triangular top rail, the arms supported by griffins on monopodia front legs, with carved fluted frames, each with a paper label to the front seat rail 'LORD ESSENDON', one incised 'X' on the seat rails and written in ink 'Siv', the second incised with an 'XI' and written in ink 'Siv'

43 in. (109 cm.) high; 27½ in. (70 cm.) wide; 25 in. (64 cm.) deep (2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

See Lot 33

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



34



35

■ 35

**A LOUIS XV ORMOLU STRIKING BRACKET CLOCK**

THE MOVEMENT BY ANTOINE BERTRAND, PARIS, CIRCA 1745-49, THE BRACKET LATER

The rococo *chinoiserie* shaped case with figure and dragon surmount, the white enamel dial signed 'ANTOINE BERTRAND / A PARIS'; the large twin barrel movement with rack striking to two bells, later Brocot regulation, the case struck with the *Couronné poinçon* 31½ in. (80 cm.) high; 12 in. (30.5 cm.) wide; 5¼ in. (13.3 cm.) deep

£12,000-18,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 08 July 2008, lot 171.

■ -36

**A LOUIS XVI ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND PARQUETRY COMMODE**

CIRCA 1770, ATTRIBUTED TO PIERRE-HARRY MEWESEN

The later rounded rectangular *brèche d'Alep* marble top with moulded edge above a panelled frieze mounted with paterae-filled entrelacs and fitted with a drawer, above two drawers inlaid *sans traverse* with a flower-filled trellis panel with leaf-tip cast border, the sides decorated similarly, the rounded angles with simulated flutings headed by swagged clasps, on slightly cabriole legs terminating in foliate sabots

35 in. (89 cm.) high; 32½ in. (83 cm.) wide; 20½ in. (52 cm.) deep

£20,000-30,000

\$26,000-39,000  
€24,000-35,000

**PROVENANCE:**

Champalimaud Collection; Christie's, London, 06 July 2005, lot 42.

Pierre-Harry Mewesen, *maître* in 1766.

The characteristic floral trellis parquetry is seen on larger commodes of the same basic design by both Mewesen and Martin Carlin (*maître* in 1766), including the commode sold anonymously at Sotheby's New York, 13 October 1973, lot 153. This would perhaps suggest that they were working for the same *marchand-mercier*, of whom the most likely contender is Adrien Faizelot-Delorme (*maître* in 1748), whose stamp appears alongside Mewesen's on the coromandel lacquer commode sold from Longleat, Christie's London, 13 June 2002, lot 395.

A closely related commode in the Gulbenkian Museum, Lisbon, is illustrated in M. I. Pereira Coutinho, *Calouste Gulbenkian Museum, 18th Century French Furniture*, Lisbon, 1999, pp. 205-207 (Inventory number 126).



36



Château de Groussay



The candelabra *in situ*, château de Groussay

■ 37

**A PAIR OF EMPIRE ORMOLU, PATINATED-BRONZE AND BLUED-STEEL SEVEN-LIGHT CANDELABRA EARLY 19TH CENTURY**

Each modelled as a classical figure holding a celestial globe issuing six musical horn-shaped branches and surmounted by a swan with a further branch, on a circular base with a Pegasus figure flanked by two putti playing flute, on a later shaped ebonised plinth, fitted for electricity

36¼ in. (92 cm.) high, including fitments (2)

£25,000-40,000 \$33,000-52,000  
€29,000-46,000

**PROVENANCE:**

Partridge, London, acquired 14 May 1946.  
Collection of Carlos de Beistegui, 'Château de Groussay',  
Sotheby's, Paris, 2 June 1999, vol. I, lot 232  
Sotheby's, London, 9 June 2004, lot 134.

**COMPARATIVE LITERATURE:**

M-F Dupuy-Baylet, *L'Heure, le Feu, La Lumière, Les Bronzes du Mobilier National 1800-1870*, Dijon, 2010, pp. 114-115, no. 57.

This pair of candelabra is virtually identical to a pair supplied to the Empress Marie Louise's bedchamber at the château de Saint-Cloud, differing only in the rendition of the columns, which in this example are executed in gilt-bronze rather than patinated bronze (*op. cit.*, p. 114). Seemingly, the Emperor Napoleon I was involved in the design of the seated children although the coronets are not original.



An inventory dated 14 prairial an XIII (3 June 1805) mentions the Saint-Cloud candelabra for the first time,

'petits candélabres représentant une femme portant sur sa tête un globe bleu, à six lumières, surmonté d'un cigne, bronzés et dorés'

A later description in 1807 adds that the globe is 'parsemé d'étoiles, terminés par un cigne portant une lumière' and that the figures are 'posées sur un fût de colonne au vert antique, ornée de chevaux marin et figures'.

The Saint-Cloud candelabras remained in the same room, which changed use from the Empress's bedchamber to *le salon de reception de Monsieur*. They subsequently ornamented the first salon of the duchesse de Berry, which was to become the cabinet de travail de Madame Adelaide. Under the Second Empire, they are listed in *le salon bleu of the apartments of the grande-duchess de Bade*, finally leaving Saint-Cloud for le Garde-Meuble in 1873.

■ 38

**A LOUIS XVI ORMOLU AND BRASS-MOUNTED EBONY AND JAPANESE LACQUER COMMODE**

BY ADAM WEISWEILER, CIRCA 1790, THE SIDES ORIGINALLY WITH OPEN SHELVES

The shaped *Sainte-Anne* marble top above ten variously sized drawers from a 17th century Japanese lacquer cabinet flanked by two fluted and gadrooned baluster-shaped columns, the curved sides with Japanese lacquer panels, decorated overall with birds in landscapes, on *toupie* feet, stamped 'A. WEISWEILER' and 'JME'  
38 in. (96.5 cm.) high; 48½ in. (123.5 cm.) wide; 21½ in. (55 cm.) deep

£50,000-80,000

\$65,000-100,000  
€58,000-92,000

**PROVENANCE:**

Segoura Collection; Christie's, New York, 19 October 2006, lot 160.

Adam Weisweiler, *maître* in 1778.

This sophisticated commode, incorporating a precious 17th century Japanese lacquer cabinet, is a superbly elegant example of the fruitful collaboration between the *ébéniste* Adam Weisweiler (1744-1820) and the Parisian *marchand-mercier* Dominique Daguerre, who probably oversaw its conception.

In the late 18th century, Adam Weisweiler supplied Dominique Daguerre with various pieces incorporating lacquer panels which subsequently were delivered to the greatest collections in Europe. The first recorded commissions of this type occurred in 1784 when Daguerre supplied the celebrated *table à écrire* for the *cabinet intérieur* of Marie-Antoinette at the château de Saint-Cloud, now in the Louvre (inv. OA 5509) and a *secrétaire à abattant* for the *cabinet intérieur du Roi* à Versailles (private collection, illustrated in P. Lemonnier, *Weisweiler*, Paris, 1983, p. 63). Another important commission executed by Weisweiler was a group of pieces comprising a pair of *secrétaires*, a *commode à vantaux* and a cylinder bureau, all incorporating Japanese panels and acquired from Daguerre and Lignereux in 1790 and 1792 by Ferdinand IV, King of Naples, for his study at Caserta (discussed in detail by Alvar Gonzáles-Palacios in *Daguerre, Lignereux and the king of Naples's Cabinet at Caserta*, Burlington Magazine, June 2005, pp. 431-442). Daguerre also supplied many of the greatest collections assembled by the English aristocracy in the 1780's and 1790's, notably the Prince Regent, later George IV, whose passion for lacquer is well-recorded.

This trapezoidal-shaped commode, a shape also called '*à l'Anglaise*' in the late 18th century, was possibly intended for the English market. Originally conceived with small open shelves to the sides, these were replaced to the present configuration by introducing two curved Japanese lacquer panels, probably in England during the 19th century. Interestingly, an almost identical commode by Weisweiler, which retains its original shelves to the sides, was supplied by Daguerre to Earl Spencer at Spencer House and now forms part of the Spencer collections at Althorp House (illustrated in F.J.B. Watson, *Louis XVI Furniture*, London, 1973, cat. 149). Furthermore, Daguerre's stock sale at Christie's London on 25-26 March 1791 included two commodes possibly of a similar model, although the descriptions are not sufficient enough to allow identification with any known examples: lot 60 of the first day is listed as '*an elegant commode, comprised of the very old raised Japan and veined marble top, rich mounted in or-moulu*' and lot 71 of the second day as '*A fine commode of the fine old Japan, with marble top and rich arabesque frieze in or-moulu*'.

Late 18th century commodes incorporating 17th Century Japanese cabinets were not limited to Adam Weisweiler exclusively. Several pieces of this type, but by other *ébénistes*, are recorded, such as a pair of commodes by Etienne Levasseur which appeared in the sale of the financier Randon de Boisset in 1777 (one of which is now in a private collection, illustrated in A. Pradère, *French Furniture Makers*, London, 1989, p. 315) and a related pair of commodes by Molitor with ebony surrounds, of which one is now in the Carnegie Museum of Art, Pittsburgh, and the other in a private collection (illustrated in U. Leben, *Molitor Ebéniste from the Ancien Régime to the Bourbon Restoration*, London, 1992, p. 182, cats. 28 a and b.). Another similar commode incorporating a Japanese cabinet, dated early 19th century and unstamped, was sold at Christie's, New York, 19 October 2007, lot 35.



(other view)



The related commode by Weisweiler at Althorp House





39

■39

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY SECRETAIRE A ABATTANT**

ATTRIBUTED TO JEAN-HENRI RIESENER, CIRCA 1785

The rectangular *Saint-Anne* marble top above three long drawers, the fall-front enclosing a fitted interior, above a pair of doors enclosing further drawers

65½ in. (166.5 cm.) high; 35¾ in. (91 cm.) wide; 18 in. (46 cm.) deep

£4,000-6,000

\$5,200-7,800  
€4,700-6,900

**PROVENANCE:**

Anonymous sale; Sotheby's, Monaco, 23 February 1986, lot 885.

**LITERATURE:**

P. Kjellberg, *Le Mobilier Français du XVIIIè Siècle*, Paris, 1998, p.715, fig. E (illustrated)

■40

**A LOUIS XVI MAHOGANY 'SERVITEUR MUET'**

BY LOUIS MOREAU, LATE 18TH CENTURY

The white marble top on a fluted shaft with one tier, on a tripod legs support, stamped 'L.MOREAU'

30 in. (76 cm.) high; 19 ½ in. (50 cm.) diameter

£2,500-3,500

\$3,300-4,500  
€2,900-4,000

Louis Moreau, *maître* in 1763.





■41

**A LARGE LOUIS XVI GREY-PAINTED BERGERE**  
STAMPED 'P. GOURDIN', CIRCA 1780

The oval back, arms and seat covered in tiger silk velvet, the acanthus-wrapped supports above a rope-twist-carved seatrail, on fluted tapering legs, with conforming squab cushion, stamped 'P. GOURDIN'  
40 in. (102 cm.) high; 29 in. (74 cm.) wide; 32 in. (81 cm.) deep

£8,000-12,000

\$11,000-16,000  
€9,300-14,000



(detail)

■42

**A DIRECTOIRE PARCEL-GILT MAHOGANY LIT EN BATEAU**  
BY BERNARD MOLITOR, CIRCA 1800

The bed fronted by confronting sphinxes above a frieze mounted with gilt rosettes, supported by castors, stamped 'B.MOLITOR'  
48½ in. (123 cm.) high, 77¼ in. (197.5 cm.) wide, 51 cm. (129.5 cm.) deep

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

Bernard Molitor, *maître* in 1787.





■43

**A PAIR OF RUSSIAN ORMOLU-MOUNTED ALABASTER VASES**  
CIRCA 1800

The urn-shaped body surmounted by a waisted lid and pine cone finial, flanked by two handles modelled as swans biting a ball, on a squared plinth with *mille-raies* motif, on bun-feet  
16½ in. (42 cm.) high

(2)

£20,000-30,000

\$26,000-39,000  
€24,000-35,000





■44

**A SWEDISH RED GRANITE TAZZA**

FIRST HALF 19TH CENTURY

The circular dished top above a spreading socle and stepped square base, with a green granite plinth base possibly associated  
36½ in. (93 cm.) high; 29 in. (74 cm.) diameter

£25,000-35,000

\$33,000-45,000  
€29,000-40,000

**PROVENANCE:**

By family descent in a French hôtel particulier since the late 19th Century.

This impressive granite tazza is closely related to those executed at the Alvdalen, the celebrated Swedish porphyry mine and manufactory where since the late 18th Century and until the destruction of the mine in 1867, luxurious vases, tazze, boxes, table tops and other items were produced and exported throughout Europe.

Karl XIV Johan appears to have reserved one of the largest recorded monumental urns of pale red 'granitell' for himself at the Pavilion at Rosendal in Djurgården, Stockholm. In form it is related to the present lot. Weighing 9.5 tons and measuring 3.5 metres diameter, it's shape derives from antique prototypes excavated at Pompeii and Herculaneum (illustrated on the back cover of "Porfyr"; Exhibition Catalogue, Bukowski's, Stockholm, 15 December 1985 - 2 February 1986, and in Hakan Groth, *Neoclassicism in the North*, London, 1994, p. 190 fig. 177



■45

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

CIRCA 1800-1810, ÄLVADEN

Each of Campana shape, with moulded rim and waisted socle, above a square base

25½ in. (65 cm.) high; 19 in. (48 cm.) diameter (2)

£20,000-30,000

\$26,000-39,000  
€24,000-35,000

A design for a porphyry vase of this campana or 'Borghese' shape was included as no. 18 in the 1799 designs for vases executed by the Court *ciseleur* Ludvig Rung. This model was particularly favoured at the Älvdalen (Elfdal) porphyry manufactory and also appears in three variants in the 1805 catalogue (*Porphyre La Pierre Royale*, Paris, Swedish Cultural Center, 31 May-14 July 1990, nos. 16 and 17, ill.).

■46

**A LARGE PORPHYRY 'BLYBERG' SWEDISH TAZZA**

CIRCA 1800-1810, ÄLVADEN

The circular cup with outscrolled rim and slightly waisted neck above a circular spreading socle and square plinth base

16 in. (40.5 cm.) high; 23½ in. (60 cm.) diameter

£12,000-18,000

\$16,000-23,000  
€14,000-21,000



■ 47

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

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

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

£40,000-60,000

\$52,000-78,000  
€47,000-69,000

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

In the last years of the 18th Century, Daguerre subsequently developed this fine and delicate model into a more solid version with reeded legs and a circular undertier matching the top. In 1805, Jacob-Desmalter supplied a large gueridon of this model for the Salon des Glaces in the Grand Trianon (D. Ledoux-Lebard, *Inventaire General du Musée de Versailles et des Trianons*, vol. I, 1975, pp. 40-41). Two further pairs of gueridons of this heavier model are known: one with black marble tops sold from the collection of M. Hubert de Givenchy, 4 December 1993, lot 86 (FF. 1,443,000) (see fig. 3), and another, with porphyry tops sold from the collection of Mrs Alice Tully, 26-28 October 1994 (\$134,000).

A gueridon from the collection of baronne Roger de Sivry, sold Paris, 22 March 1904, lot 206 and subsequently in the collection of Madame Barletta de Cates, sold Christie's Paris, 18 March 2003 (€82,250), is faintly stamped by Adam Weisweiler with whom Daguerre collaborated on numerous occasions. It is therefore possible that Weisweiler also made the structure of the present pair of gueridons. A further gueridon, virtually identical to the present example and that mentioned in the Bergeret sale, was commissioned by Daguerre between November 1788 and April 1789 and was fitted with a superb Sèvres porcelain top decorated by Bouillat pere with a flower basket within arabesque borders (sold from the collection of a Nobleman, Christie's London, 17 June 1987 (£110,000).

■48

**A LARGE PORPHYRY 'BLYBERG' SWEDISH VASE**

CIRCA 1800, ÄLVDALEN

Of campana shape, the everted rim above a waisted body, on a spreading base and square plinth

20 in. (51 cm.) high; 15½ in. (39.5 cm.) diameter

£8,000-12,000

\$11,000-16,000

€9,300-14,000

See the catalogue note on lot 45 for further information

\*49

**A RUSSIAN ORMOLU-MOUNTED ROCK CRYSTAL GARNITURE**

CIRCA 1800

Comprising three baluster shaped vases flanked by twinned scrolling handles headed by bacchic figures terminating with in vine leaves and grapes, on leaf-tipped square plinth bases

The larger 14½ in. (37 cm.) high

The smaller: 12¾ in. (32.5 cm.) high

(3)

£20,000-30,000

\$26,000-39,000

€24,000-35,000





**50**

**A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE CANDLESTICKS**  
EARLY 19TH CENTURY

The tapering stem surmounted by a hexagonal frieze mounted with stars on a circular moulded base

11½ in. (29 cm.) high (2)

£3,000-5,000

\$3,900-6,500  
€3,500-5,800



**51**

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

CIRCA 1810, THE PORPHYRY ÄLVDALEN

Each with circular spirally-faceted lid, two with pine cone finial, above a circular faceted body

4¼ in. (11 cm.) high; 5 in. (13 cm.) diameter

4¼ in. (11 cm.) high; 5½ in. (14 cm.) diameter

4 in. (10 cm.) high; 5¼ in. (13.5 cm.) diameter (3)

£7,000-10,000

\$9,100-13,000  
€8,100-12,000



52

**A CHARLES X ORMOLU-MOUNTED CUT-CRYSTAL VASE**

CIRCA 1820

The ovoid body flanked by two upright handles headed by winged putti holding the rim, on a squared base and bun-feet  
13¾ in. (35 cm.) high

£3,000-5,000

\$3,900-6,500  
€3,500-5,800



52

■53

**A PAIR OF SWEDISH 'GUSTAV III' GILTWOOD STOOLS**

BY EPHRAIM STAHL, CIRCA 1800

The padded seats above a laurel frieze on X-shaped legs terminating in swans heads joined by a foliate clasped stretcher, each stamped 'E.S', with a printed paper guilds label

17½ in. (45 cm.) high: 17½ in. (45 cm.) wide; 15¼ in. (40 cm.) deep (2)

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

These elegant giltwood tabourets, stamped 'ES' and with the Stockholm chair-makers brand, are superb examples of the innovative neo-classical style developed by the celebrated Court chair maker Ephraim Stahl (d. 1820) circa 1800. The design with crossed legs terminating in beaks, relates to Antique examples in bronze, found in Herculaneum and drawn up by the Swedish architect Jean Eric Rehn (d. 1793) following his visit to Italy in 1756. There is a small group of virtually identical examples of tabourets stamped by Stahl, illustrated in E. Norderfelt, *'Ephraim Stahl'*, Stockholm, 2007, pp. 154-157. His first Royal commissions date from the turn of the Century and he supplied to the Royal Place for the use of the Dowager Queen Sofia Magdalena 'fauteuils in the antique fashion with sculptures to be used in the Queen's bathroom'; and no less than 72 armchairs for Crown Prince Gustaf's apartments in the Palace in 1803. His work appears in most Royal residences in Sweden, besides the Royal Place, also at Gripsholm, Tullgarn et Rosersberg, which he supplied to King Gustaf IV Adolf, Karl XIII and Karl XIV.



53





■\*54

**A GERMAN ORMOLU-MOUNTED AND BRASS-INLAID ACAJOU MOUCHETE (PLUM PUDDING MAHOGANY) WRITING-TABLE**  
 ATTRIBUTED TO DAVID ROENTGEN, NEUWIED, CIRCA 1785-90

The oval top with a pierced three-quarter gallery above a frieze fitted with a drawer enclosing a leather-lined writing-slide and four mahogany lined drawers, flanked by a pair of sprung-released swivelling compartments, on fluted square tapering legs joined by a galleried platform and terminating in square caps and castors

30½ in. (77.5 cm.) high; 29¼ in. (74 cm.) wide; 19½ in. (49.5 cm.) deep

£50,000-80,000

\$65,000-100,000

€58,000-92,000

**PROVENANCE:**

Christie's, Paris, 16 December 2008, lot 183.

**COMPARATIVE LITERATURE:**

W. Koeppel, *Extravagant Inventions, the Princely Furniture of the Roentgens*, New Haven and London, 2012, cat. 54, pp. 180-81.

This elegant *table à écrire*, conceived in the neoclassical style popularised by Louis XVI and the court of Versailles, is a beautiful example of David Roentgen's unrivalled craftsmanship.

The aesthetically refined lines, superb choice of timber, distinctive ormolu and brass mounts, together with the excellent craftsmanship of this table, are all recognisable characteristics of the younger Roentgen's distinctive *oeuvre*, and appear on various documented Roentgen pieces.

Born in Neuwied and son of the cabinet-maker Abraham Roentgen (1711-1793), David Roentgen (1743-1807) was one of the greatest *ébénistes* of his age. He joined his father's workshop in 1757 and officially took control in 1772. Under his leadership it developed into a truly pan-European enterprise and he expanded his business in an unprecedented campaign no other 18th century furniture-maker could ever match. One of his first great international patrons was Charles, Duke of Lorraine (1712-1780), Governor of the Austrian Netherlands, brother of the Emperor Francis I who was married to Maria Theresia and uncle of Queen Marie-Antoinette. In 1774 Roentgen visited Paris to get acquainted with the new neoclassical style, the latest development in the European capital of taste and fashion and by the late 1770s his furniture shows him to have adopted this new style entirely. In 1779, having sold several pieces of furniture both to King Louis XVI and to Marie-Antoinette, his efforts were rewarded with the courtesy title of *ébéniste-mécanicien du Roi et de la Reine*, a title that helped open doors to all the other European courts and Roentgen soon supplied furniture to many of the most discriminating aristocrats throughout Europe, including, King Friedrich Wilhelm II of Prussia, as well as the Electors of Hesse and Saxony, the Dukes of Württemberg and the Margraves of Baden.

In 1784 Roentgen travelled to Russia and was admitted at the court of Catherine II. This introduction prompted the production of some of Roentgen's most spectacular furniture, much of which survives in the Russian state collections, and it is intriguing to note that the invoices for Roentgen's delivery to St Petersburg in March 1786 alone list no less than eleven such oval tables in mahogany, plus another seven in "yellow wood" as well as one in "gray wood".



55

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

CIRCA 1805, AFTER A MODEL BY CLAUDE GALLE

Each modelled with a kneeling Naophori priestess supporting scrolling musical horn branches, on rectangular tapering plinths with pseudo-heiroglyphics

18 in. (45.5 cm.) high (2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Claude Galle, of the rue du Faubourg Saint-Germain, was elected *maître* in 1786.

This celebrated 'Egyptian' model enjoyed enduring popularity during the Empire period, as a result of Napoleon's campaigns in Egypt and the subsequent publication of Baron Vivant-Denon's *Voyage dans la Basse et la Haute Egypte*, 1802. A pair of related Egyptian candelabra, forming part of a garniture and attributed to Claude Galle, *bronzier au Garde-Meuble*, is illustrated in H. Ottomeyer, P. Proschel *et al.*, *Vergoldete Bronzen*, 1986, p.338, fig.5.3.6. A further nearly identical pair is illustrated in 'Egyptomania', *Exhibition Catalogue*, Paris, 1994, p. 290, fig. 4 and in P.-M. Favelac, *Aujourd'hui s'installer en Directoire, Empire Paris*, n.d. p. 46.

A closely related pair, with porphyry bases, was sold anonymously Christie's London, 12 June 1997, lot 75 (£11,500 inc. premium), while another pair, lacking their bases, was sold anonymously at Christie's London, 20 May 1993, lot 30.



■56

**A NORTH EUROPEAN GILT-METAL, CUT-GLASS, AND  
CRANBERRY GLASS FOUR-LIGHT CHANDELIER**

PROBABLY GERMAN, EARLY 19TH CENTURY

The upper corona issuing a spray of cascading faceted drops, issuing chains suspending three serpent branches, centring an urn-form vase with a central nozzle

35½ in. (90 cm.) high; 20¼ in. (51.5 cm.) diameter

£8,000-12,000

\$11,000-16,000

€9,300-14,000



■ Δ-57

**A GERMAN ORMOLU-MOUNTED WHITE MARBLE, MAHOGANY AND FRUITWOOD MARQUETRY SECRETAIRE A ABATTANT BERLIN OR BRUNSWICK, CIRCA 1790-1800**

The upper section with urn finials and pierced gallery above a pair of mirrored doors supported by Corinthian columns, the lower section with a drawer with satinwood adjustable reading tray, the fall front revealing an architectural interior with mother-of-pearl and tortoiseshell pigeonholes, drawers and secret compartments, above an oak leaf and marble frieze and three drawers flanked by male terms, on square tapering legs 80 in. (203 cm.) high, 43½ in. (110 cm.) wide, 20½ in. (52 cm.) deep

£50,000-80,000

\$65,000-100,000  
€58,000-92,000

**PROVENANCE:**

From the Estate of Elizabeth Fondaras

The craftsmanship, materials and ingenuity of this extraordinary secretaire cabinet place it firmly among the class of a *meisterstück*, or masterpiece of German cabinet-making. Though its maker is currently unknown, this secretaire reflects the continuation of a unique tradition of training and expertise that could only originate from workshops of the renowned German cabinet-maker, David Roentgen (1743-1807).

The secretaire's stringent architectural form and decoration reflects the Neoclassical or *goût Grec* style which prevailed in Europe from the 1770's until the early part of the 19th century. Roentgen first encountered Neoclassical design on a 1765 trip to London and became one of its most influential proponents. Roentgen was unique among his contemporaries in that he developed a stock series of forms which could be customized to each client's taste and budget, thus creating an immediately identifiable product with a distinct aesthetic. However, what made Roentgen's

furniture so prized were the ingenious hidden mechanics; in the most extravagant pieces commissioned for Royal patrons a single touch could cause a cascade of drawers, compartments and devices to appear. By the 1780's, Roentgen's patrons included Louis XVI and Marie Antoinette, Catherine the Great, Prince Frederick William of Prussia and Charles Alexandre, Duke of Lorraine and Governor of the Austrian Netherlands. At its height, the annual income of the Roentgen workshop often equaled that of the Meissen porcelain manufactory (W. Koeppel, *Extravagant Inventions: The Princely Furniture of the Roentgens*, New York 2012, p. 3).

Roentgen's longest and closest relationship was with Crown Prince (later Emperor) Frederick William II, and it provides the clearest connection to the secretaire's possible maker. In 1791, Roentgen, who had been awarded the title of Royal Prussian Privy Councillor, lent his influence and financial assistance to his foreman, David Hacker, so that he could establish his own workshop. Hacker supplied furniture to the Prussian Royal palaces and though he is probably not the secretaire's maker, two of his former apprentices, Johan Georg Stein and Johannes Andreas Beo, are very strong candidates. Hacker clearly trained them in the Roentgen system of using an easily adaptable stock form, as Stein and Beo each produced a secretaire whose form is virtually identical to each other as well as to the offered secretaire (A. Stiegel, *Berliner Möbelkunst*, Berlin 2003, p. 95, figs 28-29). Further, all three secretaires share identical decorative elements and display mechanics such as secret compartments housed in a separately built architectural central section: all continuations of Roentgen's method of customizing pieces for each client. Stein's secretaire was recorded in the private dressing room of Empress Luise (1776-1810), wife of Friederich III, in the 1800 Charlottenburg Palace inventory. Interestingly, the Beo secretaire, which is now in the collection of the Getty Museum (84.DA.87), once housed a complicated clock mechanism: another replication of the traditions of the Roentgen workshop.

Roentgen also helped another one of his cabinet-makers, Johann Cristian Härder, establish his own workshop in Brunswick around 1800. He named it the *Braunschweigische Privilegierte Kunst-Meuble-Fabrik von Neuweid*, a clear reference to his famous former employer. A secretaire attributed to Härder, now in the collection of the Kunstgewerbemuseum, Berlin, is a fourth version of this same stock form with common decorative elements but has the further distinction of containing mechanical elements on par with the most sophisticated products from the Roentgen workshop (Koeppel, ed. *Extravagant Inventions, The Princely Furniture of the Roentgens*, New York, 2012, p.234, app. 3.1.).

Though Stein, Beo or Härder could certainly have made this extraordinary secretaire, what is so striking is that without documentation, it would be almost impossible to determine who made any of them. This incredible consistency underlines the decades long influence of Roentgen's workshop which passed from his former cabinet-makers, to their disciples and then on to others, all of whom strove to emulate the work of the most innovative cabinet maker of 18th century Europe.

Examples of comparable quality are largely in public collections and rarely appear at auction. A related secretaire with less embellishments attributed to the Berlin cabinet-maker Georg Ruppert and commissioned by the Prussian General Carl Freidrich Henrich, Graf von Wylich und Lottum (1767-1841) was sold at Christie's Amsterdam, 24-25 June 2008, lot 751.



(details)







■\*-58

**A RUSSIAN ORMOLU AND BRASS-MOUNTED SATINWOOD, TULIPWOOD, AMARANTH AND MARQUETRY OCCASIONAL TABLE**

ATTRIBUTED TO CHRISTIAN MEYER, SAINT PETERSBURG, CIRCA 1790

The kidney-shaped top inlaid with arabesques and centred by a floral vase within a border of interlaced foliate branches, above a frieze fitted with three drawers and decorated with ribbon-tied garlands, on faceted tapering legs headed by ormolu collars and terminating in matching faceted sabots

28½ in. (72 cm.) high; 43 in. (109 cm.) wide; 25 in. (64 cm.) deep

£20,000-30,000

\$26,000-39,000  
€24,000-35,000



This exquisite table exemplifies the flourishing popularity of marquetry furniture in late 18th century St. Petersburg and is a prime example of the *oeuvre* on Danish-born cabinet-maker Christian Meyer. With its distinctive marquetry-decorated and kidney-shaped top as well as its elegant octagonal tapering legs, with each facet alternating in contrasting veneers, it belongs to a small group of documented tables that have been attributed to Meyer, undoubtedly the foremost St Petersburg cabinet-maker of the late 18th century and direct supplier to the Imperial Court. Four closely related tables of this model remain in the museums of St Petersburg, including one, with very similar marquetry decoration, at the State Hermitage Museum.

The particular decoration of this table reflects the 'English style' marquetry favoured by Meyer and indeed his main patron, Catherine the Great, and Dr Semenova's recent research has identified ornamental engravings by Michael Angelo Pergolesi as one of the main sources for his marquetry designs. Meyers work was first analysed in the 1970s by Dr Burkhardt Göres and it is with the help of the more recent research led by Drs. Tatyana Semenova and Iraida Bott, Curators at the Hermitage Museum and Tsarskoye Selo respectively, that a firm attribution to this cabinet-maker can be made for some of the most accomplished late 18th Century Russian neoclassical marquetry furniture (see T. Semenova, 'Christian Mejer, a Marquetry Master from Saint Petersburg', in *Furniture History Society Journal*, vol XLVII (2011), pp. 125-150).



■59

**A PAIR OF RUSSIAN ORMOLU, BRASS, BLUE GLASS AND CUT-CRYSTAL THREE-BRANCH WALL-LIGHTS**

LATE 18TH CENTURY

Each in the form of a quiver issuing three scrolling branches joined by droplet garlands surmounted by four graduated tears of droplets  
32½ in. (83 cm.) high

(2)

£15,000-20,000

\$20,000-26,000  
€18,000-23,000



(detail)



Hôtel particulier, Paris, which housed the Gutzwiller collection

The following two lots exemplify the *oeuvre* of the celebrated *ébéniste* Etienne Doirat (1675-1732). The dynamic form, audacious outline and signature trellis parquetry featured on the pair of petites commodes (lot 60) and larger commode (lot 61) indeed belong to the inspired *répertoire* of the foremost craftsman.

Doirat is often considered one of the few *ébénistes* of the Régence period to have occasionally stamped his pieces, given that stamping was not made compulsory by the Parisian guild of *menuisiers-ébénistes* until 1751 (J.-D. Augarde, 'Etienne Doirat, Menuisier en ébène', *J. Paul Getty Museum Journal*, Vol. XIII, 1985, pp. 33-52). Although the pair of commodes here offered does not bear Doirat's stamp, these are confidently attributable to the celebrated *ébéniste* on the basis of their idiosyncratic shape and the use of specific mounts recurrent on pieces stamped by him. The inventory drawn up following his death in 1732 and published by J.-D. Augarde in 1985 indeed reveals that Doirat kept exclusive control of his gilt-bronze mounts, not only retaining the *chefs-modèles* but also the unchased and the finished examples. It is therefore possible to attribute certain pieces on the basis of the mounts alone (ibid.) The adorsed female sphinx lockplates featured on lot 60 appear on several stamped examples by Doirat, amongst which a related commode, formerly in the trade, stamped both Doirat and Louis Simon Painsun (son in law with whom he collaborated); whilst the pierced shell-wrapped sabots to lot 60 can be found on other stamped pieces by the *ébéniste*, not least the commode offered here consecutively.

PROPERTY OF A LADY

■\*-60

**A PAIR OF REGENCE ORMOLU-MOUNTED ROSEWOOD COMMODES**  
 ATTRIBUTED TO ETIENNE DOIRAT, CIRCA 1725

Each with a rectangular moulded *Rouge Royal* marble top, the tapering body with one long and two short drawers, the escutcheons flanked by sphinges, the corners mounted with pierced foliate and winged cartouches *chutes*, on *rocaille* sabots  
 31½ in. (80 cm.) high; 30 in. (76 cm.) wide; 18½ in. (47 cm.) deep

(2)

£40,000-60,000

\$52,000-78,000  
 €47,000-69,000

**PROVENANCE:**

Sotheby's, Monaco, 21-22 May 1978, lot 112 (FF120,000).  
 Collection Gutzwiller, Sotheby's, Monaco, 1 July 1995, lot 140 (FF964,500 incl.).

## PROPERTY FROM A DISTINGUISHED TURINESE COLLECTION (LOT 61-92)



This private collection of north italian and French furniture was formed by a discerning turinese lady with the help of the celebrated antiquaire and taste maker, the late giuseppe rossi. It apparently all started with a visit in 1963 to the mostra del barocco piemontese organised by the city of turin in the various court residences, palazzo madama, palazzo reale and palazzina di stupinigi, it is here that our collector fell in love with piedmontese decorative arts and developed a real passion for collecting the best of the local production. It is with the help of giuseppe rossi, who had an exquisite taste and love for art, that her collection was formed and curated with passion and love over two decades. The collection combines carefully selected french pieces with the best of north italian decorative arts of the 18th century, particularly that of piedmont and turin.



### ■-61

#### A REGENCE ORMOLU-MOUNTED KINGWOOD PARQUETRY COMMUNE

BY ETIENNE DOIRAT, CIRCA 1725

The moulded *Rance* marble top above three shaped drawers with foliate scrolled handles and escutcheons, flanked by *espagnolettes* chute mounts and terminating in foliate sabots, stamped thrice 'E.DOIRAT', the handles circa 1745-49 and struck with the 'C' *couronné poinçon*, some losses to veneers, with label

34 in. (86 cm.) high; 60 in. (152.5 cm.) wide; 25 $\frac{3}{4}$  in. (65.5 cm.) deep

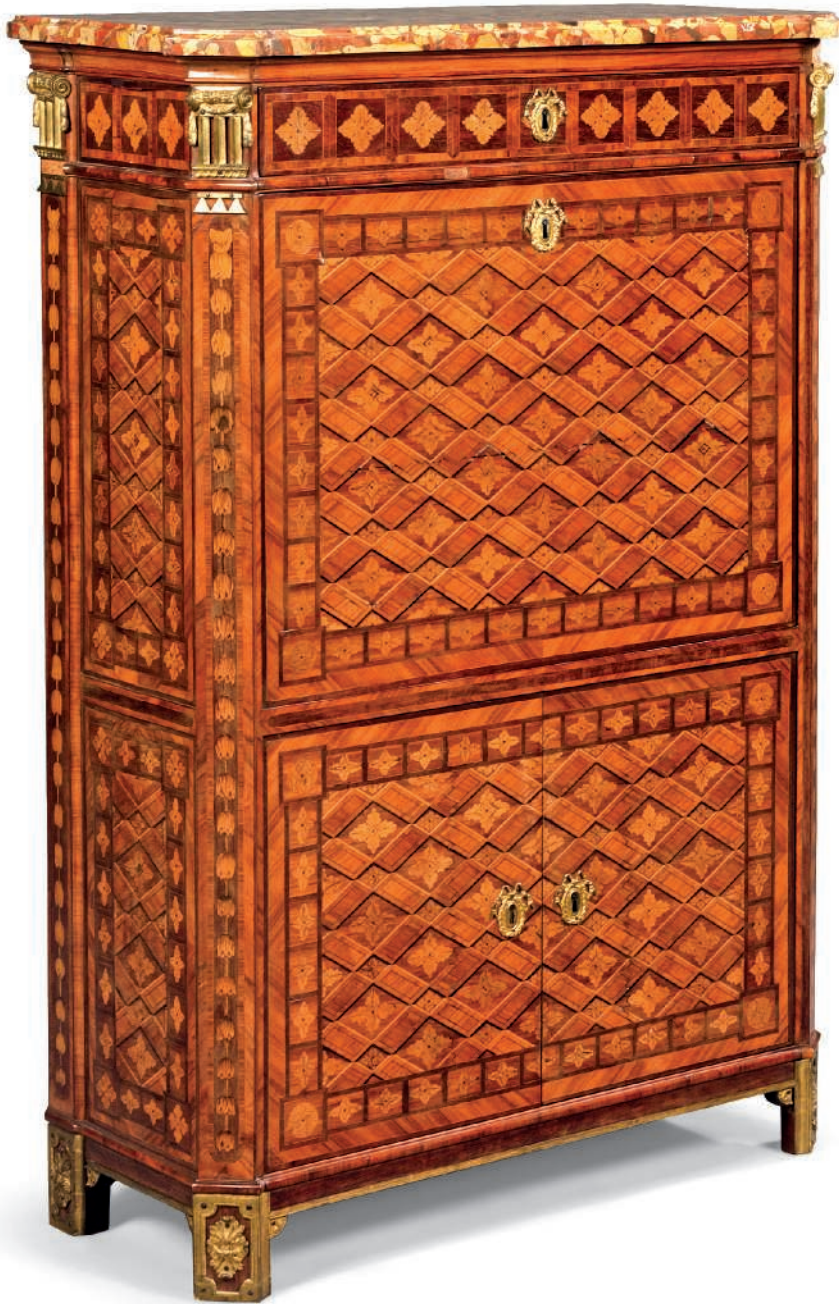
£30,000-50,000

\$39,000-65,000  
€35,000-58,000

#### PROVENANCE:

Collection Marczell von Nemes (1866-1930)  
Acquired from Giuseppe Rossi, Turin, 1964

See [christies.com](https://www.christies.com) for further information on this lot



■-62

**A LOUIS XVI ORMOLU-MOUNTED AMARANTH, BOIS SATINE  
AND TULIPWOOD, PARQUETRY AND MARQUETRY SECRÉTAIRE  
À ABATTANT  
CIRCA 1780**

The *brèche d'Alep* marble top above a frieze drawer and fall-front revealing a fitted interior with pigeon holes and drawers and green leather-lined writing surface, above two cupboard doors enclosing an open compartment above four oak drawers, veneered in rosette-filled trellis parquetry throughout, bearing spurious stamp 'I.C. SAUNIER' and 'JME', the lower interior later adapted, possibly originally fitted with a coffre-fort interior  
56 in. (142 cm.) high; 37 in. (94 cm.) wide; 17¼ in. (44 cm.) deep

£7,000-10,000

\$9,100-13,000  
€8,100-12,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1962.

A closely related *secrétaire à abattant*, with identical distinctive rosette-filled trellis parquetry and stamped with the unrecorded *ébéniste's* mark 'T. Brasseur', was part of the Rossi collection, sold at Sotheby's, Milan, 10 November 1999, lot 1243.



■63

**A LATE LOUIS XV ORMOLU STRIKING CARTEL CLOCK**

THE MOVEMENT BY CAUSARD, PARIS, CIRCA 1770

The case surmounted by a twin-handled vase above angled outset columns with ram's-head masks, laurel-leaf swags, the white enamel dial signed 'CAUSARD HGR DU ROY / SUIV.T LA COUR', the twin barrel movement with countwheel strike to bell

34¼ in. (87 cm.) high; 17¼ in. (44 cm.) wide; 5½ in. (14 cm.) deep

£4,000-6,000

\$5,200-7,800  
€4,700-6,900

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1961.



63

■64

**A PAIR OF LOUIS XVI GREY-PAINTED FAUTEUILS A LA REINE**

BY BARTHELEMY LEBAS, CIRCA 1785

Each with padded back, armrests and seat covered in striped blue and ivory silk, on turned tapering fluted legs, stamped 'B. LEBAS'

36¾ in. (93.5 cm.) high; 25 in. (63.5 cm.) wide; 23 in. (58.5 cm.) deep (2)

£4,000-6,000

\$5,200-7,800  
€4,700-6,900

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1970.

Barthélemy Lebas, *maitre* in 1771.



64





■65

**AN ITALIAN ORMOLU AND CUT CRYSTAL EIGHT-LIGHT CHANDELIER**

LATE 19TH CENTURY

The S-shaped branches terminating in drip-pans, nozzles and simulated candlesticks, centred by a moulded vase and hung overall with chains, drops and pendants, fitted for electricity, minor losses and replacements

47 in. (119.5 cm.) high; 34 in. (86.5 cm.) diameter

£6,000-8,000

\$7,800-10,000

€7,000-9,200

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1974.

■66

**A LOUIS XVI GREY-PAINTED CANAPE EN CORBEILLE**  
BY PIERRE BRIZARD, CIRCA 1780

Covered in light brown silk velvet, on turned tapering fluted legs, stamped twice P. BRIZARD

37½ in. (95 cm.) high; 63 in. (160 cm.) wide; 26 in. (66 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,800

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1970.

Pierre Brizard, *maitre menuisier* in 1772.



■67

**A LOUIS XVI GILTWOOD AND GILT-GESSO MIRROR**  
LAST QUARTER 18TH CENTURY

Of rectangular form with beaded surround, the pierced foliate cresting emblematic of love, carved with birds, quivers and laurel leaves

78 in. (198 cm.) high; 43¼ in. (110 cm.) wide

£8,000-12,000

\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1971.



■68

**A LOUIS XVI GREY-PAINTED CONSOLE TABLE**  
BY HENRI JACOB, LATE 18TH CENTURY

The shaped *Brocatella di Spagna* marble top above an entrelac-carved frieze, on turned tapering stop-fluted and chandelle-filled legs joined with a stretcher centred by an urn hung with swag, stamped twice 'H. JACOB'

34½ in. (87.5 cm.) high; 50½ in. (128.5 cm.) wide; 19½ in. (49.5 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1972.

Henri Jacob, *maître* in 1779.





Portrait of Madame Louise-Elisabeth, studio of Jean-Marc Nattier



Detail of the inventory numbers



Detail of the Marie-Louise of Austria brand



The pliant from the same suite, Stupinigi Palace

■69

**A PAIR OF ROYAL LOUIS XV GILTWOOD PLIANTS**

CIRCA 1755-59, PROBABLY PARMA

Each with a loose cushion upholstered in yellow damask above a turquoise silk damask probably original, on a folding X-form molded and scrolling frame branded with crowned 'ML' in a circle, incised respectively with inventory numbers '10820' and '10822', red painted numbers '6522' and '6520', and with black painted inventory number '473', one with an inventory number 'C. 110' and with further inventory marks and labels 27 in. (69 cm.) high; 78 in. (71 cm.) wide; 20½ in. (52 cm.) deep (2)

£50,000-80,000 \$65,000-100,000  
€58,000-92,000

**PROVENANCE:**

Almost certainly delivered circa 1755-59 to Madame Louise-Elisabeth (1727-1759), Madame Infante, Duchess of Parma and daughter of Louis XV, for one of her palaces in the Duchy of Parma. Marie-Louise of Austria (1791-1847), wife of the Emperor Napoleon I, Duchess of Parma. Acquired from Giuseppe Rossi, Turin, 1968.

This pair of exquisitely carved pliants, or folding stools, is of a specific model which was almost exclusively supplied to the Royal court. The crowned 'ML' brands and various inventories numbers, allow us to trace their provenance back to one of the most iconic patrons during the reign of Louis XV, his daughter Madame Louise-Elizabeth, Madame Infante, Duchess of Parma (1727-1759).

**MADAME ELIZABETH AND THE INFLUENCE OF FRANCE**

Madame Louise-Elizabeth de France was the eldest daughter of Louis XV, who in 1739 married Infant Don Philippe of Spain. In 1748, as a result of the Treaty of Aix-la-Chapelle, she became duchess of Parma and she and her husband established their court in the most fashionable French taste. Madame Infante made three visits to Paris - in 1749, from September 1752 until September 1753 and from September 1757 until her death in December 1759 - each time making extraordinary purchases, both in quality and quantity of *bronzes d'ameublement* and *mobilier* to furnish her palaces in Parma. The best known examples being the two chandeliers by Jacques Caffieri delivered to her favourite residence at Colorno, now in the Wallace collection (Num. F83 and F84). On her return from the first two visits she was followed by thirty-four and fourteen wagons respectively. *Menuiserie* was shipped from Paris largely disassembled and ungilt and subsequently gilt upon arrival in Parma by Francisco Ramoneda, official gilder to the court

at Parma. A few finished examples were sent, however, and these examples were used as models, copied in Parma by local craftsmen.

The present pair are very likely made by such a Parma *menuiser en sièges* after an imported example. With their superb curved lines they are indeed reminiscent of the production of Nicolas Quinibert Foliot such as the pair stamped by him at Versailles (inv. V4949; V4950) and the pair he probably supplied to the Royal Court of Sweden, subsequently sold Christie's, Paris, 24 June 2002, lot 160. It is also known that numerous French craftsmen were working in Parma for the court. These included Nicolas Yon, who is recorded as having delivered to Madame Louise-Elisabeth three '*foteglie di noce senza telari lustrate a cera*' for '60 lire'.

**THE ML BRAND**

This pair of stools are branded ML, a mark placed on all furniture in the Royal palaces of the Duchy of Parma during the governorship of Archduchess Marie-Louise of Austria between 1816 and 1847, who inherited the palaces and their contents previously furnished by Madame Elizabeth.

Another group of *pliants* of this model, part of a set of six and almost certainly originally from the same suite, is now in the Palazzina di Stupinigi near Turin, and is illustrated in A. González-Palacios, *Gli Arredi Francesi*, Milan, 1995, p.56. This set also bears the brand of Marie-Louise of Austria as well as the brand CR separated by a crown. This latter brand was applied in 1855 on the orders of the duchesse Louise Marie Thérèse d'Artois, widow of Carlo III, to the furniture in the ducal palaces in the duchy of Parma. When not followed by a further letter, such as a C for Colorno, the pieces in question were probably either located in the Ducal Palace in Parma or in the *Garde-Meuble*. In all likelihood the present pair of stools was originally part of this suite, remaining in Parma throughout the reign of Marie-Louise but presumably having left before the 1855 inventory was carried out which would explain the presence of the ML brand and the absence of the CR brand.

Another pair of related pliants, of similar shape but carved with entwined floral garlands, probably from the same workshop, also bear the ML brand. This pair is marked 'C. 1313' indicating they were originally placed at Colorno and was part in the 20th century of the collection of Arturo López Willshaw, sold at Sotheby's, Monaco, 23-24 June 1976, lot 107. The 'C. 110' mark visible on the present stools, could possibly indicate they were originally placed at the Palace Colorno.





■70

**A LOUIS XV GILT-METAL AND ROCK CRYSTAL HALL LANTERN**  
SECOND HALF 18TH CENTURY

Of typical form, the open top surmounted with a later glass plate, arch-shaped panels hung with flower-headed stems and pendants to each corner, with a hinged door enclosing a central stem with three branches, minor losses and replacements, fitted for electricity  
31 in. (79 cm.) high; 20½ in. (52 cm.) diameter

£4,000-6,000

\$5,200-7,800  
€4,700-6,900

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1973.

■72

**A LOUIS XVI GREY-PAINTED SIDE CHAIR**  
LATE 18TH CENTURY, PROBABLY PIEDMONT

With rectangular back and seat frames carved with *chutes de piastres* and on turned tapering stop-fluted legs surmounted by rosettes, upholstered in green leather  
34 in. (86 cm.) high; 19 in. (48 cm.) wide; 21 in. (53 cm.) deep

£1,500-2,500

\$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1970.

■-71

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND GREEN-STAINED SYCAMORE SMALL COMMODE**  
BY PIERRE CHARPENTIER, THIRD QUARTER 18TH CENTURY

The canted rectangular *brèche d'Alep* marble top above two drawers, on slight cabriole legs and acanthus sabots, stamped 'P. CHARPENTIER', with paper label numbered '70052', remounted  
32¾ in. (83 cm.) high; 31½ in. (80 cm.) wide; 17¼ in. (44 cm.) deep

£2,000-3,000

\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1970.



■73

**A LOUIS XV POLYCHROME-PAINTED MIRROR**  
MID-18TH CENTURY, PROBABLY SOUTH FRANCE OR  
PIEDMONT

The rectangular plate within a moulded and scrolled surround carved with foliate sprays, surmounted by a floral bouquet in a vase 58½ in. (148 cm.) high; 42 in. (107 cm.) wide

£6,000-9,000

\$7,800-12,000  
€7,000-10,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1960.

■74

**A SET OF FOUR LOUIS XV CREAM-PAINTED AND  
PARCEL-GILT FAUTEUILS A LA REINE**  
BY CHARLES-FRANCOIS NORMAND, MID-18TH CENTURY

Each with cartouche-shaped back, arms and seat covered in 18th century Aubusson tapestry, each stamped 'C. F. NORMAND', two with a further stamp 'G.B.', one with paper label inscribed '1194...'  
37½ in. (95 cm.) high; 28 in. (71 cm.) wide; 26 in. (66 cm.) deep (4)

£6,000-10,000

\$7,800-13,000  
€7,000-12,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1969.

Charles-François Normand, *maître* in 1747.





■75

**A LOUIS XVI ORMOLU AND GREEN TOLE PEINTE LAMPE BOUILLOTTE**

LATE 18TH CENTURY

With an adjustable tole shade, the bobèche associated; together with Charles X lampe bouillotte, with a green pleated silk shade  
One 24 in. (62 cm.) high; the other 22 in. (56 cm.) high

(2)

£3,000-5,000

\$3,900-6,500  
€3,500-5,800

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1972.

■~76

**A LOUIS XVI TULIPWOOD, AMARANTH AND KINGWOOD PARQUETRY BUREAU PLAT**

LATE 18TH CENTURY

The rectangular green leather-lined top above a kneehole and five drawers, with sliding writing surfaces, on turned tapering legs, traces of stamps 'G.....', partially remounted  
30 in. (76 cm.) high; 46 in. (117 cm.) wide; 26½ in. (67.5 cm.) deep

£3,000-5,000

\$3,900-6,500  
€3,500-5,800

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1970.



77

**A LATE LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE  
STRIKING MANTEL CLOCK**

LATE 18TH CENTURY, LATER MOVEMENT

The dial signed 'ETIENNE LENOIR A PARIS', the 19th century twin barrel movement with countwheel strike to bell and Brocot regulation, the backplate stamped 'Vincenti & Cie / 292'

20 in. (51 cm.) high; 14 in. (35.5 cm.) wide; 6 in. (15 cm.) deep

£4,000-6,000

\$5,200-7,800  
€4,700-6,900

**PROVENANCE:**

From the Collection of Baron Alphonse de Rothschild.  
Baron Guy de Rothschild Collection sale, Sotheby's, Monaco, 24th November 1972, Lot 11.  
Acquired from Giuseppe Rossi, Turin, 1973.



■-78

**A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE, TULIPWOOD,  
AMARANTH AND PARQUETRY COMMODE**

BY MARTIN OHNEBERG, LATE 18TH CENTURY

The *fleur-de-pêche* moulded marble top above three frieze drawers and on two long drawers inlaid sans traverse, with ormolu foliate apron, and on tapering turned legs, stamped 'M.OHNEBERG' and 'JME', partially remounted

35¾ in. (90.5 cm.) high; 50¾ in. (129 cm.) wide; 24 in. (61 cm.) deep

£5,000-8,000

\$6,500-10,000  
€5,800-9,200

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1974.

Martin Ohneberg, *maître ebéniste* in 1773.





■79

**A PAIR OF NORTH ITALIAN GILT-METAL AND ROCK-CRYSTAL EIGHT-LIGHT CHANDELIERS**

MID-18TH CENTURY

Each encrusted overall with beads and crystal drops, the coronet with upswept flower-heads above a twisting central stem issuing two tiers of sprays terminating in flower-heads and droplets, suspending a domed base issuing eight candle arms with gilt-brass *repoussé* drip-pans, some losses and replacements, fitted for electricity  
42½ in. (108 cm.) high; 38 in. (96.5 cm.) diameter (2)

£50,000-80,000

\$65,000-100,000  
€58,000-92,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1974.

Typical of the *Barocchetto* period, this type of chandelier were produced from the end of the 17th century until the mid-18th century and were favoured by the Ligurian and Piedmontese aristocratic families and by the Court. Often these chandeliers were surmounted by a crown, alluding to their noble patronage. Various models of related chandeliers of the first half of the 18th century, particularly recognizable with their faceted and jewelled crown motif to the upper section are conserved in the Palazzo Reale in both the *Sala di Colazione*, in the alcove next to the *sala di colazione* and as well as in the third antechamber of the second floor, as illustrated in Vittorio Viale, *Mostra del Barocco Piemontese*, catalogue exhibition, Vol.III, Turin, 1963, plates 284 and 286 a and b, while other related chandeliers in the French manner 'à lacet' are present in other rooms of the palazzo Reale, including in the *camera di lavoro della Regina*. A closely related pair of chandeliers from the Piaggio Collection from a Genoese Villa was sold in these Rooms, 23 September 2015, lot 24 (£152,500) while a similar example from the Estate of the late Giuseppe Rossi was sold Sotheby's, London, 10-12 March 1999, lot 159 (£62,000).



■-80

**A PAIR OF NORTH ITALIAN ORMOLU-MOUNTED KINGWOOD  
COMMODOES**

TURIN, MID-18TH CENTURY

Each with moulded *brocatello di Spagna* marble top, above two drawers, with foliate handles and escutcheons, on cabriole legs terminating in conforming sabots, each commode respectively numbered in black ink '27' and '28' 36½ in. (92.5 cm.) high; 47 in. (119.5 cm.) wide; 23¼ in. (59 cm.) deep (2)

£25,000-40,000

\$33,000-52,000  
€29,000-46,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1967.

The gentle shaped form of the carcase and of the legs with the cleverly integrated ormolu sabots is certainly related to the best production of the Turinese cabinet makers of the second quarter and mid-18th century. It is reminiscent of the work made by the celebrated court *ébéniste* Pietro Piffetti (1700-1777) and could well be the production of talented craftsmen such as Giovanni Galletti (1735-1812) who were working along the influence of the piedmontese master *ébéniste*.

■81

**A NORTH ITALIAN GILTWOOD SUITE OF SEAT FURNITURE**  
 PIEDMONT, MID-18TH CENTURY

Comprising a sofa and pair of open armchairs, each with padded back and armrests and seat covered in green silk damask, carved overall with foliate and *rocaille* motifs, the sofa and one armchair with Mostra exhibition label printed 'mostra del barocco Piemontese / Torino 1963', and further label printed 'Maria Luisa' one armchair numbered '61178'

The sofa: 45¼ in. (115 cm.) high; 95 in. (241 cm.) wide; 29 in. (74 cm.) deep

The armchairs: 43 in. (109 cm.) high; 26½ in. (67.5 cm.) wide; 25 in. (63.5 cm.) deep (3)

£20,000-40,000

\$26,000-52,000

€24,000-46,000

**PROVENANCE:**

Private Collection, Turin.

Acquired from Giuseppe Rossi, Turin, 1964.

**EXHIBITED:**

*Mostra del Barocco Piemontese*, Palazzo Reale, Turin, 1963.

**LITERATURE:**

Exhibition catalogue, *Mostra del Barocco Piemontese*, 1963, Vol III, the sofa pl. 128, ill. Image b; the armchair pl. 162, ill. Image a.

**COMPARATIVE LITERATURE:**

V. del Gaizo, *Grande Enciclopedia dell'Artigianato e Arredamento*, Rome, 1968, Vol. 2, p.177, the armchairs from the same suite in situ in Palazzo d'Azeglio, Turin.

Interestingly, the present armchairs are almost identical to four examples conserved in the Palazzo Reale, Turin, and published in Vittorio Viale, Exhibition Catalogue, *Mostra del Barocco Piemontese*, 1963, vol.III, pl. 162, fig. 'a'. They retain the same silk damask pattern even if not the original upholstery. Two pairs of closely related Piedmontese armchairs, yet with richly stitched French or Piedmontese metal-thread Chinoiserie needlework covers, were sold from The Alberto Bruni Tedeschi Collection at Sotheby's, London, 21 March 2007, lots 77 and 78, (sold £102,000 and £90,000 respectively). Another related pair of armchairs was sold from the Collections of Marchesi di Montafia Costa della Trinità, from their Palazzo in via San Francesco da Paola, Turin in their sale at Sotheby's, London, 11 June 2003, lot 68.

Altogether, at least six identical armchairs are known to exist in private collections, and these were most probably originally from the Costa family from Chieri (Piedmont). The pair here offered could potentially be one of these three known pairs as discussed by the scholar Giancarlo Ferraris.



The sofa and armchair from the same suite *in situ* in Palazzo d'Azeglio, Turin.

**82 No Lot**





83

■-83

**A NORTH ITALIAN KINGWOOD AND TULIPWOOD-BANDED OCCASIONAL TABLE**

GENOA, THIRD QUARTER 18TH CENTURY

The shaped hinged top with typical trefoil inlay revealing a well, above a red leather-lined writing slide and side drawer, on cabriole legs joined by a quarter veneered undertier

29 in. (74 cm.) high; 18 in. (46 cm.) wide; 14 in. (35 cm.) deep

£7,000-10,000

\$9,100-13,000  
€8,100-12,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1973



84

■-84

**A NORTH ITALIAN KINGWOOD AND TULIPWOOD OCCASIONAL TABLE**

GENOA, THIRD QUARTER 18TH CENTURY

The shaped hinged top with typical Genoese trefoil inlay revealing a well lined in green silk, above a green leather-lined writing slide and side drawer, on cabriole legs joined by a quarter veneered undertier

28½ in. (72 cm.) high; 18 in. (46 cm.) wide; 14 in. (35 cm.) deep

£5,000-8,000

\$6,500-10,000  
€5,800-9,200

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1973

**LITERATURE:**

L. Canonero, *il Barocchetto Genovese*, Milan, 1962



■85

**A PAIR OF NORTH ITALIAN GILTWOOD MIRRORS**  
PIEDMONT, PROBABLY TURIN, MID-18TH CENTURY

Each of shaped rectangular form with foliate surround and pierced foliate cresting  
62 in. (157.5 cm.) high; 49½ in. (126 cm.) wide

£20,000-30,000

(2)

\$26,000-39,000  
€24,000-35,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1960.

■86

**A SET OF EIGHT NORTH ITALIAN POLYCHROME-PAINTED WALNUT AND CANED SIDE CHAIRS**  
LAST QUARTER 18TH CENTURY, PROBABLY GENOA

Each rounded square back carved with stiff leaf, with cream squab cushion, on turned tapering stop-fluted legs  
36½ in. (93 cm.) high; 20 in. (51 cm.) wide; 18 in. (46 cm.) deep

£8,000-12,000

(8)

\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1973.





■87

**A PAIR OF FRENCH ORMOLU TWO-BRANCH WALL LIGHTS**  
19TH CENTURY

Each acanthus and *rocaille* backplate issuing scrolling foliate branches and drip-pans, terminating in conforming nozzles and simulated candsticks, fitted for electricity

27 in. (68.5 cm.) high; 12½ in. (32 cm.) wide, including fitments (2)

£3,000-5,000

\$3,900-6,500  
€3,500-5,800

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1969.

■-88

**A LOUIS XV ROSEWOOD, KINGWOOD AND TULIPWOOD  
PARQUETRY TABLE LISEUSE**  
CIRCA 1740, STAMPED 'I.S.'

The shaped top with lozenge parquetry, an adjustable hinged reading stand with mirror to reverse, with hinged sides, enclosing open compartments, above a frieze drawer, on cabriole legs, the underside stamped twice 'I.S.' and once 'JME'

28¼ in. (72 cm.) high; 34½ in. (87.5 cm.) wide; 20 in. (50.5 cm.) deep

£6,000-9,000

\$7,800-12,000  
€7,000-10,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1969.







■89

**A PAIR OF NORTH ITALIAN CREAM-PAINTED AND PARCEL-GILT PETITS CANAPES**  
 PIEDMONT, MID-18TH CENTURY

Each cartouche-shaped back, sides covered in gold, green and pink silk damask, carved overall with foliate and *rocaille* motifs, one with label printed 'Maria Luisa', and label inscribed '2 divani / XV piccoli / 61022' 39 in. (99 cm.) high; 59½ in. (151 cm.) wide; 25 in. (63.5 cm.) deep (2)

£25,000-40,000

\$33,000-52,000

€29,000-46,000

**PROVENANCE:**

Private Collection, Turin.  
 Acquired from Giuseppe Rossi, Turin, 1964.

**EXHIBITED:**

*Mostra del Barocco Piemontese*, Palazzo Reale, Turin, 1963.

**LITERATURE:**

Exhibition Catalogue, *Mostra del Barocco Piemontese*, 1963, Vol. III, pl. 132 (illustrated, image b).

This pair of sofas is among the most accomplished production of the Barochetto period, which was in favour in Piedmont in the mid to third quarter of the 18th century. A related sofa from the collection of G. Ometto is illustrated in R. Antonetto, *Minusieri ed ebanisti del Piemonte*, Turin, 1985, p. 235, ill. 334; while one of most striking example of sofa of similar type, with foliate carved and decorated shaped back is presently conserved in the Accorsi Foundation in Turin and illustrated in E. Colle, *Il Mobile Rococo in Italia*, Milano, 2003, p. 469. These sofas represent the typical Piedmontese and Turinese interpretation of the French production under Louis XV reign.



■-90

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD REGULATEUR  
BY JACQUES DUBOIS, MID-18TH CENTURY**

The circular brass dial and movement signed 'COUPSON/ Paris' within a shaped case with pierced and foliate cresting and side mounts, the case stamped 'I.DUBOIS' and 'JME'  
87½ in. (222 cm.) high; 23 in. (58 cm.) wide; 11¼ in. (29 cm.) deep

£8,000-12,000

\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1969

■91

**A REGENCE GILTWOOD MIRROR  
CIRCA 1720-30**

The arched rectangular plate surmounted by a shaped domed cresting and foliate scrolls centred by a shell  
76¼ in. (193.5 cm.) high; 48 in. (122 cm.) wide

£15,000-30,000

\$20,000-39,000  
€18,000-35,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1964.



92

**A PAIR OF NORTH ITALIAN POLYCHROME-PAINTED, PARCEL-GILT 'LACCA' TRAYS**

VENICE, MID-18TH CENTURY

Each decorated with birds amidst large floral sprays set within scrolling foliate framed cartouches, with shaped handles

4¼ in. (11 cm.) high; 27½ in. (70 cm.) wide; 17¾ in. (45 cm.) deep (2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

**PROVENANCE:**

Acquired from Giuseppe Rossi, Turin, 1969.

This rare pair of lacca trays of exceptional size and quality is decorated in *lacca* which was with *lacca povera* the Venetian specialty of the first half of the 18th century which consisted in imitating oriental lacquer by applying a yellowish varnish called 'sandracca' to a polychrome decorated ground in order to render a convincing lacquer effect. It was an affordable and quick way for *laccatori* to supply goods which looked like oriental lacquer. This pair of beautifully conserved trays is representative of the best Venetian production of the mid-18th century. Related examples are conserved in private collections and Museums such as the Ca'Rezzonico in Venice. For comparable models, see S. Levy, *Lacche Veneziane Settecentesche*, Milan, 1967, vol 2, Plate 472 to 487.



PROPERTY OF A LADY

■93

**A PAIR OF LOUIS XV GILTWOOD CONSOLES**

CIRCA 1760, IN THE MANNER OF PIERRE CONTANT D'IVRY

Each with serpentine *lumacchella* marble top on pierced *rocaille symétrisé* frieze centred by a pierced cartouche with floral bouquet flanked by laurel branches, on double C-scroll cabriole legs headed by shells, joined by a pierced acanthus carved stretcher, on scroll feet  
32 in. (82 cm.) high; 47 in. (119 cm.) wide; 22 in. (56 cm.) deep

(2)

£4,000-6,000

\$5,200-7,800  
€4,700-6,900



**\*94**

**A PAIR OF LOUIS XV ORMOLU CHENETS**  
MID-18TH CENTURY

Each depicting a 'mendiant', one modelled as a young boy playing a musical box, the other as a young girl holding a box enclosing a small animal, on a pierced scrolling *rocaille* base with a trellis motif, issuing floral branches  
16¼ in. (41.5 cm.) high; 18 in. (46 cm.) wide; 13 in. (33 cm.) deep (2)

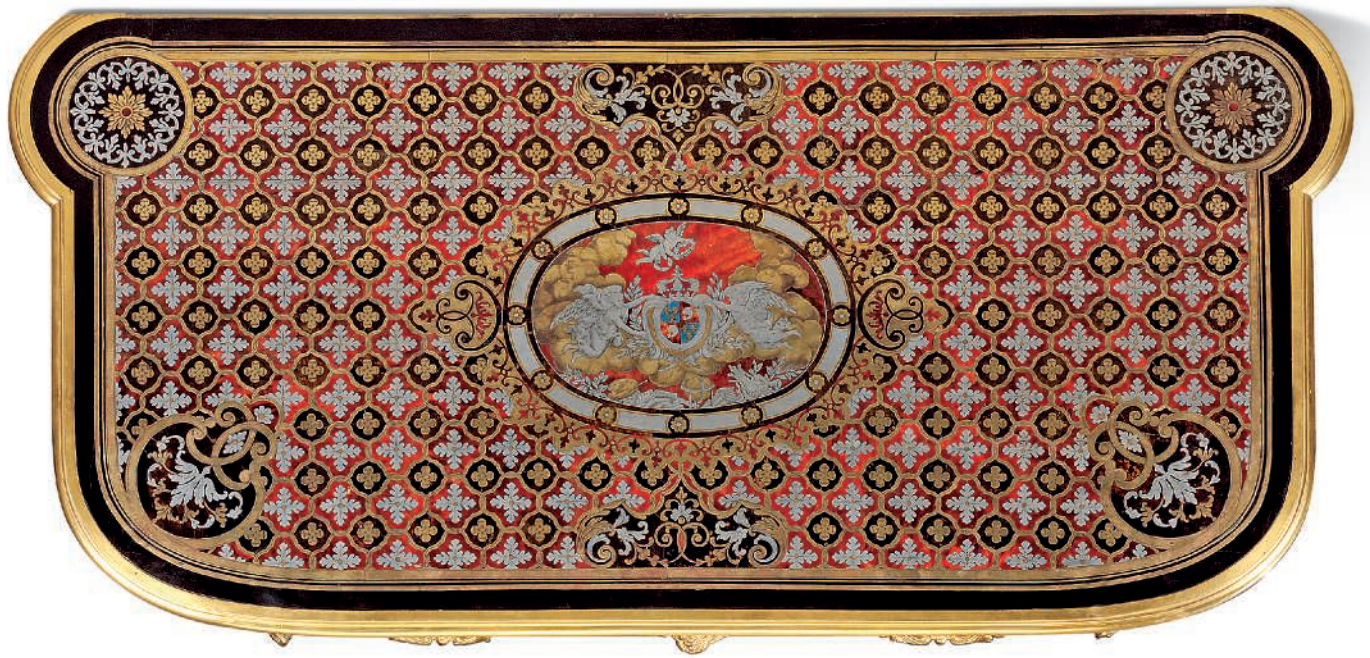
£10,000-15,000

\$13,000-19,000

€12,000-17,000

These 'mendiant' children were evidently a fashionable motif for 18th century Rocaille *chenets* being found on a number of other examples but with different *rocaille* bases, and include: a pair, sold 'Property from the Collections of Hanns and Elisabeth Weinberg and the Antique Company of New York', Sotheby's, New York, 24 May 2007, lot 203; a pair sold Sotheby's, Paris, 29 March 2007, lot 41, and another pair sold 'Segoura', Christie's, New York, 19 October 2006, lot 213.





■-95

**A RESTAURATION ORMOLU-MOUNTED BRASS AND  
PEWTER-INLAID RED AND BROWN TORTOISESHELL BOULLE  
MARQUETRY AND EBONY COMMODE**

CIRCA 1820-40

The rounded rectangular flared top centred by a cartouche with the Royal Arms of France flanked by winged figures of fame and surmounted by Cupid holding a laurel leaf on a cloudburst, the lower edge with the attributes of the Arts, Science and Music, all within an floral trellis marquetry field recalling the coffering of Rome's Temple of Venus, with stylised pewter-rosettes interspersed with brass rosettes and with acanthus spray and C-scrolls to the spandrels, the flared back angles with further stylised rosettes, above three long drawers, the escutcheons all with a female mask flanked by dolphins and flanked by spirally-gadrooned handles with oak and acorn backplates, the rounded angles headed by bearded masks within a serpent devouring its tail, emblematic of Eternity, the sides similarly decorated and with central acanthus-sprayed cartouches beneath interlaced C-scrolls, the splayed back angles with brass flutes, above a waved apron with lambrequin- headaddress Zephyr mask on shell-headed feet, the back feet with gadrooned collars, the drawers lined in walnut, three handles slightly moved and with plugged holes 32 in. (81.5 cm.) high; 54¼ in. (38 cm.) wide; 25¾ in. (65 cm.) deep

£50,000-80,000

\$65,000-100,000

€58,000-92,000

**PROVENANCE:**

Wildenstein collection, acquired from S. Lion  *fils*, rue Laffitte, Paris, 26 February 1926.



Hôtel of the rue Laffitte, Paris

The coat-of-arms featured to the top of this commode is that of the *Dauphin*, son of the French King. It is very probably those of the eldest son of Charles X, Louis-Antoine d'Artois (1775-1844), duc d'Angoulême, who was *Dauphin* from 1824 to 1830.

With its progressive *goût grec* design and triumphant armorial celebrating the Restoration of the Bourbon monarchy, this commode reflects the taste for 'Buhl' furniture amongst English collectors. Indeed the majority of the mounts are after-casts of Louis XIV and Régence prototypes employed by Noel Gérard. The Levasseur dynasty was fundamental in satisfying this 'antiquarian' trend. Whilst Etienne Levasseur *père* does not appear to have continued working after the Revolution and he died in the rue de Faubourg-Saint-Antoine on 8 December 1798, his son and grandson followed in his footsteps, specialising in Boulle marquetry furniture well into the 1820s. Indeed Levasseur the Younger placed an advertisement in the *Bazar Parisien* in 1822 in which he described himself as perhaps the only *ébéniste* making and repairing Boulle furniture in Paris, '*furniture seldom seen but avidly sought by collectors and dealers*' (A. Pradère, *French Furniture Makers*, Paris, 1989, p.316).

F.J.B. Watson's article on 'The Great Duke's Taste For French Furniture', *Apollo*, vol.CII, July, 1975, p.47 (fig. 8), also revealed the little-known *marchand-mercier* Le Chevalier Fériel de Bonnemaïson as a major retailer of Boulle furniture. An otherwise little-documented *marchand-mercier*, Le Chevalier is now thought to have been responsible for supplying much of the 'Buhl' furniture that found its way into English collections in the early 19th century, possibly working alongside Edward Holmes Baldock (d.1843).

The Wildenstein commode is identical to - and was undoubtedly executed in the same workshop - as a pair of commodes formerly in the Gutzwiller Collection, offered at Sotheby's Monaco, 1 July 1995, lot 29. Of the latter, only one of the commodes was described as being Louis XIV, the other being of later date. It is interesting to note therefore, that an ostensibly identical pair of commodes was sold from the Collection of Lord Foley, Ruxley Lodge, Surrey, sold Castiglione & Scott, 14 October 1919, lot 897.

A further commode undoubtedly executed in the same workshop, which also re-uses mounts associated with the *oeuvre* of the Pagoda Master, Noel Gérard, was sold from the Henle Collection, Sotheby's London, 3 December 1997, lot 103.



PROPERTY OF A DUTCH GENTLEMAN

■96

**A LOUIS XVI WHITE-PAINTED BERGERE**  
 ATTRIBUTED TO GEORGES JACOB, LATE 18TH CENTURY

The arched back decorated with leaf tips and *chûte de piastres* friezes, the scrolling arms with a doubled leaf tips motif, the seat-rails with spiralling ribbons frieze, on tapering foliate warped and fluted legs

38 in. (97 cm.) high; 26 in. (66 cm.) wide; 23¾ in. (60 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROPERTY OF A GENTLEMAN

■97

**A REGENCE ORMOLU AND BRASS-MOUNTED**  
**AMARANTH AND BOIS SATINE COMMODE**  
 CIRCA 1730

The shaped *Rouge Royal* marble top above two crossbanded drawers, with fluted angles above an apron, on cabriole legs, remounted

32½ in. (83 cm.) high; 32 in. (81 cm.) wide; 21 in. (53 cm.) deep

£5,000-8,000

\$6,500-10,000

€5,800-9,200

**PROVENANCE:**

Acquired from C. Bednarczyk, Vienna.







**98**

**A PAIR OF ORMOLU AND SILVERED-BRONZE CANDLESTICKS**  
 MID-18TH CENTURY, AFTER THE DESIGN BY JUSTE-AURELE MEISSONIER

Each modelled as a putto entwined around a scrolling *rocaille* foliate branch and shaped base  
 9¼ in. (23.5 cm.) high

£25,000-40,000

\$33,000-52,000

€29,000-46,000

The design for these candlesticks is closely related to those executed by Juste-Aurèle Meissonnier and illustrated in his *Chandelier de sculpture en argent inventés par J. Meissonnier* of 1728, engraved as figures 10 and 12 of his *oeuvre* and illustrated in F. Kimball, *Le Style Louis XV*, p. 167, fig. 201.

A virtually identical pair of candlesticks also with very rare silvered putti figures is in the Wallace Collection, London, reproduced in F.J.B. Watson, *Wallace Collection Catalogues*, 1956, p. 21, nos. F78-79. Watson refers to a further pair in the San Donato sale, Paris, April 21, 1870, lot 1599, and these may conceivably be those sold from the collection of the late Wendell Cherry, Sotheby's New York, 20 May 1994, lot 34.

Other examples executed in gilt-bronze alone are recorded: one pair from the collection of Barons Nathaniel and Alphonse de Rothschild, Vienna, was sold from the collection of Mr. Akram Ojje, Sotheby's Monaco, 25-26 June 1979, lot 168. Another pair, formerly in the Wrightsman Collection, was sold at Sotheby's New York, 31 October 1981, lot 254 (see also F.J.B. Watson, *The Wrightsman Collection*, vol. II, 1966, no. 1267 A,B). A further pair is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, no. 2.1.4., p. 103.



PROPERTY FROM THE EDWARD JAMES FOUNDATION

■99

**A PAIR OF CAMPAN MELANGE MARBLE  
COLUMNS**

LATE 18TH/19TH CENTURY

Each with gilt-bronze socle and white marble  
square base

85½ in. (217 cm.) high; each base 15 in. (38 cm.)  
square (2)

£6,000-10,000

\$7,800-13,000

€7,000-12,000

**PROVENANCE:**

Probably purchased by Edward James in the 1930s  
for 35 Wimpole Street, London; one photographed  
by Norman Parkinson in the Tent Room in 1939.



■100

**AN ITALIAN MARBLES AND GILT-BRONZE MODEL OF A TEMPLE**  
ROME, CIRCA 1810-20, IN THE MANNER OF GIUSEPPE VALADIER

The marbles including *rosso antico*, *Brocatello di Spagna*, and *bianco e nero*, the domed top above Corinthian column supports, centred by a classical figure of a goddess, on a stepped base  
23½ in. (59 cm.) high; 15 in. (38 cm.) diameter

£30,000-50,000

\$39,000-65,000  
€35,000-58,000



Design attributed to Maggiolini workshop

Giuseppe Maggiolini (1738-1814) was first noticed for his advanced and highly skilled marquetry work in 1768, when he was visited by the designer Giuseppe Levati and Marchese Litta, which led to several commissions at the villa of the Marchese. He was soon recognised in wider circles and held the title of *Intarsiatore delle Loro Altezze Reali*. In 1771 he received his first important commission to supply furniture to the Milanese court, on the marriage of the Archduke Ferdinando di Lorena and Duchess Maric Beatrice d'Este. His workshop grew to thirty employees and he supervised, among other projects, the construction and furnishing of the Palazzo Ducale in Milan, the villa Reale in Monza and the Palazzo Ducale in Mantua.

Maggiolini's work is characterised by the use of high quality veneers, often of exotic timbers, and by the attention paid to the pictorial effect and shading of the marquetry. Like the magnificent Bute desk by Maggiolini, which was almost certainly supplied to Austria's Plenipotentiary Minister to Lombardy, Joseph Wilczek (sold by Christie's in 1996), this pair of commodes can be clearly identified as Maggiolini's on the basis of designs for marquetry panels from his workshop in the Civiche Raccolte d'Art, Milan. These drawings, which were often inspired by antique Roman sources, were supplied by the most famous Lombardy designers of the time, Giuseppe Levati, Giocondo Albertolli and Andrea Appiani.

PROPERTY FROM THE EDWARD JAMES FOUNDATION

■~101

**A PAIR OF NORTH ITALIAN KINGWOOD, AMARANTH, TULIPWOOD AND FRUITWOOD MARQUETRY COMMODES**  
 ATTRIBUTED TO GIUSEPPE MAGGIOLINI, MILAN, LATE 18TH/EARLY 19TH CENTURY

Each with later *bardiglio* marble top, the frieze drawer inlaid with scrolling foliage above two drawers inlaid *sans-traverse* with billing doves, foliage and acanthus leaves, the sides inlaid with musical trophies, on square tapering legs, with paper label inscribed 'from/Basement/1915', further paper labels inscribed '8' and '994', inventory label '313', one marble top stencilled 'CARRARA MARBLE WILKINS LONDON'  
 35¾ in. (91 cm.) high; 53¾ in. (136.5 cm.) wide; 25 in. (63.5 cm.) deep (2)

£30,000-50,000

\$39,000-65,000  
 €35,000-58,000

**PROVENANCE:**

Purchased by William James on 13 April 1892 (with a pair of comodini *en suite*, which remains at West Dean) - either from V. Ciampolini, Florence - '2 *Commodes et deux petits commodes en marqueterie du Louis XVI...£630*' or from T. Gagliardi, Florence - '6 *pieces Maggiolini work, 2 chests of drawers, two night tables, 1 little table 1 secretaire...£1500*.

**EXHIBITED:**

London, The Grosvenor House Art and Antiques Fair, *Surrealism and The Golden Age: West Dean and the James Legacy*, June 1999.

**LITERATURE:**

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 203 - BACHELOR CORRIDOR - 'A 4'6" Italian marqueterie Commode of three long drawers, front inlaid with cooing doves & quiver, scroll & foliage borders & musical trophies in panels at sides, dove marble slab', and Vol. II, p. 237 - STORE ROOM - 'An Italian marqueterie commode'.  
 S.-M. Kusunoki, 'Surrealism and The Golden Age: West Dean and the James Legacy,' *Apollo Magazine*, June 1999.

The finely-drawn marquetry and carefully ordered design of these important commodes relates them closely to the documented *oeuvre* of Maggiolini. The striking panels of the drawers are inlaid with pairs of billing doves, emblematic of love and often based on designs by Levati. Pairs of doves appear in a number of pieces attributed to Maggiolini's workshop, including a commode, once one of a pair and now in a private collection, Modena, and on the fall-front of a secretaire in a private collection, Milan (G. Beretti, *Giuseppe Maggiolini, L'Officina del Neoclassicismo*, Milan, 1994, pp. 90 & 122). Interestingly, a floor in the Palazzo Reale in Monza also incorporates an intarsia panel of paired doves with Cupid's quiver (*ibid*, pp. 22-3); and a further commode attributed to Maggiolini features a central panel of billing doves within a floral wreath, now in a private collection (*ibid*, pp. 94-6).

The motif of a musical trophy issuing delicately scrolling foliage, which appears on the sides of these commodes, recurs frequently in Maggiolini's work, and was also inspired by designs by Levati (*ibid*, pp. 82-3; G. Morazzoni, *Il Mobile Intarsiato di Giuseppe Maggiolini*, Milan, 1957, fig. LXXXVII). The finely drawn foliage of the frieze is typical of Maggiolini's work, featuring in almost identical format in a drawing by him in the Civica Raccolte delle Stampe, Milan (*ibid*, fig. CIX). Furthermore, the distinguishing feature of marquetry inlaid into the curved edge of the frieze is of a type found on numerous other documented pieces by Maggiolini, while the inlaid lion's mask at the top of the legs relates to a design by his workshop for a handle (Beretti, *op. cit.*, p. 188, fig. 240).





■ 102

**A NORTH ITALIAN FRUITWOOD MARQUETRY PANEL**

BY LUIGI RAVELLI, VERCELLI, CIRCA 1800

Depicting architectural ruins in the foreground, with a townscape and river in the distance, within a later giltwood frame, signed 'Luigi Ravelli' 20½ in. (52 cm.) high; 26 in. (65.5 cm.) wide including frame

£20,000-30,000

\$26,000-39,000  
€24,000-35,000

**LITERATURE:**

Comparative literature:

Roberto Antonetto, *Il mobile Piemontese nel Settecento*, 2010, pp. 321-322.  
Alvar Gonzales Palacios, *Il Gusto dei Principi*, Milano, 1993, vol. II, pp. 663-665, 667-668, 670-671;  
Enrico Colle, *Il mobile neoclassico in Italia. Arredi e decorazioni d'interni dal 1775 al 1800*, Milano, 2005, pp. 474-475.

Ignazio Ravelli (1756-1836) and his son Luigi Ravelli (1776-1858) are among the most skilled and famous Piedmontese marqueters or *intarsiatori* of the last quarter of the 18th century and the beginning of the 19th century. Specialised in marquetry inlays, Ignazio started reproducing inlays seen on the Renaissance choir stalls from the church of Sant'Andrea in Vercelli, his home town. Ignazio was granted royal patronage from 1783 in Turin. Due to the success of his production, his son, Luigi soon started to work alongside his father producing mainly marquetry panels called *quadri in*

*tarsia* executed in finely chosen fruitwoods. As his father, Luigi is recorded on having supplied works to King Vittorio Amedeo III who appreciated these architectural trompe-l'oeil marquetry panels.

Apparently unrecorded, this marquetry panel signed 'LUIGI RAVELLI' would have been executed after his father's signed and dated 1796 example which is now in a private collection (illustrated in Roberto Antonetto, *Il mobile Piemontese nel Settecento*, 2010, p. 321, ill.3). The third almost identical architectural capriccio is conserved in the Museo civico d'arte Antica in Palazzo Madama, Turin since its acquisition in 1868. (illustrated *Op.cit.* p. 322, ill. 4a). It was not uncommon for both Ignazio and Luigi to repeat their popular scenes with minor changes or differences to the subject. Apart from marquetry panels, the Ravelli are as well known for producing case furniture inset with architectural panels. Demi-lune commodes seemed to be their most successful type of furniture, as a superb pair of inlaid commodes from the Collection of Giorgio Marsan and Umberta Nasi, sold Christie's Milan, 28 November 2007, lot 1009 (€ 252,200 incl.).

A set of four architectural panels signed Luigi Ravelli Vercelli, dated respectively 1796 and 1811 were sold Sotheby's London, Treasures sale, 4 July 2012, lot 36 (£121,250 incl.); while a pair of panels possibly by Ignazio or Luigi Ravelli and depicting the imaginary prison views called *Carceri d'invenzione* based on Piranesi were sold Christie's New York, 21 October 2004, lot 1131 (\$119,500 incl.)



■103

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

MID 18TH CENTURY AND LATER

Of baluster form, the gilt-metal shaft issuing tiers of beaded arched glass flower heads, some with gilt-metal centres, draped with rope and pendant prisms above eighteen scrolling candle-arms with beaded strands and hung throughout with drop prisms, with later giltwood nozzle and glass drip-pans  
50¼ in. (127.5 cm.) high; 50 in. (127 cm.) diameter

£40,000-60,000

\$52,000-78,000  
€47,000-69,000



■ 104

**A LOUIS XVIII ORMOLU STRIKING CARTEL CLOCK**  
CIRCA 1815

The circular glazed white enamel Roman dial signed 'Ripert / A PARIS' within a lyre-form case framed by berried laurels and acanthus leaves, surmounted by eagle heads and suspended from a bow, the square plates with twin barrel movement and countwheel strike to bell

43½ in. (110.5 cm.) high; 19 in. (48 cm.) wide; 5½ in. (14 cm.) deep

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROPERTY OF A LADY

■\*105

**A LATE LOUIS XVI ORMOLU-MOUNTED JAPANNED, EBONY AND EBONIZED BUREAU-PLAT**

LATE 18TH CENTURY, ADAPTED AND REDECORATED

Decorated overall with lacquered panels depicting landscapes, the gilt-tooled green leather rectangular top above one long and four short drawers around a knee-hole, the sides with slides, the reverse with *faux* drawers, the angles with ribbon-tied laurel branches, on square tapering legs, remounted

29¼ in. (74 cm.) high; 50½ in. (128 cm.) wide; 26¼ in. (67 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000





PROPERTY FROM THE COLLECTION OF THE LATE SIR JASPER & LADY MORE, LINLEY HALL, SHROPSHIRE

■ 106

**A LOUIS XVI ORMOLU AND MARBLE STRIKING MANTEL CLOCK**  
CIRCA 1780, THE CASE ATTRIBUTED TO ROBERT OSMOND, THE  
MOVEMENT BY ROBERT ROBIN, THE DIAL BY BARBICHON

Case: the architectural case with pediment supported by cherubs, on a *bardiglio* marble plinth; dial: the white enamel dial with Roman hours and outer calendar dial, signed 'Robin A Paris', signed to the lower edge by the enameller 'Barbichon'; movement: the twin barrel movement with recoil anchor escapement and countwheel strike to bell  
21 in. (53.3 cm.) high; 23 in. (58.4 cm.) wide; 6 ¼ in. (15.9 cm.) deep

£12,000-18,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Possibly acquired from Henry Durlacher, 113 New Bond Street, London, 16 June 1865, 'Louis Seize Case Clock', £220. Almost certainly Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to Lt. Col. Herbert James Hope-Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope-Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall Shropshire, and by descent.

Prolific bronze casters and chasers, Robert and Jean-Baptiste Osmond worked with equal success in both the Louis XV and Neo-classical styles. The present clock, made in the 1780s, is a variation of a very successful model based on a drawing today in the Institut National d'Histoire de l'Art in Paris (see H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol.I, p.229). This design, of a similar clock, with scrolls instead of putti, inspired the creation of a number of *pendules* in the 1770-80s of which the present is, perhaps, the final and most elaborate version. It seems that this model was originally conceived to sit on *cartonniers* or *secrétaire à abattant* as illustrated by the *secrétaire* by Joseph Baumhauer now in the Musée Jacquemard-André (illustrated in P. Verlet, *Les bronzes dorés du XVIIIe siècle*, Paris, 1987, p. 117, fig. 148).

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



■ 107

**A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS A LA REINE**  
BY LOUIS DELANOIS, CIRCA 1780

The arched back, arms and seat upholstered à *chassis* in striped red velvet, the frame decorated with a wrapped leaf and bead motif on stop-fluted turned, tapering legs headed by square rosettes, each stamped 'L. DELANOIS'  
39 in. (99 cm.) high; 28 in. (71 cm.) wide; 26 in. (71 cm.) deep (2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

Louis Delanois, *maître* in 1761.





**108**

**A PATINATED BRONZE FIGURE OF BACCHUS**

18TH CENTURY

18½ in. (47 cm.) high overall

£5,000-10,000

\$6,500-13,000  
€5,800-12,000

PROPERTY OF A LADY

■-109

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD BUREAU PLAT**

BY JEAN-BAPTISTE HEDOUIN, MID-18TH CENTURY, RETAILED BY EDWARD HOLMES BALDOCK

The moulded rectangular serpentine top with a gilt-tooled green leather-lined writing-surface, above three frieze drawers to one side and three simulated frieze drawers to the other, on cabriole legs headed by foliate and S-scrolled clasps and terminating in foliate sabots, on later brass castors, stamped 'JB HEDOUIN' and 'EHB'

29½ in. (75 cm.) high; 49½ in. (126 cm.) wide; 29¼ in. (74 cm.) deep

£12,000-18,000

\$16,000-23,000  
€14,000-21,000

Jean-Baptiste Hedouin, *maitre* in 1738

This bureau plat is stamped by Jean-Baptiste Hedouin of the rue Traversiere-Saint-Antoine. His stamp has also featured alongside that of his celebrated brother-in-law Pierre Migeon (d.1758), probably acting as *marchand-ébéniste*, who was employed by Louis XV's *Garde-Meuble*.

The brand is that of Edward Holmes Baldock (d.1845), who traded as 'Antique Furniture and Ornamental China Dealer' from 1808-1844, and was patronised by George IV, William IV and Queen Victoria. His brand 'EHB' also features on a bureau plat supplied in 1841 to the Duke of Buccleuch (see G. de Bellaigue, 'Edward Holmes Baldock', *Connoisseur*, September 1975, p. 25, fig. 15).





■110

**A LOUIS XV ORMOLU AND BRASS-MOUNTED  
JAPANESE LACQUER, VERNIS MARTIN ENCRIER**  
MID-18TH CENTURY

The curved sides decorated overall with landscape scenes, the pen rest decorated with three cranes, fitted with two ink wells flanking a central compartment

3 in. (8 cm.) high; 13¼ in. (34 cm.) wide; 10 in. (25 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,300-14,000

■111

**A LOUIS XV WHITE AND BLUE-PAINTED  
FAUTEUIL**

BY NICOLAS HEURTAUT, CIRCA 1760

The serpentine-shaped moulded back, arms and seat upholstered in red damask silk, on cabriole legs and scrolling feet, stamped 'N.HEURTAUT'  
37½ in. (96 cm.) high; 29 in. (74 cm.) wide; 31 in. (79 cm.) deep

£4,000-6,000

\$5,200-7,800

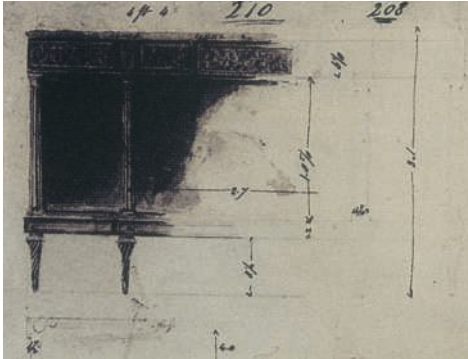
€4,700-6,900



Nicolas Heurtaut, *maitre* in 1753.



Alternative view of the present lot



Design for the Carlton House consoles



Almost identical console by Schneider

## ■112

### A LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND THUYA CONSOLE DESSERTE

BY ADAM WEISWEILER, LATE 18TH CENTURY

The rectangular Spanish brocatelle marble top above an molded ormolu cornice and long frieze with long central drawer flanked by short drawers, each drawer and side panelled with thuya and with leaf-tip-cast surround interspersed with outset ormolu panelled reserves, each reserve heading a tapering fluted columnar leg with fillet to each flute and ormolu collar above and base below, the lower conforming marble undertier with similar horizontally *mille-raies* panels to each section, above fluted *toupie* feet with ormolu collars and sabots, stamped 'A. WEISWEILER' 40½ in. (103 cm.) high, 55 ¼ in. (140.5 cm.) wide, 20 ½ in. (52 cm.) deep

£60,000-80,000

\$78,000-100,000

€70,000-92,000

Almost certainly executed under the direction of the *marchand-mercier* Dominique Daguerre, this superb *console desserte* is characteristic of Adam Weisweiler's *oeuvre*, particularly known for his innovative designs, the use of precious woods and his refined *ébénisterie* constructions.

The intervention of a *marchand mercier* such as Dominique Daguerre in the conception of this piece is suggested by the existence of an identical console table, also with a Spanish brocatelle marble top and undertier, stamped by another *ébéniste*, Gaspard Schneider, and sold at Christie's, New York, 02 November 2000, lot 227 (193,000 U.S. dollars). Both Adam Weisweiler and Gaspard Schneider, are known to have worked closely with Daguerre who often subcontracted different *ébénistes* for the realisations of pieces of the same model.

The paternity of the model must nevertheless be given to Weisweiler as the design, the materials and construction are emblematic of his production. The unusual use of luxurious thuya was one of his specialties and can be seen, for instance, on the commode supplied by Weisweiler through Daguerre to Louis XVI for his *Cabinet intérieur* at Saint-Cloud (illustrated in P. Lemonnier, *Weisweiler*, Paris, 1983, p. 133). Moreover, there is a preparatory sketch directly identified with a closely related pier table supplied through the architect Henry Holland to George, Prince of Wales, later George IV, for the dining room at Carlton House (illustrated in P. Lemonnier, *ibid*, p. 75). The pair of consoles which conform to the design for Carlton House are both stamped 'A.WEISWEILER' and match the outline of the present console in all but the ormolu mounts to the frieze, is illustrated in A. Nicolay *L'art et la manière des maîtres ébénistes*, Paris, p. 483, fig. D., as well as to a set of four consoles executed by both Weisweiler and Beneman with similar *mille-raies* panels but with columns headed with Corinthian capitals (P. Lemonnier, *Weisweiler*, Paris, 1983, p.128). Another console of the latest model and attributed to Adam Weiweiler, was sold in the 'Boule to Jansen' collection sale at Christie's, London, 11 December 2003, lot 49.



■113

**A LOUIS XVI ORMOLU CARTEL CLOCK**

LEPINE, PARIS, NO. 4244. CIRCA 1785

The circular white enameled dial signed 'Lepine/ Hr du Roy', within a cartouche-shaped case surmounted by an urn and flanked by two female bust figures, above two entwined berried laurel branches and a berried finial, the movement signed 'Lepine' and numbered 4244  
40½ in. (103 cm.) high, 18 in. (46 cm.) wide, 4¾ in. (12 cm.) deep

£50,000-80,000

\$65,000-100,000

€58,000-92,000

**PROVENANCE:**

Possibly one of the three cartel clocks listed in the 1787 'Etat des Pendules du roy, Service du garde meuble' royal inventory.

The Property of Mrs. I. Judah; Sotheby's, London, 25 March 1966, lot 40.

**COMPARATIVE LITERATURE:**

A. Chapiro, *Jean-Antoine Lépine, horloger (1720-1814)*, Paris, 1988, p. 225.

The movement and dial of this superbly chased ormolu cartel clock are signed by the workshop founded by Jean Antoine Lépine (1720-1814), *Horloger* of Louis XV, Louis XVI and Napoléon I. Lépine was highly talented and invented several of the refinements in French watch-making in the second half of the 18th Century. In 1765, he married André Caron's daughter and worked as 'Caron et Lepine' until 1769. In 1783, Lepine left his business to his son-in-law, Claude Pierre Raguet, who continued to sign his clocks 'Lepine' and apparently begun numbering them from 4000.

The numbering '4244' on the present example would indicate a manufacturing date at the pinnacle of his career around 1780, and possibly corresponds to one of the deliveries he made to the Court of Louis XVI at Versailles. Indeed, three cartel clocks by Lépine and probably of this model, are recorded in 1787 in the *Etat des Pendules du roy, Service du garde meuble*. Each are described as: 'grand cartel à branches de lauriers en bronze doré d'or moulu, h. de 36 po. Sur 17 po. de large, par Lépine'. One of these cartel clocks was listed in the *cabinet des nobles* of Madame Elisabeth, daughter of Louis XV, one in the salon of Monsieur de Breteuil at Versailles; another was inventoried in the apartment of Monsieur de Crécy in the Hôtel du Garde-Meuble in Paris. The extraordinary large scale of the present model and the finely naturalistically cast 'branches de lauriers' (laurel branches) decorating the lower section of its ormolu case could indicate such a Royal provenance.



Lepine





**\*114**

**A SET OF FOUR SCAGLIOLA PANELS**  
EARLY 19TH CENTURY

Each panel depicting cameos of Roman Emperors on a simulated porphyry background, in later gilded and ebonised frames

8¾ in. (22 cm.) high; 8 in. (20.5 cm.) wide including frame (4)

£5,000-8,000

\$6,500-10,000  
€5,800-9,200

**■115**

**A PIETRA DURA AND SCAGLIOLA TABLE TOP**

19TH CENTURY, PROBABLY ITALIAN

The *diaspro* oval center with composition strapwork border against a slate ground with green and yellow foliate scrolling surround and *giallo* border, on an associated parcel-gilt and cream-painted base

Overall: 32½ in. (83 cm.) high; 34 in. (86.5 cm.) wide; 24½ in. (62 cm.) deep

£6,000-9,000

\$7,800-12,000  
€7,000-10,000



■116

**A PAIR OF NORTH ITALIAN PARCEL-GILT, CREAM-PAINTED, AND CUT-GLASS EIGHT-LIGHT CHANDELIERS**

19TH CENTURY, PROBABLY LIGURIA

Each carved stem issuing beaded arms, hung with beaded bows, garlands and pendants, some losses and replacements, fitted for electricity

37 in. (94 cm.) high; 30¼ in. (77 cm.) diameter (2)

£8,000-12,000

\$11,000-16,000

€9,300-14,000



■117

**A PAIR OF ROYAL NORTH ITALIAN GREY-PAINTED AND PARCEL-GILT SIDE CHAIRS**

LATE 18TH CENTURY

Each with rounded back and drop-in seat upholstered in orange velvet, the frame and seat rails with a serpentine frieze motif, on stop-fluted turned tapering legs on toupie feet, each with a 'Palazzo Reale' inventory label, one label printed 'PAL... DE MODENA / Inventario Generale / No. 390' one stamped '12' the other stamped '23', each also branded 'M.R.', with various pencilled numbers

37½ in. (95 cm.) high; 20½ in. (52 cm.) wide; 24 in. (60 cm.) deep (2)

£3,000-5,000

\$3,900-6,500

€3,500-5,800



Detail of the inventory label

**PROVENANCE:**

Palazzo Reale, Modena according to inventory label.







PROPERTY OF A GENTLEMAN

**118**  
**A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE CELADON VASES**

THE PORCELAIN QIANLONG (1736-1795), THE ORMOLU BASE MOUNTS MID-18TH CENTURY, THE RIMS AND HANDLES 19TH CENTURY

Each pear-shaped vase of pale grey crackled glaze decorated with deer beneath trees and flanked by integrally-modelled lizard handles, mounted with flared scrolling foliate rim and flanking handles headed by infant tritons above scrolled handles cast with trailing husks and terminating in a foliate and rocaille-cast pierced base  
 20¼ in. (51.5 cm.) high (2)

£40,000-60,000

\$52,000-78,000  
 €47,000-69,000

Of magnificent scale and with beautifully-modelled ormolu mounts framing the exquisite Chinese porcelain, these vases represent the continuing appeal of mounting porcelain, perfected by the great *marchands-merciers* of the 18th century.

The baluster-shaped vases are decorated in underglaze blue with a stag and a doe – the symbols of wealth and rank – on a striking greyish crackled ground, referred to in some mid-18th century sale catalogues and indeed in Lazare Duveaux's day book as *porcelain truitée* (see F.J.B. Watson and G. Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Malibu, 1982, p. 15 and no. 10, pp. 53 - 57). The bodies are modelled with lizard handles, a feature shared not only with an similarly-mounted Celadon vase at the Musée Nissim de Camondo, but also with a pear-shaped celadon vase formerly in the collections of the earl of Mexborough and Alice de Rothschild and now at Waddesdon manor, Buckinghamshire. Intriguingly, the Chinese lizards on the Waddesdon vase have been 'hidden' beneath the Parisian ormolu mounts – another feature shared with the present vases.



Design by Gabriel Jacques de Saint-Aubin, 1754

Beside the rare celadon porcelain the most striking features of these vases are the sculptural mounts, headed by beautifully-modelled infant tritons, a feature known from the celebrated vases *aux tritons* attributed to Pierre Gouthière, the most celebrated *bronzier* of the Louis XVI period. One such pair of vases featured in the 1771 sale of the property of the painter François Boucher, while another was in the collection of Lionel de Rothschild at 148 Piccadilly, London. The young tritons are possibly based on a 1754 design by Gabriel Jacques de Saint-Aubin (1724-1780), that features four designs for vases including one with young tritons, their backs resting against the neck of the vase and their scaled tails entwined (see illustration).



■\*119

**A PAIR OF NORTH ITALIAN GILTWOOD GIRANDOLE MIRRORS**

PIEDMONT, CIRCA 1740

Each with cartouche-shaped plate within an acanthus-clad frame mounted with cut-glass above a *putti* mask issuing two scrolling gilt-metal candle branches intertwined with leaves and flowers

35 in. (89 cm.) high; 21¼ in. (54 cm.) wide

(2)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

**PROVENANCE:**

The Estate of the late Giuseppe Rossi; Sotheby's, London, 10 March 1999, lot 3 (£48,697.50).

**LITERATURE:**

E. Baccheschi, *Mobili Piemontesi del Sei e Settecento*, Milan, 1963, p. 59.

A virtually identical girandole from the Royal Palace in Turin is illustrated in R. Antonetto, *Minusieri ed Ebanisti del Piemonte*, Chieri, 1985, pl. 286, p. 206.



■\*120

**A SET OF FOUR REGENCE BEECHWOOD CANED FAUTEUILS**

CIRCA 1725

The top rails centred with a shell issuing scrolling acanthus, the padded arms and loose cushion upholstered in yellow silk damask, on cabriole legs headed by shells on scroll feet  
38 in. (96.5 cm.) high; 25½ in. (65 cm.) wide; 23½ in. (60 cm.) deep

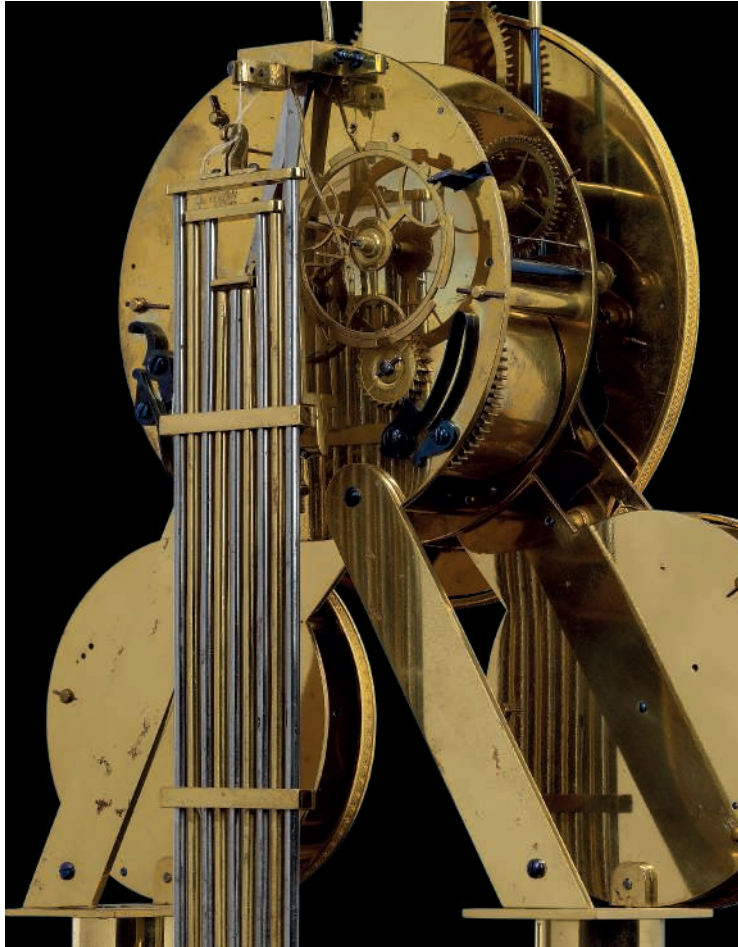
£8,000-12,000

\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

The Keck Collection from La Lanterne, Bel Air, California; Sotheby's, New York, 5 December 1991, lot 244 (US\$77,000).



■\*121

**AN EMPIRE GILT-BRONZE FOUR-DIAL STRIKING SKELETON CLOCK**  
 DUMOULIN, BRUXELLES, CIRCA 1810, THE ENAMEL ATTRIBUTED TO DUBUISSON

The gilt-brass skeletonised frame raised on columns above the shaped black marble base, the upper dial showing moonphase and age of moon above the hour dial with seconds and calendar indications to inner edge and signed below 'Dumoulin hr. Mecn. a Bruxelles', with twin subsidiary month and day of week indication dials below, the twin barrel movement with pinwheel escapement and countwheel strike to bell, with bi-metallic gridiron pendulum with fine adjustment  
 21¼ in. (54 cm.) high; 10¾ in. (27.3 cm.) wide; 5 in. (12.7 cm.) deep

£25,000-40,000

\$33,000-52,000  
 €29,000-46,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Monaco, 19 June 1992, lot 785 (Ffr333,000).

**COMPARATIVE LITERATURE:**

François Duesberg, *Musée François Duesberg*, Bruxelles 2004, p. 107.

Tardy, *Dictionnaire des Horlogers Français*, Paris 1972, p. 80.

Dumoulin was a pupil of the renowned Liege clockmaker Hubert Sarton and the present clock shows his influence. He worked in Brussels from 1804 to 1806.

Etienne Gobin, known as Dubuisson (d. 1822), together with Joseph Coteau, was one of the two finest enamellers of the period, they were both employed at the Sevres porcelain manufactory.





■\*122

**A SET OF SIX NORTH ITALIAN POLYCHROME-DECORATED AND LACCA POVERA  
ENGRAVED GLASS MIRRORS**

VENICE, MID-18TH CENTURY

Each frame painted with flowers and with an *arte povera* picturesque scene below a pierced acanthus and floral carved cresting, four mirror plates engraved with allegorical figures in foliate borders, two plates probably later without engraved decoration

28¾ in. (73 cm.) high; 17¼ in. (44 cm.) wide

(6)

£30,000-45,000

\$39,000-58,000

€35,000-52,000

**PROVENANCE:**

'Rare Venetian Furniture from a European Collector'; Sotheby's, London, 16 December 1998, lot 171 (€48,697.50).





■\*123

**A SET OF FOUR POLYCHROME 'LACCA' CONSOLES**

VENICE, CIRCA 1780

Each console table with a later fossilised cream marble top, above a ribbon tied laurel leaf frieze carved with flowers flanking a laurel wreath profile medallion, on flower and leaf-carved cabriole legs joined by a stretcher surmounted by parcel-gilt and polychrome-painted musician blackamoors

28¾ in. (73 cm.) high; 26 in. (66 cm.) wide; 11¼ in. (30 cm.) deep (4)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 13 June 1997, lot 76 (£103,012.50).

Consoles of similar design (called 'a goccia') are typical of Venetian interiors in the 18th century. A set of four consoles of similar design but of larger proportions, with baskets of flowers instead of the exotic figures are in the Museum of Decorative Arts, Ca' Rezzonico, Venice (see C. Alberici, *Il mobile veneto*, Electa Editrice, 1980, p. 233, ill. 324). The latter have *faux* marble wooden tops, similar examples of which were possibly formerly used on the present examples. The production of Neo-classical furniture in Venice was a rarity, as Venetian decorative arts retained the influence of the rococo until the fall of the Republic in 1798. Nevertheless, the presence of the Neo-classical profile medallion on the frieze of these consoles, a device which is often found on Venetian consoles and armchairs, suggests a date for the present set of the beginning of last quarter of the 18th century.



(detail)

PROPERTY OF A GENTLEMAN

■124

**A NORTH ITALIAN YELLOW AND POLYCHROME-DECORATED  
LACCA POVERA BUREAU-CABINET**  
VENICE, MID-18TH CENTURY

Decorated overall with polychrome engraved vignettes depicting foliate and floral scrolls, floral bouquets, birds, figures and pastoral scenes against a yellowish ground, the upper section with two paneled doors beneath broken pediment and turned finials, enclosing an interior later lined in Crimson *velours*, above a lower section with fall front concealing an interior fitted with five drawers and a pigeon hole, the writing surface with large foliate scrolls, above a secret drawer and three arbalète-shaped drawers and a marbled and parcel gilt bracket feet, one drawer with remains of Pietro Accorsi circular trade label, minor refreshments to decoration including to writing surface, escutcheons and handles replaced

243.5 cm. high, 129 cm. wide, 67.5 cm. deep

£70,000-100,000

\$91,000-130,000  
€81,000-120,000

**PROVENANCE:**

Pietro Accorsi, Turin.

Acquired at the Palazzo Strozzi Florence in 1979 from Barozzi.

This impressive bureau cabinet is decorated throughout with the 'lacca povera' or 'arte povera' technique which consists of cutting up polychrome-decorated prints to imitate the visual effects of oriental lacquer.

The printed decoration, depicting a variety of scenes from extravagant foliate and floral scrolls, rocaille motifs, pastoral scenes in the Watteau manner, to chinoiserie scenes and variously dressed figures create fabulous visual impact. These coloured prints are generally set on a light coloured ground, often pale blue, which is then covered with a specific yellowish varnish called 'sandracca'. The interest of the 'sandracca' is to simulate the shiny and glossy surface of the oriental lacquer while attenuating the contrast of the glued

printed vignettes. With time, the multiple layers of 'sandracca' turn slightly darker and create an intricate network of fine craquelure which can be seen under close examination. The coloured vignettes combined with a pale shiny ground and giltwood mouldings gives a tremendously rich visual scheme.

The inspiration for 'lacca povera' originated from the intense commercial exchanges that Venice entertained with the Orient throughout the 17th and 18th centuries, with every type of lacquered goods being imported from both Japan and China. Venice was one of the first cities in Europe to produce imitations of oriental lacquer in order to produce a more affordable version of the rare, precious and extremely expensive oriental lacquer. The demand was such, that the Venetian 'laccatori' soon perfected the technique of japanning by inserting to the decorative scheme these paper vignettes which were glued on to the painted wooden surface. This technique proved more time and cost effective than the traditional lacquer work performed in other European centres such as Paris.

Bureau cabinets such as this example rank amongst the most spectacular examples by Venetian cabinet-makers. Despite the minor refreshments to the decoration, the lacca povera has remained intact and well preserved thanks to the protective yellowish 'sandracca' varnish. Interestingly, this bureau cabinet is presented with paneled doors fully decorated with 'lacca povera' whilst others feature glazed doors.

A related example include a bureau cabinet sold from the collection of Eva, Countess of Rosebery, sold Sotheby's London, 30 November 1990, lot 94 (£159,500); a lacca povera fall-front bureau from the Galletto collection, sold Christie's House sale, Proprietà Galletto, Genoa, 19 June 2000, lot 45. Other good examples are conserved in museums, such as a related bureau cabinet in the Museo Civico, Milan (illustrated in S. Colombo, *L'Arte del Legno e del Mobile in Italia*, Milan, 1981, fig. 407).



PROPERTY OF A LADY

■-125

**A LOUIS XVI ORMOLU-MOUNTED AMARANTH AND TULIPWOOD AND MARBLE  
GAMES TABLE**

BY JACQUES BIRCKLE, LATE 18TH CENTURY

With reversible top lined in gilt-tooled leather and green baize, above two removable frieze compartments comprising a checkers board and mirror, the other with chess and backgammon board, stamped J.BIRCKLE and JME

28½ in (73 cm.) high; 34 in. (87 cm.) wide; 20¼ (52 cm.) deep

£5,000-8,000

\$6,500-10,000

€5,800-9,200

Jacques Birckle *Maître* in 1764.





PROPERTY OF A GENTLEMAN

**\*126**

**A DIRECTOIRE ORMOLU, ENAMEL AND WHITE MARBLE STRIKING SKELETON CLOCK WITH REVOLUTIONARY TIME AND REMONTOIRE**

JULIEN BELIARD, PARIS, LATE 18TH CENTURY, THE ENAMELS BY JOSEPH COTEAU

With ribbon tied finial above the moonphase and age of moon dial, the part skeletonised hour dial with Arabic hours and minutes, pierced gilt hands, a steel seconds hand and a further steel hand to revolutionary/republican calendar to the border (1-30) and with ten day week to the inner edge; 'PRIMIDE; DUODI; TRIDI; QUARTIDE; QUINTIDI; SEXTIDI; SEPTIDI; OCTIDI; NUNIDI; DECADI', signature plaque below 'Julien Beliard', the lower dial with further revolutionary/republican indications below for hours (1-10), minutes (1-100) and months 'JANV - PLUVIOSE, FEVR - VENTOSE, MARS - GERMINAL, AURI - FLOREAL, MAI - PRAIRIAL, JUN - MESSIDOR, JUIL - THERMIDOR, AOUS - FRUCTIDOR, SEPT - VENDEMIARE, OCTO - BRUMAIRE, NOVE -

PRIMAIRE, DECE - NIVOSE', signed 'Coteau' to rear, the twin train movement with weight driven going train and remontoire, pin-wheel and balance escapement mounted to the marble plinth, the strike train with spring barrel and countwheel strike to bell, the plinth with painted floral ornament and beaded border  
16½ in. (42 cm.) high; 10½ in. (26.6 cm.) wide; 5¼ in. (13.3 cm.) deep; the glazed cover: 18 in. (45.7 cm.) high; 12¼ in. (31 cm.) wide; 7¼ in. (18.4 cm.) deep

£40,000-60,000

\$52,000-78,000  
€47,000-69,000

**PROVENANCE:**

Formerly J.-B. Diette Collection

**LITERATURE:**

Tardy, *French Clocks The World Over Part II: From Louis XVI style to Louis XVIII-Charles X period*, Paris, 1981, p. 240.

Julien-Antoine Beliard (b. 1758 - d. after 1806), the son of Francois, a Master clockmaker to

Louis XVI. Julien worked with his father whose business he continued at Rue de Hurepoix. He was known for his skeleton clocks and used cases by Nicholas Bonnet and enamel by Joseph Coteau (J.-D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 279.). Examples of skeleton clocks with revolutionary dials by Coteau and also incorporating this distinctive style of polychrome decorated marble plinth include those sold; Ader, Picard, Tajan, Paris, 23 February 1978, lot 55; Ader, Picard, Tajan, Paris, 13 December 1980, lot 65; and another by Beliard, sold Thierry de Maigret, Paris, 25 March 2015, lot 273.

Joseph Coteau (1740-1812) was the most famous enameller of his day, creating bejewelled dials for the greatest clockmakers. Born in Geneva, he became *maître-peintre-émailleur* at the Académie de Saint-Luc in 1766. By 1772 he was installed in Rue Poupée in Paris.

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



■127

**A RUSSIAN ORMOLU AND MALACHITE GUERIDON**

CIRCA 1820

The circular top surrounded by a *palmettes*-cast gallery above a frieze with guilloche enclosing flower heads, on a baluster-shaped gadrooned and acanthus wrapped stem supported by three griffins, on a triangular stepped plinth and later paw feet  
31 in. (79 cm.) high; 22½ in. (57 cm.) diameter

£50,000-80,000

\$65,000-100,000

€58,000-92,000

Conceived as an 'antique' tripod and embellished with finely-chased mounts in the form lobed rims, foliate clasps and claw feet, this superb gueridon is very closely related to various *atheniennes* and tables in ormolu at the Hermitage and at Pavlovsk. Those tripods were almost certainly designed by the architect Andrei Voronikhin (1759-1814), who recreated the interiors of the palace which had been damaged by fire in January of that year (A. Kouchoumov, *Pavlovsk*, Leningrad, 1976, no. 54). The lobed rim is a recurrent feature of his precious and luxurious tables executed in the early 19th Century.

At Pavlovsk, Voronikhin reinstated the interiors as they had looked before the fire but at the same time introduced some changes, often working with the Dowager Empress Maria Feodorovna herself. Besides his projects for interiors, he also executed designs for furniture and ornamental vases, and worked closely with artists and craftsmen, such as the *bronziers* Pierre Agis (1752-1828) but particularly Friedrich Bergenfeldt (1768-1822), who was a favourite of Maria Feodorovna (I. Sychev, *Russian Bronze*, Moscow, 2001, p. 75).

A closely related malachite and ormolu gueridon with incurved female caryatid supports and undertier, is visible in a 1867 watercolour of the Green Saloon of the Lusupov Palace, St. Petersburg (illustrated in V.B. Semyanov, *Malachite*, Sverdlovsk, 1987, vol I, p. 103, fig. 5).





■128

**A PAIR OF RESTAURATION ORMOLU-MOUNTED AND BRASS-INLAID EBONY BIBLIOTHEQUE BASSES**

BY PIERRE-ETIENNE LEVASSEUR OR HIS SON PIERRE-FRANCOIS HENRI LEVASSEUR, DIT 'LEVASSEUR JEUNE', CIRCA 1815

Each with a *verde* marble top above three doors with a rosette-cast frieze, one central door adorned with a medallion depicting the Abduction of Helen by Priam, the other with the Rape of the Sabine women, stamped 'E. LEVASSEUR', twice to one, and four times to the other, restorations 45 in. (114 cm.) high; 64½ in. (164 cm.) wide; 18 in. (47 cm.) deep (2)

£50,000-80,000

\$65,000-100,000  
€58,000-92,000

**PROVENANCE:**

Acquired from Gilles Linossier, Paris.

These elegant bibliothèques were most certainly executed by Pierre-Etienne Levasseur or his son Pierre-Francois Henri Levasseur, *circa* 1815, and are based on a model by André-Charles Boulle (d.1732), establishing the general tripartite form of low cabinet and featuring an oval *bas-relief* (P. Hughes, *The Wallace Collection Catalogue of Furniture* vol. II, London 1996, p.580). As Peter Hughes explains, the 1727 will of the goldsmith Nicolas Delaunay, a friend and client of Boulle, lists two tripartite cabinets most certainly

executed by Boulle: 'deux cabinets de bois d'ébène à trois guichets, ceux des côtés garnis de fils de laiton, celui du milieu de marqueterie d'écaille et cuivre orné de masques et d'un bas-relief, chacun de forme ovale et généralement comportant des moulures, filets et entrées, 600 l...' (*Ibid*).

The present bibliothèques derive more specifically from a late 18th Century model commissioned by the *marchand-mercier* Julliot from Levasseur *père circa* 1775, as one such pair first appeared in the sale of Julliot's stock in 1777. The same bibliothèques featured in the 1784 sale of the Baron de Saint-Julien, and in the 1787 sale of the Comte de Vaudreuil (ill. A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 313, fig. 354). This model of bibliothèque basse further relates to a pair executed by Etienne Levasseur *père circa* 1775, featuring virtually identical medallions depicting the Abduction of Helen by Priam and the Rape of the Sabine women, now in the Wallace Collection (Hughes, *op.cit.*, pp.578-85), whilst a further related example by the celebrated *ébéniste* was famously acquired by the 1st Duke of Wellington through the painter-dealer Chevalier Féréol Bonnemaïson, *circa* 1817, for his newly acquired country seat at Stratfield Saye, Hampshire (M. Aldrich, 'A Setting for Boulle Furniture: The Duke of Wellington's Gallery at Stratfield Saye', *Apollo*, June 1998, pp. 20-22).

The idiosyncratic frieze mount to the sides of the present bibliothèques - which features alternating pierced foliage and acanthus leaves - appears on





a large bookcase executed by Levasseur *circa* 1770, also in the Wallace Collection (ill. Pradere, *op.cit.*, p. 311). The same signature frieze is found on a pair of bookcases stamped Levasseur and formerly in the collection of the Marquess of Londonderry, and on a smaller cabinet, from a set of four, stamped Levasseur and executed *circa* 1790-95, sold Sotheby's, New York, 7 May 1983, lot 212 (*Ibid.*, p.309).

#### THE LEVASSEUR DYNASTY

One of the foremost *ébénistes* of Louis XVI's reign, Etienne Levasseur (*maître* in 1767) learned his craft with the sons of André-Charles Boulle, probably from A-C. Boulle the younger (1685-1745) or Charles-Joseph Boulle (d. 1754). Amongst his most celebrated patrons were Louis XV's daughters, Mesdames Adelaïde and Victoire for their château de Bellevue, and important collectors such as the *fermier général* Mulot de Pressigny. Levasseur *père* specialised in copying and repairing Boulle furniture and, like fellow *ébénistes* Montigny, Joseph Baumhauer, Jean-Louis Faizelot-Delorme and Weisweiler, worked extensively with the then principal *marchand-mercier* for Boulle furniture Claude-François Julliot. Levasseur *père* does not appear to have continued working after the Revolution.

His son and grandson followed in his footsteps, both continuing to use his stamp and specialising in Boulle marquetry furniture well into the 1820s. His son Pierre-Etienne was not made a *maître*, probably because of the Revolution and married a daughter of Roger van der Cruse ('RVLC') *dit* Lacroix. His own son Pierre-François-Henri, known as 'Levasseur Jeune', succeeded him in 1823 and, according to an advertisement placed in the *Bazar Parisien* in 1822, described himself as perhaps the only *ébéniste* making and repairing Boulle furniture in Paris, '*furniture seldom seen but avidly sought by collectors and dealers*' (A. Pradère, *French Furniture Makers*, Paris, 1989, p.316).



(detail)



The vase illustrated in the Hodgkins collection book

#### DESIGN

Designed in the late Louis XV *goût grecque* style, this impressive vase reflect the influence of the *ornameniste*, Jean-Charles Delafosse. Although the *bronzier* remains anonymous, the present vase in turn relates to Prince Auguste d'Arenberg's (1753-1833) garniture sold from the collection formed by Monsieur and Madame Riahi, Christie's New York, 2 November 2000, lot 25. This latter garniture, together with another in the Frick, has been associated by T. Dell, *Furniture in the Frick Collection*, Princeton, 1992, pp.315-320 with the Godilles, a celebrated family of Parisian *fondeurs*. Five members of this dynasty were *fondeurs* in the 18th Century:- Jean, his two sons Gabriel and André and his grandsons Louis-Gabriel and Jean-Nicolas. Related ornament can also be seen on clockcases executed by the *bronzier* Robert Osmond, as well as in the *oeuvre* of Jean-Louis Prieur.

A pair of related ormolu mounted Sèvres dark blue ground porcelain candelabra vases, dated *circa* 1765-70, is in the Royal Collection. This set was purchased by George IV, and recorded in 1826 at Carlton House in the Small Store Room under the Clock: 'A pair of Blue Seve [sic] Porcelain Jars and Covers mounted in Ormolu, scroll Branches for two lights, festooned, Octagonal Bases. 12 ½ Inches high'.

#### E.M. HODGKINS

This vase was almost certainly in the collection of Edwin Marriott Hodgkins, illustrated as the centrepiece of a garniture in S. de Ricci, *Catalogue of a Collection of Mounted Porcelain belonging to E.M. Hodgkins*, Paris, 1911, p. 45. Although the vase was then described as part of a garniture, with a pair of ewers, there are notable differences to the mounts. De Ricci states that 'The original centrepiece being broken in several places, the mounts have been reset on another example of the very same vase which the owner [Hodgkins] had the good fortune to purchase in London.'

Hodgkins was a prolific London 'dealer in old china, antique furniture and works of art', trading at 110 Wardour Street, 5 King Street, 2 Pall Mall, Old Bond Street, and later 158b New Bond Street (M. Westgarth, 'A Biographical Dictionary of Nineteenth Century Antique and Curiosity Dealers', *The Regional Furniture Society*, 2009, p. 117). He had premises in Paris, and was known to buy at Parisian auctions from where he possibly acquired the present vase; in 1910 he purchased some of the *boiserie* from the Hôtel de Cabris, Grasse, from the descendants of Jean-Paul and Nicolas Bruery, who had acquired the chateau from the de Cabris family. This is now in the Wrightsman Galleries, New York. Hodgkins had a prestigious list of British aristocratic clients including Lords Brougham, Clifden and Countess Spencer. He also traded with many of the most well-known dealers of the late 19th century, including Henry Duveen, Messrs. Durlacher Bros. and Jacques Seligmann. From Hodgkins' account books at the Westminster City Archive it is evident that the dealers often bartered goods as part payment. Hodgkins' magnificent collection of Sèvres porcelain was acquired by the great American collector Henry Walters (d. 1931), and remains at the Walters Art Museum in Baltimore.

#### ■129

### A LATE LOUIS XV ORMOLU-MOUNTED CHINESE BLUE PORCELAIN VASE

THE MOUNTS CIRCA 1770, THE PORCELAIN QIANLONG PERIOD (1736-1795)

The cover with pinecone finial, the fluted neck with twin channelled handles flanking lion's masks and hung with berried foliate swags above a base with foliate clasps to the angles, the porcelain apparently original but possibly replaced by E.M. Hodgkins in the late 19th Century  
21½ in. (55 cm.) high; 14¼ in. (36 cm.) diameter

£20,000-30,000

\$26,000-39,000  
€24,000-35,000

#### PROVENANCE:

Almost certainly with E.M. Hodgkins (active 1887-1924).

#### LITERATURE:

S. de Ricci, *Catalogue of a Collection of Mounted Porcelain belonging to E.M. Hodgkins*, Paris, 1911, p. 45.



■-130

**A FRENCH ORMOLU-MOUNTED, BRASS AND TORTOISESHELL-INLAID 'BOULLE' MARQUETRY AND EBONY BUREAU PLAT SECOND HALF 19TH CENTURY, AFTER THE MODEL BY ANDRE-CHARLES BOULLE**

The top with inset red leather, with small clasps applied to the corners, with three drawers opposing false drawers, the ends centred by masks, the cabriole legs headed by espagnolettes and on lion's paw feet  
32 in. (81 cm.) high; 79 in. (201 cm.) wide; 39 in. (99 cm.) deep

£25,000-40,000

\$33,000-52,000  
€29,000-46,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 14 April 2015, lot 440.

A *tour de force* of 19th century French cabinetry, the present desk is a near exact replica of that created by André-Charles Boulle and his sons in 1720 and sold in 1896 from the collections of Mademoiselle de Choiseul (J. Nérée Ronfort, *André Charles Boulle 1642-1732 A New Style for Europe*, exhibition catalogue, 30 October 2009 – 31 January 2010, Frankfurt, 2009, p. 238-239, cat. 21). The Choiseul bureau plat is, in turn, closely related to another with sumptuous *première-partie* marquetry created by Boulle and his sons for Louis-Henri, duc de Bourton, 7th prince de Condé in 1720, and today in the collections of the Château de Versailles (inv. V1515, J. Nérée Ronfort, *op. cit.*, pp. 236-7 cat. 20). Originally paired with a *cartonnier* for arranging papers, the Choiseul bureau plat, like so many of the celebrated works Boulle created for the revered patrons of the *Ancien Régime*, was faithfully replicated in the 19th century for an international clientèle who wished to furnish their grand residences in the manner of the previous century.



## PROPERTY OF A GENTLEMAN (LOT 131-138)

### ■131

#### A PAIR OF FRENCH ORMOLU-MOUNTED GRANITE VASES AND COVERS

LATE 19TH/EARLY 20TH CENTURY

Each domed cover surmounted by a fruiting foliate finial and with lapped border, the moulded body on a spreading socle and square base  
26½ in. (67.5 cm.) high, overall; 12 in. (30 cm.) diameter (2)

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

### ■132

#### A LOUIS XIV STYLE GILTWOOD CONSOLE TABLE

SECOND HALF 19TH CENTURY, IN THE MANNER OF PIERRE LEPAUTRE

The *verde antico* marble top above a trellis-and-rosette carved frieze, centred by a female mask, on eagle-flanked urn supports and scroll feet, joined by a conformingly carved stretcher with central platform

35 in. (89 cm.) high; 83½ in. (212 cm.) wide; 36¼ in. (93 cm.) deep

£30,000-50,000

\$39,000-65,000  
€35,000-58,000

#### PROVENANCE:

With Michel Meyer, Paris, 1988.

#### EXHIBITED:

Biennale des Antiquaries, 1988.

The design of this grand console table is inspired from a drawing by the architect and *ornemaniste* Pierre Le Pautre (1652-1716) engraved in his *Livre de tables qui sont dans les appartements du Roy sur lesquels sont posés les bijoux du Cabinet des médailles* (circa 1700).





■133

**A PAIR OF NORTH-EUROPEAN GILTWOOD MIRRORS**

MID-18TH CENTURY, POSSIBLY GERMAN

The later arched divided plates within mirrored border and an acanthus and *roccaille* carved frame,

surmounted by carved female masks, regilt

86½ in. (220 cm.) high; 41 in. (104 cm.) wide

(2)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

**PROVENANCE:**

With Partridge, London, 1989.



■ 134

**A SET OF FOUR NORTH ITALIAN  
GILTWOOD GIRANDOLE MIRRORS**  
SECOND QUARTER 18TH CENTURY

Each with a cartouche-shaped plate within a strapwork frame surmounted by a small lambrequin and above a trellis apron issuing three scrolling gilt-metal candle branches, fitted for electricity  
40½ in. (103 cm.) high; 21 in. (53.5 cm.) wide (4)

£25,000-35,000

\$33,000-45,000  
€29,000-40,000

■135

**A PAIR OF LOUIS XV STYLE ORMOLU  
AND CUT-GLASS FOUR-LIGHT  
CANDELABRA**  
20TH CENTURY

Each of spreading form surmounted by a faceted finial hung overall with droplets on tripod scrolled supports and conforming platforms, restorations and replacements to the pendants  
37½ in. (95 cm.) high; 23 in. (58.5 cm.) wide; 17½ in. (44.5 cm.) deep (2)

£7,000-10,000

\$9,100-13,000  
€8,100-12,000

**PROVENANCE:**

With Didier Aaron, Paris, September 1989.



■136

**A SET OF FOUR REGENCE GILTWOOD  
FAUTEUILS**  
CIRCA 1715-20

The arched rectangular padded back, arms and seat covered in close-nailed contemporary petit point needlework depicting flowering vases, on cabriole legs joined by a stretcher  
47 in. (119 cm.) high; 78 in. (71 cm.) wide; 32 in. (81 cm.) deep (4)

£30,000-50,000

\$39,000-65,000  
€35,000-58,000





■137

**A NORTH ITALIAN GILT-METAL, ROCK CRYSTAL AND CUT-GLASS TWELVE-LIGHT CHANDELIER**

GENOA, MID-18TH CENTURY

Hung overall with droplets, pendants and faceted lozenge-shaped elements of cage shape, issuing C-scroll branches with drip-pans and nozzles, further hung with tiers of scrolling flower pendants, minor losses and replacements, fitted for electricity  
49 in. (124.5 cm.) high; 45 in. (114.5 cm.) diameter

£30,000-50,000

\$39,000-65,000  
€35,000-58,000





■138

**A LARGE ITALIAN PIETRA DURA TABLE TOP**  
PROBABLY NAPLES, LATE 17TH/EARLY 18TH CENTURY

Inlaid overall with specimen marble and hardstones, including *lapis lazuli*, *Giallo*, *bardiglio*, *verde antico*, *rosso* marbles and mother-of-pearl inlays, depicting four cornucopias issuing scrolling and flowering acanthus branches, within a leaf-tip border, on a later giltwood stand  
95 in. (242 cm.) wide; 55 in. (140 cm.) deep

£60,000-80,000

\$78,000-100,000  
€70,000-92,000

PROPERTY FROM THE COLLECTION OF THE LATE JANE, LADY ABDY (LOTS 139 & 140)



Portrait of Jane, Lady Abdy by James Reeve, depicting the present lot ©James Reeve

139

**A SEVRES (HARD PASTE) ORMOLU-MOUNTED 'FOND ÉCAILLE' GROUND OVIFORM VASE (VASE 'CLODION')** CIRCA 1815, THE UNDERSIDE OF THE RIM OF THE DETACHABLE UPPER SECTION INSCRIBED IN PALE RED '1815(?) JUNI 14.'; THE NECK INCISED 6 R NO. I, THE UNDERSIDE OF THE SOCLE INCISED S D V(?) CLODION 7 AND INDISTINCTLY INSCRIBED IN PALE RED 'JUNI 18.....14' (?)

Mottled and gilded to simulate tortoiseshell, with white biscuit porcelain terminals moulded as bearded masks issuing from ormolu acanthus and pinecone handles, the rim gilt with a band of arched leaves suspending flowers and key pattern, with an ormolu beaded collar and footrim, on a square ormolu plinth 30 in. (76.2 cm.) high overall

£30,000-50,000

\$39,000-65,000  
€35,000-58,000

**PROVENANCE:**

Art Ceramiqué Ancien Nicolier, Paris, according to paper label. Collection of Jane, Lady Abdy.

Alexandre Brongniart, a scientist and mineralogist who was appointed head of the Sèvres manufactory in 1800, was responsible for encouraging experimentation to create new manufacturing processes and decorative effects, in particular the imitation of precious natural materials and hardstones as new ground colours. In the case of this impressive vase 'Clodion', it seems a natural choice that the decorator of this vase would have used the rare 'fond écaillé' glaze that was developed by the Sèvres manufactory in the late 18th century, which was intended to imitate the lustrous mottled golden brown of tortoiseshell.<sup>1</sup> The bold 'fond écaillé' ground seen on the present lot was also used on the pair of vases 'Clodion' with ormolu elephant head handles in the collection of the musée du Louvre, Paris (accession number OA 11340). These vases were acquired by Louis XVIII at the Exposition of Manufactory Works of 1818 as a gift for his brother, the Count d'Artois, later Charles X. The simulated tortoiseshell ground was painted by Louis-Victor Godin. A pair of Sèvres vases also with the same ground decoration (with mounts by Pierre-Philippe Thomire and probably commissioned by Dominique Daguerre) was sold in these Rooms on 9 July 2015, lot 3.

Although the model for this vase was created by the sculptor Clodion in the late 18th century, it was adapted and used well into the 19th century with a variety of interchangeable handle designs.

This important Sèvres vase 'clodion' formed a centrepiece within Lady Jane Abdy's collection and can be seen in a portrait of her by James Reeve. Lady Abdy had a formidable knowledge of artists and collections and was a familiar and well-respected figure in the art world. The interiors that she created in Gerald Road and then in her old friend Cecil Beaton's former house in Pelham Place were a reflection of her own distinctive taste. By blending sculpture, French furniture and porcelain with her love of the Belle Epoque and Art Nouveau she created a unique and elegant style.

<sup>1</sup> Archival sources at the Sèvres manufactory include a reference to a vase decorated in 'fond écaillé' and with 'Jupiter' handles in biscuit porcelain, possibly dating to 1807, although it is uncertain if this is the present lot.



140

**A SÈVRES (HARD PASTE) ORMOLU-MOUNTED COME-O-  
DECORATED OVIFORM VASE (VASE 'CLODION')**

1826-29, BLUE PRINTED CROWNED INTERLACED CS AND DÉCORÉ A SÈVRES / 29 MARK, GILDER'S *DIDIER FIL...* FOR CHARLES-ANTOINE DIDIER, INCISED KILN FIRING DATE A D 26 - 2, GILT M G F., THE M POSSIBLY FOR THE GILDER JEAN-LOUIS MOYEZ, THE NECK INCISED 21 - 4

With gilt upright paterae-moulded handles, the neck gilt with a band of stars above a goat, anthemion and foliate ornament, the vase painted by *Charles-Antoine Didier* with a cameo portrait of *Vincent de Paul* within a laurel cartouche titled *AUX BIENFAITEURS DE L'HUMANITÉ*, flanked by cornucopia issuing fruit, ribbons and fruit trees, the reverse with a further inscription in a similar cartouche *VINCENT DE PAUL / NÉ EN 1576 À POI PRÈS DAX / EN GASCOGNE. / PIEUX ET ZÉLÉ FONDATEUR / DES PLUS RESPECTABLES / ÉTABLISSEMENTS.*

17¾ in. (45.2 cm.) high

£5,000-8,000

\$6,500-10,000  
€5,800-9,200

**PROVENANCE:**

Presented to baron de Prévost on 10 April 1830.  
Collection of Jane, Lady Abdy.

This vase was one of a pair which appear in the Sèvres records on 21 December 1829 as '2 vases *Clodion 2°*, *culot ornementés, dédiés aux bienfaiteurs de l'humanité, portrait de Saint Vincent de Paul et Howard*'. They are recorded in the sales registers at a cost of 1000 francs each and were presented to 'le baron PREVOST' on 10 April 1830.

The painting of *trompe l'oeil* cameos in the manner of antique hardstone cameos had been attempted at Sèvres in the 18th Century, but was not perfected until Alexandre Brongniart's Directorship of the manufactory. His training as a mineralogist could well have influenced the refinement of this technique of producing cameos in imitation of sardonyx, agate, carnelian and other hard stones. The use of cameo decoration also had a particular appeal for Napoleon and he ordered vases and services painted with them. These include two services painted by the artist Jean-Marie Degault with figures from antiquity, each bearing the same name, *service 'Iconographique'*. The first was delivered in 1811 to Napoleon's uncle, Cardinal Fesch, the second was delivered to 'the court of Rome' in September 1819.

Following the Restoration of the Monarchy, cameo designs continued to be adapted at the Sèvres manufactory for propaganda purposes, lending an antique 'authenticity' to depictions of great figures from classical antiquity and French history. In order to achieve the greatest authenticity possible, the sources of the designs were chosen with great care. Classical subjects were frequently copied from Ennio-Quirino Visconti's *Iconographie grecque* (Paris, 1808) or *Iconographie romaine* (Paris, 1817-26).

In this instance the cameo portrait of St Vincent de Paul (1581-1660) is flanked by densely packed cornucopia filled with fruit and a goat suckling three infants, all symbolic of earthly charity. These symbols of bounteous charity were most probably chosen because they closely relate to Saint Vincent de Paul, who was a Roman Catholic priest who dedicated his life to serving the poor. Known as the 'Great Apostle of Charity' he was canonised in 1737. Vincent de Paul established numerous religious congregations including the Daughters of Charity and Congregation of the Mission. He served as Spiritual Director of the Convent of St Mary of Angels for 28 years and in 1833 the Society of Saint Vincent de Paul was established to serve the poor, and is still in operation today. It is likely that the companion vase, which is recorded in the Sèvres archives as decorated with a portrait of 'Howard' is in fact a reference to Saint Philip Howard (1557-1595), Duke of Arundel. As an ambitious young man Howard became a court favourite of Queen



Elizabeth I, but following his attendance at a debate between a celebrated Jesuit and a group of Protestant theologians in 1581, he experienced a spiritual conversion to Catholicism which led to his imprisonment in the Tower of London. He lived in constant fear of execution but refused to convert to Protestantism and on his death he was proclaimed a Catholic martyr. This subject seems a fitting companion to that of the devout Saint Vincent. Although the intended recipient of the vases, baron de Prévost remains somewhat mysterious, there are records of numerous Catholic branches of the de Prévost family in France.

The present vase is similar in quality to a pair of Sèvres vases '*Medici*' decorated with cameo portraits of French explorers by *Joseph Ferdinand Reginer* which were ordered by the French Minister of Agriculture and Commerce and delivered to the prefect of the lower department of the Seine on 7 August 1848; a single vase was sold at Christie's in New York on 21 April 2010, lot 183. See also the pair of vases '*Medici*' decorated by *Didier, fils* and delivered to Louis-Philippe, King of France on 12 September 1844, which were sold by Christie's New York on 7 June 2012, lot 43.

Charles-Antoine *Didier, fils* is recorded as a painter at Sèvres manufactory from 1819 to 1848 and Jean-Louis Moyez worked as a gilder at the manufactory from 1818 to 1848.

## FROM THE COLLECTION OF JOHN SHEARER



Portrait of Catherine II of Russia by Johann Baptist von Lampi the Elder, circa 1780



(verso)



(detail)

141

### A SEVRES BLEU CELESTE-GROUND SOUP-PLATE FROM THE CATHERINE THE GREAT SERVICE

1778, BLUE INTERLACED L MARK ENCLOSING DATE LETTERS AA, IRON-RED GILDER'S MARK 2000 FOR HENRY-FRANCOIS VINCENT, THE REVERSE APPLIED WITH VARIOUS PRINTED AND SCRIPT COLLECTION AND EXHIBITION LABELS

The centre with the crowned 'EII' cypher for Catherine II, Empress of Russia, the *bleu céleste*-ground border reserved with simulated cameos of mythological scenes and portraits  
26.6 cm. (10½ in.) diam.

£60,000-80,000

\$78,000-100,000  
€70,000-92,000

#### PROVENANCE:

Delivered to Prince Grigori Potemkin in St. Petersburg as part of a large dinner, dessert, tea and coffee-service in October 1779 as a gift from Empress Catherine the Great of Russia.

Given by Prince Potemkin to Empress Catherine the Great of Russia and moved to the Winter Palace, St. Petersburg, on 26 July 1782, and by descent to Tsar Alexander I of Russia,

Taken from the Winter Palace during the fire of 17 December 1837.

Presumably shipped to London by Ferdinando Civiliotti and sold to the dealers Storr and Mortimer, 156 New Bond Street, London.

Robert Napier of West Shandon, Dunbartonshire; sold Christie's, London, 11 April, 1877, lot 160 or lot 161 (both purchased by Thomson for £162.15.0 (155gns) and £158.11.0 (151gns) respectively).

The Earl of Dudley, Himley Hall, Dudley, Staffordshire; 'Catalogue of the Splendid Collection formed by the Right Honourable the late Earl of Dudley from the most celebrated cabinets which have been dispersed during the last fifty years (by order of the Executors)', sale, Christie's, London, 21 May 1886, lot 96 or 97 (both purchased by Grindlay for £132.6.0 (126gns) and £148.1.0 (141gns) respectively).

Anonymous sale; Christie's, Monaco, 8 December 1990, lot 25.

With Robert Williams, Eastbourne, from whom it was acquired on 18 January 1991.

#### EXHIBITED:

Leeds, Museum of Art, *National Exhibition of Works of Art*, 1868, p. 262, no. 2105 (lent by Robert Napier, paper label attached to the underside).

This plate is from the famous Catherine the Great Service, also known as the 'Cameo Service' or the *Service aux Camées*, which was the most expensive service ever produced by Sèvres. Pieces from it rarely appear on the market as the majority of the service is in the Hermitage, St. Petersburg.

The Cameo Service was the product of a love affair between Catherine the Great and Prince Grigori Potemkin. Catherine met Potemkin on the day of her coup, when she had her husband, Tsar Peter III, strangled. An act of gallantry brought the 28 year-old guardsman Potemkin to her attention. He became her lover in January 1774, and Catherine became utterly smitten with the witty and dashing war hero. Blue-eyed and over six feet tall, Potemkin was also one of Russia's finest cavalry commanders. It is possible that they married secretly.<sup>1</sup> In 1776 he was ennobled and given Anichkov House, a large residence by the river Neva. Other lavish gifts, including the Cameo Service, followed.

In 1776 the Empress commissioned the Cameo Service. A recently discovered letter that she wrote to Baron Friedrich Melchior von Grimm<sup>2</sup> in March 1778 reveals that although the order for the service was commissioned in her name, she intended it to be a gift to Potemkin. She purposefully ordered it for herself to ensure that Sèvres produced a service of the very highest quality (this is published in full on [www.christies.com](http://www.christies.com)). On 16th July Potemkin conveyed Catherine's instructions for the service, which was to be a dinner, dessert, tea and coffee-service for sixty placings in 'the best and newest style, with Her Majesty's monogram on every piece'; and it should be 'without any deviation from antique models, with reproductions of cameos'.<sup>3</sup> The Imperial EII cypher (for Ekaterina II) was used, and Catherine also specified that the ground colour should be *bleu céleste*, imitating turquoise stone, and a particular hue of '*bleu céleste imitant la turquoise*' was used.

The technical difficulty of fulfilling Catherine's choice of ground colour and the inclusion of 'cameos' led to the service's most extraordinary and innovative feature; the grandest pieces of the service are mounted with hard-paste cameos which are cut with portraits to resemble real cameos.<sup>4</sup> Only a soft-paste porcelain body was suitable for the *bleu céleste* ground colour,<sup>5</sup> but only the newly developed hard-paste porcelain was suitable to be cut to simulate



cameos. The ingenious solution was to set the hard-paste cameos into the soft-paste body, fixing them in place with gilt-copper laurel-garland mounts.<sup>6</sup> The hard-paste cameos were complimented by painted cameos, and an innovative form of transfer-printing was used for the initial outline of these.<sup>7</sup>

The other important innovative feature of the service was its design and decoration. It was the first service to be made in the neo-classical style, for which completely new sets of designs and moulds were required. The gilt scroll friezes were based on the frieze of the Theatre of Marcellus in Rome,<sup>8</sup> and the white bead-ornament borders simulated pearls. The painted simulated bas-relief scenes were based on antique medallions and bracelets.

The completed service was dispatched to Russia by sea in June 1779, arriving at St. Petersburg in October, where it was delivered to Potemkin at the Tauride Palace. The service had taken almost four years to produce, and by the time it arrived Catherine and Potemkin's tempestuous affair was already over. The cracks in their relationship had begun to appear in the middle of 1775, so presumably one of Catherine's motivations for the quantity and quality of the gifts that she bestowed upon him was an attempt to keep the relationship on course.

Although they were ultimately unable to make their relationship work as lovers, they remained devoted to one another platonically, and (which shocked Europe at the time), they both arranged to take on younger lovers. When Potemkin sold Anichkov to pay his debts, Catherine bought it back, and he gave the Sèvres Cameo Service to Catherine. The service arrived at the Winter Palace on 26th July 1782. As replacements for the service were made by the Imperial porcelain factory in the 19th century, the service must have been used at the Winter Palace. Catherine would (presumably) have used the service for State Banquets, and, when it was not in use, the service was probably put on display.<sup>9</sup>

After the fire at the Winter Palace on 17th December 1837 a large number of pieces from the service (approximately 160) were looted. The stolen pieces passed via Ferdinando Civillotti to the London dealers Storr and Mortimer of 156 New Bond Street.<sup>10</sup> In 1856 the French Embassy notified the Russian Court that a London dealer had 156 pieces of the Cameo Service.<sup>11</sup>

For footnotes 1-11 see [christies.com](http://christies.com)



■142

**AN EMPIRE ORMOLU CENTREPIECE**

ATTRIBUTED TO PIERRE-FRANCOIS FEUCHERE,  
CIRCA 1815

With a circular pierced basket supported by three putti,  
on circular stepped base cast with foliate garlands  
24¾ in. (63 cm.) high, 11¼ in. (28.5 cm.) diameter

£15,000-25,000

\$20,000-32,000

€18,000-29,000

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

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



The design attributed to Feuchère's workshop



143

**A PAIR OF EMPIRE ORMOLU SURTOUT-DE-TABLE**  
EARLY 19TH CENTURY

Each with a pierced gallery surrounding a circular mirror plate, cast with winged putti holding garlands within scrolling palmettes, with three candle-branches issuing from a foliate wrapped baluster, on paw feet, the nozzles later  
25½ in. (65 cm.) diameter (2)

£25,000-40,000

\$33,000-52,000  
€29,000-46,000



143

144

**AN EMPIRE ORMOLU SURTOUT-DE-TABLE**  
EARLY 19TH CENTURY

The pierced gallery surrounding the mirror plate cast with winged putti holding garlands within scrolling palmettes, with six twin-light branches issuing from a foliate wrapped baluster, on paw feet  
49½ in. (126 cm.) long; 26 in. (66 cm.) wide

£25,000-40,000

\$33,000-52,000  
€29,000-46,000



144

This *surtout de table*, together with the following lot, are possibly modelled on a design by Pierre Philippe Thomire. Two such designs are illustrated in Hans Ottomeyer/Peter Pröschl *et al*, *Vergoldete Bronzen*, München, 1987, p. 388, plate 5.16.15, which depict winged cherubs and foliate roundels. However, the inclusion of candelabra as an integral part of the decoration is unusual. Examples of this include one sold 'Legacy & Heritage: The de Guigné Collection', Christie's, New York, 24 March 2016, lot 74 (\$47,500 including premium), and another sold Christie's, London, 4 December 1975, lot 39.



■145

**AN ITALIAN ORMOLU-MOUNTED AMBOYNA  
CENTRE TABLE**

CIRCA 1830

The green circular marble top above a frieze decorated with palmettes and pierced scrolling foliate motifs, with central baluster stem on S-shaped supports headed by lion masks, flanked by scrolling acanthus terminating in paw feet, on a quadripartite base  
32 in. (81.5 cm.) high; 59 in. (149.5 cm.) diameter

£30,000-50,000

\$39,000-65,000

€35,000-58,000





■146

**A PAIR OF ITALIAN MAHOGANY, EBONY AND PARCEL-GILT CONSOLE TABLES**

SICILY, CIRCA 1830

Each with inset specimen marble top above a frieze drawer  
36½ in. (93 cm.) high; 49½ in. (126 cm.) wide; 23 in. (58.5 cm.) deep (2)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 26 May 1989, lot 218.





■147

**AN ITALIAN GILT-METAL AND ROCK  
CRYSTAL SIX-LIGHT CHANDELIER**  
SECOND HALF 18TH CENTURY

The central shaft issuing tiers of beaded scrolled branches with drip-pans and nozzles, hung overall with droplets, pendants and flower-shaped elements, minor losses and replacements  
46½ in. (118 cm.) high; 41½ in. (105.5 cm.) diameter

£15,000-25,000

\$20,000-32,000

€18,000-29,000

■\*148

**A SET OF EIGHT NORTH ITALIAN  
GILTWOOD SEAT FURNITURE**  
CIRCA 1820, IN THE MANNER OF PETERS,  
GENOA

Comprising two armchairs and six side-chairs, each armchair with rectangular padded back and drop-in seat, the top rail centred by a palmette flanked by volutes, with acanthus wrapped uprights, the arms on griffin supports, the seatrails with a foliate and palmette frieze, on gadrooned fluted and turned tapering front legs and sabre back legs, the six side chairs decorated *en suite*  
The armchairs: 39 in. (99 cm.) high; 21 in. (61 cm.) wide; 23 in. (58 cm.) deep (8)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

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





■149

**A SOUTH-ITALIAN ORMOLU-MOUNTED PATINATED BRONZE AND PORPHYRY GUERIDON**

CIRCA 1820, PROBABLY NAPLES

The circular porphyry top within a *palmette* decorated frieze, on three swan monopodia support, on a concave sided tripod base, probably originally with an urn finial to the centre of the plinth

27¾ in. (70.5 cm.) high; 23¾ in. (60 cm.) diameter

£20,000-30,000

\$26,000-39,000

€24,000-35,000

This gueridon closely relates to a small carved table with very similar swan monopodia supports in the Palazzo Pitti, Florence, presently exhibited in the Queen's study (E. Colle, *I Mobili di Palazzo Pitti: Il secondo periodo fiorentino 1800-1846*, Florence, 2000, p. 162). The Palazzo Pitti example belongs to a distinct group, of which three examples were produced in Lucca in Tuscany. In 1815, this comparable table was first recorded as, '*un piccolo tavolino d'albero da lavoro di figura triangola, con piano e cassetta sostenuta da tre cigni tinti color bronzo, e in parte dorati, e stanno in logo di piedi*' [a small triangular work table with undertier supported by three bronzed with parcel-gilt swans, on paw feet]. As the present example is in patinated bronze with a porphyry top it is yet more luxurious than the Palazzo Pitti table but undoubtedly was modelled to the same antique design. A pattern issued by Percier and Fontaine in their *Recueil de Décorations intérieures* (1801), p. XIX, and a design for a '*Lavoir*' issued by La Méssangère in his *Collection de meubles et objets de goût* (1831), no. 82, may possibly be the source.





■ 150

**AN ITALIAN PIETRA DURA, EBONY AND EBONISED  
CABINET-ON-STAND**

LATE 17TH CENTURY, THE STAND LATER

Inlaid overall with pietra dura and specimen marbles, the fluted cornice above a central cupboard door inlaid with an architectural view, enclosing a fitted interior with panelled drawers, flanked by variously sized drawers depicting birds on branches, floral sprays, the stand two frieze drawers depicting birds and vases and centred by a panel depicting a rural picturesque dwelling, above a shaped apron, on six spirally turned legs and plinth base, the stand incorporating some earlier plaques

63 in. (160 cm.) high; 45¼ in. (115 cm.) wide; 17 in. (43 cm.) deep

£40,000-60,000

\$52,000-78,000

€47,000-69,000





■151

**AN ITALIAN ORMOLU-MOUNTED, PIETRA DURA AND EBONY CASKET**

19TH CENTURY, THE PIETRA DURA PLAQUES 17TH CENTURY

Inlaid overall with specimen marble and hardstones including agate, lapis lazuli and giallo. The serpentine fronted lid above rectangular panels decorated with ribbon-tied floral sprays of tulips, peonies, snow-drops and blue-bells, with voluted angles headed by winged grotesque masks issuing a garland on a shaped plinth with bun feet

8¼ in. (21 cm.) high; 15½ in. (39.5 cm.) wide; 13 in. (32 cm.) deep

£20,000-30,000

\$26,000-39,000

€24,000-35,000



(detail)





■154

**TWO GERMAN RED AND BLACK-JAPANNED  
FAYENCE BEAKER-VASES**

CIRCA 1840, PROBABLY BERLIN, UNDERGLAZE BLUE  
COIN MARK

18 $\frac{1}{2}$  in. (47.2 cm.) high

(2)

£4,000-6,000

\$5,200-7,800

€4,700-6,900

These lacquered vases share the blue underglaze 'coin' marks to the underside, and belong to a group of fayence wares imitating Chinese porcelain, traditionally thought to have been produced in the early 18th Century. However, Samuel Wittwer's research suggests a more likely history for this group and proposes an 1840s dating. Wittwer notes that no records of such vases exist before the 1840s but several suddenly appear in purchase ledgers of the Prussian Royal family in the 1840s. This group of lacquered vases are comparable with other 19th century lacquered objects and Professor Wittwer speculates that they were produced in Berlin to cater for an elite group of collectors seeking objects in lacquer or porcelain, both of which had once again become highly fashionable.

Related examples are at Schloss Charlottenburg in Berlin, the Neues Palais in Potsdam and the Lacquer Museum in Münster. A whole group of such vases was sold from the collections of the Earl of Iveagh at Elveden Hall, Christie's House sale, 22-24 May 1984, lots 2333-2336.



PROPERTY OF A DUTCH GENTLEMAN

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**A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE  
AND FRUITWOOD MARQUETRY COIFFEUSE**

BY CHRISTOPHE WOLFF, CIRCA 1770

The serpentine-shaped top decorated with a central musical trophy enclosing an adjustable tilting mirror, flanked by two hinged side compartments decorated with floral sprays, above a central leather-lined writing-slide and a kneehole drawer and flanked by a single drawer to the left and two drawers to the right, on cabriole legs with castors, stamped 'C. WOLFF' and 'JME', some restorations to the marquetry  
30 $\frac{1}{4}$  in. (77 cm.) high; 24 $\frac{1}{2}$  in. (88 cm.) wide; 21 in. (53 cm.) deep

£5,000-8,000

\$6,500-10,000

€5,800-9,200

Christophe Wolff, *maitre* in 1755.





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**A DUTCH ENGRAVED MOTHER-OF-PEARL INLAID TOUCHSTONE PANEL**

BY DIRCK VAN RIJSWIJCK, CIRCA 1670

Depicting a bouquet of flowers issuing from a vase, surrounded by butterflies and a scarab beetle, on a marble ledge, signed to the lower right 'DIRK VAN RYSWYCK', within an ebony and ebonised frame  
 9½ in. (24 cm.) high' 6¼ in. (17 cm.) wide, including frame

£20,000-40,000

\$26,000-52,000

€24,000-46,000

The inlaid engraved mother-of-pearl technique of the present panel is characteristic of the work of Van Rijswijck. This is reminiscent of pietre-dure inlays and was to become Van Rijswijck's speciality. Although he only used mother-of-pearl and sparingly coloured marbles and stones, he was able to achieve a polychrome effect by using the colour variations within the different layers of mother-of-pearl, and different shells. The present example

can be placed in a group of panels which all have the same basic design of a floral bouquet issuing from a vase with a chained monkey to one side. Kisluk Grosheide lists two comparable plaques in the collection of the Victoria and Albert museum, cat. nos XI and XII, and another now in the Rijksmuseum cat. no. XIV.

Dirck van Rijswijck (1596 - 1679) was born in Cleves and was trained as a goldsmith. He moved to Antwerp in 1620 to work for the goldsmith Denys van Zele (ca. 1579 - after 1630). Around 1630 van Rijswijck moved to Amsterdam, where at first he worked as a gold and silversmith, gradually also working with engraved mother-of-pearl. From the middle of the 17th Century he started to inlay mother-of-pearl in slate or ebony. He was to become so famous for this work in his own time that *Dirck van Rijswijck (1596-1679), a Master of Mother-of-Pearl*, Oud Holland, vol.III, 1997, no. 2, pp. 1 - 88.



PROPERTY FROM THE COLLECTION OF THE HON. EVELINA ROTHSCHILD AND THE BEHRENS FAMILY

**157**

**A MEISSEN SILVER-GILT MOUNTED TANKARD AND COVER  
THE PORCELAIN CIRCA 1726, THE MOUNTS WITH MARKS FOR  
ELIAS ADAM, AUGSBURG, 1729-1733**

Possibly painted by *J.G. Höroldt* with chinoiserie figures before fountains, a man carrying vases and a figure suspended from rockwork and a noose above, within a *Böttger*-lustre and gilt quatrefoil cartouche flanked by two balconied pavilions enclosing figures waving banners decorated with crossed swords and an eagle, the reverse with Kakeimon flower-sprays, the silver-gilt mounts chased with strapwork and applied with classical portrait medallions  
7<sup>7</sup>/<sub>8</sub> in. (20 cm.) high overall

£30,000-50,000

\$39,000-65,000  
€35,000-58,000

For a Meissen chinoiserie tankard with decoration attributed to *J.G. Höroldt* and similar Augsburg silver-gilt mounts in the Arnhold Collection, see Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, pp. 406-407, no. 164. The silver-gilt cover of the present tankard and that in the Arnhold collection are both mounted with quatrefoil medallions, probably emblematic of the Continents. Several tankards with fantastical chinoiserie scenes are illustrated by Ulrich Pietsch, *Johann Gregorius Höroldt 1696-1775 und die Meissener Porzellan-Malerei*, Exhibition Catalogue, Zwinger Porzellansammlung, Dresden, Leipzig, 1996, pp. 39, no. 41, 58 & no. 41 (accompanied by a later copy). A chinoiserie tankard attributed to Höroldt in the Kunstgewerbemuseum, Berlin also with similar mounts by Elias Adam is illustrated by Stefan Bursche, *Meissen, Steinzeug und Porzellan des 18. Jahrhunderts Kunstgewerbemuseum Berlin*, Berlin 1980, pp. 83-87, no. 57.



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**A MEISSEN PORCELAIN SILVER-GILT-MOUNTED GOLDCHINESEN TRAVELLING TEA-SERVICE IN A FITTED CASE**

THE PORCELAIN CIRCA 1726-28, DECORATED SLIGHTLY LATER IN AUGSBURG BY ABRAHAM SEUTER, THE TEABOWLS AND SAUCERS WITH FAINT LUSTRE A S MARKS, THE TEAPOT WITH LH MARKS, VARIOUS DREHER'S MARKS TO SOME PIECES, ONE SILVER-GILT TEA-CADDY MARKED FOR ELIAS ADAM, AUGSBURG, CIRCA 1725, THE OTHER INDISTINCTLY MARKED, PROBABLY 19TH CENTURY, THE SPOONS UNMARKED, PROBABLY AUGSBURG, CIRCA 1725

Each piece decorated with gilt chinoiserie figures at various pursuits on terraces below a border of pendant scrolls within gilt band borders, comprising:

A squat globular teapot and cover, the curved spout issuing from a grotesque mask, the domed cover attached with a chain to the handle and spout, decorated with birds perched on branches,

Six teabowls and saucers, the interior of the teabowls each decorated with a bird perched on a branch, one of the saucers possibly matched to the service but of a contemporary date and with similar Seuter decoration

Two silver-gilt teacaddies, engraved with strapwork and foliate scroll borders, Four silver-gilt spoons,

In a contemporary hinged shaped rectangular leather travelling case with brass mounts, lock and key, the interior lined with emerald-green velvet, the exterior decorated with tooled gilt bands

The teapot and cover: 4¼ in. (10.3 cm.) high overall; the box 14¾ in. (37.8 cm.) wide

£30,000-50,000

\$39,000-65,000  
€35,000-58,000

**PROVENANCE:**

Property of a Nobleman, Schleswig Holstein; Christie's, Amsterdam, 3 - 5 April 2007, lot 812.

See S. Ducret, *Meissner Porzellan, Goldmalereien und bunte Chinoiserien*, Brunswick, 1971, Vol. I, p. 150, pl. 131 for a related Augsburg-decorated service in a similar travelling case. Another example of a travelling service, including Böttger porcelain gilt chinoiserie-decorated wares and silver-gilt components was sold in these Rooms on 6 November 2008, lot 32.





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**159**

**A MEISSEN PLATE FROM THE FREDERIK V OF DENMARK SERVICE**

CIRCA 1746-50

Painted in the manner of *C.F. Herold*, with five panels of merchants and figures in estuary and river landscapes, in elaborate gilt cartouches divided by *indianische Blumen*

9 3/8 in. (23.3 cm.) diameter

£5,000-8,000

\$6,500-10,000  
€5,800-9,200

**PROVENANCE:**

Part of the service given in 1751 by Augustus III, King of Poland and Elector of Saxony to King Frederik V of Denmark, Christiansborg Palace, Hofkonditori.

This plate is from the service which was delivered after some delay to King Frederik V in Copenhagen in 1751. The service is mentioned numerous times in the surviving correspondence between Ulrich von Spenner (the Saxon Ambassador to Denmark) and Count Brühl (Director of the Meissen manufactory and minister of foreign affairs for Saxony). Their correspondence of March and April 1750 make it clear that the service was an official diplomatic gift in exchange for a gift of horses from Copenhagen. The diplomatic exchange must have taken place in 1746, and the correspondence between Spenner and Brühl discusses the embarrassing delay in getting the service made and delivered to Denmark. Further details about the history of the service and this lot can be found on [www.christies.com](http://www.christies.com).



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**160**

**A MEISSEN ARMORIAL DISH FROM THE SEYDEWITZ SERVICE**

CIRCA 1745

Painted with the Seydewitz arms and scattered sprays of *indianische Blumen* and insects

8 3/4 in. (22.2 cm.) diameter

£3,000-5,000

\$3,900-6,500  
€3,500-5,800

This dish is from the service made for August Friedrich von Seydewitz (1695-1775), who was a from an ancient Saxon noble family. This particular form of dish is very rare, the other forms in the service being more common. August Friedrich von Seydewitz was created baron in 1731, and then Count of the Holy Roman Empire in 1743. As the arms on the service are those of a Count, this provides a *terminus post quem* for the decoration of the service.

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**A BÖTTGER BLACK-GLAZED RED STONEWARE  
COFFEE-POT AND COVER**

CIRCA 1711-13, LATER SILVER KNOP FINIAL

Modelled by *Johann Jakob Irminger*, cut on two sides with a crowned scroll-edged oval cartouche issuing leafy branches above moulded flowering branches

6 $\frac{3}{8}$  in. (16.1 cm.) high overall

£20,000-30,000

\$26,000-39,000

€24,000-35,000

The shiny black ground employed in the decoration of this coffee-pot was developed at Meissen as a response to the new vogue for lacquer, and in particular, Japanese lacquer. The factory administrator, Johann Melchior Steinbrück commented on the black-glazed pieces as being innovative: 'In addition, he (Böttger) had a part of the red wares coated with black glaze, producing a wholly new style of porcelain, the likes of which no one in Asia has ever seen. Further, he had some of these pieces engraved, so that one sees the red body against the black, and some were also lacquered with gold and colours'.<sup>1</sup> For the cut or engraved and incised decoration Meissen employed glass-cutters and polishers from Bohemia to work on stoneware vessels, principally from 1710-12. Adam Heinrich Blumenthal went to Bohemia to recruit craftsmen, and in February 1710 engaged the polisher Samuel Hölzel, his two sons and 27 other glass engravers and polishers. Glass-cutters were even sent to the Leipzig Fair in 1710 to provide bespoke armorial decoration on Böttger stoneware pieces for aristocratic buyers. By the time Böttger's grinding mill at Weisseritz was completed in 1713 interest in stoneware was waning as porcelain had become more sought after. Consequently by 1712 only four glass workers remained at Meissen.

1. Johann Melchior Steinbrück, *Bericht über die Porzellanmanufaktur Meissen von den Anfängen bis zum Jahre 1717* (transcription and commentary by Ingelore Menzhausen, Leipzig, 1982, pp. 75-76).



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**A BAYREUTH GLAZED RED-STONEWARE  
CHINOISERIE COFFEE-POT AND COVER**

CIRCA 1735-40

Decorated in gilding on each side with chinoiserie buildings and trees, below a diaper-panel and foliate-scroll border

7 $\frac{1}{8}$  in. (19.3 cm.) high

£5,000-8,000

\$6,500-10,000

€5,800-9,200

A coffee-pot and cover of the same form (decorated with Chinese-inspired vases of flowers) from the Hans Syz Collection is in the Metropolitan Museum of Art, New York, accession no. 1995.268.313 a, b.



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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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

## 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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. 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, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

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

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

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

#### (d) Lots 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

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

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

## I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) 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](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

| Symbol    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| No Symbol | We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.                                                                                                                                                                                                                                                                          |
| †         | We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.                                                                                                                                                                                                                                                                                                 |
| θ         | For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .                                                                                                                                                                                                                                                                                                                                                                 |
| *         | These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.                                                                                                                                                                                     |
| Ω         | These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.                                                                                        |
| α         | The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>                                 |
| ‡         | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

## VAT refunds: what can I reclaim?

If you are:

|                                            |                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|--------------------------------------------|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>A non VAT registered UK or EU buyer</b> |                 | <b>No VAT refund is possible</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>UK VAT registered buyer</b>             | No symbol and α | <b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.                                                                                                                                                                                                                               |
|                                            | * and Ω         | Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return. |
| <b>EU VAT registered buyer</b>             | No Symbol and α | <b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.                                                                                                                                                                                                                                                                    |
|                                            | †               | If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.                                                                                                                                                                                                                                                                             |
|                                            | * and Ω         | <b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.                                                                                                                                                                                                                                                  |
| <b>Non EU buyer</b>                        |                 | If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|                                            | No Symbol       | We will refund the VAT amount in the <b>buyer's premium</b> .                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|                                            | † 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 <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>                                                                                                                                                                                   |
|                                            | * and Ω         | We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .                                                                                                                                                                                                                                                                                                                                                                                                                                  |

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

#### ◊ **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

#### FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot. The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

#### EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

# 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](http://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](mailto: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](mailto: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](http://www.christies.com).

| ADMINISTRATION FEE, STORAGE & RELATED CHARGES                                                                                                                                                 |                                                                                                                                     |                                                                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
| CHARGES PER LOT                                                                                                                                                                               | LARGE OBJECTS<br>E.g. Furniture, Large Paintings & Sculpture                                                                        | SMALL OBJECTS<br>E.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction                                                                                                                                                                   | Free of Charge                                                                                                                      | Free of Charge                                                 |
| 31st day onwards:<br>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.<br>Please note that there will be no charge to clients who collect their lots within 30 days of this sale.<br>Size to be determined at Christie's discretion. |                                                                                                                                     |                                                                |

## CHRISTIE'S WAREHOUSE

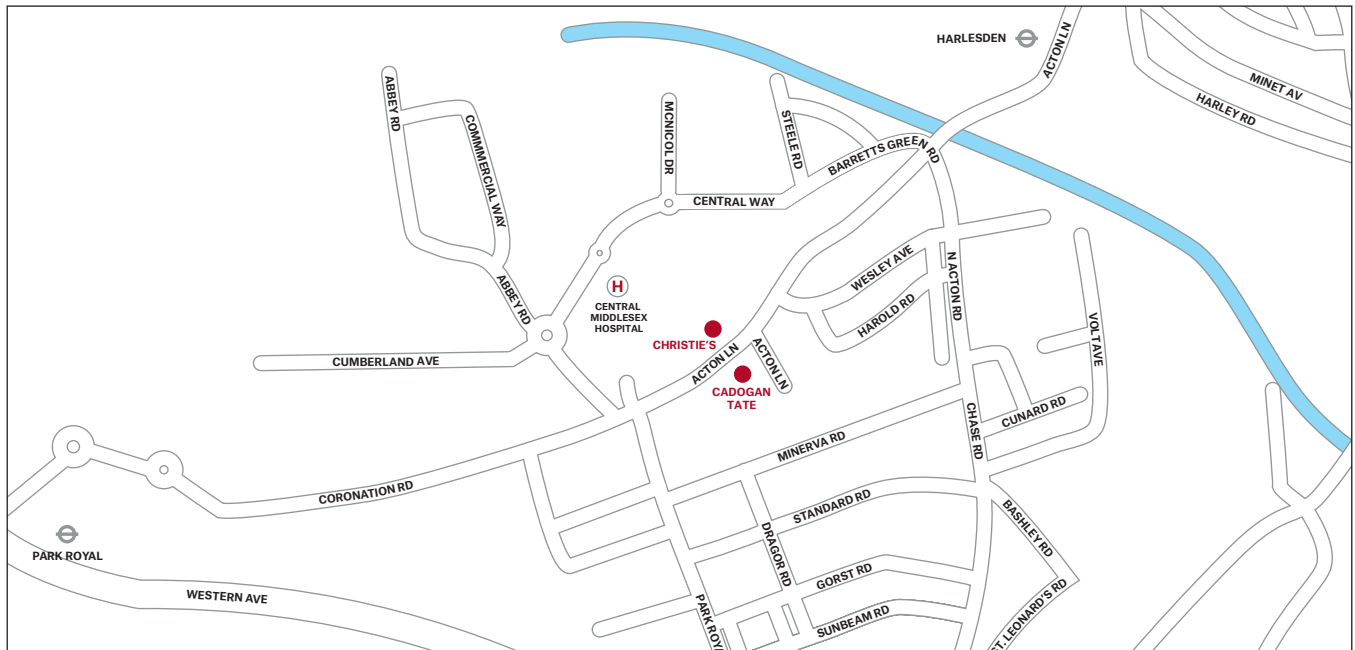
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

## 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.



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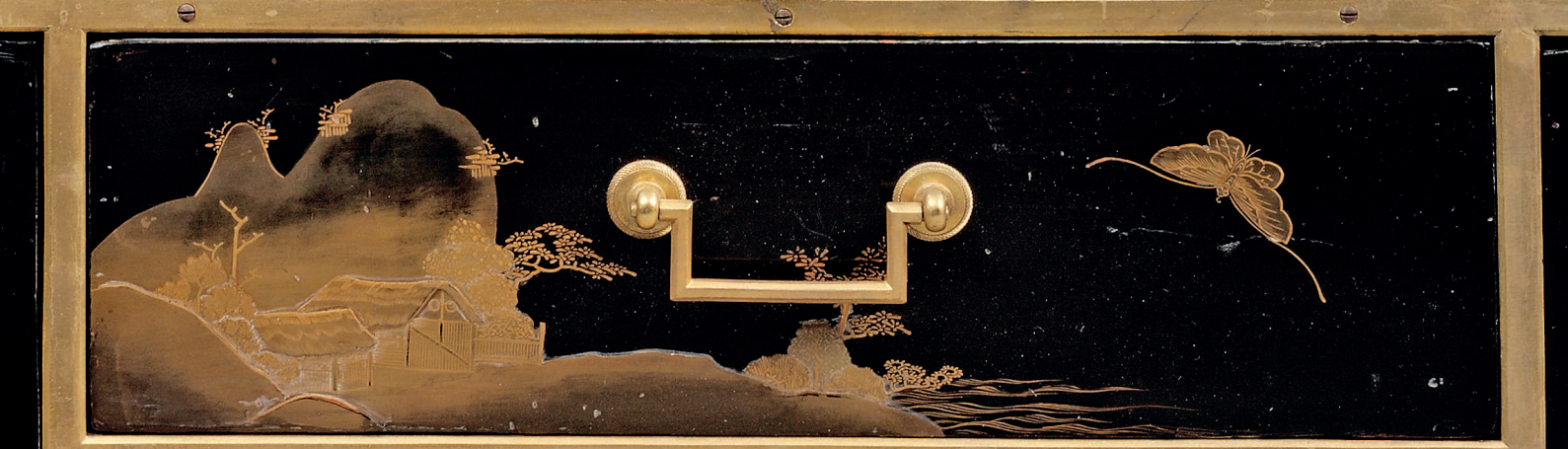
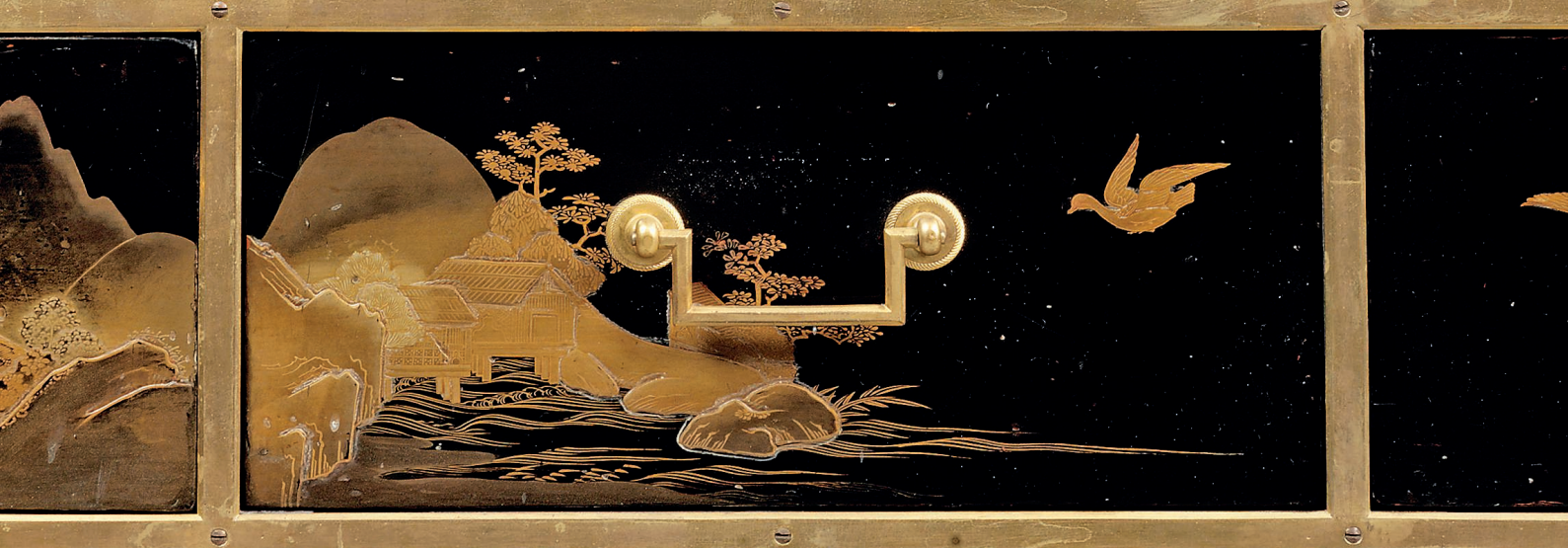
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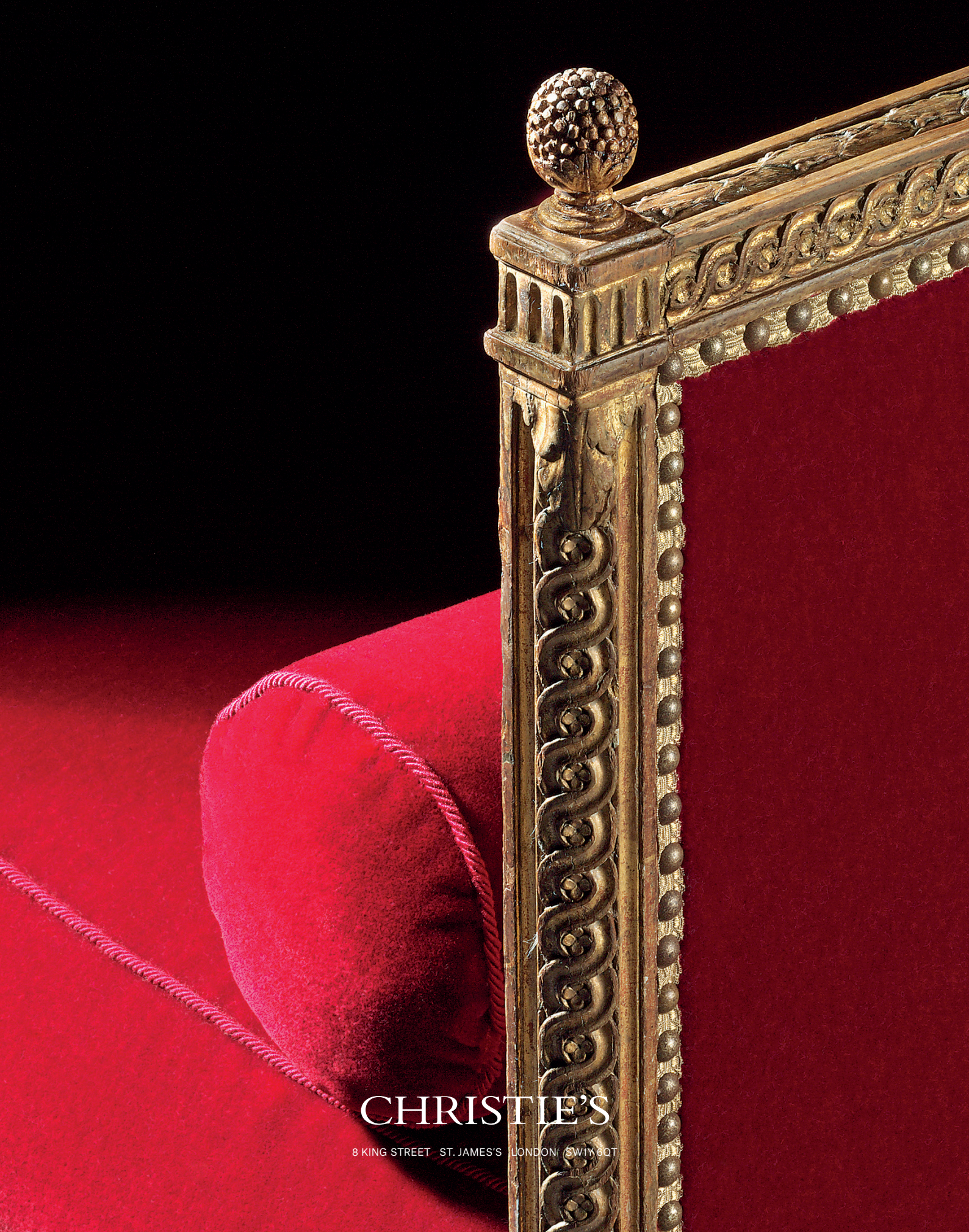
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