

THE COLLECTOR
EUROPEAN FURNITURE,
WORKS OF ART & CERAMICS
London, 15 November 2017



CHRISTIE'S



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UPCOMING AUCTIONS

LONDON · 15 & 16 NOVEMBER 2017

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

WEDNESDAY 15 NOVEMBER 2017
10AM, LOTS 1-170

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 15 NOVEMBER 2017
2:30PM, LOTS 201-312

SILVER & 19TH CENTURY FURNITURE,
SCULPTURE & WORKS OF ART

THURSDAY 16 NOVEMBER 2017
10AM, LOTS 401-596



THE COLLECTOR

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 15 NOVEMBER 2017

AUCTION

Wednesday 15 November 2017
at 2.30 pm (Lots 201-312)

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

VIEWING

Saturday	11 November	12 noon – 5:00pm
Sunday	12 November	12 noon – 5:00pm
Monday	13 November	9:00am – 4:30pm
Tuesday	14 November	9:00am – 8:00pm

AUCTIONEERS

Anna Evans & Christiane zu Rantzau

AUCTION CODE AND NUMBER

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Front cover: Lot 219
Inside front cover: Lot 248 and 256
Opposite: Lot 233
Back cover: Lot 265



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*We would like to thank English Heritage for
the in situ photography at Chiswick House.*

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see the Buying at Christie's section.



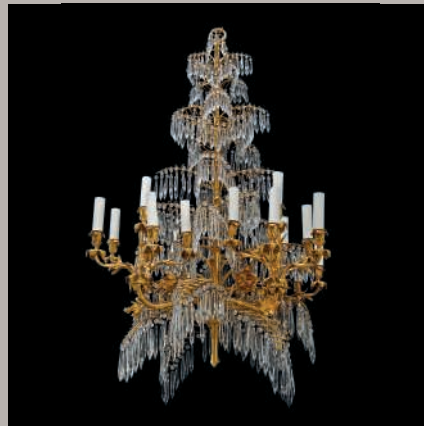
© Miguel Flores-Vianna, HAUTE BOHEMIANS, The Vendome Press.

GUILLAUME FÉAU

Guillaume Féau, third-generation owner of the world-renowned antique *boiserie* specialists Féau & Cie, picks his favourite pieces from The Collector sales. Please refer to each of the three separate catalogues for full lot cataloguing of the pieces illustrated below.



A PAIR OF GEORGE III BLUE JOHN OBELISKS
I've always loved obelisks. As a pair, these two have a wonderful sense of architecture, and Blue John is such a rare and luxurious material. They look like they could be in a Panini painting – perfect for on top of a fireplace or console.
Sale 14224, lot 106.



A FRENCH ORMOLU AND CUT-GLASS TWENTY-LIGHT CHANDELIER
This chandelier is beautifully designed: great structure, with a classical shape. The movement of the cut glass is like watching a romantic cascade in an Italian palazzo garden.
Sale 14227, lot 465.



A WILLIAM AND MARY BRASS-MOUNTED BLACK AND GILT JAPANNED CABINET-ON-STAND
An incredibly dramatic piece – it reminds me of the grand designs you would find in mansions at the end of the 17th century, full of magnificent tapestries and silverware.
Sale 14224, lot 150.



A FRENCH ORMOLU-MOUNTED JAPANESE GOLD IRAMAKI-E LACQUER AND EBONY COMMODE
For me, Beurdeley was the best reproducer of classic French furniture in the 19th century. The quality of the Japanese lacquer, combined exquisitely with the bronze, is irresistible.
Sale 14227, lot 483.



A LOUIS XV ORMOLU-MOUNTED CHANTILLY PORCELAIN TWO-LIGHT CANDELABRA
I love the fantasy of these objects: the combination of the delicate exoticism of Chinese Chantilly porcelain with the strength of bronze ormolu.
Sale 14220, lot 203.



A PAIR OF LATE LOUIS XVI PATINATED-BRONZE AND ORMOLU-MOUNTED ALABASTER VASES
These vases have strong architectural structure: the contrast of the two-tone bronze with the alabaster gives them great depth and movement.
Sale 14220, lot 233.



201

201
**A LOUIS XV ORMOLU-MOUNTED CHINESE
 AND MEISSEN PORCELAIN CANDLESTICK**
 CIRCA 1735

Modeled as a seated 'magot' alongside a naturalistically cast branch supporting a nozzle and drip pan, on shaped base cast with shells and lizards

7¼ in. (18.5 cm.) high

£5,000-7,000

\$6,600-9,200

€5,600-7,800

PROPERTY OF A LADY

202
**A PAIR OF REGENCE ORMOLU-MOUNTED
 JAPANESE PORCELAIN CACHE POTS**
 CIRCA 1720, THE PORCELAIN EDO PERIOD, CIRCA
 1660-80

Each with early enamelled vases in Kakiemon Style flanked by lion mask handles and pierced strapwork, on a gadrooned base

7 in. (18 cm.) high; 8¼ in. (21 cm.) and 7¾ in. (19.5 cm.) diameter

£20,000-30,000

\$27,000-39,000

€23,000-33,000

For a pair of blue and white Kangxi porcelain vases and covers with similar side mounts, see Collection Léon Lévy, Sotheby's, Paris, 2 October 2008, lot 15 (€120,750).



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203
A LOUIS XV ORMOLU-MOUNTED
CHANTILLY PORCELAIN TWO-LIGHT
CANDELABRA

CIRCA 1735

Modelled as a seated *magot* issuing two branches
 mounted with French porcelain flowers
 5 $\frac{7}{8}$ in. (15 cm.) high overall

£8,000-12,000

\$11,000-16,000

€9,000-13,000

An almost identical candelabra with a Chantilly model
 of a *magot* is now in the David Collection, Copenhagen
 (inv. no. 44/1974). For a Chantilly model with similar
 characteristics and a discussion of the type see Linda
 H. Roth and Clare Le Corbeiller, *French Eighteenth-*
Century Porcelain at the Wadsworth Atheneum: The J.
Pierpont Morgan Collection, 2000, p.41, no. 17.



Comparable candelabra in the David Collection, Copenhagen
 © The David Collection, photographed by Ole Woldbye

204

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

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

In the Louis XV style, each modelled as Buddhist lion, on a shaped moulded
base issuing two naturalistically cast candle branches

7¼ in. (18.5 cm.) high; 10 in. (25 cm.) wide

(2)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

With Pietro Accorsi Antichità, Turin.



205

**A LOUIS XV ORMOLU AND PATINATED BRONZE STRIKING
ELEPHANT CLOCK**

MID-18TH CENTURY

The case naturalistically modelled as an elephant supporting clock case
surmounted by a seated Chinaman, on a *rocaille* pierced base, the later twin
barrel movement with silk suspension and rack striking to bell

20 in. (51 cm.) high; 12¼ in. (31 cm.) wide; 9 in. (23 cm.) deep

£30,000–50,000

\$40,000–66,000

€34,000–56,000

Finely chased and gilt clocks of this model, with an elephant on a rockwork or
scrolling base, are frequently signed by Jean-Joseph de Saint-Germain. Elected
as a *maître-fondeur* on 15 July 1748, Saint-Germain enjoyed the privilege of
an *ouvrier libre* - enabling him to act both as an *ébéniste* and *bronzier*. He
frequently supplied cases cast with animal forms and allegorical figures to
the leading clockmakers of Paris, including the le Roy workshops, Etienne
Lenoir and Jean-Philippe Gosselin. The quality of chasing and modelling in
Saint-Germain's animal and foliate decorated cases also suggests close study
of the natural world. A man of his times, Saint-Germain probably received
a rudimentary education in rhetoric, the Classics and calculus in addition to
a formal study of sculpture and draughtsmanship, reflecting the social and
economic status of his family. Evidence for this early education is seen in the

substantial library and finely organized cabinet of curiosities he amassed.
This collection, in turn, sheds light upon his interests in the natural sciences,
particularly botany and mineralogy, and the quality of his bronze casts (J.-D.
Augarde, "Jean-Joseph de Saint-Germain: Bronziers (1719-1791)", *L'Estampille/
l'Objet d'Art*, December, 1996, pp. 63-82).

Inspired by Kakiemon porcelain models of elephants, such as that at Burghley
House, Lincolnshire ('Porcelain from Palaces', *Exhibition Catalogue*, British
Museum, 6 July-4 November 1990, p.178, no.160), which were subsequently
copied at the St. Cloud manufactory, St. Germain's design enjoyed enduring
popularity in the mid-18th century. Thus, while clocks of this form are known to
have been in existence by the mid-1740s, testified to by the 'pendule au singe'
stamped with the *C couronné poinçon* (employed 1745-49), sold anonymously
at Christie's, London, 10 June 1993, lot 9, (£80,700), they remained 'en vogue'
until at least 15 December 1757, when Madame de Montmartel acquired
a clock of this identical model from the *marchand-mercier* Lazare Duvaux.
Described as *Une pendule en bronze doré d'ormoulu, dont le mouvement à
sonnerie, de Moïse, est porté sur un éléphant*, it cost 660 livres. Within this
period the main development of the model is apparent in the base: the earlier
examples of the late 1740s tend to be entirely embellished with rockwork; the
slightly later examples have a base consisting entirely of openwork scrolls of
which the present clock is a superb example.



THE 'J. PAUL GETTY REGENCE COMMODE'



J. Paul Getty in 1964, in the Great Hall of Sutton Place, England. Research Library, The Getty Research Institute. Photo by Yousuf Karsh, © Camera Press London



The present commode in situ at Filoli House

PROPERTY OF THE LATE PLAYWRIGHT AND NOVELIST PETER WALKER

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A REGENCE ORMOLU-MOUNTED KINGWOOD COMMODE

CIRCA 1725

The serpentine-fronted later marble top above three short drawers and two long drawers, the angles mounted with a male and female *espagnolettes* and terminating with pierced sabots, white painted inventory numbers 'D38' and '78.DA.114'; the mounts regilt 33 in. (84 cm.) high; 57½ in. (146 cm.) wide; 27 in. (68 cm.) deep

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

Acquired in London by J. Paul Getty in 1961 for his private collection at Sutton Place, Surrey.

Lent by J. Paul Getty in the 1980s to Filoli House, National Trust for Historic Preservation, San Francisco.

Deaccessioned by the J. Paul Getty Museum in 1991, and sold at Christie's, New York, 25 October 1991, lot 162.

This superb and strongly curved commode, decorated with sculptural ormolu mounts against a kingwood parquetry ground, is closely related to the *oeuvre* of the *ébéniste* Etienne Doirat. The male and female figures *à l'Indienne* visible here seem to be a unique feature of his work and are visible on a commode stamped by Doirat, now in the Getty Museum (J. -D. Augarde, 'Etienne Doirat, Menuisier en Ebène', *The J. Paul Getty Museum Journal*, vol. 13, 1985, p. 45, fig. 4; no.72.DA.66). A further related commode with an identical *façade en arbalète*, same *chutes* and again attributed to Etienne Doirat, was sold at Sotheby's, Monaco, 1986, lot 828.

The present commode was purchased in London 1961 by J. Paul Getty for his private collection at Sutton Place, as the inventory mark 'D38' visible to the back can reveal. At the dispersal of his estate in the late 1970s, the commode was bequeathed to the J. Paul Getty Museum in Malibu and subsequently lent in the 1980s to Filoli House where it was publicly displayed, until being deaccessioned by the museum in 1991. Filoli, a Georgian Revival house south of San Francisco, was built between 1915 and 1917 for William Bowers Bourn II, owner of one of California's richest gold mines, is now owned by the National Trust for Historic Preservation.





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207
A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE DEHUA PORCELAIN
COCKERELS

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

In the Regence style, each modelled as a cockerel on a shaped base cast with lizards and shells, originally mounted as candelabra

6¼ in. (16 cm.) high (2)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

208
A PAIR OF FRENCH ORMOLU-MOUNTED
MEISSEN PORCELAIN MODELS OF
BISON

THE PORCELAIN CIRCA 1750, THE MOUNTS MID-19TH CENTURY

Probably modelled by *J.J. Kaendler* or *P. Reinicke*, on a pieced *rocaille* base

4½ in. (11.5 cm.) high; 7 in. (18 cm.) wide (2)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

Property from The Collection of Maria Angiolillo, Christie's, London, 15 July 2010, lot 560 (11,875 GBP).



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209
**A PAIR OF LOUIS XV ORMOLU TWO-
LIGHT WALL-LIGHTS**
MID-18TH CENTURY

Each with asymmetrically-cast backplate issuing
two scrolling branches terminating in foliate-cast
drip-pans and nozzles
17¾ in. (45 cm.) high; 12 in. (30 cm.) wide; 8 in. (20
cm.) deep (2)

£6,000-10,000

\$7,900-13,000

€6,700-11,000



PROPERTY FROM THE COLLECTION OF ROBERT DE BALKANY

■ - 210

A LOUIS XIV ORMOLU-MOUNTED, TORTOISESHELL AND BRASS-INLAID 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK

GILBERT, PARIS, EARLY 18TH CENTURY, AFTER A MODEL BY ANDRE CHARLES BOULLE

The case surmounted by figure of Chronos, the white enamel dial signed 'GILBERT A PARIS'; the twin barrel movement with later Brocot escapement and count wheel strike to bell, the back plate signed 'Gilbert A Paris - 791'; the pedestal later, incorporating earlier elements

The clock: 50½ in. (128.3 cm.) high; 24 in. (61 cm.) wide; 10 in. (25.4 cm.) deep
 The pedestal: 33 in. (83.8 cm.) high; 35 in. (89 cm.) wide; 11 in. (28 cm.) deep;
 83½ in. (212 cm.) high, overall

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

Almost certainly purchased circa 1780 by Quintin Craufurd, seized during the Revolution and restituted in 1816.

His sale, Paris, November 1820, lot 458.

Anonymous sale; Sotheby's, Paris, 29 March 2007, lot 26.

LITERATURE:

G. Mézin, «Chez Quentin Craufurd en 1819 : Le Goût d'un gentleman espion», in Bulletin de la Société de l'Histoire de l'Art Français, année 2009, Paris, 2010, (illustrated).

This impressive Boulle clock and pedestal is almost certainly the one listed in the celebrated collection of Quintin Craufurd's 1819 inventory of his *hôtel particulier*, rue d'Anjou, Paris: 'un bas d'armoire servant de pied, fond écaille en incrustations d'ornemen en cuivre sur la face et les côtés, et autres ornemens dont un plaqué d'armoiries. Le dit meuble surmonté d'une pendule mouvement de Gilbert à paris'

His sale catalogue, dated November 1820, gives a more precise description of the clock, lot 458: 'Une pendule à sonnerie, mouvement de Gilbert, à Paris, dans sa boîte en marquetry, ouvrage de Boule, richement décorée de figures et autres ornemens en bronze doré d'or moulu; sur son socle en forme de console, fond écaille à dessin d'ornemens en cuivre. Ladite pendule placée sur un riche pied formant bas d'armoire, aussi en marquetry, par Boule, fond écaille à dessin d'arabesque incrustée de cuivre. Cette pièce, du plus grand travail, porte 85 pouces de haut.'

Born in Scotland, Quintin Craufurd (1743-1819) made his fortune in Manila, in the East India Company, before returning to Europe in circa 1780 when he settled in Paris with his lover, the ballet dancer Eléonore Franchi, named 'la belle Sullivan'. Craufurd was on intimate terms with the French court, especially with Marie Antoinette, and was one of those who arranged the flight to Varennes during the French Revolution. He escaped to Brussels and, as an *émigré* his possessions in Paris were confiscated. An inventory of his possessions listed a 'Boulle clock' by Gilbert, which probably refers to the present piece suggesting it was undoubtedly a pre-Revolution acquisition. The Peace of Amiens in 1802 allowed him to return to Paris; during the Restoration, his collection was restituted, and subsequently enriched with important Old Masters paintings and furniture, especially pieces in 'marquetry Boulle', such as the pair of side-cabinets sold from the Castellane collection, Christie's, Paris, 7 March 2017, lot 132.

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A PAIR OF LOUIS XV ORMOLU TWO-LIGHT WALL-LIGHTS

CIRCA 1740, POSSIBLY FOR THE GERMAN MARKET

Each with a asymmetrical-cast backplate centred by a laurel-wrapped lyre and surmounted by an eagle and phoenix, issuing scrolling branches terminating in foliate drip-pans with pierced nozzles

20 in. (51 cm.) high; 12¼ in. (31 cm.) wide; 5½ in. (14 cm.) deep (2)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

Characteristic of the 'genre pittoresque' of the 1730s and 40s, these precious wall lights have the distinctive feature of a stylised lyre motif to the backplate surmounted by an eagle. An identical pair was sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 110. Two similar pairs of wall lights are known to exist with some variation to the shape of the lyre and the rendering of the bird (Christie's New York, 6/18 November 1999, lot 632 and Tajan, Paris, 12th June 2003, lot 20). The branches of the present examples have elongated rockwork issuing from leaf scrolls, and unusual nozzles which are pierced and have 'C' shaped *rocaille* motifs.



The eagle which surmounts the asymmetrically-cast centreplates, appears in the *oeuvre* of the prominent woodcarver and ornamental designer Nicolas Pineau (1648-1754). Following his return from Russia in 1721, Pineau produced several designs featuring prominent eagles, such as the monumental console table attributed to him at the Louvre, and his drawing for a gilt bronze lantern topped by a double headed eagle at the Musée des Arts Décoratifs, Paris (P. Verlet, *Les Bronzes Dorés Français du XVIIIe siècle*, Paris, 1987, p. 240). A further related design for a wall-light by Pineau of circa 1740, shows an openwork tapering backplate, double scroll branches edged with rockwork, which was executed in gilt bronze by Jacques Caffieri (d. 1755) (H. Ottomeyer, P. Proschel, *Vergoldete Bronzen*, Munich, 1986, vol I, fig. 2.11.8). A group of related wall-lights, each vigorously chased and following a profuse and exaggerated *rocaille* design (H. Ottomeyer and P. Proschel, *op. cit.*, pp. 138-139), was supplied to the Elector Karl Albrecht of Bavaria (d. 1745) as part of his extensive purchases in Paris of luxurious lacquer andmarquetry furniture and *bronzes d'ameublement*. Particularly noteworthy is the group of furniture by Bernard Van Risenburgh which consists of three lacquer and two kingwood commodes, a kingwood bureau plat, two marquetry corner cupboards and a lacquer desk at the Residenz in Munich, all delivered to the Elector in the 1730s (B. Langer, *Die Möbel der Residenz München*, vol. I, *Die französischen Möbel des 18. Jahrhunderts*, Munich-New York 1995, nos. 15-20). These costly purchases were followed by various others until the Elector's death in 1745, including various models of wall-lights similar to the present example.





North Mymms Park, Hertfordshire

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

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**A LOUIS XIV ORMOLU-MOUNTED BRASS-INLAID
TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY
COMMODO**

CIRCA 1710

Inlaid overall with designs in the manner of Jean Berain, the top with a putto in a chariot being pulled by satyrs, above three drawers, on hoof sabots, remounted, indistinctly stamped 'J.C.SA...'

33 in. (83.5 cm.) high; 36¾ in. (93.5 cm.) wide; 22¼ in. (56.5 cm.) deep

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Mr. and Mrs. Walter Hayes Burns, sister of J.P. Morgan, North Mymms Park, Hertfordshire, and thence by descent to Major General Sir George Burns, KCVO, CB, DSO, OBE, MC, North Mymms Park, Hertfordshire; sold Christie's house sale, 24–26 September 1979, lot 191. East & West: A Private Collection from Eaton Square & Anouska Hempel; Christie's, London, 5 May 2013, lot 200.

The stamp is probably that of Jean-Charles Saunier, *maitre* in 1743 and father of Claude-Charles Saunier, acting as a repairer.

A tantalising question about the possible origin of the maker of this group of commodes is raised by a pair of commodes now in store at Schloss Willnitz, Dresden, but originally from Schloss Moritzburg. The Dresden commodes are veneered in oak and walnut but are of strikingly similar form to this one. They have overhanging marble tops with moulded ormolu edges but, most importantly, the pilaster angles continue down into hipped pierced legs and splayed ormolu hoof feet. The Dresden commodes are of a plain bowed form of four long drawers with brass handles flanking a central escutcheon but the overall effect is extremely close. The Dresden commodes are dated to 1720–30 and are illustrated in G. Haase, *Dresdener Möbel des 18 Jahrhunderts*, Leipzig, 1983, p. 265, fig. 28

There is a distinct group of 'boulle marquetry' commodes of this form. One, without pierced legs, is in the Wallace Collection (F.J.B. Watson, *Wallace Collection Catalogues: Furniture*, London, 1956, no. F.39, pp. 16–17 and pl. 38); another, from the collection of comte Philippe de Rochefoucauld, was sold at Parke Bernet, New York, 16–17 May 1952, lot 383; another was sold anonymously at Sotheby's New York, 27 October 1990, lot 54; and, finally, a three-drawer commode, very similar to the present lot was sold at Christie's New York, 26 April 1994, lot 180. This commode's top is inlaid with a mosaic of brass and tortoiseshell with richly fretted and acanthus-wrapped ribbons, celebrating the Triumph of Love. In a lozenge-scrolled compartment, Venus's chariot is revealed on a laurel-wreathed and drapery-festooned pedestal beneath a baldaquin. The car, drawn by festive Bacchic satyrs, is driven by Cupid, whose companion bears the Nature Goddess's triumphal-garland on a pennant.



(Top of present lot)



213
**A FRENCH ORMOLU-MOUNTED
 TURQUOISE PORCELAIN POT-POURRI**
 SECOND HALF 19TH CENTURY

The lid with foliate finial, above a pierced collar, flanked by twin scrolling handles and on pierced *rocaille* base

13½ in. (34.5 cm.) high; 13 in. (33 cm.) wide

£6,000–10,000

\$7,900–13,000

€6,700–11,000

214
**A FRENCH ORMOLU-MOUNTED
 CHINESE TURQUOISE PORCELAIN POT-POURRI**
 SECOND HALF 19TH CENTURY, THE
 PORCELAIN 18TH AND 19TH CENTURY

With a seated frog flanked by two shaped spoons, on a shaped base with a falling water motif border

6¾ in. (17.5 cm.) high; 10 in. (25.5 cm.) wide; 8¼ in. (21 cm.) deep

£3,000–5,000

\$4,000–6,600

€3,400–5,600



215

**A FRENCH ORMOLU-MOUNTED
CHINESE TURQUOISE PORCELAIN
POT-POURRI**

ATTRIBUTED TO ESCALIER DE CRISTAL,
THE MOUNTS THIRD QUARTER 19TH
CENTURY, THE PORCELAIN KANGXI
PERIOD (1662-1722)

Modelled as a toad and Liu Hai, on a shaped base
centred with the coat-of-arms of Madame de
Pompadour, on Buddhist lion shaped feet
10 in. (25 cm.) wide

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Among the most renowned furniture makers
of the 19th century, Escalier de Cristal was
founded in Paris in 1804 by Madame veuve
Barthélémy Désarnaud (d. 1842), and celebrated
for its ormolu-mounted crystal furniture, sold
to the French crown and aristocracy. The firm
also supplied luxury furnishings, decorations
and works of art to an international clientele,
including finely ormolu-mounted Chinese
and Japanese porcelains, in keeping with the
tradition of the 18th century, *marchands-mercier*,
as the present lot demonstrates.

For a similar 'Liu Hai and toad' turquoise boxe,
Kangxi period, see: *Ausstellung Chinesischer
Kunst*, Berlin, 1929, no.985; Another example of
this type is illustrated in H. d'Ardenne de Tizac,
Les Animaux dans l'Art Chinois, pl.XLIV.



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**A FRENCH ORMOLU-MOUNTED
CHINESE FAHUA PORCELAIN VESSEL**

THE MOUNTS SECOND HALF 19TH CENTURY,
THE PORCELAIN 17TH CENTURY

The rectangular dish decorated with flowers, set
within a gadrooned ormolu rim, the angles with
foliage, on bun feet

2½ in. (6 cm.) high; 9 in. (23 cm.) wide; 6½ in. (16.5
cm.) deep

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

Property of a Lady, Sotheby's, London,
29 April 1965, lot 19.
With Schubert Antichità, Milan.



PROPERTY OF A GENTLEMAN

■ 217

**A PAIR OF ORMOLU AND CUT-CRYSTAL SIXTEEN-LIGHT
CHANDELIERS**

LATE 19TH/20TH CENTURY

Each with a shaped 'cage' frame with a scrolled corona and sixteen branches terminating with drip-pans and nozzles, hung with faceted pear-shaped drops and flowerheads, with baluster spires and central baluster finial, with a sphere pendant

54½ in. (139 cm.) high; 35¾ in. (91 cm.) diameter

53½ in. (136 cm.) high; 36½ in. (93 cm.) diameter, the other (2)

£50,000–80,000

\$66,000–100,000

€56,000–89,000



PROPERTY FROM A PRIVATE DUTCH COLLECTION

■ - 218

A LOUIS XIV ORMOLU-MOUNTED, BRASS, MOTHER-OF-PEARL AND POLYCHROME HORN-INLAID TORTOISESHELL 'BOULLE' MARQUETRY COMMODE

ATTRIBUTED TO AUBERTIN GAUDRON, CIRCA 1700

Inlaid overall with panels depicting scrolls and phoenixes, the rectangular arched top with moulded edge and *Bérainesque* inlays centred by an oval medallion with a pastoral haunting scene, above three short and two long drawers each with simulated panels centred by a female mask escutcheon, the sides decorated conformingly, the angles headed by volute and terminating in hoof sabots; remounted and later legs

36¼ in. (92 cm.) high; 45 in. (114 cm.) wide; 24¼ in. (62 cm.) deep

\$20,000–30,000

\$27,000–39,000

€23,000–33,000

With its superb *première-partie* inlays and elegant shaped form, this commode relates to the oeuvre of Nicolas Sageot (1666–1731) but is more likely to be the work of the *ébéniste* Aubertin Gaudron (active circa 1670–1700). A similar commode, with Galerie AcÅar-Charrière in 1990, is stamped AG for Aubertin Gaudron, and has a top of the same design with a rabbit hunt scene. Another marquetry top of this design, in *contre-partie*, features on a 19th Century desk reusing a late 17th century top, probably from a commode by Gaudron, now in the Wallace Collection (F60).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 219 - 238)

219
A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED ALABASTER
VASES

CIRCA 1770-75

Each with cover surmounted by pomegranate finial, the baluster-form body flanked by ram's masks, on a stepped socle and guilloché square plinth
18 in. (45.5 cm.) high; 8¾ in. (22.5 cm.) wide; 6½ in. (16.5 cm.) deep (2)

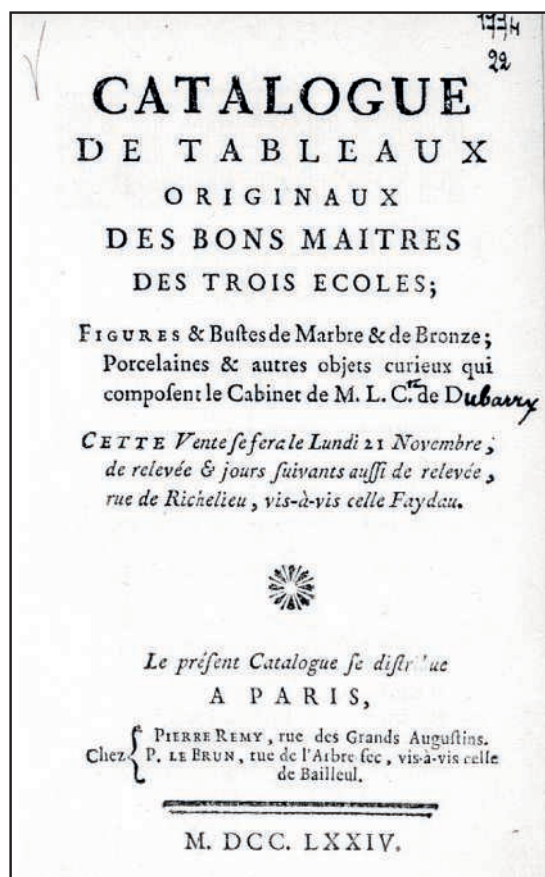
£20,000-30,000 \$27,000-39,000
€23,000-33,000

PROVENANCE:

Possibly Jean-Baptiste Dubarry, comte du Barry-Cérés, his sale, Paris, 21 November 1774, lot 163.

This precious pair of ormolu-mounted alabaster vases is closely related to the *oeuvre* of the celebrated *bronzier* Pierre Gouthière (1732-1813). The finely chased ram's masks mounts indeed recall, in smaller scale, those by Gouthière featured on a single vase delivered to Louis-Marie Augustin, 5th duc d'Aumont (1709-1782) and illustrated in the catalogue of his collection sale in 1782 (pl. 12), now in the Louvre (OA5178; OA5179). Arguably the most fervent hardstone collector of the 18th century, the duc d'Aumont set up a workshop at the *hôtel des Menus-Plaisirs* specialising in the cutting and polishing of precious stones, most often with a view to adorn these with rich mounts.

A pair of vases of this model, possibly the present lot, appears in the 1774 collection sale of Jean-Baptiste Dubarry, comte du Barry-Cérés, lot 163: '*deux vases d'albâtre embellis de deux têtes de bélier, gaudrons, cercles & autres pièces de bronze dorés*'. Interestingly, all the ormolu mounts described in the 'du Barry- Cérés' sale are featured here: the ram's masks, the gadroons to the rim, and '*cercle*' (ring mount) to the body. Jean-Baptiste du Barry-Cérés (1723-1794), former lover and brother-in-law of Madame du Barry, sold part of his collection when he fell into disgrace at Versailles after the death of Louis XV in 1774.



Frontispiece of the 1774 du Barry-Cérés sale catalogue





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 219 - 238)

220

A RUSSIAN ORMOLU BRULE-PARFUM

CIRCA 1775

With a pierced cover supported by an urn-shape body decorated with satyrs and lions masks flanked by two handles joined by laurel garlands, on a waisted socle and square fluted base

14½ in. (36.5 cm.) high

£7,000–10,000

\$9,200–13,000

€7,900–11,000

PROVENANCE:

Collection of the Duchess de Talleyrand-Périgord.

Acquired from Jean-Marie Rossi, Galerie Aveline, Paris.

■ **221**

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE

BY BERNARD MOLITOR, CIRCA 1790

The rectangular grey-veined white marble top above a frieze drawer and two long drawers flanked by fluted rounded angles, on turned tapering feet

34½ in. (87 cm.) high; 39½ in. (201 cm.) wide; 22 in. (46 cm.) deep

£7,000–10,000

\$9,200–13,000

€7,900–11,000

PROVENANCE:

Acquired from Patrick Perrin, Paris.

Bernard Molitor, *maître* in 1788.





222
A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH CANDELABRA
 CIRCA 1775

Each with a fluted semi-column-shaped stem surmounted by a pinecone finial, issuing two branches with bobèche cast with flower-heads, on a circular base 6½ in. (16.5 cm.) high (2)

£4,000–6,000 \$5,300–7,900 €4,500–6,700

PROVENANCE:
 Acquired from Galerie J. Kugel, Paris, February 1999.

223
A PAIR OF LOUIS XV GREY-PAINTED STOOLS
 BY JEAN-ETIENNE SAINT GEORGES, MID-18TH CENTURY

Each upholstered with brown leather, on four cabriole legs joined by an 'H-shape' stretcher, stamped 'J.E.StGEORGES' 24 in. (61 cm.) high; 14½ in. (37 cm.) square (2)

£2,500–4,000 \$3,300–5,200 €2,800–4,500

PROVENANCE:
 Acquired from Galerie J. Kugel, Paris, November 1997.

Jean Étienne Saint-Georges, *maître* 1747.



■ 224

A PAIR OF ITALIAN MARBLE BLACKAMOOR BUSTS

PROBABLY VENETIAN, SECOND HALF 17TH CENTURY

Together with a pair of later *bleu turquin* marble pedestals
 36½ in. (93 cm.) high; 21½ in. (55 cm.) wide; 34½ in. (87 cm.) high; 34¼ in.
 (87 cm.) high; 19¾ in. (50 cm.) deep; the busts
 48¾ in. high; the pedestals (4)
 £50,000–80,000 \$66,000–100,000
 €56,000–89,000

PROVENANCE:

Probably Armand-Michel de Pomereu, marquis de Pomereu (1817-1906), rue de Lille, Paris, by descent to Armand de Pomereu d'Aligre, marquis de Pomereu (1895-1974), married to Lydie d'Harcourt (1898-1988), 64 Avenue Foch, Paris. Acquired from Aveline, Paris, September 1995.

This superb pair of blackamoor busts formed part of the collection of the Pomereu d'Aligre family where it was probably displayed in the family *hôtel particulier* in Paris which was situated at 65-67 rue de Lille, at the corner of the rue de Poitiers. The hotel - today the *Caisse des Dépôts et Consignations* - was on land which had belonged to the family since the mid 19th century. However, as it was directly behind the *Cours des Comptes*, the earlier Pomereu residence was burned by the Commune in 1871. In July of 1872, the land was purchased by Armand-Michel de Pomereu from the estate of his older brother, and he proceeded to build the luxurious house which stands today. This pair was included in the Pomereu's interior, in addition to another pair of blackamoors standing with crowns, sold from the Champalimaud collection, Christie's, London, 6 July 2005, lot 22. These pieces are a witness to Europe's fascination with exotic foreign cultures in the 17th and 18th centuries. They probably remained at the *hôtel* until the family rented it to the *service géographique de l'armée* in 1938, at which point the moors were moved to another Pomereu residence at 64 ave Foch. They were eventually sold from the family collections in the 1970s.

The depiction of blackmoors in European art has an illustrious provenance back to antiquity. An example of a pair of standing blackamoors is today at Althorp House in the collection of Earl Spencer (Spencer, *loc. cit.*). Like the present figures, they are made of a combination of coloured marbles. However, perhaps the most famous blackamoor figure of the 17th century was executed by Nicolas Cordier, who was asked to complete a figure around the remains of a Roman torso. Known today as the *Borghese Moor*, it was one of the jewels of the Borghese collection, but was sold to Napoleon by Prince Camillo Borghese and is now at Versailles (for a discussion and illustrations of the *Moor*, see Pressouyre, *op. cit.*, II, no. 21, figs. 190-193. pp. 413-415).



Hôtel de Pomereu, rue de Lille, Paris, early 20th century





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 219 - 238)

■ 225
A PAIR OF FRENCH GREEN GRANITE VASES
 19TH CENTURY

Each with spirally gadrooned body, on a square black marble plinth
 24 in. (73.5 cm.) high; 13¾ in. (35 cm.) deep (2)
 £15,000–25,000 \$20,000–33,000
 €17,000–28,000

PROVENANCE:
 Château de Ladon, Loiret.
 Acquired from B. Fabre & Fils, Paris, February 1994.

■ 226
A REGENCY EBONIZED, BRONZED AND BRASS-MOUNTED MAHOGANY DESK

ATTRIBUTED TO MARSH & TATHAM, EARLY 19TH CENTURY
 The rectangular leather-lined top above a contrasting raised Greek key frieze and fluted turned tapering legs headed by lion masks chutes with Egyptian headdress
 30 in. (76 cm.) high; 54.1/8 in. (137.5 cm.) wide; 33.1/2 in. (85 cm.) deep (2)
 £20,000–30,000 \$27,000–39,000
 €23,000–33,000

PROVENANCE:
 Acquired from Asprey & Company Ltd., London, June 1978.



This striking Regency library table with its contrasting mahogany and ebony-inlaid and ebonised timbers together with Greek key frieze, carved lotus leaves, and tapering fluted supports exemplifies the fashionable Graeco-Roman taste. However, the distinctive carved lion masks adorned with Egyptian headdress differentiates this table from other examples cited below. Egyptian ornamentation was in vogue in England after 1806, and followed the publication of Denon's *Voyages dans la Basse et Haute Egypte* (1802). Thereafter, Egyptian motifs appeared most notably at Harewood House, Yorkshire, where the entrance hall was fitted up in the Egyptian style, and the Thomas Chippendale the Younger commission at Stourhead in Wiltshire. The table was probably made by Marsh & Tatham, one of the foremost firms in this period, who were part of a group of craftsmen working with Henry Holland and Dominique Daguerre at Woburn Abbey and Southill Park (Bedfordshire), and for the Prince of Wales at Carlton House (ed. G. Beard, C. Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 623-624). Furniture attributed to the designs of Holland and/or made by Marsh & Tatham often feature idiosyncratic 'botanical' feet; a set of carved and gilt armchairs and a sofa with lotus leaf feet are at Southill Park (F.J.B. Watson, 'The Furniture and Decoration', *Southill: A Regency House*, London, 1951, pp. 27, 29, pls. 46, 49). Furthermore, a rosewood centre table and a mahogany writing table at Woburn Abbey, both designs attributed to Holland, feature comparable fluted supports of contrasting timbers (*Henry Holland, Woburn Abbey exhibition catalogue*, London, 23 April - 7 May 1971, pp. 10, 16, figs. 8, 13). The celebrated 'Anglesey Desk', supplied to Lieutenant-General Lord Uxbridge and attributed to Marsh & Tatham (sold Christie's, London, 8 July 1993, lot 125) also features a comparable Greek-key frieze but in gilt-bronze. Other tables related to the design of the present table but with more conventional gilt metal lion masks are recorded, and include: M. Harris & Sons, *A Catalogue and Index of Old Furniture and Works of Decorative Art*, London, c. 1930, Part III, p. 406, no. F 20465, from the collection of Lt. Col. S.G. Goldschmidt, Kerfield House, Ollerton, Cheshire; C. Hussey, *English Country Houses Late Georgian 1800-1840*, London, 1955, p. 228, fig. 439, in the Drawing Room, Scotney Castle, Kent, and more recently, Sotheby's, New York, 21 October 2004, lot 26; Sotheby's, New York, 16 April 2005, lot 104.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 219 - 238)

227

AN ITALIAN ORMOLU-MOUNTED PORPHYRY VASE AND COVER

LATE 17TH/EARLY 18TH CENTURY, THE LID PROBABLY LATE 18TH CENTURY

The lid surmounted by a pomegranate and foliate finial, above a waisted body, previously with feet and rim mounts, the finial later

14¾ in. (37.5 cm.) high; 9¾ in. (24.5 cm.) diameter

£15,000–25,000

\$20,000–33,000

€17,000–28,000



228
A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH ENCRIER
BY CLAUDE MONTIGNY, CIRCA 1770

THE RECTANGULAR TOP WITH DISHED PEN TRAY AND THREE CONTAINERS, THE PANELLIED SIDES MOUNTED WITH A GREEK-KEY FRIEZE, ON BLOCK FEET, STAMPED 'MONTIGNY' AND 'JME'

3 in. (7.5 cm.) high; 13.1/4 in. (33.5 cm.) wide; 7 in. (18 cm.) deep

£5,000–8,000

\$6,600–10,000

€5,600–8,900

Claude Montigny, *maître* in 1766.

This striking *encrier*, with its very pronounced Greek-key frieze mounts, is an early example of a small-scale item in the so-called *goût grec* style, the early phase of French neo-classicism, which developed fully in the late 1750s / early 1760s.

Around 1754-'56, the first experimental items of furniture in this style were conceived and produced, notably the great ebony bureau plat made for Ange-Laurent Lalive de Jully, probably by Joseph Baumhauer (died 1772) and Philippe Caffiéri (1714-1774) to the designs of Louis-Joseph Le Lorrain (1714-1759), which is now at the Musée Condé at Chantilly (S. Eriksen, *Early neo-classicism in France*, London 1974, figs. 85-89). Illustrated in in F.J.B. Watson, *Louis XVI Furniture*, London, 1973, cat. 109., is another *bureau* of this type. This desk, formerly in the collection of baron Anthony de Rothschild, has a related Greek-key frieze to the present inkstand. Claude Montigny, who stamped the present *encrier*, was one of the first *ébénistes* to embrace the '*goût grec*' fashion and produced several bureau plats decorated with a Greek-key frieze, generally in parquetry; occasionally with a matching *encrier*. An inkstand of similar shape also in amaranth but with Vitruvian scroll mounts, formerly in the collection of Clare, Duchess of Sutherland (d.1998) was sold Christie's, London, 6 July 2006, lot 36. An oval example, formerly in the collection of Water Lees, was sold at Christie's, London, 16 July 2010, lot 17.



(detail of the stamp)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 219 - 238)

229

A SET OF FOUR FRENCH ORMOLU SINGLE-BRANCH WALL-LIGHTS

ONE PAIR MID-19TH CENTURY, THE OTHER OF LATER DATE

Each with a circular back-plate cast with an acanthus rosette issuing a S-shape branch with drip-pan and nozzle

6¾ in. (17 cm.) high; 6¼ in. (16 cm.) deep

£3,000–5,000

(4)

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Acquired from Galerie J. Kugel, Paris, May 1996.

230

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU A CAISSON

BY FERDINAND BURY, LATE 18TH CENTURY

The rectangular gilt-tooled black leather lined top above a kneehole flanked by two pedestals each with three drawers and three simulated drawers to the back, turned fluted tapering legs with sabots, stamped 'BURY' and 'JME'

29¾ in. (75.5 cm.) high; 64 in. (162.5 cm.) wide; 31½ in. (80 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Acquired from Partridge, London, October 1992.

Ferdinand Bury, *maître* in 1774.





231
A NORTH EUROPEAN ORMOLU-MOUNTED CUT-CRYSTAL
TABLE FOUNTAIN

PROBABLY RUSSIAN, CIRCA 1820

The floral finial above a gadrooned cover and body flanked by serpent handles and issuing a silvered spout with faceted crystal stopper, above a stepped socle and base, on a plinth cast with oak leaves

24 in. (61 cm.) high; 11 in. (28 cm.) wide; 9 3/4 in. (25 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Acquired from William Redford, London, June 1979.

232
A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE A
VANTAUX

BY CLAUDE-CHARLES SAUNIER, LATE 18TH CENTURY

The rectangular grey-veined white marble top above two panelled doors each with four angle rosettes, flanked by fluted rounded angles on tapering legs with sabot, stamped 'C.C.SAUNIER'

35 in. (89 cm.) high; 45 3/4 in. (116 cm.) wide; 20 3/4 in. (53 cm.) deep

£6,000–8,000

\$7,900–10,000

€6,700–8,900

PROVENANCE:

Acquired from Etienne Lévy, Paris, April 1982.

Claude-Charles Saunier, *maître* in 1752.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 219 - 238)

233

A PAIR OF LATE LOUIS XVI PATINATED-BRONZE AND ORMOLU-MOUNTED ALABASTER VASES

CIRCA 1790-1800

Each ovoid body surmounted by a leaf cast and gadrooned neck flanked by four entwined snakes, on a waisted socle and square plinth
18½ in. (47 cm.) high (2)

\$30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Acquired from Etienne Lévy, Paris, September 1994.

This elegant pair of alabaster vases, with striking snakes' handles, exemplifies the taste for hard-stone '*objets montés*' during the neoclassical period. Snake handles derive from Antique decorative vocabulary and can be found on Antique Roman marble vases, such as a vase dated 2nd half 2nd century A.D., now in the Metropolitan Museum, New York (acc. num. 2007.31a, b). Symbolising Earth, snakes were associated with chthonian powers, and the Greeks and Romans regarded them as guardians of sacred places, houses, and tombs. The revival for such snake handles occurred in Europe in the 17th century under the influence of the architect Stefano della Bella's (1610-64) who designed vases with snake handles in his '*Raccolta di Vasi Diversi*', published circa 1646. Those depicted in the engravings had carved handles that were part of the vase body. In the early Neoclassical period in France, from the late 1760s, these snake handle appear as bronze mounts. One of the first known example is a porphyry vase with mounts cast and chased by the goldsmith Robert-Joseph Auguste (1723-1805), probably formerly in the collection of Blondel de Gagny, now in the Wallace Collection (F355).

A pair of vases of identical shape, also with patinated bronze snake handles but surmounted by lily branches, is recorded in 1781 in the sale of the collection of the marquis Jean-Baptiste-François Thomas de Pange, lot 95: '*deux vases d'albâtre moderne, ornés d'anses de serpents, entrelacés de cuivre couleur de bronze, garnis de gorges, piédouches à culots, & surmontés chacun d'une girandole à trois branches figurant des pieds de lys, le tout de bronze richement ciselé, & doré d'or moulu.*'

In 1796, two pairs of the same model are listed in the sale of the collection of citizen Gonteau, lots 40 and 41: '*Deux vases en albâtre, à anses de serpent en bronze couleur antique, ils sont garnis de piédouche, socle & gorges, & portent des branches de lys, formant girandoles à trois branches en bronze doré; hauteur totale 40 pouces... Deux autres pareilles, de formes & de grandeur.*'

A similar pair of vases but with a body in dark blue porcelain instead of alabaster is now in the Victoria and Albert Museum (acc. Num. 982&A-1882). These candelabra were attributed to the workshop of the French *bronzier* Pierre Gouthière (1732-1813) by his biographer, Jacques Robiquet (*Gouthière, sa vie, son oeuvre*, 1912, p. 174). In the 1924 catalogue of the gilt-bronze objects in the Jones bequest to the V&A, the author was more cautious giving no attribution, although he does describe the candelabra as '*truly magnificent pieces with burnished gilding of the finest quality*' (1924, pp. 51-2).

This late 18th century model continued to be much admired during the 19th century as demonstrated by a design after an 18th century vase of this model, by Emmanuel Alfred Beurdeley, now in the Musée des Arts décoratifs, Paris (inv. CD/6499/54).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 219 - 238)

■ 234

**A LOUIS XVI ORMOLU-MOUNTED ACAJOU MOUCHETE
CHIFFONIER**

BY LOUIS MOREAU, LATE 18TH CENTURY

The rectangular white marble top above eight long drawers flanked by fluted
uprights, on toupie feet

64½ in. (164 cm.) high; 52 in. (132 cm.) wide; 19¾ in. (50.5 cm.) wide

£7,000-10,000

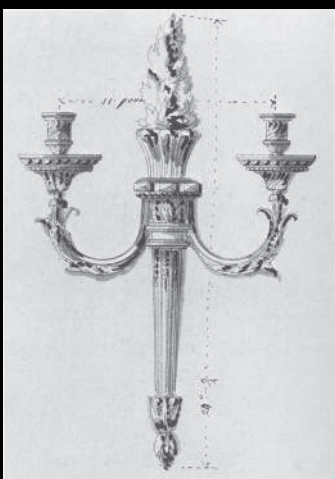
\$9,200-13,000

€7,900-11,000

PROVENANCE:

Acquired from B. Fabre & Fils, October 1997.

Louis Moreau, *maître* in 1763.



Drawing for a Wall Light, Richard Delalonde, circa 1775, The J. Paul Getty Museum, Los Angeles © J. Paul Getty Trust

235

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

CIRCA 1775

Each with a flambeau finial issuing from a fluted torch, with two scrolled foliate branches with nozzles and drip-pans

21 in. (54 cm.) high; 13¾ in. (35 cm.) wide

(2)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

Acquired from Galerie J. Kugel, February 1998.

A similar set of six wall-lights with the same distinctive flame finial, but with three branches, is in the J. Paul Getty Museum in Malibu, California (illustrated in A. Sassoon and G. Wilson, *Decorative Arts in the J. Paul Getty Museum*, Los Angeles, 1986, p. 61, cat. 134). They derive from a design executed circa 1770 by Richard de Lalonde, also in the J. Paul Getty Museum, Malibu (79 GA 179, illustrated here). The design was discussed in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, vol. 1, Munich, 1986, p. 172, fig. 3.5.3 and was then attributed to Jean-Louis Prieur.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 219 - 238)

■ **236**
**A PAIR OF LATE LOUIS XVI ORMOLU,
PATINATED BRONZE AND MARBLE
FIGURAL CANDELABRA**
LATE 18TH CENTURY

Each modelled as a blackamoor figure holding a cornucopia issuing three naturalistic branches of lilies and roses, on a circular white marble base with chains and *bleu turquin* marble plinth
24 in. (61 cm.) high (2)
£5,000–8,000 \$6,600–10,000
€5,600–8,900

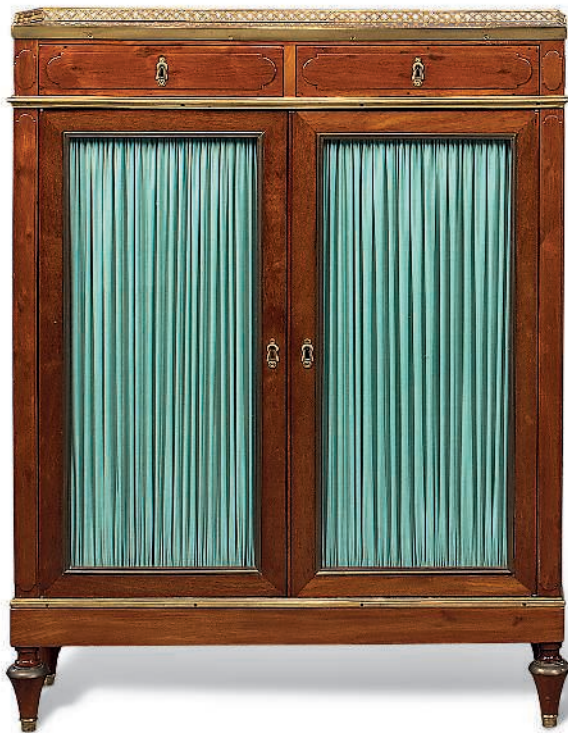
PROVENANCE:
Acquired from Etienne Levy, Paris, June 1997.



■ **237**
**A PAIR OF LOUIS XVI ORMOLU-
MOUNTED MAHOGANY MEUBLES-
D'APPUI**
LATE 18TH CENTURY

Each with a rectangular *brocatelle d'Espagne* marble top on two frieze drawers above a pair of glazed doors enclosing shelves, on *toupie* feet; the doors possibly replaced
45 in. (114 cm.) high; 34½ in. (87.5 cm.) wide; 13½ in. (34.5 cm.) deep (2)
£12,000–18,000 \$16,000–24,000
€14,000–20,000

PROVENANCE:
Acquired from Etienne Lévy, Paris, 1994.





238
A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED WHITE CHINESE PORCELAIN CRANES

THE PORCELAIN QIANLONG PERIOD (1736-1795),
THE MOUNTS 19TH CENTURY

Each naturalistically modelled as cranes with ormolu necklace, on a pierced *rocaille* base

18½ in. (47 cm.) high

(2)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

Collection Pierre Saqué, Paris.

Acquired from Lefebvre et Fils, Paris, May 1997.



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

239

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

CIRCA 1745, AFTER THE DESIGN BY JUSTE-AURELE MEISSONNIER

Each with a putto and rocaille stem on a pierced foliate c-scroll spreading base, one drip-pan later, minor casting and chasing differences, one struck with the 'C' *couronné poinçon*

8 ¼ in. (21 cm.) high (2)

£8,000–12,000 \$11,000–16,000
€9,000–13,000

PROVENANCE:

Possibly acquired from Henry Durlacher, 113 New Bond Street, London, 27 July 1868 'pr Louis XVI bronze groups of cupids' £120.

Almost certainly Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to

Lt. Col. Herbert James Hope-Edwardes, Netley Hall, and by descent to Lady More (*née* Hope-Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

The design for these candlesticks is closely related to those executed by Juste-Aurèle Meissonnier (1675-1750) 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. Juste-Aurèle Meissonnier was one of the greatest proponents of the *genre pittoresque*, now known as the Rococo. The son of a silversmith and sculptor, he moved to Paris in 1718 and went on to succeed Jean Bérain II as *dessinateur de la Chambre et du Cabinet du Roi*.

A closely related pair of candlesticks 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, which 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 Ojeh, 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 pair is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, no. 2.1.4., p. 103 and a further pair of near identical form but with the addition of raised nozzles and without the pierced scrolling bases employed here, was sold Christie's, London, 9 July 2015, lot 133 (£68,500).

240

A LOUIS XV ORMOLU MANTEL CLOCK

THE MOVEMENT BY PAUL GUDIN, THE CASE ATTRIBUTED TO JEAN- JOSEPH DE SAINT-GERMAIN, CIRCA 1750-55

The case cast with bull-rushes and *rocaille* motifs, surmounted by a putto playing a pipe and seated against a vase with falling water, the circular dial signed 'GUDIN/ A PARIS' above a ribbon tied shell, on four dolphins supported by a shaped base centred with a cartouche, the twin barrel movement with silk suspension and count wheel strike on bell, signed to back plate 'Gudin AParis' and numbered 'No. 1085'

20 in. (51 cm.) high; 14½ in. (37 cm.) wide; 8½ in. (22 cm.) deep

£40,000–60,000 \$53,000–79,000
€45,000–67,000

With its bold and organic *rocaille* design incorporating striking aquatic elements such as dolphins, shells and bull-rushes, this superb clock of grand proportion can be confidently attributed to the *bronzier* Jean-Joseph Saint-Germain. Indeed, an identical clock, with a dial signed by Le Roy, and formerly part of the collection Anna Thomson Dodge is stamped 'St.Germain' to the back (sold at Sotheby's, London, 24 June 1971, lot 36). Another clock of the same model, with a dial signed 'Chevreau', is illustrated in H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen*, vol. I, 1986, p. 128, fig. 2.8.16.

Elected as a *maître-fondeur* on 15 July 1748, Saint-Germain had the privilege of working as an *ouvrier libre* - enabling him to act both as an *ébéniste* and *bronzier*. He frequently supplied clock cases cast with animal forms and allegorical figures to the leading clockmakers of Paris, including the le Roy workshops, Etienne Lenoir and Jean-Philippe Gosselin.





(Detail of the inventory marks)



(Detail of the inventory marks)



Maximilian de Beauharnais, 3rd Duke of Leuchtenberg, by Karl Briullov, circa 1849



The Palais Leuchtenberg at Peterhof, near St. Petersburg

■ * 241

A LATE LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHT

LATE 18TH CENTURY

The ribbon-tie and foliate backplate centered by an oval medallion mounted with a Medusa's mask with entwined serpent border above foliate and laurel scrolling sprays issuing the acanthus-wrapped branches terminating in conforming foliate drip-pans and nozzles, the back marked 'N.8' in minute dots

31½ in. (80 cm.) high; 19¼ in. (49 cm.) wide; 10 in. (25 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Probably delivered to one of Louis XVI's Royal residences by the *Garde-Meuble de la Couronne*.

Probably acquired in the late 18th century by Eugène de Beauharnais, Viceroy of Italy, Prince of Venice, Hereditary Grand Duke of Frankfurt, 1st Duke of Leuchtenberg and 1st Prince of Eichstätt (1781-1824), son of Empress Joséphine and adopted son of Emperor Napoléon I, and by descent to his second son, Maximilian Joseph Eugène Auguste Napoleon de Beauharnais, 3rd Duke of Leuchtenberg (1817-1852), from 1839 husband of Grand Duchess Maria Nikolayevna of Russia and son-in-law of Emperor Nicholas I of Russia, at Palais Leuchtenberg, Peterhof.

This spectacular applique, elaborately modelled with a ribbon-suspended medallion decorated with Medusa's mask and wrapped with fruiting laurel branches and acanthus leaves, is attributed to the work of Pierre-François Feuchère, one of the most prominent *ciseleurs-doreurs* of the late 18th century, and once formed part of the celebrated collections of the dukes of Leuchtenberg.

THE LEUCHTENBERG PROVENANCE

This wall-light is stamped with a capital 'M' beneath a closed crown, the Imperial crown Maximilien de Leuchtenberg was allowed to use from 1839, when Tsar Nicolas granted him the title of Imperial Highness, as well as a capital 'L' for the Palais Leuchtenberg, built between 1839 and 1842 in the grounds of Peterhof, the Tsar's summer residence outside St Petersburg.

The celebrated Leuchtenberg collection had largely been assembled by Eugène de Beauharnais, 1st Duke of Leuchtenberg, the son of Joséphine Bonaparte, Empress of the French by virtue of her marriage to Napoléon Bonaparte. Eugène was the son of Alexandre, vicomte de Beauharnais, a general and political figure who died during the reign of Terror. Adopted by Napoléon, Eugène served as a commander in the Imperial army and proved to be the most capable of the Emperor's relatives in official posts.

His second son, Maximilian, 3rd Duke, married Grand Duchess Maria, daughter of Emperor Nicholas I of Russia (and niece of Napoléon's opponent, Alexander I of Russia). Granted the style of His Imperial Highness by Nicholas in view of his Imperial descent, Maximilian is thought to have moved the collection to Saint Petersburg, where he built the elegant neo-classical Palais Leuchtenberg and where his descendants settled as members of the highest circles of Russian nobility. Interestingly, the present wall-light bears also a mark '...N 8' which could correspond to a numbering of the *Garde-Meuble de la Couronne* during the *Ancien-Régime*. Similar punched dot numberings are visible on ormolu pieces delivered by the Royal *garde-meuble* such as the set of four wall-lights by Forestier and Thomire delivered to the château de Compiègne in 1787, and now part of the Wallace Collection (F373). It is known that members of the Imperial Napoleonic family abundantly furnished their imperial residences with earlier *objets d'art* from the Royal collections which would explain how these wall-lights were incorporated in the Beauharnais's collections.

THE FEUCHERE ATTRIBUTION

The attribution to Feuchère is based on a related pair, formerly in the collection of Baron Alphonse de Rothschild, Vienna, which is signed 'FEUCHERE' (illustrated H. Ottomeyer/P.Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, pl. 4.16.16). The latter, with lyre shape backplate, has an identical ribbon tied motif, similar crossed laurel branches and identical nozzles with spiralling fluting. A pair of this model, sold Christie's, London 10 July 2014, lot 39, also bears the inventory brand of Maximilien de Leuchtenberg, but is numbered 351 and 353 respectively, suggesting the present wall-light was probably part of the same set. Further pairs of appliques with lyre motifs are known, one pair in the collection of the Duke of Bedford at Woburn Abbey (illustrated T. Monnington, *France in the eighteenth century*, exhibition catalogue, Royal Academy, London, 1968), which was probably acquired in the late 18th century by Francis Russell, 5th Duke of Bedford (1765-1802).





242

**242
TWO PAIRS OF MEISSEN
ORNITHOLOGICAL PLAQUES**

CIRCA 1760, BLUE CROSSED SWORDS MARKS

The larger pair painted with various birds including turkeys, hens, geese, swans and a pair of owls in parkland with classical ruins and buildings in the distance, the smaller pair with game birds, doves and a heron in landscape, each within a burnished gilt frame moulded with *rocailles* at each corner, the reverse pierced for suspension

The larger pair - 8 in. x 5½ in. (20.3 cm. x 13.9 cm.)

The smaller pair - 5¾ in. x 3¾ in. (13.6 cm. x 9.7 cm.) (4)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

Two similar wall plaques with integral frames and painted with birds are illustrated by Rainer Rückert *Meissener Porzellan 1710-1810*, Munich, 1966, p. 172, nos. 740 and 742.

**243
A MEISSEN PLAQUE**

CIRCA 1760

Painted with the scene of a military encampment with tents and figures on horseback beside a river within a gilt frame moulded with *rocailles* at each corner, the reverse pierced for suspension.

6½ in. x 4 5/8 (16.5 cm. x 11.7 cm.) high

£3,000-5,000

\$4,100-6,700

€3,500-5,700



243



244

A SEVRES BLEU CELESTE-GROUND PART DINNER AND DESSERT-SERVICE

CIRCA 1797-1803, BLUE, PUCE, GREY OR GILT SCRIPT RF / SEVRES MARKS, VARIOUS PAINTER'S AND GILDER'S MARKS AND INCISED MARKS

Each piece painted with a gilt-edged border of flower bouquets linked by entwined laurel branches, the *bleu céleste* ground embellished in gilding with flower garlands suspended from pendant stylised harebells, comprising:

- An oval soup-tureen and cover
- A circular footed tureen and cover
- A pair of ice-pails, covers and liners
- Two glass-coolers
- A pair of small bottle-coolers
- Two large oval serving-platters
- Three large oval footed serving-dishes
- Three small footed serving-dishes
- A small oval serving-dish
- Four circular shallow serving-bowls
- Sixteen plates
- The oval soup-tureen - 14¾ in. (37.3 cm.) wide

£30,000-50,000

\$40,000-66,000

€34,000-56,000

PROVENANCE:

Probably from a service presented by the French republican government to Giovanni Battista, cardinal-conte Caprara-Montecuccali. (Part lot) from the collection of Helen Post; thence by descent; sold Christie's, New York, 13-14 October 2016, lot 284. (Part lot) The Rt. Hon. The Earl of Harrington, sold Christie's, London, 17 May 1917, lot 48 (to Andrews for £194 and 5 shillings).

This part service probably belonged to the service that was presented by the French republican government to Cardinal Caprara, *Envoyé du Pape*. Giovanni Battista, cardinal-conte Caprara-Montecuccali, was the papal legate from Pope Pius VII to France from 6 October 1801 until 4 August 1808 and the service was delivered to him on 17 June 1803 (recorded in the Sales Registers Vy 13 on 28 prairial XI, described as '*fond bleu céleste, forme Coupe Guirlandes et Riche dorure*'). Items bearing this decoration and probably belonging to the Cardinal's service are recorded in the Kiln books in the archives at Sèvres as '*nouveau Service Bleu-céleste - Guirlande de fleurs*' on several dates between 31 July 1797 and 6 November 1800 and pieces are listed in the Artists' Ledgers and Overtime Lists against several artists including Bouillat père, Commelin, La Roche, Théodore Buteux, Micaud and Choisy, amongst others. Examples of pieces associated with this service are to be found in Rome at the Quirinale Museum, in St. Petersburg at the Hermitage, and in London at the Victoria & Albert Museum (museum no. 329-1921). For a list of pieces recorded in the Artists' Ledgers and bearing the same decoration as that on the present lot, further archival references and a detailed discussion of the service see David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, Hertfordshire, 2015, vol. VI, pp. 1545-1547.



■ 245

A PAIR OF LOUIS XVI ORMOLU THREE-LIGHT WALL-LIGHTS

CIRCA 1790

Each backplate cast with reeded stem surmounted by wings, a tied ribbon and a pinecone final and terminating with a palmette, issuing three eagle-headed scrolled branches terminating with winged term female figures, possibly originally with further nozzles to the eagle heads

27 in. (70 cm.) high; 14 in. (36 cm.) wide; 9½ in. (23.5 cm.) deep (2)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

For a pair of wall-lights of the same design, see: E. Dumonthier, *Les bronzes du Mobilier national, Bronzes d'éclairage et de chauffage*, Massin, Paris, pl. 15.



246
**A PAIR OF LOUIS XVI ENGRAVED, GILT AND POLYCHROME-
 DECORATED SILVER FOIL VIEWS OF THE CHATEAU DE
 CHOISY-LE-ROY**

BY THOMAS COMPIGNÉ, CIRCA 1775

Depicting view of château de Choisy-le-Roy, inscribed respectively 'VUE. DE. CHOISY. LE. ROY. DU. CÔTÉ. DES. TERRES. FAIT. SUR. LE. TOUR' and 'VUE. DE. CHOISY. LE. ROY. DU. CÔTÉ. DE. LEAU. FAIT. SUR. LE. TOUR', with further cut out labels variously inscribed in black ink, including following inscription: 'Par Compigné Tabletier Célèbre en 1772'

5¼ in. (13.5 cm.) x 7 in. (17.6 cm.), without frames

£30,000–50,000

(2)

\$40,000–66,000

€34,000–56,000

The jewel-like pictures by Compigné, *tabletier privilégié* of Louis XV, are small precious pictures which mainly depict castles, town views and exotic landscapes, executed in gold, silver and various coloured varnishes on a pewter or tortoiseshell ground. Of Italian origin, Compigné was based in the Rue Grenetta at the 'Roi David', and attracted a fashionable *clientèle* by his precious works of art, which included caskets, games pieces, boxes and 'poignées de canne en écaille blonde incrustées de l'or'. Various gazettes published between 1766 and 1773 describe his wares as 'très beau.....', complimenting their precious and polychrome decoration.

In 1773, Compigné presented the King with views of his favourite hunting lodge Saint-Hubert, and here depicted the château de Choisy, which the King had purchased in 1739.



■ 247

A PAIR OF SWEDISH ORMOLU, CUT-GLASS, BLEU TURQUIN AND WHITE MARBLE CANDELABRA

CIRCA 1800

Surmounted with a circular corona issuing sprays of faceted drops and a central crescent moon finial on a shaft, above three candle arms with nozzles joined to a further corona cast with a Vitruvian scroll frieze, hung with faceted drops, on a stepped square plinth
33 in. (83 cm.) high; 16½ in. (42 cm.) diameter (2)

£8,000–12,000 \$11,000–16,000
€9,000–13,000

■ 248

AN EMPIRE ORMOLU-MOUNTED MAHOGANY CONSOLE TABLE

ATTRIBUTED TO GEORGES JACOB AND FRANÇOIS-HONORE JACOB-DESMALTER, CIRCA 1805

The grey-veined white marble top above a frieze mounted with classically-draped allegorical figures emblematic of the arts and sciences, the front legs with herm terminals, before a mirrored back, on a rectangular plinth
38 in. (96.5 cm.) high; 46½ in. (117 cm.) wide; 19¾ in. (50 cm.) deep

£18,000–25,000 \$24,000–33,000
€21,000–28,000

COMPARATIVE LITERATURE:

J. P. Samoyault, *Catalogue des collections de mobilier / Musée National du Château de Fontainebleau 3 Meubles entrés sous le Premier Empire : meubles d'architecture, de rangement, de travail, d'agrément et de confort*, Paris, 2004.

Enriched with a frieze set with finely chased mounts of Apollo flanked by allegories emblematic of the arts and sciences, this elegant console table is a fine example of the furniture produced during the Empire in early 19th century France. With its design, proportions and decoration, it is closely related to several similar tables delivered to the Château de Fontainebleau in the early 19th century, including a pair by Jacob-Desmalter et Cie supplied in 1804 and subsequently placed in the cabinet de l'Empereur (Samoyault, *op. cit.* p. 81-2, no. 14), an unsigned pair also supplied in 1804 (*ibid.*, p. 350, no. 280) and a pair delivered by Jacob-Desmalter et Cie in 1805 for the bedroom of the Grand Maréchal (*ibid.*, p. 351-2, no. 282). The present lot is distinguished from the Fontainebleau tables by the rich decoration of its frieze, and the stylised foliate mounts to its front two legs, though its links to the aforementioned examples suggest it could have been created by the workshop of Jacob-Desmalter et Cie, one of the preeminent and most celebrated firms of the Empire.

■ 249

A RUSSIAN ORMOLU AND PATINATED TOLE CHANDELIER

EARLY 19TH CENTURY

The suspended circular body with three Egyptian masks
38 in. (97 cm.) high; 12 in. (30 cm.) diameter

£4,000–6,000 \$5,300–7,900
€4,500–6,700





250



251

250
A MATCHED PAIR OF SWEDISH ORMOLU-MOUNTED BLYBERG PORPHYRY BUTTER BOXES

EARLY 19TH CENTURY

Each cover with pinecone finial, above a faceted body, one finial later

4 in. (10 cm.) high; 4 7/8 in. (12.5 cm.) diameter (2)

£6,000-8,000

\$7,900-10,000

€6,700-8,900

251
A SWEDISH ORMOLU-MOUNTED ORLOK PORPHYRY BUTTER BOX

EARLY 19TH CENTURY

The lid with foliate wreath handle, above a faceted body

4 1/2 in. (11.5 cm.) high; 5 in. (12.5 cm.) diameter

£3,000-5,000

\$4,000-6,600

€3,400-5,600



252

**A LOUIS-PHILIPPE ORMOLU-MOUNTED SWEDISH BLYBERG
PORPHYRY EWER**

THE PORPHYRY EARLY 19TH CENTURY, THE MOUNTS CIRCA 1830

Of baluster form, with an entwined serpent handle

21 in. (53.5 cm.) high

£8,000–12,000

\$11,000–16,000

€9,000–13,000



253
A SWEDISH ORMOLU-MOUNTED BLYBERG PORPHYRY
CAMPANA SHAPED VASE

EARLY 19TH CENTURY

The front of the vase mounted with a lion's mask and pelt, the waisted socle set into a square base engraved with foliage, the base later
 14¾ in. (37.5 cm.) high; 13¾ in. (35 cm.) diameter

£30,000–50,000

\$40,000–66,000

€34,000–56,000

This superb, unique and richly mounted vase corresponds closely to no. 14 of the 1799 designs by *hofciseleur* Fredrik Ludvig Rung (d. 1810) and no. XIV in the 1805 priced catalogue of the *Taillerie de Porphyre* at Älvdalen, Sweden, which was illustrated in the *Prix-Courant des différentes pièces de la Manufacture de Porphyre d'Elfdaal en Suède, qui se vendant à Stockholm Sous l'adresse de la Direction de la Manufacture des Porphyres d'Elfdaal*. Rung had trained in France and England before returning to Stockholm and establishing a workshop specializing in clocks, candelabra and mounts for porphyry objects in 1787. His 1799 designs depict various shapes of unmounted vases, tazze and boxes, which would be fitted with finely chased neo-classical mounts. Most of these were small-scale finials and handles, consisting of fruit and leaves, in some cases goat or bearded masks.

The mounts of the present vase, a prominent lion mask flanked by fringed drapery, were probably executed by Rung or one of his contemporaries.

They recall, for instance, the mounts on the so-called Sèvres 'vase a monter' which first occur in the glaze kiln records for 1764, but they must have been in production slightly earlier. They are representative of the bold 'gout a la grecque' of the late 1750s / early 1760s which in turn was inspired by the decorative vocabulary of the Louis XIV period. One example of this model, in green porcelain, was originally in the collection of Madame de Pompadour and described in the probate inventory taken upon her death in 1764. It is signed 'DULAC.MD.RÛE ST.HONNORÉ.INVENISTE (L. Roth and C. le Corbeiller, *French Eighteenth-Century Porcelain et the Wadsworth Atheneum*, Hartford 2000, p. 121). The signature refers to the *marchand-galantier-parfumeur* Jean Dulac (1704-1786), who was appointed *marchand privilégié du Roi* in 1753 and styled himself *marchand bijoutier*. It is still unclear which exact source of inspiration was used by Swedish bronze-smith responsible for the execution of present vase. Sevres porcelain of a slightly later date than the so-called 'Dulac' model was present in the Swedish Royal collections in the late 18th Century such as the apple green vases dated 1782, given by Louis XVI to Gustav III in 1784. The mounts on the latter, however, were conceived in a further evolved neo-classical spirit and include ram's masks and fruit garlands (*Le Soleil et l'Etoile du Nord*, *exh. cat. Paris, 1994*, p. 335, fig. 508). An alternative source of inspiration could have been the printed designs for vases, such as those conceived by Jean-Francois de Neufforge (d.1791) circa 1755-'58 or those by Joseph Marie Vien (d. 1809), entitled *Suite de Vases* of 1760; both include extensive series of vases with drapery and garlands forming handles (S. Erisken, *Early Neo-Classicism*, London, 1974, figs. 310-318, 323).





254
A PAIR OF EMPIRE ORMOLU THREE-LIGHT WALL-LIGHTS

CIRCA 1815

Each with lyre shaped backplate surmounted by foliage finial and terminating by a scrolling palmette, issuing the branches with foliage cast drip-pans and nozzles

14¾ in. (38 cm.) high, 11 in. (28 cm.) wide (2)

£2,500–3,500

\$3,300–4,600

€2,800–3,900



PROPERTY OF ALADY

255
AN EMPIRE ORMOLU-MOUNTED MAHOGANY GUERIDON

EARLY 19TH CENTURY

The circular red marble later top above a frieze set with sea creatures, Apollo masks and mythological plaques, on sectioned ormolu legs headed with pinecones, on a tripod stretcher centred by an urn, on bun feet; the bracket to the top of the legs later

32½ in. (82.5 cm.) high; 37½ in. (94.5 cm.) diameter

£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

Acquired from Perrin, Paris, 1989.

A similar gueridon, with related ormolu legs headed with pinecones, is illustrated in C. Bizot, *Mobilier Directoire Empire*, Paris, 1976, p. 27.



■ 256

A PAIR OF RUSSIAN ORMOLU AND PATINATED-BRONZE FIVE-LIGHT CANDELABRA

EARLY 19TH CENTURY

Each in the form of a female Egyptian figure supporting a headdress with out-scrolled candlearms and a cat finial and holding two staffs with serpent-heads and candlearms, the base set with further mythological symbols to the front and sides

33 in. (84 cm.) high; 10½ in. (26.5 cm.) wide; 9¼ in. (23.5 cm.) deep (2)
 £25,000–35,000 \$33,000–46,000
 £28,000–39,000

PROVENANCE:

The Property of a Gentleman; Christie's, London, 4 June 2014, lot 656.

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

Related examples attributed to the *bronzier-ciseleur* include a pair probably supplied to Czar Paul I for St. Michael Castle in St.Petersburg by the *marchand-mercier* Jérôme Culot with whom Thomire is recorded to have worked extensively, in the Nouveau Cabinet de Travail at Pavlovsk, St. Petersburg (*Pavlovsk, Le Palais et le Parc*, 1976, figs 176, 178 and 180).

Amongst the related examples attributed to Thomire sold at auction, a pair formerly in the Collection of M. Maxime Sciolette, former French ambassador to Brazil, was sold at Christie's, Paris, 23 June 2005, lot 367, whilst an example from the collection of M. Hubert de Givenchy, was sold at Christie's, Monaco, 4 December 1993, lot 39 (FF1,332,000 with premium).

A further pair was supplied by the renowned *bronzier* to the Mobilier Impérial: formerly in the château de Saint-Cloud, and it is now in the Grande Chancellerie de la Légion d'Honneur, Hôtel de Salm, Paris (ill. in J.M. Humbert, et.al., *Egyptomania*, 1994, p.286, no. 167).

A virtually identical pair of candelabra - albeit of smaller scale - was sold at Christie's, London, 9 July 2009, lot 43

257 No Lot

THE 'DUKE OF HAMILTON SEVRES VASE' FROM HAMILTON PALACE



258

A SEVRES (HARD PASTE) ORMOLU-MOUNTED POWDERED LAVENDER AND GOLD-GROUND VASE (VASE 'LAGRENEE', 1ERE GRANDEUR)

CIRCA 1805-6, INSCRIBED IN INK N.2, THE FIGURE PAINTING ATTRIBUTED TO PERRENOT L'AINE, THE MOUNTS ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE

Of baluster form, each side painted with a mythological scene within a canted rectangular panel edged with chased gilt ribbon and a laurel wreath enclosing a classical mask medallion below, depicting *Jupiter and Danae* to one side and *Suzanne at her Bath* to the other, centering a broad burnished gold-ground band decorated with arabesques after *Henri Salembier*, the lower body with a border of green and pink stiff-leaves against a gold ground, the flared neck and foot with powdered lavender-ground bands painted with tight bouquets of flowers linked by a file and edged with laurel, the neck with lozenge-shaped gilt-framed carmine-ground classical figure cameos *en grisaille* below suspended flower garlands, the rim and foot with gilt egg-and-dart borders, mounted in ormolu with twin classical winged female handles and a beaded border around the shoulder, on a gilt-metal square base
27½ in. (69.9 cm.) high

\$150,000–200,000

\$200,000–260,000

€170,000–220,000

PROVENANCE:

M. Jacques; one of three pairs purchased at the Sèvres manufactory between December 1805 and May 1806.
Alexander Hamilton, 10th Duke of Hamilton (1767-1852).
By descent to William Alexander Louis Stephen Douglas-Hamilton, 12th Duke of Hamilton (1845-1895); sold Christie's, London, *Pictures, Works of Art & Decorative Objects, The Property of his Grace The Duke of Hamilton, K.T.*, 17 June - 19 July 1882, lot 1707 (unillustrated, sold £220 10s to Sypher & Co, London).

LITERATURE:

Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, Vol. II, London, 2009, p. 521 and note 4.
Empire; Mise en scène par Monsieur Hubert de Givenchy, exhibition catalogue, Christie's, Paris, 8-25 September 2014, no. XVI, pp. 60-65.





Engraving by Philippe Trière, *Jupiter and Danae* after Correggio.
© BNF



Engraving by Jacques Bouillard, *Suzanna and the Elders*,
after Cesari. © BNF

Reflecting the taste for the neoclassical style that dominated the French decorative arts at the turn of the 18th century, several of the vases 'Lagrenée' produced at the Sèvres manufactory between 1798 and 1806 feature colourful arabesque friezes on a gold ground and panels with mythological scenes. The archives at Sèvres record that between 1805 and 1806 three pairs of vases 'Lagrenée' appear in the manufactory sales register (under the heading 'au comptant et à crédit') and that these were sold to the Parisian marchand-mercier, Monsieur Jacques. Each of similar form and decoration, they differ primarily in their ground colours - deep purple, lilac and plain purple. Each pair was priced at 7000 francs with a 960 francs reduction applied, resulting in a total cost of 6040 francs for each pair! It is difficult to confirm to which one of Monsieur Jacques's three pairs the present vase belonged. However, this example certainly belonged to one of the two pairs subsequently acquired by Alexander Hamilton, 10th Duke of Hamilton.

Alexander Hamilton, 10th Duke of Hamilton (3 October 1767 - 18 August 1852) was a Scottish politician and great art collector. From 1806-1807 he served as British Ambassador to the Russian Court at St. Petersburg. In 1810, he married the daughter of William Thomas Beckford, the great collector of Fonthill Abbey, Wiltshire. The Duke of Hamilton was a great admirer of Napoleon, was

fascinated by ancient Egypt and built an incredible art collection. The dispersal of his collection at Christie's in June and July 1882 was widely reported in the press, and the sale totalled 2116 lots. The two pairs of Sèvres vases appear as lots 1707 and 1708. However, the illustrated pair falsely relate to lot 1707, as opposed to lot 1708.

Successive inventories made at the Duke's residence, Hamilton Palace, allow us to trace the two pairs of Sèvres vases from 1805 to 1876, along with the rest of the Hamilton Collection. Both pairs were initially displayed in a room known as the *The Venus Closet* (appearing in the 1805 inventory). After being moved several times, particularly during the redevelopment of the palace between 1825-1830, this vase was recorded in the state apartments, specifically in the Dressing Room (in the 1876 inventory): 'A magnificent Sèvres China Vase on a Square Marble Plinth 3ft high / companion to the one in the Red Room. Medallions leaving her / Bath; on opposite side Venus accompanied by Cupids.' The description of the second pair (located in the Beckford Library) enables us to support this hypothesis: '2 Very fine Sèvres vases, Richly painted & gilt, large Medallions / with Paintings; on square Marble Pedestals ornamented / with gilt metal figures, two winged female figures in gilt / Metal in the place of Handles. Height 3 ft 3 in.'

The ambitious decorative scheme on this type of vase required the involvement of numerous factory artists, each one responsible for a different area of the decoration such as the painted arabesques, the gilding, the *grisaille* medallions and the mythological scenes, the latter handled by *the peintre en sujet*. The archives indicate that this work was mostly executed by experienced artists including Perrenot *l'ainé*, Nicolas-Pierre Pithou *le jeune*, Etienne-Henry Le Guay, Pierre-André Le Guay and Geneviève-Julie Boitel. The two mythological scenes on this example were probably painted by Perrenot after engravings inspired by paintings that were displayed in the Galerie de Peinture du Régent, Philippe duc d'Orléans. The source engravings were published in *le Recueil du Palais Royal* between 1786 and 1808. Jacques Bouillard's engraving is after a painting by Giuseppe Cesari (otherwise known as Le Cavalier d'Arpin) and represents Suzanna and the Elders². However, for the vase Perrenot adapted the composition and omitted the old men from his interpretation. For the other scene, depicting Jupiter and Danae, Perrenot uses an engraving by Philippe Trière, after the painting by Correggio, now preserved in the Galleria Borghese in Rome.

In the Sèvres archives and other related publications, the difference between the *Lagrenée*, *Japon* and *Jacques* vases shapes can be quite indistinct. However, if we consider the names attributed to the various preparatory drawings (*Japon* and *Jacques* being used for the same form), the names mentioned in the painters' work records, in the sale room entries and sales records, the different selling prices and the various sizes (particularly the mention of a *grand vase forme Lagrenée*), we can confirm that the vase presented here is a '*Lagrenée, première grandeur*'. It was created in three sections and at least two different sizes were produced: the larger first size or *1ère grandeur*, measuring approximately 70 cm. high and the smaller second size or *2ème grandeur*, approximately 42.5 cm high. The first vase of this shape to be produced corresponds to the smaller size and is documented in the records on the 8 August 1798. The form is based on that of an antique Krater vase, described in the Sèvres archives as a '*Vase cratériforme godronné à anses sur socle carré*'.

The ormolu handles are attributed to the prominent French sculptor and *bronzier* Pierre-Philippe Thomire (1751-1843). They are each modelled as a winged female figure of Victory and are typical of the renewed interest in neoclassicism, largely inspired by the works of Charles Percier and Pierre-François-Léonard Fontaine whose designs were published as *Recueil de décorations Intérieures (...)*. Recorded in a watercolour preserved in the Sèvres archives showing the layout of the Sèvres porcelain display at the *Exposition des Produits de l'Industrie in l'an VI* (1797-98) is a similar vase with winged figures for handles³. A Sèvres vase '*japon*' with mounts that appear identical to those of the present lot and with closely related decoration is in the Royal Collection, purchased in Paris in 1816 for George IV, RCIN 537⁴. Three further pairs with similar decoration and mounts of the same type are known: a pair in the Newark Museum, NJ, part of the Balentine Bequest (no. 33.410a-b), a pair in the collection of Jacques Garcia at the Château du Champ de Bataille⁵ and a pair from the Château Groussay, sold on the premises by Poulain/Sotheby's, 2-6 June 1999, lot 221.

Christie's is grateful to Bet McLeod for her assistance in the research of this lot.

1. It is interesting to note that only one pair is described in the archives as '*la pair sans bronze*' (the pair without bronze) perhaps suggesting that each pair could have been offered for sale without the mounts, at the reduced price.

2. The painting is illustrated in the sale catalogue 'Tableaux et Dessins Anciens et du XIXe siècle', Sotheby's, Paris, 26 June 2014, lot 21.

3. Reproduced by Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, Vol. II, London, 2009, p. 524, fig. 120.4.

4. Illustrated and discussed in detail by Geoffrey de Bellaigue, *ibid.*, Vol. II, London, 2009, cat. no. 120, pp. 518-525.

5. See Jacques Garcia, *Twenty Years of Passion: Château du Champ de Bataille*, Paris, 2014, pp. 96-99.



Portrait of the 10th Duke of Hamilton & 7th Duke of Brandon by Sir Henry Raeburn.
© Christie's Images



Hamilton Palace interior © Courtesy of the University of Glasgow, Special Collections.



Charles X, King of France by Sir Thomas Lawrence (1769-1830)
 Royal Collection Trust © Her Majesty Queen Elizabeth II, 2017/
 Bridgeman Images

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A PAIR OF SEVRES (HARD PASTE) ICE-PAILS, COVERS AND LINERS (GLACIERE CHANOU) FROM THE SERVICE PRESENTED BY KING CHARLES X OF FRANCE TO SIR THOMAS LAWRENCE

1824-25, PRINTED BLUE CROWNED INTERLACED C MARKS ENCLOSING X WITH SEVRES AND 24 BELOW, PAINTER'S DT MARK FOR GILBERT DROUET AND VARIOUS SCRIPT MARKS

Each painted with a broad band of garden flowers and foliage, between dark blue borders printed in platinum and gold with a *mosaique* pattern of rosettes enclosed by trelliswork below the rim and a palmette border around the lower body, on square gilt-bronze bases

9 in. (23 cm.) high, 11 $\frac{1}{2}$ in. (29.5 cm.) wide

£25,000-40,000

(2)

\$33,000-52,000

€28,000-45,000

PROVENANCE:

A gift of Charles X, King of France, to Sir Thomas Lawrence (1769-1830)
 Sold 'The Property of the late Sir Thomas Lawrence, P.R.A', Christie's, London, 5 July 1834, lot 21.

The service to which this pair of ice-pails belonged was given to the portrait painter Sir Thomas Lawrence (1769-1830) by King Charles X of France, on 11 November 1825, as a gesture of gratitude for the former's completion of portraits of the King and his son the Dauphin! The portraits were commissioned by King George IV in 1825 and Lawrence travelled to the Tuileries Palace to begin work that year, five years after his continental tour to paint the European leaders united in the alliance against Napoleon.



Lawrence was arguably the most successful portrait painter in England of his time. He was appointed Court painter to the King of England in 1782 and president of the Royal Academy in 1820. His catalogue of works includes portraits of George IV and his family, The Duke of Wellington and Sir Horace Walpole.

The service was a refined and expensive gift, selected from the factory directly by Charles X. It was the second service planned in 1824 and is recorded in the Sèvres factory archives credit ledgers, which indicate that the Vicomte de La Rochefoucauld (who was responsible for the Département des Beaux-Arts) gave the order for the gift on 14 October 1825². Here the service decoration is referred to as '*Marli bleu, fries en rezeau ou et platine. Riches Bouquets de fleurs dans le milieu. Le tout conforme au dessin*'³. These documents include drawings for the ground colour and gilding pattern. The decoration is typical of the experimental work carried out under Alexandre Broigniar. The innovative technique of printing in gold and platinum, perfected by Louis-Charles Constans in 1817, was used here to create the elaborate border decoration. Unlike the silver previously used, platinum did not tarnish and kept its whiteness through the years, though its use was extremely costly. Most of the service pieces, including the ice-pails, were painted by the talented flower painter Gilbert Drouet⁴ in 1824-25 and gilded by Antonine-Gabriel Boullemier (known as Boullemier *jeune*). On completion, the service included 72 plates (out of the 75 intended) and various pieces of form including this pair of ice-pails, which are listed in the factory archives as a pair of '*glacières Chanou*' against a cost of 400 francs. The service was one of several gifts given to Lawrence by the French King, and in addition, the former was also made a 'Chevalier of the Légion d'Honneur' by the French monarch.

Lawrence was hugely appreciative and proud of the service gift. The painter left instructions in his will that the service, which he 'had the honour to receive from that Monarch as a mark of his distinguished favour, a superb service of Sèvres porcelain', was to be left to the Royal Academy, with the express wish that it should be used on the King's birthday and on other public occasions. In the event, Lawrence's estate was saddled with such debt that the executors wrote to the Academicians asking them to purchase the service instead. The request was declined and the service was eventually sold at Christie's, London, on 5 July 1834, along with most of Lawrence's possessions. It appears that the ice-pails (lot 21) may well have been purchased by a Robert Vernon for four guineas, a successful businessman who inherited a collection of Old Master paintings and put together a collection of contemporary painters' works. It is probable Vernon purchased the service pieces because of the connection to Sir Thomas Lawrence.

1. Both portraits are now in the Waterloo Chamber in Windsor Castle, along with the series of anti-Napoleon alliance portraits also by Lawrence.
2. Rochefoucauld's presentation letter to Lawrence was accompanied by an unpriiced factory invoice listing the pieces. Both letter and invoice are held with Lawrence's papers at the Royal Academy.
3. A blue border, the frieze with gold and platinum trelliswork. Rich bouquets of flowers to the centres. All conforming to the design.
4. Active at Sèvres from 1785.

260-262 No Lots



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A LOUIS XVI ORMOLU GROUP DEPICTING AN ALLEGORY OF TIME

LATE 18TH CENTURY

Modelled as a figure of Time leaning on a broken column, along with two putti
 14¼ in. (36 cm.) high; 12¾ in. (32 cm.) wide; 6 in. (15 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

LOUIS-SIMON BOIZOT, DAVID ROENTGEN AND FRANÇOIS REMOND

This elegant gilt-bronze group depicting Father Time flanked by a fallen column and cherubs, was conceived as a sand-cast rather than lost-wax or 'cire perdue'. It was therefore executed by a *maître-ciseleur-doreur*, a member of the guild of artists responsible for the manufacture of ornamental or decorative bronzes such as gilt-bronze mounts, clocks, wall-lights, candelabra etc. rather than a *maître sculpteur*. One of the most prominent *maître-doreur* active in Paris in the late 18th Century was François Remond (1747-1812), whose extensive *oeuvre* includes a small group of gilt bronze *d'ameublement* and clocks which can be attributed to him with certainty. This group includes a model for a tripod candelabra with distinctive eagle's head terminals and tasseled fringes, executed by Remond and supplied by the *marchand-mercier* Dominique Daguerre to Princess Kinsky (see C. Baulez in 'Le Luminaire de la Princesse Kinsky', *L'Objet d'Art*, May 1991, pp. 84-99).

Remond is also known to have collaborated on numerous projects with the sculptor Louis-Simon Boizot (1743-1809), whom he probably met *circa* 1775. A small number of superb sculptural clocks resulted from this collaboration,

Boizot having provided the models for the classically draped sculptures which were subsequently cast by Remond. This includes the clock supplied to the *boudoir turc* of the comte d'Artois at Versailles in 1781-82; the pendule 'à l'Etude', executed in several variants from 1784; the pendule 'à la Geometrie' executed from 1787 and the pendule '*chapiteau a figures assises*' executed from 1790 (C. Baulez, in *Louis-Simon Boizot*, Paris, 2001, pp. 274-299). Remond also executed independent free-standing groups based on models provided by Boizot, which share many distinctive attributes with this group. These were designed as groups to crown the most luxurious items of furniture executed by the Neuwied cabinet-maker David Roentgen (d. 1809) in the mid-1780s and include 'Apollo on Parnassus' *circa* 1785 surmounting a clock in the Kreismuseum, Neuwied and 'Minerva, History and Immortality', part of the cresting of a secretaire supplied in 1785 by Roentgen to Catherine the Great (C. Baulez, *op. cit.* pp. 284-5).

Apart from these magnificent sculptural groups by Boizot and Remond, Roentgen employed several smaller mounts by Remond on several of his superb marquetry and mahogany pieces of furniture. On his first visit to Paris in 1774, Roentgen must have been immediately struck by the jewellike quality of the best gilt-bronze furniture mounts produced there, a quality he realised he would never be able to match in his native country. He may have already met Remond, from whom he certainly bought these smaller mounts in and after 1779, but perhaps from as early as 1774. Remond's ledgers, which only survive from 1779 onwards, show that he regularly supplied Roentgen with extremely elaborate and costly sculptural mounts as well as with small, simple ornaments. (C. Baulez, 'David Roentgen et François Remond, une collaboration majeure dans l'histoire du mobilier européen' in *L'Objet d'art/l'Estampille* 305 (September 1996), pp. 96-118).



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**AN EMPIRE ORMOLU AND TOLE PEINTE
LAMPE BOUILLOTE**

CIRCA 1805

The circular base with pierced sides supporting an urn and quiver shape stem issuing two spread winged swan arms, with adjustable red tole shade decorated with gilded griffins

28 in. (64 cm.) high; 11½ in. (29 cm.) diameter

£7,000–10,000

\$9,200–13,000

€7,900–11,000



265

A RUSSIAN ORMOLU AND MALACHITE MODEL OF AN EAGLE

ATTRIBUTED TO PIERRE-MARIE-LOUIS AGIS, CIRCA 1805-1815

Naturalistically modelled as an eagle, on a rock shape base
 14½ in. (37 cm.) high; 17 in. (43 cm.) wide; 10 in. (25.5 cm.) deep

£30,000–50,000

\$40,000–66,000

€34,000–56,000

This magnificent and lifelike sculpture of an eagle, is a superb example of the finest gilt-bronze sculptures and *bronzes d'ameublement* created in Russia in the early 19th Century. Here in a naturalistic pose with spread wings, it derives from the emblems of the Russian Empire and the Russian Imperial coat-of-arms incorporating double headed eagles. Superbly chased and gilt, the quality of this masterpiece is unsurpassed. It can be attributed to Pierre Marie Louis Agis (1752-1828), a Swiss bronze smith, sculptor and jeweller, who was active in St Petersburg from 1779 to 1804 and from 1807 until his death in 1828. He taught in the sculptural ornament class of the Academy of Arts, managed the State Bronze factory from 1810 to 1812 but also owned his own bronze workshop producing candelabra, wall-lights, vases etc. from his own models (I. Sychev, *Russian Bronze*, Moscow, 2001, p. 222)

Apart from the superb chased and gilt finish of his gilt-bronze sculptures and objects, Agis 's work is characterised by its naturalistic and sculptural ornamental vocabulary, usually including motifs such as maidens, birds, lion's heads, mermaids and fish. These are generally rendered in an entirely lifelike pose and therefore very different to the work of his contemporaries. One of his earliest known works is a sculpture of Empress Catherine the Great as Minerva in the Hermitage, St Petersburg; this is signed 'P.AGI' and dated 1781. Conceived at approximately the same time is a set of three neo-classical lapis lazuli vases with ormolu mounts at Peterhof, which have recently been attributed to him as well also (I. Sychev, *op.cit*, p. 44-45). Agis continued to create elaborate and richly gilded mounts for hardstone vases in the early 19th Century, many of which were intended for the Hermitage and the ongoing furnishing of the Palace of Pavlovsk for Empress Maria Feodorovna. Two examples are particularly noteworthy: a crazed quartz vase with siren handles, which was executed by Agis after a design provided by the architect Andrei Voronikhin, as well as porphyry vase with dolphin handles, both executed circa 1802 and now in the Hermitage (I. Sychev, *op.cit*, p. 84-86).





■ 266
**A CHARLES X ORMOLU TWELVE-LIGHT
 CHANDELIER**

CIRCA 1830, POSSIBLY ENGLISH

The bowl with palmette motifs and bearded satyr masks issuing the tooled nozzles above a pierced foliate collar terminating in a pine cone boss and hung with chains surmounted by further palmettes

41½ in. (105,5 cm.) high; 22½ in. (57 cm.) diameter
 £5,000–8,000 \$6,600–10,000
 €5,600–8,900

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**A SWEDISH ORMOLU AND TOLE LAMPE
 BOUILOTTE**

CIRCA 1815

The adjustable shade decorated with bands of leaves, above scrolling foliate arms and a circular stiff-leaf-cast base, drilled for electricity

25½ in. (65 cm.) high; 12 in. (30.5 cm.) diameter
 £3,000–5,000 \$4,000–6,600
 €3,400–5,600



PROPERTY OF A GENTLEMAN

268

A PAIR OF LATE EMPIRE ORMOLU CENTREPIECES

ATTRIBUTED TO EITHER PIERRE-FRANÇOIS FEUCHÈRE OR THOMIRE ET CIE., CIRCA 1815-1820

Each with three bacchic putti supporting a pierced grape vine basket, on a round base decorated with thyrsi, above lion feet, variously marked 'LJ' to the interior
17 in. (43 cm.) high; 10 in. (25.5 cm.) diameter (2)

£20,000–30,000

\$27,000–39,000

£23,000–33,000

These centrepieces derive 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, vol. I, 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.



269

269
A PARIS PORCELAIN (DIHLET GUERHARD) SALMON-GROUND COFFEE-SERVICE

CIRCA 1800, BLUE SCRIPT DIHL MARK, RED AND BROWN STENCILLED FACTORY MARKS, VARIOUS INCISED LETTERS

Each piece painted *en grisaille* with children at various playful pursuits in landscape within gilt-band borders, the coffee-cans with burnished gold interiors, comprising:

- A coffee-pot and cover
- A helmet-shaped milk-jug
- A sugar-bowl and cover
- A footed bowl
- Two large cups, covers and stands
- Sixteen coffee-cans and saucers
- Coffee-pot - 7½ in. (19 cm.) high

£7,000–10,000

\$9,200–13,000

€7,900–11,000

PROVENANCE:
 Marchesi Frescobaldi

The detailed painted vignettes of children playing games on an unusual salmon ground is typical of the output of this Paris manufactory and provides a fascinating insight into the types and range of games played by children in France at the end of the 18th century. For further discussion of Dihl et Guerhard's production, and their development of new ground colours see Régine de Plinval de Guillebon, *Paris Porcelain 1770–1850*, London, 1972, pp. 202–207.



270

270
A PAIR OF DIRECTOIRE ORMOLU-MOUNTED PARIS PORCELAIN VASES

CIRCA 1795

Each painted to one side with figures in riverscapes and to the other with classical soldiers within gilt-framed panels above stiff leaf border

14¼ in. (36 cm.) high

(2)

£6,000–10,000

\$7,900–13,000

€6,700–11,000



271
A SEVRES (HARD PASTE) DARK BLUE-GROUND TEA-SERVICE

CIRCA 1810, RED STENCILLED M.IMP.LE DE SEVRES 10 MARK, GREEN PAINTED D 8 KILN MARKS, VARIOUS GILT SCRIPT GILDER'S MARKS AND INCISED MARKS

Each piece painted with a bouquet of garden flowers within a gilt-edged circular frame reserved against the mottled blue ground embellished with gilt *oeil-de-perdrix* below a stylised foliate border, comprising:

- A teapot and cover
- A sugar-bowl and cover
- A milk-jug
- A footed bowl
- Twelve cups and saucers
- The teapot - 5¼ in. (13.3 cm.) high

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:
 Marchesi Frescobaldi

PROPERTY OF A SWISS PRIVATE COLLECTOR
(LOTS 272-288)



*** 272**
**A PAIR OF LOUIS XVI ORMOLU
CASSOLLETES**
LATE 18TH CENTURY

Each with cover with pomegranate finial to one side and candle nozzle to the reverse, above a body set with ram heads issuing garlands
9¼ in. (23.5 cm.) high; 3½ in. (9 cm.) square (2)
£2,500-4,000 \$3,300-5,200
€2,800-4,500

PROVENANCE:
Paul Martin and Jacques Martin, Versailles, 18 February 1979, lot 140.

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**A LOUIS XVI ORMOLU-MOUNTED
MAHOGANY DEMI-LUNE CONSOLE
DESSERTÉ**
BY JACQUES TRAMEY, LATE 18TH CENTURY

The grey veined white marble top and three-quarter pierced gallery above a frieze drawer, flanked by hinged side drawers and on channelled supports joined by an undertier platform and on tapering turned legs, stamped 'J. TRAMEY'
36½ in. (92.5 cm.) high; 59 in. (129.5 cm.) wide; 17½ in. (44.5 cm.) deep
£6,000-9,000 \$7,900-12,000
€6,700-10,000

PROVENANCE:
Mercier et cie., Lille, 21 October 2001, lot 298.
Jacques Tramey, *maître* in 1781.





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A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, SYCAMORE AND MARQUETRY ENCOIGNURES

BY PIERRE ROUSSEL, CIRCA 1775

Each with *Brèche d'Alep* marble top above a panelled doors depicting châteaux views with ormolu draped swag and *rocaille* double cassollettes mounts, opening to two shelves, the angles with rams heads, one stamped 'P.ROUSSEL', the other with the remains of a 19th century label to the top, the apron and escutcheon mounts later

36 in. (91.5 cm.) high; 30 in. (76.5 cm.) wide; 19 in. (48 cm.) deep (2)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Mercier - Velliet - Thullier, Lille, 27 October 1974.

Pierre Roussel, *maître* in 1745.

This pair of *encoignures* is stamped by the celebrated *ébéniste* Pierre Roussel I (1723-1782). Cited by the 1769 *Almanach de vray mérite* as one of the foremost *ébénistes* of Paris, Roussel counted among his *clientèle* the Prince de Condé for whom he supplied furniture for the Palais Bourbon and the château de Chantilly.

Pierre Roussel concentrated mainly on pieces decorated with fine marquetry, for which he became particularly well known, and it has been theorized that large *ateliers* such as his could have employed their own in-house *marqueteurs* at a time when such panels were particularly fashionable (G. de Bellaigue, 'Engravings and the French Eighteenth-Century Marqueteur', *Burlington Magazine*, May 1965, pp. 240-250 and July 1965, pp. 356-363).

A nearly identical pair of *encoignures* with similar marquetry stamped Roussel was sold Sotheby's, New York, 25 May 2000, lot 376. It is also interesting to note that the ormolu swag and similar urn mounts also appear on several examples of *encoignures* by Nicholas Petit; one pair is illustrated in Nicolay's *L'art et la Manière des Maîtres Ebénistes Français au XVIIIe Siècle*, 1956, p. 363, fig. J and J., and another pair was exhibited at the Musée des Arts Decoratifs, Paris, *Grands Ebénistes et Menuisiers Parisiens du XVIIIe Siècle*, December 1955 - February 1956, no. 244. pl. 20.



PROPERTY OF A SWISS PRIVATE COLLECTOR (LOTS 272-288)

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A SET OF FOUR LOUIS XVI GREY-PAINTED FAUTEUILS A LA REINE

BY JEAN BAPTISTE SENE, LATE 18TH CENTURY

Each carved with *entrelac* motif and upholstered in gold floral silk, stamped 'I.B.SENE.'

37¼ in. (96 cm.) high; 24 in. (61 cm.) wide; 25½ in. (65 cm.) deep (4)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Ader Picard Tajan, Paris, 5 December 1974, lot 68.

Jean-Baptiste Sené, *maître* in 1769.

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A LOUIS XVI ORMOLU-MOUNTED BOIS SATINÉ AND FRUITWOOD MARQUETRY SECRÉTAIRE A ABATTANT

BY JACQUES ANTOINE LECLERE, LATE 18TH CENTURY

The white marble top above a fall-front inlaid with architectural marquetry, opening to a fitted interior with two shelves and five drawers and a gilt-tooled green leather writing surface to the reverse of the fall-front, above a door similarly inlaid and enclosing an interior fitted with a shelf above a *coffre fort*, stamped 'J. A. LECLERE'

53 in. (134.5 cm.) high; 23 in. (58.5 cm.) wide; 13¼ in. (33.5 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Cornette de St Cyr, Paris, 1 April 1992, lot 86.

Jacques-Antoine Leclere, *maître* in 1779.





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A PAIR OF LOUIS XVI ORMOLU AND BLUED-BRONZE LARGE BRÛLE PARFUMS

LATE 18TH CENTURY

Each with handles and satyr masks issuing foliate swags, the underside of one with a typed paper label '544'

12 in. (30.5 cm.) high; 6½ in. (16.5 cm.) wide; 5½ in. (14 cm.) deep (2)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

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A LOUIS XVI ORMOLU-MOUNTED BOIS SATINÉ, TULIPWOOD AND MARQUETRY TABLE CHIFFONNIÈRE

LATE 18TH CENTURY

Inlaid to all sides, the rectangular top with a floral vase above three drawers decorated *sans-traverse*, the top drawer fitted with a hinged leather writing surface and compartments for inkwells, on square tapering legs joined by an under-tier platform

28¾ in. (72 cm.) high; 16¼ in. (41 cm.) wide; 12 in. (30.5 cm.) deep

£3,000–5,000

\$4,000–6,600

€3,400–5,600





PROPERTY OF A SWISS PRIVATE COLLECTOR (LOTS 272-288)

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**A LATE LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, BOIS CITRONNIER AND
EBONY MARQUETRY AND PARQUETRY
OCCASIONAL TABLE**

THIRD QUARTER 18TH CENTURY, IN THE
MANNER OF ROGER VAN DER CRUSE ('RVLC'),
DIT LACROIX

The top centered by a circular marquetry panel depicting
a village, over a side drawer and on cabriole legs headed
by swagged ormolu chutes and joined by an undertier
platform

29¾ in. (75.5 cm.) high; 19½ in. (49.5 cm.) wide; 14½ in.
(37 cm.) deep

£5,000-8,000

\$6,600-10,000

€5,600-8,900

PROVENANCE:

Paul Martin, Versailles, 30 April 1972, lot 154.

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**A SET OF EIGHT LOUIS XV WALNUT SIDE
CHAIRS**

MID-18TH CENTURY

Each with moulded cartouche-shaped back, covered
with *gros* and *petit point* needlework of St Cyr

38¼ in. (97 cm.) high; 21¼ in. (54 cm.) wide; 23 in. (58.5
cm.) deep (8)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

Paul Martin et Jacques Martin, Versailles, 20 May 1979,
lot 201.



■ * 281

A LOUIS XV GILTWOOD MIRROR

THIRD QUARTER 18TH CENTURY

Of shaped rectangular form, the surround carved with scrolls, vines and foliage, surmounted by a cresting centered with a vase

53 in. (134.5 cm.) high; 34 in. (86.5 cm.) wide

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Libert et Castor, Paris, 7 March 1986, lot 154.

■ ~ * 282

**A LATE LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, AMARANTH, GREEN-STAINED
WOOD MARQUETRY COMMODE**

BY CHRISTOPHE WOLFF, THIRD QUARTER 18TH
CENTURY

The *Rouge Royal* marble top above two long breakfront drawers inlaid with architectural marquetry panels, with conforming sides above cabriole legs, stamped 'C.WOLFF' and twice 'JME', remounted

33½ in. (85 cm.) high; 48½ in. (124 cm.) wide; 22¾ in. (58 cm.) deep

£5,000–8,000

\$6,600–10,000

€5,600–8,900

PROVENANCE:

Paul Martin and Jacques Martin, Versailles, 18 February 1979, lot 273.

Christophe Wolff, *maître* in 1755.



PROPERTY OF A SWISS PRIVATE COLLECTOR (LOTS 272-288)

■ - * 283

**A LOUIS XVI TULIPWOOD, AMARANTH AND BOIS CITRONNIER
MARQUETRY SECRETAIRE A ABATTANT**

BY PIERRE ROUSSEL, CIRCA 1780

The rectangular grey marble top above a frieze drawer decorated with vessels, the fall-front centred by a musical trophy, enclosing a fitted interior with leather-lined writing surface, above two doors each decorated with a flowered vase, enclosing a shelf above two compartments, stamped 'P.ROUSSEL' and 'JME', partially remounted

55¾ in. (142 cm.) high; 32¾ in. (83 cm.) wide; 15 in. (38 cm.) deep

£5,000-8,000

\$6,600-10,000

€5,600-8,900

Pierre Roussel, *maître* in 1745.

■ - * 284

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD,
AMARANTH, GREEN-STAINED WOOD MARQUETRY AND
PARQUETRY BUREAU À CYLINDRE**

BY NICOLAS-ALEXANDRE LAPIE, THIRD QUARTER 18TH CENTURY

Inlaid with floral and musical trophies, enclosing a fitted interior with leather writing surface, four drawers, one with compartments for ink wells, and one pigeon hole, above three frieze drawers, the cube parquetry sides above cabriole legs, stamped to underside 'N.A.LAPIE'

38½ in. (98 cm.) high; 34 in. (86.5 cm.) wide; 19¾ in. (50 cm.) deep

£6,000-9,000

\$7,900-12,000

€6,700-10,000

PROVENANCE:

Etude Paul Martin and Jacques Martin, Versailles, 18 February 1979, lot 238.

Nicolas-Alexandre Lapie, *maître* in 1764.



* 285

AN EMPIRE ORMOLU-MOUNTED MAHOGANY STRIKING BORNE PENDULE

THE CASE CIRCA 1805, THE MOVEMENT BY ECOLE ROYALE D'ARTS ET METIERS, CIRCA 1815

The circular dial signed 'Ecole Rle d'Arts & Métiers / Chaloms / Fernbach', within a bezel above Egyptian sphinxes and architectural motifs, plain sides and base, twin barrel movement with recoil anchor escapement, the back plate signed 'Ecole Royale / d'Arts et Metiers de Chalons sur Marne / No 126 - et 'Ferubach heurekaux', the griffin mounts moved

15 in. (40 cm.) high; 8¼ in. (21 cm.) wide; 4¾ in. (12 cm.) deep

£3,000-5,000

\$4,000-6,600

€3,400-5,600

■ * 286

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTERTE

BY JEAN-JACQUES MANSER, DIT MANTZER, LATE 18TH CENTURY

The *Saint-Anne des Pyrénées* marble top above a long drawer and stop-fluted channelled legs and undertier platform, three times stamped 'J.MANSER', the 19th century replaced drawer with an escutcheon signed 'MB' for Maison Millet

36¾ in. (93.5 cm.) high; 51¼ in. (130 cm.) wide; 22¾ in. (58 cm.) deep

£5,000-8,000

\$6,600-10,000

€5,600-8,900

PROVENANCE:

Paul Martin and Jacques Martin, Versailles, 18 May 1980, lot 222.





PROPERTY OF A SWISS PRIVATE COLLECTOR (LOTS 272-288)

■ * 287

A FLEMISH TAPESTRY

MID-17TH CENTURY, IN THE MANNER OF PIETER BRUEGHEL THE YOUNGER

Woven in wools and silks, depicting a harvest with farmers and a village in the background, within a foliate and palmette-filled border with bearded masks to the corners

12 ft. 10 in. x 10 ft. 9 in. (391 x 328 cm.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000



■ ~* 288

**A LOUIS XIV ORMOLU-MOUNTED IVORY-INLAID ROSEWOOD,
EBONY, KINGWOOD, FRUITWOOD AND MARQUETRY BUREAU
MAZARAIN**

CIRCA 1680-1690 AND LATER

Inlaid overall with floral marquetry, the hinged rectangular top opening to a fitted interior with three drawers and a drop-front; above four small drawers and a central door, on eight square tapering legs joined by x-shaped stretchers, the legs and stretchers replaced

33½ in. (85 cm.) high; 40 in. (101.5 cm.) wide; 2¼ in. (61.5 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Ader Picard Tajan, Paris, 27 October 1975, lot 158.





(Detail of the movement)



Ernest Augustus, Duke of Cumberland and King of Hanover by George Dawe, circa 1828
© National Portrait Gallery, London

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A LOUIS XV ORMOLU-MOUNTED CUT-BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY AND EBONISED STRIKING CLOCK

THE CASE CIRCA 1730, THE MOVEMENT BY SIGISMUND RENTZCH, LONDON, EARLY 19TH CENTURY

The shaped clock case and console inlaid overall with foliate scrolls, the reverse of the case with a white inventory mark of a crowned 'EA' and 'P3026' (?), the back of the case and plinth with metal plaquettes engraved 'zu E.A.F. / 17.' and E.A.F. / 17., respectively, the dial with phases of the moon and date aperture, enamel Roman hour chapters and Arabic five minutes, signed to centre 'STRAUBHAR / A STRASBOURG', the later two train fusee movement with recoil anchor escapement, rear wind and rack striking to bell, back plate signed 'Rentsch. / Watch Maker to the King / St James Square / London'

33¼ in. (84.5 cm.) high, overall; 20¾ in. (52.5 cm.) wide; 14½ in. (37 cm.) deep
£15,000–25,000 \$20,000–33,000
€17,000–28,000

PROVENANCE:

Almost certainly Ernest Augustus, 1st Duke of Cumberland and King of Hanover (1771-1851, reigned 1837-1851), fifth son of King George III of Great Britain and brother of King William IV and thence by descent to his great-grandson, H.R.H. Ernst August von Hanover, 3rd Duke of Cumberland (1845-1923), Inventory brand for the Palais Penzing, Vienna, 1881 and 1901. And by descent in the Royal House of Hanover, until sold privately in the 1990s.

Of unusual form and intricate decoration, the present clock bears the marks for the 1881 and 1901 inventories of the collection of Ernst August, 3rd Duke of Hanover (1845-1923) in the Palais Penzing in Vienna: a crowned EA, "P" for Penzing and a number likely corresponding to its placement within the palace. Penzing was one of the many residences of the Royal House of Hanover, which had, from the British Act of Settlement of 1701, enjoyed a close link to the British Royal Family. In 1714, George I became the first of the Hanoverian monarchs to rule Great Britain and Hanover. Upon the death of William IV in 1837, the Hanoverian throne – which could not, under Salic law, pass to a female – was assumed by Ernst Augustus, 1st Duke of Cumberland (1771-1851), brother of William IV and fifth son of George III, while his niece, Victoria acceded to the British throne.

It is almost certain that the present lot was introduced into the Hanoverian collection by the 1st Duke of Cumberland, together with an important group of paintings, furniture and works of art, which the Duke brought from England to enrich the palaces of his new kingdom. This hypothesis is further supported by the fact that the movement to the present clock is by Sigismund Rentzch, watchmaker to the King and Royal Family in Britain, based in London's St James's.

As brother of George IV and William IV – two of the greatest collectors of French furniture and works of art in the early 19th century – the Duke of Cumberland would have been well familiar with similar objects. French furniture and decorative arts came onto the British market in great quantities in the late 18th and early 19th centuries as a result of the sales organised by the French Revolutionary government. The taste was further encouraged by early 19th century dealers such as Edward Holmes Baldock (1777-1845) who established extensive trades in Britain, and by Parisian *marchand-merciers* – including Dominique Daguerre – who opened shops in London to meet a burgeoning demand for French works of art by a sophisticated and wealthy clientele. It is, therefore, possible that the present French clock – enriched with marquetry of tortoiseshell inlaid with gilt brass and typical of early 18th century French production – was acquired in England, fitted with a new movement by the Royal maker, and taken to Hanover upon the Duke of Cumberland's accession to the throne, eventually moving to Vienna, where inventoried in the collection in 1881 and 1901.



(Details of the inventory brands)





■ 290
**A SET OF FOUR LOUIS XVI WHITE AND
 PARCEL-GILT BEAUVAIS TAPESTRY
 CHAISES**

BY GEORGES JACOB, CIRCA 1780

Each upholstered with pastoral tapestries depicting birds and animals within ribbon tied frame medallions, each stamped 'G.JACOB', one with carver stamps 'IB', with red-painted inventory numbers respectively '42.74', '42.75', '42.76', '42.77', redecorated

35½ in. (90 cm.) high; 19½ in. (49.5 cm.) wide; 21 in. (54 cm.) deep (4)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

Georges Jacob, *maître* in 1765.

■ - 291
**A LATE LOUIS XV ORMOLU-MOUNTED
 TULIPWOOD AND AMARANTH
 MARQUETRY COMMODE**

CIRCA 1770

The shaped *breccia* marble top above a frieze drawer mounted with rosette-filled *guilloche*, above two further drawers inlaid *sans traverse* with a central oval medallion depicting an Ottoman scene within a ribbon-tied ormolu frame, flanked by trellis and quatrefoil marquetry panels, the sides similarly inlaid, on cabriole legs and *sabots*

34¼ in. (87 cm.) high; 45¼ in. (115 cm.) wide; 22 in. (56 cm.) deep

£12,000–18,000

\$16,000–24,000

€14,000–20,000

See www.christies.com for further information for this lot





■ 292

A PAIR OF GERMAN WHITE-PAINTED AND PARCEL-GILT CONSOLES

LATE 18TH CENTURY

Each with breakfront grey-veined white marble tops, above a frieze centred by a ribbon-tied medallion with a profile, on tapering fluted legs joined by a concave fronted stretcher surmounted by an urn

30¼ in. (77 cm.) high; 37 in. (94 cm.) wide; 15 in. (38 cm.) deep (2)

£8,000–12,000

\$11,000–16,000

€9,000–13,000



293
A REGENCY ORMOLU-MOUNTED CHINESE CELADON PORCELAIN VASE

CIRCA 1805, THE MOUNTS POSSIBLY BY VULLIAMY & SON

Of baluster form, with gadrooned and fluted rim flanked by ring bearing Egyptian lion masks, and on trellis circular base

14 in. (36 cm.) high, 8½ in. (21.5 cm.) diameter

£8,000-12,000

\$11,000-16,000

€9,000-13,000

This Chinese craquelure porcelain vase was mounted in the early 19th Century with idiosyncratic English gilt-metal mounts. The trade in antiques was well established in the early decades of the 19th Century in London's fashionable West End and the role of the 'Importer of Foreign Curiosities' or 'Chinaman' increasingly also included the lucrative business of enhancing and embellishing 18th century objects, as has happened here with this vase, or indeed fabricating entirely new objects incorporating older elements. Rare, exotic and costly items were sought for wealthy clients, such as George IV, the Duke of Bedford, the 1st Earl of Harewood and his son, Edward Lascelles and Lord James Murray. In the absence of any firm documentation linking this vase to one specific dealer or bronzier, it is not unreasonable to speculate that they were embellished under the direction of Robert Fogg, the foremost dealer in porcelain in London at the time. Fogg's clientele certainly included the upper echelons of society; through Fogg, George IV amassed a large collection of Chinese vases and Fogg's name appears regularly in Jutsham's inventory for supplying porcelain to the King over a number of years. He also sold ormolu-mounted oriental porcelain to the antiquarian collector William Beckford (1760-1844), including in July 1814 'certain sea-green bottles incredibly decorated with bronze', almost certainly describing Chinese celadon vases.



294

**A LARGE LOUIS XV ORMOLU-MOUNTED
CHINESE POWDER-BLUE PORCELAIN VASE**

MID-18TH CENTURY, THE PORCELAIN KANGXI
PERIOD (1662-1722)

The slender vase with gilt floral decoration, on an
asymmetrical acanthus scrolling *rocaille* base, repaired
breaks to the neck

22 in. (56 cm.) high; 9 in. (23 cm.) diameter

£15,000-25,000

\$20,000-33,000

€17,000-28,000



PROPERTY OF A GENTLEMAN

■ - 295

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH, SYCAMORE AND MARQUETRY TABLE A ECRIRE

BY PIERRE PIONIEZ, THE MARQUETRY TO TOP PROBABLY SUPPLIED BY CHARLES TOPINO, THIRD QUARTER 18TH CENTURY

The shaped rectangular top with canted angles depicting a flowering vase and writing attributes, above a frieze decorated with Vitruvian scrolls interlaced with husks, fitted with a leather-lined writing slide and a small side drawer, on slightly cabriole legs headed with foliate clasps and terminating in scrolled sabots, stamped 'P. PIONIEZ', further defaced stamp to drawer

28 in. (71 cm.) high; 20½ in. (52 cm.) wide; 14¼ in. (36 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Anon. sale; Christie's, London, 9 December 2010, lot 300.

Pierre Pioniez, *maitre* in 1765.

Celebrated for his naïve marquetrie of vases, urns, amphoras and flower bouquets inspired by Japanese lacquer panels, Topino supplied marquetrie and furniture to marchands-merciers and fellow *ébénistes* such as Pioniez, Nicolas Petit and Léonard Boudin.

296

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

CIRCA 1770-75

Each with fluted backplate surmounted by a ram's mask and an urn finial, with scrolled and husk-draped candle branches issuing gadrooned drip-pans and fluted nozzles

16½ in. (42 cm.) high; 10¼ in. (26 cm.) wide (2)

£7,000-10,000

\$9,200-13,000

€7,900-11,000

This pair of two-branch wall lights, with ram's masks, were conceived in the fashionable *goût grec* of the late 1760s and early 1770s, and bear a close resemblance to several models by various well-known *bronziers*. A similar pair of wall lights with three candle-branches in the Musée des Arts Décoratifs, Paris, is illustrated in S. Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 212. Eriksen dates the model to circa 1770 on the basis of similar examples with the ram's head supplied by the bronzier Quentin-Claude Pitoin (circa 1725-1777) to the Prince de Condé in 1771, which appear in his inventory in 1779. Philippe Caffiéri also had a model with a ram's head in his stock described in the inventory drawn up in December 1770. The influential architect and *dessinateur* Jean-Charles Delafosse (1734-1791) also conceived examples with such motif. Similar wall lights are illustrated in H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 186, 3.9, while a pair with a slightly different design to the urn-finial and nozzles was sold anonymously, Sotheby's London, 8th July, 2008, lot 207.



■ - 297

**AN AUSTRIAN ORMOLU-MOUNTED
TULIPWOOD, AMARANTH, STAINED
MAHOGANY AND MARQUETRY
OCCASIONAL TABLE**

VIENNA, LATE 18TH CENTURY

The oval top with a floral bouquet and foliate border within a three-quarter pierced gallery, above a frieze-drawer inlaid conformingly, on square tapering legs headed by pierced chutes and terminating with small sabots

30 in. (76.5 cm.) high; 25¼ in. (64.5 cm.) wide; 21¼ in. (55 cm.) deep

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 23 October 2013, lot 87 (£21,250).

The delicate contrasting floral marquetry of this gueridon is characteristic of the Viennese production of the late 18th century. The finely chased neo-classical ormolu mounts relate to the *oeuvre* of the Viennese court gold and silversmith Joseph Ignaz Wurth (d. 1792), whose distinctive refined style gained him much acclaim at the Imperial Court in the last quarter of the 18th Century.





298
A PAIR OF LOUIS XVIII ORMOLU AND PATINATED BRONZE
CANDELABRA

CIRCA 1815-20, AFTER A MODEL BY FRANÇOIS REMOND

Each with an ovoid body with a moon crescents, pearls and leaves frieze, flanked by female masks, with stiff-leaf lower edge, headed by a flared neck filled with fruits and flowers, issuing three scrolled branches with beaded nozzles, and a laurel garland wrapped central stem, above a spreading socle and a stepped square base

37¼ in. (94 cm.) high; 16 in. (41 cm.) wide

(2)

£60,000–100,000

\$81,000–130,000

€69,000–110,000

PROVENANCE:

By repute from the collection of the Duke and Duchess of Windsor, 24 Boulevard Suchet, Paris.

Property of 'Madame de ...', Etude Jean-Marc Delvaux, Drouot, Paris, 14 December 2012.

These spectacular and precious candelabra, with ovoid bodies flanked by female masks issuing scrolling branches cast with acanthus foliage, demonstrate the enduring popularity in the early 19th Century for the most celebrated models of *bronzes d'ameublement* from the *Ancien Régime*.

They are based on a series of candelabra attributed to François Rémond (1747-1812), who, along with Pierre Gouthière, was perhaps the most renowned *bronzier* of the Louis XVI period.

The Louis XVI examples, all with the same ovoid body but with variations to the arms, include:

- A pair at Waddesdon Manor (illustrated in G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. II, Fribourg, 1974, p.696, fig.169)

- A pair at the château de Fontainebleau, acquired from the dealer Legendre in 1804 (illustrated in J.P.Samoyault, *Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, fig. 129)

- A pair in the Wallace Collection, with candle arms in the form of Egyptian masks (a particular leitmotif of Rémond's work), which can be associated with candelabra delivered by Rémond in 1785 to the celebrated *marchand-mercier* Dominique Daguerre, described as 'une paire de girandole à Vase et Branche à tête' (illustrated in P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. III, London, 1996, pp. 1250-1254)

- A pair in the Huntington Collection, Pasadena, also with Egyptian-form arms but with a differing frieze at the center of the vase (illustrated in C. Sargentson, M. Chapman *et al.*, *French Art of the Eighteenth Century at the Huntington*, 2008, pp. 172-3, cat. 66.

For further information please see www.christies.com





■ 299

AN ITALIAN GILTWOOD CONSOLE TABLE

FLORENCE, SECOND QUARTER 18TH CENTURY

The rectangular *Verde Antico* marble top above a pierced C-scroll and foliate-carved frieze, on scrolled supports modelled as satyr busts joined by an X-shaped stretcher, with label for 'Fratelli Pacetti, Firenze'

34 in. (86 cm.) high; 76 ¾ in. (195 cm.) wide; 35 ½ in. (90 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

With Fratelli Pacetti, Florence.
Sotheby's Florence, 4 December 1990, lot 629.

LITERATURE:

E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p.192, n.46.

The design of this figural console table carved with bold twisting scrolls, strapwork and grotesque masks, figures and putti are typical of the elaborate work of Roman and Tuscan *intagliatori* of the early 18th century. It relates to examples executed by Giovan Battista Foggini in the late 17th and early 18th century, particularly to those made after designs by Diacinto Maria Marmi. Two related drawings by Marmi for designs of supports for consoles incorporating female busts and volutes are in the *Gabinetto dei Disegni e delle Stampe degli Uffizi* in Florence, (A. González Palacios, *Il Tempio del Gusto*, Milan, 1986, vol. II, p. 31, fig. 13). A pair of very similar console tables was in the collection of Baron Mayer de Rothschild (1818-1874) in the Dining Room at Mentmore Towers, Buckinghamshire, sold Sotheby's house sale, 18-27 May 1977, lot 882; while another related Roman console of similar design but with a simpler stretcher without the figural putti, from the Collection of Robert de Balkany was sold in these Rooms, 22-23 March 2017 for £106,250.



300
A PAIR OF ITALIAN ORMOLU AND PATINATED BRONZE
CANDLESTICKS

ATTRIBUTED TO FRANCESCO RIGHETTI, ROME, LATE 18TH CENTURY

One modelled as male bacchic figure with a vine leaf and grape headress with a rose in his right hand, the other in the form of a neo-classical female figure in drapery, with a fruit and floral head dress and a rose in her left hand, each holding a fruit-filled cornucopia enclosing a nozzle and an associated bobèche, on circular bases

15½ in. (39.5 cm.) high

£12,000-18,000

(2)

\$16,000-24,000

€14,000-20,000

LITERATURE:

COMPARATIVE LITERATURE:

Alvar Gonzalez-Palacios, *Ristudiando i Righetti in Antologia di belle Arti, Il neoclassicismo, III*, Allemandi, 1992, pp. 17 and 24, figs. 11 and 12.

Alvar Gonzalez-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicilie*, Vol. II, Milano, 1984, page 129, fig. 278.

Hugh Honour, *Some Italian Bronzes of the Eighteenth Century*, Apollo, 1963, pp.194-200.

The present pair of candlesticks can be confidently attributed to Francesco Righetti (Rome, 1749-1819) on the basis of a stylistic comparison with identical figures which appear on the celebrated pair of candelabra in the Quirinal Palace by the same bronze maker, which are dated 1797. A similar pair of this model, from the collection of Dimitri Mavrommatis, with a different circular base, was sold at Sotheby's, London, 8 July 2008, lot 66.



■ 301
**A NORTH ITALIAN GILT-METAL, ROCK CRYSTAL AND CUT-GLASS TWELVE-LIGHT
CHANDELIER**
20TH CENTURY

Of typical Genoese form, the upper pierced beaded corona with floral spray finial above a central shaft issuing the S-scrolled branches fitted with further beads and hung with moulded and faceted drops and terminating with plain drip-pan and conforming nozzle

54½ in. (139 cm.) high; 35¾ in. (91 cm.) diameter

£7,000–10,000

\$9,200–13,000

€7,900–11,000



■ * 302

A SET OF FOUR FRENCH CUT-GLASS AND WROUGHT-IRON WALL-LIGHTS

BY MAISON BAGUES, MID-20TH CENTURY

Each with foil-backed vase-shaped backplate issuing floral sprays and three candle-sconce branches

32 in. (81 cm.) high; 16¾ in. (42.5 cm.) wide; 8¼ in. (21 cm.) deep (4)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



* 303

**A RUSSIAN SILVERED-BRONZE-MOUNTED
MALACHITE TAZZE**

CIRCA 1820-50

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

£7,000-10,000

\$9,200-13,000

€7,900-11,000

This malachite *tazza* of antique form relates to designs for hardstone objects by I.I. Galberg, dating from 1820-40, manufactured at the Ekaterinburg Imperial Lapidary Factory (V.B. Semyonov, *Malachite*, Sverdlovsk, 1987, pp. 114-115, figs. 21-22, 24). A design for a shallow *tazza* with angular flat base from Ekaterinburg illustrated in N. Mavrodina, *The Art of Russian Stone Carvers 18th-19th Centuries*, St. Petersburg, 2007, p. 256, fig. E.91 is particularly close.

Few ornamental stones are as closely associated with Imperial Russia as malachite. The appreciation of this simple copper carbonate by Russia's aristocracy is attested to by the exquisite vases and table-tops produced by Russia's lapidaries, culminating in the construction of the famous 'Malachite Room' in the Hermitage Museum, St Petersburg, and malachite *objets* were fundamental to the Russia section of the 1851 Great Exhibition (A.N. Voronikhina, *Malachite dans la collection de l'Ermitage*, Leningrad, 1963, pl. 1; ed. L. Tonini, *I Demidov Fra Russia e Italia*, Florence, 2013, pls. I.1-I.4; II.1).



■ 304
AN ITALIAN PIETRA DURA TABLE TOP
LATE 19TH/20TH CENTURY

Incorporating specimen marbles including Spanish brocatelle and Giallo di
Siena, within an alabaster border
47 $\frac{5}{8}$ x 33 $\frac{1}{8}$ in. (121 x 84 cm.)

£6,000–8,000

\$7,900–10,000

€6,700–8,900



The Fontana dei Dioscuri, Piazza del Quirinale, Rome



(detail)



(detail)

PROPERTY FROM THE COLLECTION OF ROBERT DE BALKANY

■ 305

AN ITALIAN ROYAL ORMOLU-MOUNTED LAPIS LAZULI, PORPHYRY, CRYSTAL AND ONYX INKSTAND MODELLED AS LA FONTANA DEI DIOSCURI, ROME

ATTRIBUTED TO THE WORKSHOPS OF GIUSEPPE VALADIER, ROME, EARLY 19TH CENTURY

The central obelisk flanked by ink-wells mounted with Castor and Pollux, with a later silver-gilt plaque to the reverse inscribed 'IN RICORDO DI NOSTRO PADRE NATALE 1983' and engraved with four signatures 'Vittorio Emanuele Maria Pia Maria Gabriella Maria Beatrice', stamped '925', restorations, the glass tazza replaced
25½ in. (54.5 cm.) high; 12¼ in. (32 cm.) wide; 13 in. (33 cm.) deep

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

King Umberto II of Italy (1904-1983).

The late Lord Forte; sold Christie's, London, 12 July 2012, lot 13.

This inkwell was gifted to Lord Forte by King Umberto II of Italy (1904-1983), and his family, in recognition of his loyal friendship.

King Umberto was the last King of Italy and was a member of the Royal House of Savoy. This ancient dynasty gradually gained power and territory in the region from the 11th century, seeing Italy reunited for the first time since the 6th Century under Victor Emanuel II of Savoy (1820-1878) in 1861. The ancient House of Savoy was, however, only to see four monarchs and maintain rule of the unified Italy for a mere eighty-five years before being deposed in 1946 when the Italian constitutional referendum declared the country a republic.

THE VALADIERS

This magnificent inkstand, constructed of precious lapis lazuli and porphyry enriched with finely sculpted ormolu mounts, is typical of the *oeuvre* of the Valadier workshop. The celebrated dynasty of *fonditori di metalli* was founded by Andrea Valadier (d. 1759) in Rome in 1725 but reached its zenith under his son Luigi, who was said to be producing his finest work at the time of his death in 1785. It was then that the workshops passed to his son Giuseppe (d. 1839). Giuseppe's prime interest, however, was architecture; he was a skilled draughtsman producing designs both for fine works of art and for building projects such as the Piazza del Popolo and the Pincio. Under his management the workshops continued to produce magnificent objects, but Giuseppe never gained quite the acclaim his father had enjoyed. The workshop was eventually sold in 1827, having been the leading silversmith and bronze-founders of Rome for a century.

The Valadiers are known to have specialised in producing spectacular ormolu-mounted architectural objects, often contrasting the specimens of the most colourful and highly prized hardstones in their creations and drawing on Rome's rich architectural history for inspiration. One of the most magnificent architectural fantasies to be produced by the workshop was the *surtout de table* or *deser* created by Luigi Valadier, employing a multitude of brightly coloured hardstones. It was purchased by Carlos IV of Spain and remains in the collection at the Palacio Real, Madrid. Another comparable work, attributed to both father and son, is the figure *Rome assise*, which incorporates both porphyry and lapis and features foliate swags, seemingly one of the Valadier trademarks (exhibition catalogue, *Luigi Valadier au Louvre ou l'Antiquité exaltée*, The Louvre, Paris, 1994, pp. 100-107).

LA FONTANA DEI DIOSCURI

The Fontana dei Dioscuri stands in Piazza del Quirinale outside the Palazzo del Quirinale, Rome. The first fountain to occupy the site was commissioned by Pope Sixtus V in the late 16th century. Following this, the *piazza* underwent various remodelling — the most ambitious of which was commissioned by Pope Pius VI in the 1780s. Work was slow, however, and had to be suspended from 1798 during the French occupations of the city, after which the original fountain was lost. The present version was assembled in 1818 following the expulsion of the French on instruction of Pope Pius VII and under the direction of the architect Raffaele Stern (1774-1820).

The Palazzo del Quirinale, also known as the Quirinal Palace, remained a Papal residence until 1870, when Rome became the capital of the newly unified Italian state, and then the palace became the official residence of the Italian Royal family. The palace only saw four rulers from the house of Savoy before the Italian monarchy was deposed following the referendum in 1946, when the country became a republic and the palace became the official presidential residence.

Given the Royal provenance of this lot, it is possible that it may originally have formed part of the Royal collections housed at the Palazzo del Quirinale.

Various models of the Fontana dei Dioscuri were made as inkstands, the most celebrated of which is the silver, gold and lapis lazuli example by master silversmith Vincenzo Coacci (1756-1794), which was given to Pope Pius VI and is now in the collection of the Minneapolis Institute of Arts. A closely related inkstand also depicting the Fontana dei Dioscuri, attributed to Francesco Righetti (1749-1819), was sold from the Ancienne Collection d'Héli Talleyrand Duc de Talleyrand, Christie's, Paris, 26 November 2005, lot 221.



■ *306

A SOUTH GERMAN MARQUETRY TABLE CABINET

LATE 16TH CENTURY, PROBABLY AUGSBURG, RECONSTRUCTED IN ENGLAND IN THE FIRST HALF 19TH CENTURY

The panels depicting scenes from the life of the Virgin Mary, enclosing variously sized drawers, later lined in mahogany with a cornice added in the 19th century
26 in. (66.5 cm.) high; 42½ in. (108 cm.) wide; 17¾ in. (44 cm.) deep

£25,000–40,000

\$33,000–52,000

€28,000–45,000

Augsburg emerged from the middle of the 16th century as the German centre of luxury cabinet making for the international market. In particular, the development of marquetry contributed to this prominent position, favoured by the ready availability of a variety of indigenous woods and the reputation that Augsburg had the best craftsmen able to cut thin layers of veneers in the most intricate motifs (C.S. Wood, 'The Perspective Treatise in Ruins: Lorenz Stöer, *Geometria et perspectiva*, 1567', *Studies in the History Of Art*, no. 59, p. 246).

Generally Augsburg marquetry depicts *trompe l'oeil* architectural vistas which derive from Italian Renaissance discoveries of Euclidean perspective shown in *intarsia* in Italian churches and princely *studioli*. However there were other forms of figurative intarsia, including religious subject matters as the ones on the cabinet here offered. The marquetry scenes include: the annunciation, the circumcision, the adoration of the shepherds, the adoration of the Wise Men, Samson slaying the lion and Samson destroying the house of the philistines.

Marquetry panels remained popular throughout the ages and were frequently re-used to new shapes of cabinets as in this case. Another example of reuse of early German marquetry panels is seen on a chest of drawers probably made in Turin in the middle of the 18th century now at Waddesdon Manor (Geoffrey de Bellaigue, *The James A. de Rothschild collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes*, Fribourg, 1974, no. 119).









PROPERTY FROM A PRIVATE SPANISH COLLECTION

■ 307

A GOTHIC FRANCO-FLEMISH HISTORICAL TAPESTRY
PROBABLY BRUSSELS, CIRCA 1510-1525

Woven in silks and wools, representing a seated figure on a dais surrounded by kneeling and standing figures, within a foliate border of flowers and grapes
11 ft. 4¼ in. x 11 ft. 2 in. (346.5 x 340.5 cm.)

£70,000-100,000

\$92,000-130,000

€79,000-110,000

COMPARATIVE LITERATURE:

A. Cavallo, *Medieval Tapestries in The Metropolitan Museum of Art*, New York, 1993, p. 544-551.

Of large scale and retaining remarkably vibrant colours, the present tapestry is a fine manifestation of the luxurious works produced in the early 16th century by the celebrated tapestry workshops of Northern France and the Southern Netherlands. Documented from the Middle Ages, tapestries were visible manifestations of wealth for royal courts, princely and noble households, and

also served as a portable and practical form of interior decoration for those who commissioned or purchased them. Tapestries produced by the Franco-Flemish workshops from the late 15th century were especially distinguished and prized.

Comparisons can be drawn between the present tapestry and several from Franco-Flemish series produced in the early and mid-16th century representing scenes from the life of the mythological figure Perseus, son of Danaë and Jupiter, conqueror of Medusa and saviour of Andromeda. Though it is not certain that the figures in the present tapestry are from a scene in the life of Perseus, they are related to several in tapestries from these groups, and could have been linked in their production, as designs were often reused by workshops. Notable comparisons can be drawn between the present lot and the following tapestries: one of Perseus offering a sacrifice of thanksgiving to Zeus, Athena and Hermes, with similar figures to the left and centre and a closely related border, dated to 1515-25 (see Cavallo, *op. cit.*, p. 549, fig. 169); one of Perseus rescuing Andromeda of similar production and date in the Metropolitan Museum (Cavallo, *op. cit.*, pp. 544-551, no. 46); and another of Perseus at the Court of Andromeda within a related border and of similar date and manufacture, offered Christie's, London, 13 November 2003, lot 181.



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A SILVER-GILT-MOUNTED 'RUBINGLAS' EWER AND STAND
CIRCA 1700, THE MOUNTS CONTEMPORARY, MARKED GSF

The domed cover with a finial modelled as a dancing couple

6½ in. (15.5 cm.) high overall

(2)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

For a very similar example see Timothy Schroder, *Renaissance and Baroque Silver, Mounted Porcelain and Ruby Glass from the Zilkha Collection*, London, 2012, pp. 332–333, fig 100.

PROPERTY OF A LADY

309

A VIENNA (DU PAQUIER) PORCELAIN MIRROR-FRAME

CIRCA 1730–35

Of arched form, the frame modelled in eight sections decorated in a bright palette with *Laub-und Bandelwerk* ornament with scrolls, shells, husks and strapwork, the joins between the sections disguised by eight richly gilt moulded clasps, the top and bottom clasps modelled as female masks, the central two at the sides with satyr masks and the remaining four modelled as acanthus leaves, attached to a carved wood frame

20¾ in. (53 cm.) high; 16¾ in. (42.8 cm.) wide

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Leopold and Ruth Blumka Collection, New York (paper label attached to obverse).

With C. Bednarczyk, Vienna.

EXHIBITED:

Paris, Musée du Jeu de Paume des Tuileries, *Exposition d'art autrichien*, 1937, no. 185.

LITERATURE:

Jean Mistler and Alfred Stix, *Exposition d'art autrichien*, Exhibition Catalogue, Paris, 1937, p. 25, no. 185.

Elizabeth Sturm-Bednarczyk, *Claudius Innocentius du Paquier, Wiener Porzellan der Frühzeit, 1718–1744*, Vienna, 1994, p. 64, no. 53, and also illustrated on the front cover dust-jacket.

Elizabeth Sturm-Bednarczyk, 'The Early Viennese Porcelain of Claudius Innocentius du Paquier', *artibus et historiae* no. 52, 2005, p. 167, fig. 4.

Meredith Chilton (ed.), *Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, 2009, Stuttgart, Vol. II, p. 588 and Vol. 3, p. 1316, no. 395.

This mirror-frame would have formed part of a toilet-service or *Nachtzeug* ('night set') of the type used by the higher nobility in their morning and evening toilette. Placed in the middle of a richly draped dressing-table, which stood in the bedchamber, the mirror would have been accompanied by boxes, trays, perfume bottles holding fragrant waters and candlesticks placed to each side of the mirror. Toilet services in their entirety offer an insight into the ritual governing hygiene amongst the nobility and the ceremony associated with this intimate time of the day. These services were among the most precious and expensive items on the luxury goods market and although initially produced in gold and silver it was inevitable that the early porcelain manufactories should

turn their attention to this genre. The only Du Paquier toilet-service mentioned in the archives¹ was offered as a prize at an imperial shooting contest at the Favorita at the end of October 1726 and was described as: 'An exceptionally fine very large night set in a case, on the outside red leather inlaid with gold and fine gilded fittings, well secured with double locks, but on the inside most sumptuously lined with gold trimmings and carmine-red velvet. Admirable is the combination of all the various items that one could wish for in a perfect night set: even the mirror-frame is in the best artistic and fine local porcelain'.

The shape of this mirror, which is derived from models in precious metals, is closely related to the silver gilt, glass and enamelled Augsburg toilet service made for the court of Mecklenburg. Both frames are constructed in the same manner with the separate pieces being joined by metal pins, see Meredith Chilton (ed.), *Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, Stuttgart, 2009, Vol. II, p. 588, 7:14 for the present lot and p. 590, 7:16 for the Augsburg example in the Museum für Kunst und Gewerbe Hamburg. The *Laub-und Bandelwerk* borders on this frame are similar to that on two larger frames in Turin and Naples² which may in turn be inspired by frescos by Jonas Drentwett for Prince Eugene of Savoy's hunting pavilion at Obersiebenbrunn, Austria³.

Toilet services were also used as diplomatic or wedding gifts, and often bear the arms of the recipient. Notably in July 1740 a Meissen turquoise-ground toilet service bearing the Habsburg arms was delivered to Vienna and presented to Dowager Empress Wilhelmine Amalie by her grandson, Saxon-Polish crown prince, Friedrich Christian. See Maureen Cassidy-Geiger (ed.), *Fragile Diplomacy Meissen Porcelain for European Courts ca. 1710–63*, Exhibition Catalogue, Bard Graduate Center, New York, 2007, p. 118, fig. 6–16 for an illustration of this extensive service. Marriage toilet services and those presented as diplomatic gifts were more likely to be used for state occasions and displayed in a formal manner. This elaborate toilet-mirror may have formed part of one of these services and would have certainly been seen as a symbol of the owner's wealth and status.

A Du Paquier toilet-service, including a mirror-frame of related design to the present lot was sold by Christie's London on 30 May 1963, lot 23.

1. See the *Wienerisches Diarium*, 2 November, 1726.

2. Illustrated by Meredith Chilton (ed.), *ibid.*, Stuttgart, 2009, Vol III, p. 1331, nos. 455 and 456.

3. Illustrated by Meredith Chilton (ed.), *ibid.*, Stuttgart, 2009, Vol I, pp. 89–91, figs. 1–40.





310
A PAIR OF DUTCH DELFT POLYCHROME CHINOISERIE PLAQUES

CIRCA 1740-60

Each painted with Oriental figures in a garden with flowers in vases, shrubs and birds in flight, within a *rocaille*-moulded frame, pierced with two holes for suspension

11¼ in. (28.6 cm.) wide

(2)

£5,000-8,000

\$6,600-10,000

€5,600-8,900

311
A MEISSEN MODEL OF A CAT

CIRCA 1740, FAINT BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*, seated on its haunches facing to the left with its right forepaw raised, on a grassy green mound base

7¾ in. (18.5 cm.) high

£3,000-5,000

\$4,000-6,600

€3,400-5,600

This model and its companion are first recorded in *Kändler's Taxa* for September 1736 which lists: '2 Stück Kleine Kätzgen aufs Lager in Thon poussiirt, davon eine sitzend, die andere aber, wie sie eine Maus im Maule hat vorgestellt ist.' (2 small cats modelled in clay in the storehouse, of which one is seated, the other with a mouse in the mouth). See Carl Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, Berlin, 1959, p. 24, no. 216 for the companion holding a mouse and work record entries for 1736, 1741 and 1740-1748 relating to both models. A very similar example of the model was sold from the collection of Sir Gawaine and Lady Baillie at Sotheby's, London, 1 May 2013, lot 201.



PROPERTY OF A LADY

312
THREE NORTHERN GERMAN FAYENCE
OVAL PLAQUES

MID-18TH CENTURY, PROBABLY
 SCHLESWIG-HOLSTEIN

Painted with estuary scenes of figures before
 buildings and landscape, within stepped integral
 frames reserved with puce-edged scroll-moulded
 cartouches, encrusted with flowers

Each approx. 25 in. (63.5 cm.) wide (3)
 £12,000–15,000 \$16,000–20,000
 €14,000–17,000

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.

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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

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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.

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. 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 or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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


(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

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

◆

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

λ

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

•

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

~

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

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

△ **Property Owned in part or in full by Christie's**

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

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed..."/"Dated..."/"Inscribed...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal from 10.00am on the day of the sale. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 9.00am on 20 November. Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.
Tel: +44 (0)20 7839 9060
Email: collectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





DYLAN LEWIS (B.1964)
Standing Leopards II
£25,000-40,000

INTERIORS
INCLUDING SKI POSTERS AND
A COLLECTION OF BRONZES BY DYLAN LEWIS
London, 28 November 2017

VIEWING
25-27 November 2017
8 King Street
London SW1Y 6QT

CONTACT
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aevans@christies.com
+44 (0)20 7752 3374

Other fees apply in addition to the hammer price. See Section D
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OLD MASTERS
New York, 31 October 2017

VIEWING
27-30 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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fdepoortere@christies.com
+1 212 636 2120

DIRCK VAN DELEN AND
ANTHONIE PALAMEDESZ
An architectural *capriccio*
oil on panel
23 7/8 x 39 in. (60.6 x 99.1 cm.)
\$200,000-300,000

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of our Conditions of Sale at the back of the Auction Catalogue

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