

THE COLLECTOR

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

London, 16 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

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

THURSDAY 16 NOVEMBER 2017

AUCTION

Thursday 16 November 2017
at 10.00 am (Lots 401-596)

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

VIEWING

Saturday	11 November	12 noon – 5.00 pm
Sunday	12 November	12 noon – 5.00 pm
Monday	13 November	9.00 am – 4.30 pm
Tuesday	14 November	9.00 am – 8.00 pm
Wednesday	15 November	9.00 am – 4.30 pm

AUCTIONEERS

Piers Boothman & Anna Evans

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **VENUS-14227**

AUCTION RESULTS

Tel: +44 (0) 20 7839 9060
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CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

Please note that Christie's has a financial interest in lots 503, 522 & 591. Please see the Conditions of Sale at the back of the catalogue for further information.

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Front cover: Lots 430 & 483
Inside front cover: Lot 427
Opposite: Lot 476
Back cover: Lot 535



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

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BUYING AT CHRISTIE'S

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



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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 JAPANESE 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 COMMODO
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.

THE PROPERTY OF A GENTLEMAN
(LOTS 401-405)



401

A JAMES I SILVER WINE-CUP

LONDON, 1617, MAKER'S MARK FS IN MONOGRAM, PROBABLY FOR FRANCIS SAUNDERS

The bowl tapering and on baluster stem with spreading foot, *marked near rim and under foot, the foot further engraved with a scratchweight '10-4'*

7 $\frac{7}{8}$ in. (20 cm.) high

9 oz. 19 dwt. (309 gr.)

£5,000–7,000

\$6,600–9,200

€5,600–7,800

LITERATURE:

Possibly recorded I. Pickford, *Jackson's Silver and Gold Marks of England, Scotland and Ireland*, Woodbridge, 1989, p. 107, line 4, no. 4.

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

402

A CHARLES II SILVER TANKARD

LONDON, 1675, MAKER'S MARK RD A MULLET BELOW, POSSIBLY FOR RICHARD DRANSFIELD

Tapering cylindrical and with reeded borders, the flat hinged cover with double baluster finial, engraved with a coat-of-arms, the scroll handle engraved with initials 'E*I', engraved underneath with initials 'V' over 'DE', *marked near handle, on cover and handle*

6¼ in. (16 cm.) high

20 oz. 8 dwt. (634 gr.)

The arms are those of Vaughan quartering others.

£5,000–8,000

\$6,600–11,000

€5,600–8,900

PROVENANCE:

Mary Sophie Stephens (d.1966), nee Sandys, wife of Lt. Col. Prof John William Watson Stephens (1865-1946), professor of tropical diseases and amateur archaeologist, of Holcwm, Ferryside, Camarthanshire.

Anonymous sale [Mrs J. W. W. Stephens, of Seaforth House, Hoyleake, Cheshire]; Christie's, London, 23 July 1924, lot 146, (£110 to Churchman). A Gentleman; Christie's, London, 16 November 2010, lot 401.

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



402



403

403

A CHARLES II SILVER TANKARD

LONDON, 1676, MAKER'S MARK OS, PROBABLY FOR OSMOND STRICKLAND

Tapering cylindrical and with reeded foot, the flat hinged cover with double baluster thumbpiece, with scroll handle, the body and cover each later engraved with a coat-of-arms, *marked near handle, on cover and handle* 7¾ in. (19.8 cm.) high

42 oz. 13 dwt. (1,326 gr.)

The arms are those of Hurt impaling Arkwright for Francis Edward Hurt (1781-1854) of Alderwasley, co. Derby and Casterne, co. Stafford and his wife Elizabeth (d.1838), daughter of Sir Richard Arkwright Kt. (1732-1792), of Wellersley Castle, Winkworth co. Derby whom he married in 1802.

£5,000–8,000

\$6,600–11,000

€5,600–8,900

PROVENANCE:

Francis Edward Hurt (1781-1854) of Alderwasley, co. Derby and Casterne, co. Stafford.

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

THE PROPERTY OF A GENTLEMAN
(LOTS 401-405)



404

A CHARLES II SILVER TANKARD

LONDON, 1677, MAKER'S MARK IC, MULLET BELOW, POSSIBLY FOR JOHN CRUTTALL

Tapering cylindrical and with foliage-chased lower body, the hinged cover with cast double dolphin thumbpiece, with ribbed scroll handle, *marked near handle, on cover and handle*

7½ in. (18 cm.) high
30 oz. 4 dwt. (940 gr.)

£4,000-6,000

\$5,300-7,900
€4,500-6,700

PROVENANCE:

Sir Hugh Purves-Hume-Campbell, 7th Baronet of Marchmont House (1812-1894).
Sir Hugh Hume Campbell, Bart., deceased, late of Hill Street Berkeley Square and Marchmont House, Dunse, Berwickshire; Christie's, London, 15 June 1894, lot 103 (£54 to Taylor).
The Late Thomas Taylor of Chipchase Castle, Northumberland; Christie's, London, 28 June 1938, lot 101 (£98 to S. H. Harris)
The Executors of the late H. L. Dowsett, Esq.; Christie's, London, 25 October 1989, lot 249.
Anonymous sale; Christie's, South Kensington, 4 December 2012, lot 42.

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

405

A JAMES II SILVER TANKARD

LONDON, 1685, MAKER'S MARK RP, PELLET BELOW, PROBABLY FOR ROBERT POCOCK

Tapering cylindrical and with foliage-chased lower body, the hinged cover later chased with foliage and with a scroll cast thumbpiece, with scroll handle, engraved with a crest, *marked near handle and on cover*

8½ in. (20.6 cm.) high
41 oz. 6 dwt. (1,285 gr.)

£5,000-8,000

\$6,600-11,000
€5,600-8,900

PROVENANCE:

Dreweatts and Bloomsbury; Newbury, 28 September 2011, lot 380.

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





406

A QUEEN ANNE SILVER CUP AND COVER

MARK OF PIERRE HARACHE, LONDON, 1702

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

9½ in. (24 cm.) high
57 oz. 9 dwt. (1,786 gr.)

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

£6,000–8,000

\$7,900–11,000
€6,800–8,900

PROVENANCE:

Sir William Strickland, 3rd Bt. (1665-1724) and by descent to Sir Walter Strickland, 9th Bt. (1851-1938) and by descent to his first cousin Charles Henry Marriott, Esq. (1882-1945) of Boynton Hall and by descent to his half brother

The Rev. James Strickland (Marriott) (B.1892) of Boynton Hall.
The Rev. J. E. Strickland; Sotheby's, London, 27 June 1963, lot 36 (£60 to Kaye).
Palladio Stiftung; Christie's, London, 29 June 1977, lot 95.
with Thomas Lumley, London.
with How of Edinburgh, 1977.
Richard George Meech, Q.C. (1893-1990).
The Meech Collection; Sotheby's, New York, 22 October 1993, lot 55.
The Whiteley Trust; Christie's, London, 12 June 2000, lot 12.
with Marks Antiques, London.

LITERATURE:

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

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



VARIOUS PROPERTIES

407

THE SANDERSON TEA-TABLE

A GEORGE II SILVER SALVER

MARK OF ELIZA GODFREY, LONDON, 1744

Shaped circular and on four leaf and flower cast scroll feet, the border cast and chased with foliage scrolls and *rocaille*, heightened by masks, similarly chased and engraved with a coat-of-arms within rococo cartouche, *marked underneath, further engraved with a scratchweight '187=13'*

26½ in. (67.3 cm.) diam.

184 oz. 12 dwt. (.5743 gr.)

The arms are those of Sanderson quartering Wray impaling Gough for Sir William Sanderson 2nd Bt. (d.1754) of Greenwich and his third wife Charlotte (d.1780), daughter of the celebrated merchant Sir Richard Gough Kt. (1659-1727), of Gough House, Chelsea, whom he married in 1730.

£12,000-18,000

\$16,000-24,000

€14,000-20,000

PROVENANCE:

Sir William Sanderson 2nd Bt. (d.1754) of Greenwich and then by descent to his only son, Sir William Sanderson 3rd Bt. (d.1760) and then by bequest to his mother, Charlotte, Lady Sanderson (d.1780) and then by bequest 'my large silver tea table...' to her niece, Elizabeth Gough (1751-1815), daughter of Sir Henry Gough 1st Bt. (1708-1774) of Edgbaston and presumably by descent to the family of her late niece, Charlotte, Lady Palmer (d.1783), wife of Sir John Palmer 5th Bt. (1735-1817) and then by descent to, Sir Geoffrey Palmer 12th Bt. (b.1936), Sir Geoffrey Palmer Bt.; Sotheby's London, 11 March 1965, lot 108 (£550 to Kaye).

LITERATURE:

The Will of Charlotte, Lady Sanderson (d.1780), Records of the Prerogative Court of Canterbury, Public Record Office Mss. PROB 11/1064/63, 'my large silver tea table...'
The Times, 'In the Saleroom', 12 March 1965, p. 14.

408

A GEORGE II SILVER INKSTAND

LONDON, 1726, MAKER'S MARK IB, POSSIBLY FOR JOHN BARBOT

Oblong and on four panel feet, with spatulate handle, with two detachable pots and central detachable taperstick, *marked on stand, inside pots and on taperstick*

5¾ in. (13.6 cm.) wide

7 oz. 17 dwt. (244 gr.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

EXHIBITED:

Possibly London, Seaford House, *Queen Charlotte's Loan Exhibition of Old Silver*, London, 1929, no. 466 (as by John Burridge).





*** 409**

A PAIR OF GEORGE II SILVER CANDLESTICKS

MARK OF PAUL DE LAMERIE, LONDON, 1741

Each on gadrooned octagonal base and with ovolo border, the tapering stem cast with scrolls and with a fluted socket and detachable nozzle, the stem and nozzle each later engraved with a crest, *each marked under base, further engraved underneath with scratchweights '21=11' and '20=8'*

8½ in. (22 cm.) high

42 oz. 19 dwt. (1,336 gr.)

(2)

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

F. L. S. Johnson; Christie's, London, 24 August 1965, lot 112 (£3,400 to Garrard).
with Garrard, London, 4 January 1966.

PAUL DE LAMERIE (1688-1751)

Paul de Lamerie was born in the Netherlands in April 1688. He was the only child of Paul Souchay de la Merie, an officer in the army of William III, and his wife, Constance le Roux. They moved to London in 1689, settling in Berwick Street in Soho. Lamerie began his journey to become one of the greatest goldsmiths working in London in the 18th century in August 1703 with his apprenticeship with Pierre Platel, another member of the growing community of Huguenots living in London at the time. Platel, who was born in Lille, arrived in London by 1688 and was made a freeman of the Worshipful Company of Goldsmiths' by redemption by order of the Court of Aldermen in June 1699. Platel's work shows great skill, for example a set of four candlesticks formerly in the collection of Lord Harris of Peckham (Christie's, London, 25 November 2008, lot 44) and as such would have proven a very worthy teacher for Lamerie.

Having finished his apprenticeship Lamerie registered his first mark as a largeworker on 5 February 1713 and opened a workshop in Windmill Street, near Haymarket. Within a short period of time he was producing silver and gold to the highest standards. Besides producing some of the greatest silver of the 18th century Lamerie also served as captain and, later, major in the Westminster volunteer association and served on committees at the Goldsmiths' Company. Though he never served as prime warden of the company he did supply them with a great deal of plate, perhaps most famously with a ewer and basin made in 1741, the same year as the present candlesticks.



410

A GEORGE II IRISH SILVER BASKET

DUBLIN, CIRCA 1750, MAKER'S MARK LACKING

Oval and with openwork basket-weave sides, with a reeded and floral cast central rib, engraved with a coat-of-arms, *marked inside*
 13¼ in. (33.8 cm.) long
 35 oz. 5 dwt. (1,065 gr.)

The arms are those of Upton impaling Crosby, for Arthur Upton (1715-1768) M.P., of Castle Upton, Templepatrick, co. Antrim and his second wife Sarah Crosby (1730-1795), daughter of Pole Crosby of Stadbally Hall. Following Arthur's death Sarah married as his second wife Robert, 1st Earl of Farnham (d.1779) in 1771. It was said she brought a fortune of £40,000 to her second marriage. Arthur was M.P. and deputy governor of Antrim. He died childless with his estates passing to first his brother Francis and on his death to his brother Clotworthy Upton (1721-1785), who was raised to the peerage as Baron Templetown in 1776.

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Arthur Upton (1715-1768) M.P., of Castle Upton, Templepatrick, co. Antrim.

This form of basket, with expertly chased *tromp l'oeil* basket-weave sides and rim, is first seen in London and Dublin in the 1730s, many produced by the celebrated workshop of the Paul de Lamerie. The goldsmiths of the time used a combination of piercing and chasing to simulate basketwork sometimes embellishing the sides with rosettes. This example is noteworthy for the charming sprigs of flowers chased around the rim and unusual in that it fashioned without a swing handle or bracket handles at the ends. Instead the centres of the long sides are ornamented with a sheaf of wheat encircled by a scythe.



(detail of engraving)



411

A SET OF TWELVE GEORGE II SILVER DINNER-PLATES
 MARK OF DAVID WILLAUME, LONDON, 1732

Gadrooned circular, engraved with husks and two cartouches, one with a coat-of-arms, the other with a crest, further later engraved with two crests, each marked underneath, further engraved with scratchweights '18-4'; '18-9'; '18-11'; '19-4'; '19-12'; two '19-13'; '20-0'; '20-4'; '20-7'; '21-6' and '21-13' 9¼ in. (23.6 cm.) diam.

223 oz. 4 dwt. (6,944 gr.)

The arms are those of Elwell/Elwill impaling Speke for Sir Edmund Elwell/Elwill, 3rd Bt. (d.1740) and his wife Anne (d.1742), daughter of William Speke of Beauchamp, co. Somerset. Sir Edmund succeeded his brother in 1727 and was sometime Comptroller of the Excise.

The later crests are those of Hervey and Bathurst presumably for Sir Felton Elwell Harvey Bathurst 1st Bt., (1782-1819). (12)

£30,000-50,000

\$40,000-66,000

€34,000-56,000

PROVENANCE:

Sir Edmund Elwell/Elwill, 3rd Bt. (d.1740) and his wife Anne (d. 1742), daughter of William Speke of Beauchamp, co. Somerset, by descent to their son Sir John Elwell/Elwill 4th Bt. (d.1778), by descent to his daughter Selena Mary (d.1841) wife of Felton Lionel Hervey (d.1785) whom she married in 1779 and by descent to their son Sir Felton Elwell Harvey Bathurst 1st Bt. (1782-1819) and then by descent to Sir Frederick Edward William Hervey-Bathurst, 5th Bt. (1870-1956). Sir Frederick Hervey-Bathurst; Sotheby's, London, 9 October 1947. S. Hardie, Esq., Sotheby's, London, 31 January 1963, lot 172 (£920 to Jessop). John Kemeys-Tynte, 9th Baron Wharton (1908-1969). The late the Right Honourable The Lord Wharton; Christie's, London, 18 March 1970, lot 126 (£2,500 to S. J. Phillips).

(detail of engraving)





412

412

A PAIR OF GEORGE III SILVER CANDLESTICKS
 MARK OF JOHN PARKER AND EDWARD WAKELIN,
 LONDON, 1765

Each baluster and on shaped circular base, cast and chased with scrolls, foliage, scalework and *rocaille*, with spool-shaped socket with detachable circular nozzle, the base later engraved with two crests below an earl's coronet, each marked on foot, also numbered and engraved on foot and underneath with scratchweight 'No 1 30=4' and 'No 2 30-2', the nozzles apparently unmarked, numbered 'No 1' and 'No 2'
 12¼ in. (30.5 cm.) high
 64 oz. 9 dwt. (2,005 gr.)
 The crests are those of Byng, for John, 1st Earl of Strafford G.C.B. (1772-1860). (2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Supplied to Sir George Byng (d.1789) and by descent to John, 1st Earl of Strafford G.C.B. (1772-1860) and by descent. Two Late Regency Collectors Philip John Miles and George Byng 1815-45; Christie's, London, 9 June 2005, lot 91.

LITERATURE:

Manuscript Inventory of Pictures and Plate created Heirloom under the Will of the late George Stevens Byng, Earl of Strafford, December 1887. J.E. Boodle, Surveyor, 89 Chancery Lane, London WC1: The Plate in the Custody of Messrs Garrard & Co, 25 Haymarket, SW1, p.16 (two large 12" ins. chased scroll pattern table candlesticks).

413

A PAIR OF GEORGE II SILVER CANDLESTICKS
 MARK OF JOHN JACOB, LONDON, 1758

Each on stepped square base with shell-cast corners, with spiral-twisted stems and spool-shaped socket, with detachable nozzle, the base and nozzle each engraved with a crest, marked underneath, on socket and nozzle
 10 in. (25.4 cm.) high
 43 oz. 7 dwt. (1,348 gr.) (2)

£3,000-5,000

\$4,000-6,600

€3,400-5,600



413



(part)

414

A GEORGE III AMBASSADORIAL SILVER TABLE-SERVICE

MARK OF GEORGE SMITH AND WILLIAM FEARN, THOMAS NORTHCOTE AND WILLIAM SUMNER, LONDON, 1789 AND CIRCA 1789

Old English Thread pattern, engraved with the Royal crest of George III within the Garter motto and below the Royal crown, comprising:

- | | |
|----------------------------|----------------------------|
| Twenty-four table-spoons | Twenty-four table-forks |
| Twenty-four dessert-spoons | Twenty-three dessert-forks |
| Eight basting-spoons | A salad-fork |
| A soup-ladle | A pair of asparagus-tongs |

A pair of sugar-tongs

Two Fiddle pattern sauce-ladles, 1790

All contained in a felt-lined brass-bound oak canteen

the case 21¼ in. (55.5 cm.) wide

220 oz. 2 dwt. (6,845 gr.)

(109)

£4,000–6,000

\$5,300–7,900

€4,500–6,700



(canteen)

PROVENANCE:

Almost certainly supplied to Alleyne FitzHerbert, later 1st Baron St. Helens (1753-1839) as Ambassador to The Hague (1789-1790) or Madrid (1790-1794) and by descent.

Lord St Helens and Sir William FitzHerbert The Collections of a Diplomat and a Courtier; Christie's, London, 22 January 2009, lot 576.



415

A GEORGE III SILVER DESSERT-STAND

MARK OF PAUL STORR, LONDON, 1812, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

On incurved triangular base, the stand on three cast Neptune mask feet with applied fruit festoons between and central applied rosette, the stem formed as three maenads with thyrsi between and with a further applied rosette, supporting on their heads a ring with foliage and flower border, with detachable bowl with wirework and pierced foliage border, *fully marked except one rosette and the nuts, the base further stamped 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE REGENTIS LONDINI', the base and basket stamped '626'*

12¾ in. (32 cm.) high

123 oz. 19 dwt. (3,855 gr.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Possibly Captain Edward George Spencer-Churchill, M.C. (1876-1964).

Possibly The Northwick Park Collection, the Property of the Late Captain E. G. Spencer-Churchill, M.C.; Christie's, London, 26 May 1965, lot 79.



(detail of engraving)

416

A SET OF FOUR GEORGE III SILVER-GILT WINE-COASTERS
MARK OF DIGBY SCOTT AND BENJAMIN SMITH, LONDON, 1804,
PROBABLY RETAILED BY RUNDELL, BRIDGE AND RUNDELL

Each circular and with fruiting grapevine pieced borders, engraved with a coat-of-arms below an earl's coronet, *marked on foot*, with wood bases
5½ in. (14 cm.) diam.

The arms are those of Capell, probably for George Capell-Coningsby, 5th Earl of Essex (1757-1839) who succeeded his father in 1799. (4)

£15,000-25,000

\$20,000-33,000
€17,000-28,000





417

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

MARK OF WILLIAM STROUD, LONDON, 1809

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

8 in. (20.4 cm.) wide

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

The arms are those of Gale quartering Richmond, Wilson of Barden and Braddyll impaled by another for a female member of the Gale family of Conishead Priory and Highead Castle, co. Cumberland and her husband. (4)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

418

A PAIR OF GEORGE III SILVER-GILT WINE-COOLERS

MARK OF ROBERT GARRARD, LONDON, 1816

Campana-shaped and on fluted foot, the lower body applied with acanthus, the neck applied with a grapevine band below an everted egg-and-dart and beaded rim, with reeded leaf-clad handles, terminating in Bacchanalian masks, the bodies applied on each side with the Royal Arms within the Garter motto and below a Royal duke's coronet, *each marked near handles*, with copper-gilt liners and collars

10½ in. (26.6 cm.) high

195 oz. 10 dwt. (6,080 gr.)

The arms are those of William Frederick, 2nd Duke of Gloucester and Edinburgh (1776-1834), the only son of William Henry, 1st Duke of Gloucester, and brother of George III. As the great-grandson of George II, he was allowed the style of Royal Highness in 1816, upon his marriage to his first cousin Princess Mary, fourth daughter of George III and sister to George IV. Throughout his life, he took a keen interest in charitable causes. He was President of the African Institution, and advocated the rights of Africans in Parliament. (2)

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

H.R.H. William Frederick, 2nd Duke of Gloucester (1776-1834) and by descent to his cousin

H.R.H. Prince George, Duke of Cambridge K.G., K.T., K.P. (1819-1904).

The Valuable Collection of Old English and Foreign Silver & Silver-Gilt Plate of His Royal Highness The Duke of Cambridge; Christie's, London, 6-7 June 1904, lot 262 or passim.

Possibly an Important American Collection; Christie's, London, October 17, 1962, lot 102, with S. J. Shrubsole, New York, June 1965.

The Late Eloise and Nelson Davis, Toronto; Christie's, New York, 11 April 2003, lot 232.

LITERATURE:

M. Clayton, *The Pictorial History of English and American Silver*, Oxford, 1985, p. 266 no. 1.

This pair of wine-coolers is from a set of eight, each with Royal arms and copper-gilt liners and collars, made by Robert Garrard, 1816, the same year as the Duke's marriage. The wine-coolers were included in the 1904 sale of silver and silver-gilt from the collection of the Duke of Cambridge. A pair from the set, possibly the present pair, came to auction again from an American Private Collection, at Christie's, London, 17 October 1962, lot 102. Unlike some of his royal cousins, the Duke does not appear to have commissioned an extensive silver service, apart from this set of eight wine-coolers. A tray engraved with the *accolé* coat-of-arms of the Duke and his wife, by Paul Storr, 1815, sold at Christie's, London, 7 March 1990, lot 117.



(detail of arms)



RUNDELL, BRIDGE AND RUNDELL

While today names like Paul Storr and John Bridge are celebrated for their excellence of design and skill in craftsmanship, in first years of the 19th century it would have been the retailers Rundell Bridge and Rundell whose name represented the pinnacle of The Business of Luxury, as they are described in *Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843*, London, 2005.

The firm, located at 32 Ludgate Hill, was born when Philip Rundell (1746-1827) bought the business of William Pickett, in 1786. He was joined in running the business by John Bridge. The pair made a perfect team with Rundell running the shop while Bridge dealt with the clients. In 1805, Rundell took his nephew, Edmund Waller Rundell into partnership, whereupon the business was restyled Rundell, Bridge and Rundell.

By this time they were one of the main manufacturers of quality silver plate, jewels and gold boxes. The firm grew rapidly, so much so that by the 1820's, it was a vast enterprise with agencies in Paris, Vienna, St. Petersburg, Baghdad, Constantinople, Bombay, Calcutta, and various cities in South America.

It was in 1807 that Paul Storr, the gifted master silversmith, was persuaded to join the firm, followed the next year by the sculptor, William Theed (1764-1817) who had previously worked as a modeller for Wedgwood. When Theed died, Rundell took on another leading sculptor, John Flaxman (1755-1826). Unlike Theed, Flaxman was never a partner but was employed as the firm's designer and made models and drawings for many of the firm's important commissions.

Having been appointed, in 1797, as one of the goldsmiths to King George III the firm were regular suppliers to the Royal Family. For example the Prince of Wales ordered a service of silver-gilt plate of sufficient size and importance for use on State occasions. The Prince of Wales State plate was shown in an exhibit held for three days of every week during the spring of 1807. Invitation was by ticket only.

"All the Rich, the great and Noble of the Land flocked to see the display of the Grand Service. Their carriages blocked Ludgate Hill until seven o'clock each evening."

It was not until after Paul Storr had left the firm in 1819 that Philip Rundell entered his own mark, though he retired soon after, in 1823. He died four years later leaving a phenomenal personal fortune of around £1,500,000 to his nephew, Joseph Neeld, (who in turn bequeathed his wealth to Queen Victoria). Rundell's workshop continued operating up until the death of John Bridge in 1834. Thereafter the firm continued to commission silver from other manufacturers until it finally closed in 1843.



(detail of engraving)

* 419

A PAIR OF GEORGE III SILVER-GILT WINE-COASTERS

MARK OF PAUL STORR, LONDON, 1817, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

Each circular and with openwork fruiting grapevine sides below ribbon-tied reeded rim and with anthemion cast lower border, later engraved inside with a coat-of-arms, with wood base, *each marked on base, the bases further stamped 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE REGENTIS BRITANNIAE FECERUNT LONDINI'*

5¾ in. (14.5 cm.) diam.

(2)

£7,000-10,000

\$9,300-13,000

€7,900-11,000

420 No Lot





421

TWO VICTORIAN SILVER CHAMBER-CANDLESTICKS

MARK OF CHARLES THOMAS AND GEORGE FOX, LONDON, ONE 1841 AND ONE 1858

Each slightly differing shaped oval and with *rocaille* border, a central cast putto supporting the leaf-cast socket, *marked underneath*

7¼ in. (18.5 cm.) wide

19 oz. 9 dwt. (605 gr.)

(2)

£5,000–8,000

\$6,600–11,000

€5,600–8,900

PROVENANCE:

Anonymous sale; Christie's, London, 25 May 1989, lot 144.

422

A GEORGE IV SILVER SALVER

MARK OF JOHN EDWARD TERREY, LONDON, 1826

Shaped circular and with foliage, shell and anthemion border, chased with foliage scrolls, flowers and birds on a matted ground, on four foliage and paw cast feet, engraved with a coat-of-arms, *marked underneath*, with contemporary wood case

22 in. (56 cm.) diam.

159 oz. 4 dwt. (4,958 gr.)

The arms are those of Savile.

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

By tradition Josephine Isabella Savile (c1821-1852) of Thornhill, Yorkshire and by descent to her granddaughter Frances Irene Young, wife of Sir Archibald Young Gipps Campbell K.C.I.E., C.S.I., C.B.E. (1872-1957) and by descent.





423

A PAIR OF GEORGE III SILVER FOUR-LIGHT CANDELABRA

THE BASES, SUPPORTS FOR BRANCHES, TWO SOCKETS AND WAX-PANS WITH MARK OF WILLIAM ELLIOTT, LONDON, 1819, THE BRANCHES, SIX SOCKETS, NOZZLES AND WAX-PANS WITH MARK OF JOHN SCOFIELD, OR MAKER'S MARK LACKING, ATTRIBUTED TO JOHN SCOFIELD, CIRCA 1780

Each on domed base with husk cast border, the lower section of the tapering stems cast with foliage, with spiral-fluted and leaf-cast sockets, with central detachable support for the three foliage cast branches, each terminating in a spiral-fluted and leaf-cast socket, with a further central socket, engraved with a coat-of-arms, *marked under base, on branches, sockets, nozzles and central support*

23 in. (58.5 cm.) high
253 oz. 10 dwt. (7,883 gr.)

The arms are those of Norreys of Davyhulme quartering Molyeaux and others, almost certainly for Robert Josiah Jackson Norreys, formerly Harris (1784-1844) who married Mary (1780-1868) daughter and heiress of Henry Norreys (1744-1819) of Davyhulme, co. Lancashire in 1809. He assumed the name and arms of Norreys on his marriage and inherited the estates of his father-in-law in 1819.

(2)

£15,000-25,000

\$20,000-33,000
€17,000-28,000

424

A GEORGE III IRISH SILVER SALVER

DUBLIN, 1818, MAKER'S MARK SB OVER IM

Shaped circular and on four cast paw feet, with *rocaille* cast border, chased with flowers and foliage on a matted ground and later engraved with a coat-of-arms and an inscription, *marked underneath*

20¾ in. (52.5 cm.) diam.
130 oz. (4,044 gr.)

The inscription reads '*Presented by the Inhabitants of the County Monaghan to their late Assistant Barrister William Mayne Esq. 1829*'. The arms are those of Mayne for William Mayne (b.1757), son of Charles Mayne (1727-1777) of Freame Mount, co. Cavan. His elder brother Edward (1756-1829) also entered the law and was Judge of the Court of Common Pleas of Ireland and afterwards Judge of The Court of the King's Bench.

£3,000-5,000

\$4,000-6,600
€3,400-5,600





425

425

A PAIR OF VICTORIAN SILVER AND GLASS DESSERT-STANDS
 MARK OF EDWARD AND JOHN BARNARD, LONDON, 1865

Each on cast and openwork foot, the stem of one applied with a cast figure of a lady and the other a gentleman, each holding a basket, one with glass liner, with flower swag applied support for the part-frosted glass dish, marked on foot, support and figure, stamped underneath '953' and '954'

11½ in. (29 cm.) high

weight of silver 95 oz. 16 dwt. (2,980 gr.)

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Christie's, New York, 14 June 1982, lot 52.

A Distinguished New York Collection; Christie's, New York, 17 December 2014, lot 312.



426

A PAIR OF VICTORIAN SILVER TWO-LIGHT CANDELABRA
 MARK OF GEORGE FOX, LONDON, 1880

Each on lobed circular base, one stem cast as a lady with a watering can the other with a gentleman with a basket of flowers, each with a further scroll stem and two scrolling branches, each terminating in a fluted and foliage-cast socket with foliage-cast wax-pan, marked on bases and figures

12½ in. (31 cm.) high

56 oz. 12 dwt. (1,760 gr.)

(2)

£5,000–8,000

\$6,600–11,000

€5,600–8,900

PROVENANCE:

Anonymous sale; Christie's, Paris, 22-23 April 2013, lot 284 (part).



426



* 427

A WILLIAM IV SILVER CANDELABRUM CENTREPIECE
 MARK OF EDWARD, EDWARD, JOHN AND WILLIAM
 BARNARD, LONDON, 1834

The tricorn base on three openwork foliage-cast feet, the corners applied with military trophies and the sides engraved with an inscription and two coats-of-arms, applied with three cast figures emblematic of the arts, music and science, flanking the tapering stem and with three detachable foliage-cast branches, each terminating in a foliage-cast socket and with conforming wax-pan and nozzle, with a central support for the cut glass bowl, *marked under base, on stem, figures, trophies, branches, support for bowl, sockets and nozzles*

23¼ in. (59 cm.) high
 174 oz. (5,411 gr.)

The inscription reads 'Presented by The Honorable The House of Assembly Jamaica to Commodore Arthur Farquhar and Second in Command in the West Indies in Testimony of the high sense entertained of his services during the late disturbances 1832'.

The arms are those of Jamaica and Farquhar with an honourable augmentation representing the city of Glückstadt within the motto of the Royal Guelphic Order and orders beneath, for Commodore (later rear Admiral) Sir Arthur Farquhar K.C.H. (1772-1843).

£5,000–8,000

\$6,600–11,000
 €5,600–8,900

PROVENANCE:

Presented to Commodore Sir Arthur Farquhar K.C.H. (1772-1843) by the Jamaican House of Assembly and then bequeathed to his son Lieutenant Arthur Farquhar, later Admiral Sir Arthur Farquhar (1815-1908).

Farquhar was the son of a Scottish landowner and brother of William Farquhar (1774-1839), colonial administrator of Singapore. Arthur Farquhar joined the navy in 1787, serving first in India and then the Mediterranean, Baltic and North Seas. He led the British forces which, with the Swedish army, captured the city of Glückstadt in 1814, driving out the Napoleonic forces. For this he was made a knight of the Sword of Sweden. The present lot was awarded to him when in command of the ship *Blanche* by the Jamaican House of Assembly and a group of Jamaican merchants in 1833, together with a sword valued at £150 for his services suppressing a slave revolt on the island.

A group of merchants met in Kingston on 6 June 1833 and resolved to raise a subscription, 'the proceeds to be remitted to England, for the purchase of a piece of plate with a suitable inscription testifying the esteem and respect of the inhabitants for Commodore Sir Arthur Farquhar, the period of whose service as commanding office of that station had expired, and who was to sail from Port Royal on that Day.' (*The Pilot*, Dublin, 24 June 1833, p.2). The piece of plate, the centrepiece offered here, was later presented to Farquhar and was still in his possession in 1843 when he made his will leaving a Patriotic Fund Sword and '...several of the honorary piece[s] of plate presented to me by the merchants of Malta and Jamaica to be by him [his son Lieut. Arthur Farquhar] preserved and kept in the line of Farquhar'. (The National Archives; Kew, England; *Prerogative Court of Canterbury and Related Probate Jurisdictions: Will Registers*; Class: PROB 11; Piece: 1989).



(detail of engraving)



428

A SET OF SEVEN VICTORIAN SILVER DISHES

MARK OF ROBERT GARRARD, LONDON, 1867

Each with rosette and ovolo cast border, engraved with the Royal arms of Greece and the initials 'OK' below a Royal crown, comprising:

A pair of meat-dishes, 18¾ in. (47.6 cm.) wide

A second-course dish, 15½ in. (39.5 cm.) diam.

A second-course dish, 14¾ in. (37.5 cm.) diam.

Three second-course dishes, 13¾ in. (34 cm.) diam.

each marked underneath, further stamped 'Garrards Panton Street London'

305 oz. 6 dwt. (9,498 gr.)

The arms and initials are those of Grand Duchess Olga Constantinovna of Russia, Queen of the Hellenes (1851-1926), wife of King George I of the Hellenes, Prince of Denmark (1845-1913) and daughter of Grand Duke Constantine Nicolayevich of Russia (1827-1892).

(7)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:

Part of service commissioned to commemorate the marriage of Grand Duchess Olga of Russia (1851-1928) to King George I of the Hellenes, Prince of Denmark (1845-1913), in 1867.

A Sicilian Villa Property from an Aristocratic Family; Christie's, London, 10 December 2015, lot 61.

429

A VICTORIAN SILVER NOVELTY PEPPERETTE

MARK OF LOUIS DEE, LONDON, 1880

Realistically modelled as a crouching knight in armour, holding in his left hand a shield emblazoned with a coat-of-arms and in his right a mace, his visor pieced and hinged, standing on an oval base cast to simulate grass, marked on base

4 in. (10 cm.) high

5 oz. 10 dwt. (170 gr.)

£2,000-3,000

\$2,700-3,900

€2,300-3,400



430

A MASSIVE VICTORIAN SILVER TANKARD

MARK OF ROBERT GARRARD, LONDON, 1864

Slightly *bombé* on four oval strapwork feet, with guilloche and corded borders, the lower body *repoussé* and chased with strapwork on a partly matted ground, the central cartouche engraved with an inscription, the scroll handle with lion's-head mask, the hinged cover applied with cast figures of a mounted knight and two pages with detachable spear, swords and knife, all on a rocky ground, the tankard on an octagonal ebonised wood plinth applied with two engraved silver plaques and twice with the Royal cypher of Queen Victoria, *marked on base, cover, and handle, each sword and knife, the base stamped R & S Garrard, Panton Street, London*

23 in. (58.4 cm.) high

215 oz. 4 dwt. (6,692 gr.)

The inscription on the tankard reads *'The Gift of Her Majesty The Queen, Ascot, 1865'*.

The other inscriptions on the plinth read *'The Queen's Vase, Ascot, 1865'* and *'Won by Eltham'*.

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Anonymous sale; Christie's, London, 21 May 2004, lot 38

Born in Lancashire in 1814, William Robinson emigrated to South Australia in 1839 and began to purchase large quantities of stock, obtaining pastoral license to the Hill River country north of Adelaide and establishing himself as one of the colony's principal pastoralists. In 1856 he sold his holdings for a large sum and moved his family to New Zealand. His purchase of land in the Cheviot Hills between 1856 and 1862 was considered the largest and most spectacular of its kind in New Zealand at the time. Robinson during this time earned the sobriquet 'Ready Money' when, to prove he had funds when a cheque of his was queried, he produced a wheelbarrow full of cash.

With his tenure of Cheviot Hills secure, he returned with his family to England in 1862 and began to indulge his love of racing, investing heavily in English bloodstock. In 1865 he won both the Queen's Gold Vase with Eltham and the Royal Hunt Cup with Gratitude. The following year he sold his horses and returned to New Zealand where, by 1882, he had acquired the freehold of some 92,728 acres.

THE QUEEN'S CUP

This prize, given by Queen Victoria, was 'added to a sweepstakes of 20 sovs. each.' Run on Tuesday, 13 June, 1865, The Queen's Cup, also known as The Gold Vase, was a race for 3-year-olds and upwards; weight for age; with certain allowances, and winners extra, over two miles. Apart from the Vase itself, which had no stated value in deference to the Queen, the prize was £120.

There were four runners, with the betting about even on Mr. Robinson's Eltham, the favourite, ridden by S. Adams. The Times wrote that Breeze, owned by Baron Rothschild, was first out; Eltham 'rushed past him and carried on running round the top turn, when Adams indulged him with a pull, and Breeze was, in consequence, left with the lead, which she carried on into the Swinley Mile bottom. On reaching the mile post the pair closed and raced together to the road, where the Baron's filly drew slightly away, and came into the straight half a length in advance of the favourite, the pair having the race to themselves at the distance... within a stride or two of the chair (Eltham) came with a rush, and finished a splendid race with a dead heat.'

With betting 6 to 4 on Eltham, The Times recounts the following deciding heat thus: *'Eltham jumped away in front, and made the running to the first turn, when he was headed by Breeze, who led into the bottom, when Eltham drew up and waited upon the Baron's mare until half-way in the distance; he then took a slight lead, and won very cleverly by three-parts of a length.'*





431

A VICTORIAN SILVER SMOKER'S COMPANION

MARK OF WILLIAM FREDERICK WILLIAMS, LONDON, 1878, RETAILED BY HUSSEY AND KEYMER, 22 ST. JAMES'S STREET, LONDON

Humorously modelled as duelling frogs, each with glass eyes, one with detachable hand as lighter, the other with receptacle for wick, all on an oval base cast and chased with rockwork and engraved on each side with an inscription, *marked on base, the base further engraved 'Hussey and Keymer, 22 St. James's Street'*, on green marble plinth

the base 9¼ in. (23.5 cm.) wide

The inscriptions read '*Von Louise Margarethe*' and '*20th Marz 1880*'

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

The gift of Princess Louise Margarethe of Prussia, Duchess of Connaught and Strathearn (1860–1917), to her father Prince Friedrich Carl Nicolaus of Prussia (1828–1885) on the occasion of his 72nd birthday.



432

A VICTORIAN SILVER INKSTAND

MARK OF JOHN BRASHIER, LONDON, 1887

Realistically modelled as a ram's head, on circular base with chased foliage

border, *marked on base and inside cover*, with ebonised wood plinth

the plinth 9¼ in. (23.5 cm.) diam.

21 oz. 12 dwt. (671 gr.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



433

A VICTORIAN SILVER INKSTAND

MARK OF CHARLES THOMAS AND GEORGE FOX, LONDON, 1847, THE COLLAR 1845

The inkwell modelled as an owl with glass eyes, the hinged head open to reveal

a pierced circular collar and associated glass liner, the base triangular and with

fruiting grapevine borders, *marked under tail, inside cover, on collar and base*

the base 9½ in. (24.5 cm.) wide

gross weight 16 oz. 3 dwt. (502 gr.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



434

A SEVEN-PIECE GEORGE V AND GEORGE VI SILVER TEA AND COFFEE-SERVICE

MARK OF SEBASTIAN GARRARD, LONDON, THE KETTLE, STAND AND LAMP 1934, THE REMAINDER 1946

Each piece melon-fluted, engraved at the shoulder with foliage scrolls on a textured ground, each piece engraved with an initial 'R' below a Royal duke's coronet, comprising: a kettle, stand and lamp; a teapot; a coffee-pot and a hot-water pot, each with a wood handle; a sugar-bowl; a cream-jug and a pair of sugar-tongs, each piece fully marked, some pieces further stamped 'GARRARD & CO. LTD. ALBEMARLE ST. LONDON. W.', with a card inscribed by Queen Mary 'For Richard from Grannie Mary Christmas 1947'

the kettle, stand and lamp 13½ in. (34.3 cm.) high

gross weight 146 oz. 16 dwt. (4,561 gr.) Br

The inscription on the kettle, stand and lamp reads 'Birthday and Christmas 1946.'

The inscription on the cream-jug reads 'Birthday 1947.'

The inscription on the sugar-bowl reads 'Christmas 1947.'

The inscription on the teapot reads 'Birthday 1948.'

The inscription on the hot-water pot reads 'Christmas 1948.'

The inscription on the coffee-pot reads 'Birthday 1949.'

The initial is that of H.R.H. Prince Richard, Duke of Gloucester.

(7)

£4,000–6,000

\$5,300–7,900
€4,500–6,700

PROVENANCE:

Given to H.R.H. Prince Richard, 2nd Duke of Gloucester by his grandmother Queen Mary (1867-1953) as birthday and Christmas gifts between 1946 and 1949, and by descent.

Property from the Estate of H.R.H. The Prince Henry, Duke of Gloucester, KG., KT., KP.; Christie's, London, 26-27 January 2006, lot 59.



(part)

435

A VICTORIAN ROYAL SILVER-MOUNTED HARDSTONE DESSERT-SERVICE
 MARK OF EDWARD HUTTON, LONDON, 1892, RETAILED BY ARTHUR PITSON,
 179 NEW BOND STREET, LONDON

Each with carved light green hardstone handle, engraved with monogram below a Royal duke's coronet, comprising:

Eighteen fruit-forks

Eighteen fruit-knives

in fitted red leather case, the cover applied with a silver shield-shaped cartouche similarly engraved with monogram within Garter motto and below a Royal duke's coronet

the case 12½ in. (32 cm.) wide

The monogram reads 'Arthur', for Prince Arthur, Duke of Connaught and Strathearn K.G. (1850-1942), third son and seventh child of Queen Victoria (r.1837-1901). (36)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

Given to Prince Arthur, Duke of Connaught and Strathearn K.G. (1850-1942), who married Princess Louise Margaret of Prussia (1860-1917), by his mother Queen Victoria (1819-1901), and then by descent to their daughter

Princess Margaret of Connaught (1882-1920) who married Crown Prince Gustav Adolf, later King of Sweden (1882-1973) and by descent to their daughter

Princess Ingrid, later Queen of Denmark (1910-2000), who married King Frederick IX of Denmark (1899-1972) and by descent.



VARIOUS PROPERTIES

436

A SET OF FOUR ELIZABETH II SILVER PHEASANTS

MARK OF DAWSON OF STAMFORD LTD. OVERSTRIKING THAT OF TIMOTHY LUKES, LONDON, 2005

Each realistically modelled and differing, two as cocks and two as hens, *each marked on tail*

23 in. (58.4 cm.) long and smaller

438 oz. 10 dwt. (13,637 gr.)

(4)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

These nearly life sized and realistically cast and chased pheasants are among a small group of some 20 sets which have been crafted over the last 20 years by Timothy Lukes. As with the present examples they typically weigh between 210 and 225 troy ounces per pair. Though made by Lukes they very often are marked with the mark of their retailer, as with the present set.



Ω 437

A DANISH TRAY

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

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

£2,000-3,000

\$2,700-3,900

€2,300-3,400

Ω 438

A DANISH FISH-DISH, COVER AND MAZARINE

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944, DESIGNED BY HARALD NIELSEN

The dish oval and with pyramid pattern handles, the detachable conforming mazarine with pierced sides and further pierced with a stylised fish, two pyramid shaped handles, the domed conforming cover with cast dolphin finial, no. 600B, marked on cover, mazarine and under dish
the dish 25 $\frac{3}{8}$ in. (64.5 cm.)

£80,000-120,000

\$110,000-160,000

€90,000-130,000

Among table wares made by Georg Jensen during the 20th century the fish-dish was the one which the in-house designers turned to allow them to express their artistry. The present dish, designed by Harald Nielsen, is one such example, others include the so called eel dish, designed by Henning Koppel. It, along with his cod fish dish, which were both created in the tradition of the firm's foremost designers such as Rohde and Nielsen, are iconic examples of design. Koppel wrote passionately about his Eel and Cod Fish designs, commenting, as quoted by N.-J. Kaiser, *The World of Henning Koppel*, 2000, pp. 79-80, that

'Things should be worth looking at. It doesn't matter a whit whether they cost more or less. I am sick to death of all this talk of functionalism. Practicality is not the primary goal when you make a serving dish like this. If you want to eat cod, you can certainly find something else to put it on. Of course, a ladle should be able to function, so you can toss it back into a drawer, when you are done with it. But my serving dish is a work of art, and it should be a delight to see. You display it, look at it, enjoy it every single day. It is not supposed to be put away in some cupboard. In my opinion, beauty is the first thing to strive for in everything. To make something functional and practical is not so terribly difficult as some people make it out to be. In reality, that is the easiest thing. But to make something beautiful, so people say: 'Oh my God, how beautiful!' - that's where the problem is.'

Koppel's resulting silver objects were marvels of silversmithing, requiring 400-500 man hours to produce at extraordinary cost. His Cod Fish dish of 1953 was named because its platter had oversized edges resembling fish lips. The Eel dish of 1956, with its sleek proportions and the stylized mouth design of the handles, conveys its function as a fish or eel serving dish. The brilliance of this design was immediately recognized, and the Eel dish received a Gold Medal at the 1957 Milan Triennale.

Other examples of the present model include one which is illustrated D. Taylor and J. Laskey, *Georg Jensen Holloware The Silver Fund Collection*, 2003, p. 211, no. 7. Two have appeared on the market in recent years, one in the Rowler Collection; Christie's, New York 19 January 2005, lot 329 and another Sotheby's, New York, 29 October 2013, lot 277.

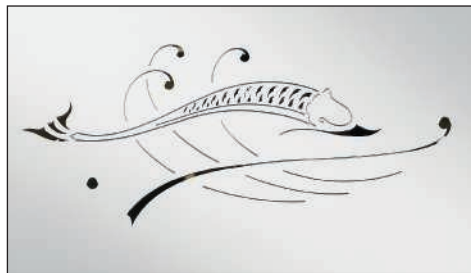


GEORG JENSEN (1866–1935)

Born into a working-class family and trained as a sculptor and silversmith, Georg Jensen was deeply influenced by the Art Nouveau and Arts and Crafts traditions. He originally hoped to pursue a career as a sculptor, but the financial pressures of a young family necessitated a return to the silversmithing trade. In 1904, after a short spell working as a journeyman in the workshops of the Danish Arts and Crafts silversmiths Mogens Ballin (1871–1914), Jensen opened his first shop on a fashionable street in Copenhagen, selling silver jewellery set with semi-precious stones. Much of his inspiration came from nature rather than from traditional historical sources, creating his own stylized interpretations of fruit and flowers to ornament his work.

Though Jensen was a genius of silver design in his own right he also promoted the work of other designers to broaden the Jensen style and to push the firm to artistic leadership. The painter Johan Rohde (1856–1935) for example was highly influential in developing the Jensen brand. Another influential designer was Jensen's brother-in-law, Harald Nielsen (1892–1977), responsible for the design of the fish-dish, cover and mazarine (lot 34), who joined the firm as an apprentice in 1909 and became a prolific designer, remaining active until the 1960s. Nielsen was an accomplished draftsman and deeply versed in Rohde's and Jensen's styles. He often fleshed out their sketches to provide finished working drawings for the silversmiths.

Georg Jensen viewed his market internationally, with a store in Berlin by 1909 and later Stockholm and Paris in 1918 and London in 1921. While the first store in New York didn't open until 1924, Jensen had already made his name through exhibitions such as the 1915 Pan-Pacific Exposition in San Francisco, where he not only won a Grand Prix but also won the patronage of William Randolph Hearst. Despite winning international acclaim for its designs, the firm struggled financially, leading Jensen to relinquish control by 1924, spending a year in Paris preparing the firm's entry in the 1925 Paris exhibition, before returning to Copenhagen to act as artistic director.



(detail)





439

A PAIR OF FRENCH SILVER FOUR-LIGHT CANDELABRA

MARK OF CARDEILHAC, PARIS, DATED 1894

Each on triangular openwork foliage and *rocaille* base, the stems cast as foliage and flower swags and terminating in four foliage cast branches, each with cast foliage socket with detachable nozzle, engraved underneath with initials and dated '1869 24 Avril 1894', marked on bases, sockets wax-pans and nozzles, the bases further stamped 'Cardeilhac Paris'

18¾ in. (47.7 cm.) high
203 oz. 18 dwt. (6,342 gr.)

(2)

£7,000-10,000

\$9,300-13,000

€7,900-11,000



~ 440

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

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

Tapering oval and on four foliage and scroll cast feet, the sides and hinged cover each chased and engraved with panels of scrolls and foliage on a matted ground, the cover pierced centring a coat-of-arms, with an overhead part-ivory swing handle, marked underneath

9⅞ in. (25 cm.) wide
gross weight 30 oz. 14 dwt. (955 gr.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

441

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

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

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

43 oz. (1,337 gr.)

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

£7,000-10,000

\$9,300-13,000

€7,900-11,000

PROVENANCE:

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



Jeanne Granier as Charlotte Lanier
© Getty Images, 2017



This lavish gift was presented to Jeanne Granier at the height of her career. The daughter of the actress Emma Granier, Jeanne trained under Madame Barthe-Banderali studying music and *opéra-comique*. Her debut in 1873 was in the role of Rose Michon in Jacques Offenbach's *opéra-comique* *La jolie parfumeuse*. She was of very slight build, so much so that in *Madame le Diable* she was concealed within a small suitcase carried on stage and from she emerged, with a great flourish, in the character of the devil.

Mentioned by Proust in *À la recherche du temps perdu*, she was a star of both the Paris and London stage. Her beauty attracted the attentions of King Edward VII. On his visit to Paris in 1903 the King encountered Jeanne at the theatre, greeting her in French with words "Ah Mademoiselle, I remember how I applauded you in London where you represented all the grace, all the *esprit* of France". It was said he never missed a performance of her's when in Paris and indeed it is said his interest went far beyond mere admiration.

This present lot commemorates her performance as the Parisian florist Charlotte who falls in and out of love with the law student Lucien Bréard in Alfred Capus' four act play *La Viene*, which had its premiere at the Théâtre

des Variétés, Paris on 2 April 1901. Capus felt he had had mastered the art of the playwright with this particular play. He had a deep understanding of the age and the spirit of the city in which he lived which he encapsulated in his play. Claire Noyes, in her analysis of the play in *The French Review*, 'La Viene of Alfred Capus', observed that it 'answered a state of mind prevalent at the turn of the century - the wavering between a deep pessimism and a vague idealism, neither of which is satisfied'. She also noted that 'Jeanne Granier remained always for her public the Charlotte of *La Veine*, and to Capus the well-loved, the friend of the "good years." Her technique was natural and "gauloise." She seemed the ideal woman for the mixture of optimism, amiability, even voluptuous beatitude, for the cult of Chance, and the hope of an easy love. And yet her tenderness could bring tears to Guitry's eyes.' Guitry played the role of Bréard.

Jeanne continued to act until 1925, revisiting the role of Charlotte in 1907. She was universally admired by all including the artist Renoir, but was painted by Toulouse Lautrec. She received the *Légion d'honneur* in 1921 and died in Paris in 1939 at the age of 87. She was buried in the family vault in Montmartre cemetery.



442

AN INDIAN COLONIAL SILVER CUP ON STAND
 MARK OF HAMILTON AND CO., CALCUTTA, DATED 1837

Campana shaped and with foliage and flower applied lower body, each side further applied with a cast figure of a horse, on conforming stand with foliage cast feet, each side with a cartouche, two engraved an inscription, *marked on foot of cup, the base engraved 'Hamilton & Co'* 15¼ in. (38.7 cm.) high
 197 oz. 4 dwt. (6,135 gr.)

The inscriptions read '*The Bolarum Cup Presented by the Society of Bolarum to the Hyderabad Races of 1837 Free for all Arab Horses Carrying 8 St 7 lb one 2 Miles Heat*' and '*Won by Mr Locksley's B. A. H. Echo Beating Mr. North's C. A. H. Firefly and Mr. Jennings [?] C. A. H. Lunatic*'

£15,000-25,000

\$20,000-33,000

€17,000-28,000

443

A SPANISH COLONIAL SILVER BOWL
 GUATEMALA, SECOND HALF 18TH CENTURY

Circular and on spreading foot, the lower body lobed and below engraved animals within engraved rocaille, with cast scroll handles, engraved underneath with initials 'HN' and inside with a cypher, *marked underneath*

8¾ in. (21 cm.) wide over handles
 15 oz. 12 dwt. (486 gr.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700





444

A PAIR OF DUTCH SILVER THREE-LIGHT CANDELABRA

MARK OF FRANCOIS MARCUS SIMONS, THE HAGUE, 1793

Each on navette shaped base with husk border below fluting, the tapering fluted stems with detachable branches, each with fluted sockets and with a further central socket, *marked on base and branches, the foot and central socket with a later tax mark*

16¾ in. (42.5 cm.) high
98 oz. 17 dwt. (3,075 gr.)

(2)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

445

A DUTCH SILVER TABLE-BELL

MARK OF FRANS BISON, ROTTERDAM, 1782

Of typical form, the upper section chased with foliage, the rim engraved with scrolls, with baluster handle, *marked inside, further marked with a later tax marks*

5¼ in. (13.4 cm.) high
5 oz. 8 dwt. (168 gr.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600





(detail of engraving)

446

**A FRENCH RESTAURATION SILVER-GILT EWER AND BASIN
MARK OF QUENTIN BASCHELET, PARIS, 1819-1838**

The ewer tapering and on foliage-cast foot, the lower body with detachable calyx and with a central frieze depicting winged putto connected by floral swags and on a matted ground, with a mermaid cast handle and with later detachable plain cover with swan finial, the basin tapering circular and with a similar border and anthemion-cast foot, engraved underneath with an inscription, each marked on foot and near rim, the ewer further marked on calyx, the basin further marked underneath, the cover unmarked

the ewer 15¾ in. (40 cm.) high

the basin 13 in. (33 cm.) diam.

94 oz. 1 dwt. (2,926 gr.)

The inscription reads 'Octavie et Caroline au Bonheur de leur Tante Céleste.' (2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

447

**A LOUIS XV SILVER-MOUNTED CHINESE IMARI PORCELAIN
MUSTARD-POT**

PARIS, 1717-1722, MAKER'S MARK GC OVER G, THE PORCELAIN KANGXI (1662-1722)

The porcelain painted in blue and red and gilt heightened, the rim and spreading foot each with gadrooned border, the stem and finial engraved with Regence-style decoration, with a reeded handle, marked on finial, rim, handle, stem and foot, with the *décharge* of Étienne de Bouges, Charles Yvon, Armand Pillavoine and Charles Cordier

5½ in. (14 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700



STRASBOURG CORPORATION BEAKERS

In the second half of the 17th century, and through to the middle of the 18th century, Strasbourg was the centre for the production in the Alsace region of *Ratsbechers*, or Corporation beakers, such as the present example. They were made, reviving an earlier custom, with the intention of being given to new members of the City Council. Examples exist from many towns in the region, most which were presumably too small to have had their own working silversmiths.



448



449



450

* 448

A LOUIS XIV SILVER-GILT BEAKER

MARK OF JOHANNES HERBST,
STRASBOURG, DATED 1639

Tapering cylindrical, the sides with snakeskin
decoration, engraved underneath with a coat-of-
arms, *marked underneath*

3¾ in. (9.5 cm.) high

4 oz. 17 dwt. (151 gr.)

The arms are those of Marckolsheim.

£8,000–12,000

\$11,000–16,000

€9,000–13,000

* 449

A LOUIS XIV SILVER-GILT BEAKER

MARK OF FRIDERICH OLINGER,
STRASBOURG, DATED 1659

Tapering cylindrical, the sides with snakeskin
decoration, engraved underneath with a coat-of-
arms, *marked underneath*

3¾ in. (13.8 cm.) high

5 oz. 3 dwt. (160 gr.)

The arms are those of Strasbourg.

£8,000–12,000

\$11,000–16,000

€9,000–13,000

* 450

A LOUIS XIV SILVER-GILT BEAKER

MARK OF DANIEL HARNISTER,
STRASBOURG, DATED 1663

Tapering cylindrical, the sides with snakeskin
decoration, engraved underneath with a coat-of-
arms and dated '1663', *marked underneath, further*

marked with a later French tax mark

3¾ in. (9.7 cm.) high

4 oz. 16 dwt. (150 gr.)

The arms are those of Ribeauvillé.

£8,000–12,000

\$11,000–16,000

€9,000–13,000



448 (detail of base)



449 (detail of base)



450 (detail of base)



*** 451**

A SET OF SIX SILVERED-BRONZE FIVE-LIGHT CANDELABRA
 APPARENTLY UNMARKED, 19TH CENTURY

Each in the Empire-style and on circular base cast with foliage on a matted ground and with anthemion border, with foliage chased and fluted stems terminating in a ball finial from which issues four scroll branches, each terminating in a spool-shaped socket and with a further central branch
 21½ in. (52 cm.) high

(6)

£10,000–15,000

\$14,000–20,000
 €12,000–17,000



452

A SET OF FOUR SILVER DESSERT-STANDS

LAST HALF 19TH CENTURY, MAKER'S MARK APPARENTLY LACKING

Each on tricorn openwork foliage scroll base, with three cartouches, each engraved with a coat-of-arms, the stem cast as a classically draped figure, the stem cast as foliage, with shaped circular glass dishes, *marked on foot, base and top of stem*

9¾ in. (24.8 cm.) high

324 oz. 16 dwt. (10,102 gr.)

(4)

£40,000–60,000

\$53,000–79,000

€45,000–67,000





453

A CONTINENTAL SILVER-GILT AND ENAMEL NEF

WITH ENGLISH IMPORT MARKS FOR LONDON, 1975, SPONSORS
MARK OF INTERNATIONAL BULLION BROKERS

Realistically modelled and possibly inspired by the Swedish warship Vasa, as a three masted ship complete with sails and rigging, the sides of the hull heightened with yellow and blue enamel and further set with flags enamelled in the Swedish colours, on an openwork foliage and scroll base, *marked on rudder with English import marks*, with perspex and ebonised display case
21½ in. (54.5 cm.) wide
26¼ in. (66.5 cm.) high
gross weight 144 oz. 12 dwt. (4,497 gr.)

£7,000–10,000

\$9,300–13,000
€7,900–11,000

PROVENANCE:

with Garrard, London, June 1976.

454

A GERMAN SILVER-GILT NEF

MARK OF NERESHEIMER, HANAU, LATE 19TH CENTURY,
RETAILED BY BERTHOLD MULLER

Modelled as a three masted ship, the hull cast and chased with figures in vignettes and on four wheels, each cast with dolphin terminals, the deck and rigging applied with various figures, complete with billowing sails and flags, the stern chased 'Neptune', *marked on rim of hull and deck*
35½ in. (90 cm.) long
36 in. (91.5 cm.) high
297 oz. 4 dwt. (9,244 gr.)

£25,000–35,000

\$33,000–46,000
€28,000–39,000





*** 455**

A SWISS SILVER STIRRUP-CUP

MARK OF SOLOMON WYSS, ZURICH, CIRCA 1700

Of typical form, the base engraved with a pastoral scene of two figures with a dog resting in the foreground, a cow in the background and goats to one side, surrounded by engraved foliage border, the interior gilt, *marked near border*

5¾ in. (14,5 cm.)

2 oz. 2 dwt. (66 gr.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000



(detail of base, enlarged)



456

*** 456**

A GERMAN SILVER-GILT BEAKER

MARK OF WENZEL ZEIDELER, LEIPZIG, 1628-30

Tapering cylindrical, the sides engraved with foliage sprays on a matted ground, *marked underneath, further marked on the rim and foot with later Austrian tax marks*

4 in. (10 cm.)

5 oz. 10 dwt. (172 gr.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000



457

*** 457**

A GERMAN SILVER-GILT BEAKER

MARK OF HANS BERTHOLDT, NUREMBURG, 1610-1629

Tapering cylindrical and with snakeskin decoration, the plain rim with incised lines, *marked underneath*

3¾ in. (9.5 cm.)

4 oz. 6 dwt. (135 gr.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000



458

*** 458**

A GERMAN SILVER-GILT BEAKER

MARK OF OF ANDREAS KAUXDORF, LEIPZIG, 1628-30

Tapering cylindrical and engraved with various birds on branches, all on a matted ground, *marked underneath*

3¾ in. (8.3 cm.) high

3 oz. 4 dwt. (100 gr.)

£6,000-8,000

\$7,900-11,000

€6,800-8,900



456 (detail of base)



457 (detail of base)



458 (detail of base)



459

A GERMAN SILVER-GILT DESSERT-SERVICE
 DRESDEN, MAKER'S MARK INCUSE CS, 18TH/19TH CENTURY

Each piece applied with portrait bust amongst foliage and strap-work on a matted ground, engraved with a cypher below a coronet, comprising:

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-two cheese-knives *apparently unmarked, with filled handles*

Together with:

Twelve foliage stamped dessert-forks, *eleven The Hague, possibly 1802*

Twelve pistol-handle cheese-knives, *apparently unmarked, with filled handles*

weighable silver 96 oz. 4 dwt. (2,992 gr.)

(94)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, Monaco, 3 December 1989, lot 1.



*** 460**

A PAIR OF GERMAN SILVER FOUR-LIGHT CANDELABRA
 LATE 19TH CENTURY, MAKER'S MARK S BELOW CROSSED
 HAMMERS, RETAILED BY MORITZ ELIMEYER, DRESDEN

The domed circular base chased with foliage and *rocaille*, with baluster stem, with three foliage-cast branches, each terminating in baluster socket with shaped wax-pan, with a further central socket, *marked on base and branches, the bases and branches further stamped 'Elimeyer'*

20 in. (51 cm.) high

181 oz. 4 dwt. (5,636 gr.)

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

These candelabra are based on a design by Christian Heinrich Ingermann, who made much of the silver for the Royal court of Augustus III (1696-1763), Elector of Saxony, who also reigned as Augustus II, King of Poland and who succeeded his father, Augustus the Strong, in 1733. A pair of candelabra of the same design and engraved with the Royal cypher were sold Christie's, New York, 18 October 1994, lot 46.

The design saw a revival during the late 19th century when silversmiths such as Moritz Elimayer, the retailer of the present pair and who acted as court silversmith in Dresden, and others began producing examples to copy Ingermann's originals. A single four light example by Heinrich Mau was sold Christie's, London, 17 November 2009, lot 218 and a pair of six-light examples, also Elimayer were sold Christie's London, 25 November 2008, lot 90.



461

AN AUSTRIAN SILVER CENTREPIECE

VIENNA, 1847, MAKER'S MARK IK

On domed oval base, cast and chased as rockwork and with shells, supporting three cast mermaids surrounding a branch cast stem and below a central fluted bowl, with a further branch-cast stem with a finial cast as two putto, *marked on base, bowl and finial*

28 in. (71 cm.) high

248 oz. 10 dwt. (7,729 gr.)

£30,000–50,000

\$40,000–66,000

€34,000–56,000

'VASE LES TROIS GRACES'
BY BACCARAT
(LOT 462)





Baccarat's stand at the *Exposition internationale de l'Est de la France*, Nancy, 1909.



Baccarat Archive photo of 'Les trois Grâces' vase, 1909.
© Baccarat, archives de la manufacture.

462

AN IMPORTANT FRENCH ORMOLU-MOUNTED MOULDED-CRYSTAL VASE, 'VASE LES TROIS GRACES' AFTER THE MODEL BY HIPPOLYTE MOREAU, BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, CIRCA 1910

The gadrooned vase flanked by scrolling handles and supported by the three graces, on a column-form socle within a beaded surround, above a canted rectangular foot and ormolu feet, the underside of the basin with Baccarat *cachet*

29½ in. (75 cm.) high; 13 in. (33 cm.) wide; 12⅝ in. (32 cm.) deep

£70,000–100,000

\$93,000–130,000

€79,000–110,000

LITERATURE:

M. Lerch, D. Morel et al., *Baccarat: la légende du cristal*, Exhibition catalogue, 15 October 2014 – 4 January 2015, Paris, p. 83, 86, 89.

J-L Curtis, *Baccarat*, London, 1992, p. 242, 244.



With its exquisite crystal and finely chased bronze mounts, this magnificent vase is a fine manifestation of the Compagnie des Cristalleries de Baccarat's production in the early 20th century. Founded by royal decree of Louis XV in 1764, Baccarat has long been renowned for the fine quality of its crystal, a material distinguished from glass by its density, durability and its highly reflective qualities. The celebrated firm showed many of its most important works – including another example of the Vase les Trois Grâces – in the major international exhibitions of the 19th and early 20th centuries, to great acclaim. Baccarat's luxurious *objets d'art* became synonymous with '*l'art de vivre à la française*' and were avidly acquired throughout France and by the visiting international elite (Lerch, *op. cit.*, p. 19).

An example of the Vase les Trois Grâces was shown in the Exposition internationale de l'Est de la France in Nancy in 1909, where it is visible in the centre of Baccarat's stand. It was then shown at the Exposition de la verrerie et de la cristallerie artistiques at the Palais Galliera in Paris in 1910, and is today in Baccarat's collections patrimoniale, from whence it was lent to the 2014-2015 exhibition *Baccarat – La Légende du Cristal* at the Grand Palais in Paris (Lerch, *op. cit.*, p. 86). Together with the present lot, it is one of the few documented examples of the model. The vase is based on a design by François-Hippolyte Moreau (1832-1927) of the celebrated French dynasty of artists, who, in turn, was likely influenced by an 18th century clock of similar form, 'Pendule: Les Trois Grâces' (circa 1770) attributed to Etienne Maurice Falconet, and today in the Louvre (OA 6525). Moreau's model at once combines classical influence – the Three Graces personifying various favourable virtues from Antiquity forward – with a distinctly modern form. As such, this work is a fine artistic collaboration between sculptor and cristallerie; a tour de force of Baccarat's celebrated production.





463

463

A FRENCH CUT-GLASS PART TABLE-SERVICE
CIRCA 1880-1900, PROBABLY BACCARAT

Cut with two different star patterns, comprising: three large decanters, eight smaller, four ewers, eight stoppers cut with the same design and six later cut, with facets, twenty-six champagne-coupees, eighteen white-wine glasses and thirty-three smaller

The taller decanters: 12 in. (30.5 cm.) high

(101)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

This pattern is recorded in the Baccarat 'Catalogue Commercial 1903-04' as 'Service Taille, cristal fort' and 'taille no. 5038'.

464

A HEREND 'ROTHSCHILD BIRD' PATTERN PART TABLE-SERVICE
MODERN, BLUE PRINTED AND PAINTED FACTORY MARKS, SOME IMPRESSED NUMERALS AND LETTERS

Printed and painted with birds and insects, within *ozier*-moulded borders, comprising: a large oval two-handled soup-tureen and cover, an oval serving-dish, a circular shallow serving-bowl, a circular serving-plate, a shaped square salad-bowl, a shaped square shallow serving-bowl, two triangular serving-dishes, a double-lipped sauceboat, two small oval serving-dishes, a butter-dish, cover and integral stand, twelve dinner-plates, twelve starter-plates, twelve side-plates, ten soup-plates and two slightly larger examples, six fan-shaped pickle-dishes, two double-salts, a salt and pepper shaker, two sugar-bowls and covers, four breakfast-cups and four saucers
The soup-tureen: 15 in. (38 cm.) wide

£5,000-8,000

\$6,600-11,000

€5,600-8,900



464



■ 465

A FRENCH ORMOLU AND CUT-GLASS TWENTY-LIGHT CHANDELIER

CIRCA 1900

Fitted for electricity

55½ in. (141 cm.) high; 35 in. (89 cm.) diameter

£15,000–25,000

\$20,000–33,000

€17,000–28,000



466

AN ITALIAN MICROMOSAIC PICTURE OF A BOAR HUNT
BY COSTANTINO RINALDI, ROME, FIRST QUARTER 19TH CENTURY

Signed 'C. Rinaldi F. in . Roma'
10% x 14% in. (27 x 36.5 cm.)
19 x 22½ in. (48 x 57 cm.) including frame

£25,000–40,000

\$33,000–53,000
€28,000–45,000

LITERATURE:

R. Grieco, *Roman Micromosaic*, Rome, 2008, p. 314.
J. Hanisee Gabriel, *The Gilbert Collection - Micromosaics*,
London, 2000, p. 289.

In the first half of the 19th century especially, mosaicists sought to demonstrate their skill by choosing obviously painterly subjects to trick the eye of the viewer into thinking on first sight that they are looking at an oil on canvas by an Old Master. The most talented choose scenes full of life and movement and so the boar hunt was a popular scene, drawn from the oeuvre of Frans Snyders (1579-1657), see *The Boar Hunt* oil on canvas by Snyders in the Museum of Fine Arts in Boston (Accession Number 17.322). Compare three smaller mosaics of the same subject J. Hanisee Gabriel, *Micromosaics Private Collections*, 2016, No. 11 [p. 44] No. 107 [p. 146] and No. 108 [p. 147].

This is a large plaque, and the masterful use of multi-shaped tesserae is the work of an expert mosaicist. The signature 'C. Rinaldi F. in . Roma' is probably that of Costantino Rinaldi, and the skill of the composition shows the hand of his father, the virtuoso mosaicist Gioacchino Rinaldi. Costantino Rinaldi is recorded to have worked at 125 Via del Babuino, Rome, in the mid-19th century.



467

**AN ITALIAN MICROMOSAIC PICTURE OF A SHOOTING PARTY
IN A RIVER LANDSCAPE**

BY GIOVANNI BATTISTA LUCHINI, NAPLES, DATED 1820

Signed and dated 'Luchini. Napoli 1820'

15½ in. x 19¼ in. (39.5 x 50.3 cm.)

21 x 25¼ in. (53 x 64 cm.), including frame

£25,000–40,000

\$33,000–53,000

€28,000–45,000

Unusually large in scale for the period, this mosaic depicts a shooting party in a river landscape in the style of Claude Lorraine. Trained in Rome, Luchini moved to Naples in the early 19th century where he is recorded as director of the mosaic studio between 1811-1814. Created under the patronage of Ferdinand I of the Two Sicilies, this mosaic is dated to the year 1820 when a military revolt diminished his powers. See a pair of micromosaic portrait miniatures by Luchini thought to depict Ferdinand's heir, Francis I, and his second wife in the Gilbert Collection (*op. cit.* No. 49, p. 105).

LITERATURE:

J. Hanisee Gabriel, *The Gilbert Collection - Micromosaics*, London, 2000, pp. 285-286



468

468

AN AUSTRIAN SILVER, SILVER-GILT AND ENAMEL-MOUNTED LAPIS LAZULI MANTEL TIMEPIECE CLOCK

BY HERMAN BÖHM, VIENNA, CIRCA 1880

Of architectural form and surmounted by a warrior, set to the angles with figures and to the sides with roundels, the lower-most section with pocket watch movement, on paw feet, twice stamped 'HB' and with export marks 15½ in. (39.5 cm.) high

£10,000–15,000

\$14,000–20,000
€12,000–17,000

THE PROPERTY OF A GENTLEMAN

469

AN AUSTRIAN SILVER, ENAMEL AND LAPIS LAZULI EWER

BY HERMANN RATZERSDORFER, VIENNA, CIRCA 1880

The body enriched with lapis lazuli plaques and with a snail form head to the front, the handle enriched with a satyr's mask, marker's mark to the underside 11¼ in. (30 cm.) high

£5,000–8,000

\$6,600–11,000

€5,600–8,900



469

THE PROPERTY OF A LADY

~ 470

A GERMAN SILVER-GILT-MOUNTED IVORY TANKARD

CIRCA 1860

The hinged cover and foot set with glass cabochons, the central portion depicting a battle 16 in. (41 cm.) high

£4,000–6,000

\$5,300–7,900
€4,500–6,700



470

471

AN AUSTRIAN ROCK CRYSTAL, SILVER AND ENAMEL TOILET SET, IN A BURR MAPLE CASE

VIENNA, CIRCA 1850-70

Comprising a dressing table mirror mounted with figures and on a black marble base, two candlesticks, two flacons, two small boxes, one rectangular box and an octagonal tray, all enriched with enamel mounts of eagles, terms and scrolling foliage, in a later-fitted burr maple case

The mirror: 13 in. (33 cm.) high; 10¼ in. (26 cm.) wide; 8¾ in. (22.5 cm.) deep

The case: 17¼ in. (45 cm.) high; 21 in. (53.5 cm.) wide; 17 in. (43.5 cm.) deep

(10)

£50,000–80,000

\$66,000–110,000

€56,000–89,000

PROVENANCE:

Private Collection; Sotheby's, London, 3 July 2012, lot 179 (all except the case).



■ 472

JOSE DE VILCHES (SPANISH, 1813-1890)

Amor Y Pudor (Love and Modesty)

signed 'VILCHES.ROMA'; on red marble base with brass plaque engraved

'AMOR Y PUDOR / JOSE VILCHES 1815-1890 ROMA 1860'

marble

33 in. (84 cm.) high; 57½ in. (145 cm.) wide; 20 in. (51 cm.) deep, the marble; 37 in. (94 cm.) high;

61½ in. (156 cm.) wide; 24 in. (61 cm.) deep, overall

circa 1860

£80,000–120,000

\$110,000–160,000

€90,000–130,000

LITERATURE:

M.-J. Herrero Sanz, 'El escultor José Vilches y su obra en el Palacio real de Madrid', *Reales Sitios*, 140, Madrid, 1999.

According to Ovid, Cupid's arrows were of two kinds, gold that kindled love and lead that drove it away (*Metamorphoses* 1:468 ff). Here the subject, titled *Love and Modesty*, is shown about to be struck by cupid's arrow and tormented in expectation of ecstasy.

Born in Malaga in 1813, Vilches worked in Rome, where he created the present lot in 1860 following the success of his statue of *Andromache*, 1853, which won a gold medal at the National Exhibition of Fine Art in Madrid in 1856 and was installed in the Royal Conservatory of Music, before being moved to its position today in the Paseo de Recoletos. Vilches was court sculptor to Queen Isabella II of Spain (1830–1904) whose lifesize statue he sculpted in 1862, and is today in the Campo del Moro gardens at the Palacio Real, Madrid. Establishing himself in Madrid society, the banker the Marquis of Campo (1814–1889) bought a sculpture and a relief by Vilches in 1875. A monumental marble relief of *Alexander taming Bucephalus* by Vilches sold Christie's, London, 29 November 2016, lot 352 (£239,000).







473

■ 473

AN ORMOLU SIX-LIGHT CHANDELIER
POSSIBLY RUSSIAN, MID-19TH CENTURY

In the neo-gothic style
51 in. (130 cm.) high; 22½ in. (57 cm.) diameter

£4,000–6,000

\$5,300–7,900
€4,500–6,700

A suite of three chandeliers of this model sold Christie's, London, 21 March 2002, lots 288 & 289.

* 474

A LOUIS PHILIPPE ORMOLU MANTEL CLOCK
BRÉGUET, PARIS, NO. 242, THE CASE BY BAVOZET FRÈRE ET SOEUR,
THE MOVEMENT BY LENOIR, CIRCA 1835

Modelled after the South façade of the Rouen Cathedral, the dial with enamelled Roman numeral hour plaques with Bréguet style hands, the twin barrel movement with recoil anchor escapement, silk suspension and count wheel strike on bell, the back plate signed 'Bréguet à Paris / N 242'
20 in. (51 cm.) high; 14 in. (35.5 cm.) wide; 6¼ in. (16 cm.) deep

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

Purchased from Bréguet in 1835, by 'Irby', possibly George Ives Irby, 4th Baron Boston (1800-1889).



474

A fine manifestation of the neo-gothic taste that pervaded French art in the early 19th century, this clock reproduces in exacting detail the South façade of the Cathedral in Rouen. The case maker, Bavozet Frère et Sœur, produced a series of clocks that replicated to scale the façades of important gothic churches in France, including the Cathedrals of Reims, Paris, Rennes and Rouen, in a reflection of the revived interest in the Middle Ages that manifest itself across the arts in architecture, painting, drawing, sculpture and objects from the mid-1820s. An identical clock is illustrated in P. Kjellberg, *Encyclopédie de La Pendule française du Moyen Age au XXe siècle*, Paris, 1997, p. 452, fig B. The present clock is listed in the ledgers of Bréguet, inv. no. 242 as being sold in 1835 to a Mr. Irby, which could possibly correspond to the Irby family, holding the title Baron Boston.



■ 475

**AN ORMOLU AND PATINATED-BRONZE THIRTY-LIGHT
CHANDELIER**

POSSIBLY RUSSIAN, MID-19TH CENTURY

The central stem set with masks and issuing dragons supporting scrolling
candlebranches, fitted for electricity
51½ in. (131 cm.) high; 45½ in. (115.5 cm.) diameter

£20,000–30,000

\$27,000–39,000
€23,000–34,000

The distinctive ornamentation of this chandelier, especially the 'Chinese' dragons and profusion of intertwined branches, relate to Russian production of the 1840s. Compare a chandelier by Schreiber at the Demidov House, St. Petersburg and pairs of Imari-style porcelain floor lamps mounted with 'dragon' handles and branches at the Yusupov Palace, St. Petersburg and in the Great Drawing Room at the Kremlin Palace, Moscow.



476

A PAIR OF RUSSIAN ORMOLU-MOUNTED RHODONITE VASES

ATTRIBUTED TO THE EKATERINBURG OR PETERHOF STONE-CUTTING WORKSHOPS, CIRCA 1830-1850

Each of baluster form, flanked by winged classical maidens holding cornucopias

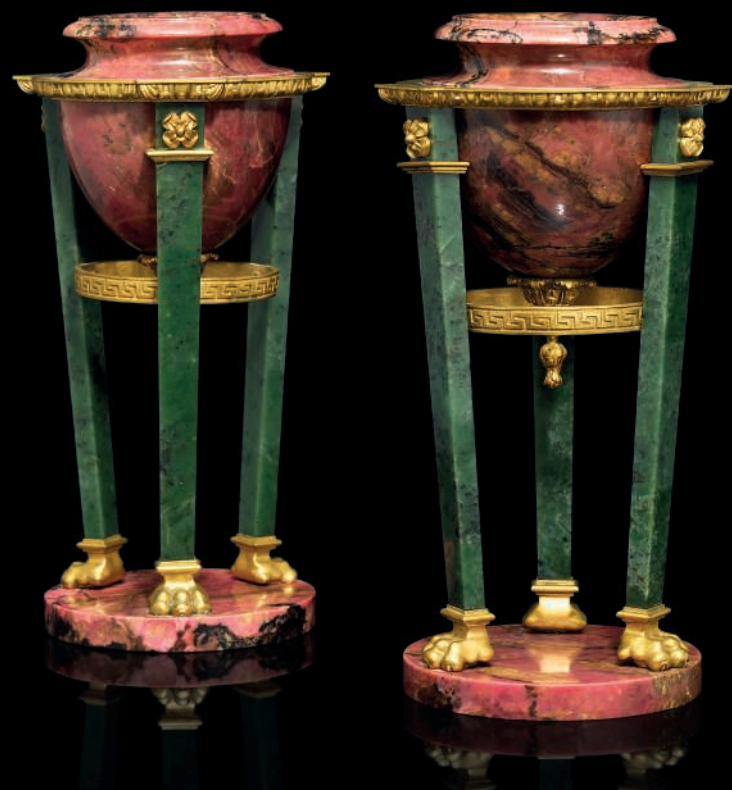
12 in. (30.5 cm.) high (2)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

Of inventive, neoclassical form, the present pair of vases are a reduction of a larger vase, also in Rhodonite with ormolu mounts, at The State Hermitage Museum dated to 1827, and illustrated in N. Mavrodina, *The State Hermitage Museum, The Art of Russian Stone Carvers 18th-19th Centuries, The Catalogue of the Collection*, St. Petersburg, 2007, pp. 218-219, E. 62. Given their exquisite stone specimens and finely chased bronzes, they almost certainly were created in the celebrated Imperial lapidary workshops of Ekaterinberg or Peterhof, like the larger model in the Hermitage.



477

A PAIR OF RUSSIAN ORMOLU-MOUNTED RHODONITE AND NEPHRITE TAZZE

AFTER A DESIGN BY I. I. GALBERG (1778-1863), ATTRIBUTED TO THE EKATERINBURG STONE-CUTTING WORKSHOPS, CIRCA 1840-1850

Each in the form of an anthemion with Greek key band, on three legs with paw feet and circular base

10¾ in. (27.5 cm.) high; 5½ in. (14 cm.) diameter (2)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

The present vases are a reduction of a larger model in malachite in The State Hermitage Museum dated to 184½-1845/6, which are, in turn, related to a preparatory design by I. I. Galberg, the Swedish designer and architect (illustrated in N. Mavrodina, *The State Hermitage Museum, The Art of Russian Stone Carvers 18th-19th Centuries, The Catalogue of the Collection*, St. Petersburg, 2007, pp. 250-251, E. 86 and V.B. Semyonov, *Malachite*, Sverdlovsk, 1987, vol. I, p. 148, fig 38). Their reduction attests to the enduring fascination for neo-classical hardstone objects created by the Imperial manufactories in Russia in the early 19th century. A similar, single vase was sold Sotheby's, New York, 22 October 2014, lot 253, \$23,750.



478

A FRENCH ORMOLU AND SEVRES STYLE PORCELAIN MANTEL CLOCK

CIRCA 1860-1880

The porcelain with 'jewelled' decoration, surmounted by a vase painted with a portrait medallion to one side, flowers to the reverse, the dial with Roman hours, the sides decorated with portrait medallions supported by putti, the twin barrel movement with Brocot escapement and rack strike to bell, with a Marti & Cie trade stamp

23¼ in. (59 cm.) high; 11¼ in. (28.5 cm.) wide; 7.78 in. (20 cm.) deep

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

The Estate of the late 6th Earl of Rosebury and his family, Mentmore; Sotheby's, House Sale, 19 May 1977, lot 429 in the 'Napoleon Room'.

This large mantle clock is in the Louis XVI revival style of circa 1860-1880. As becoming of its Rothschild provenance, it is of the highest quality of the period and has an especially good mercury-gilt bronze frame.



479

■ 479

CHARLES RAPHAËL PEYRE (FRENCH, 1872-1949)

Playful Putti

signed 'R. Ch. Peyre'

marble

18½ in. (47 cm.) high; 14 in. (35.5 cm.) wide; 9 in. (23 cm.) deep

£3,000-5,000

\$4,000-6,600

€3,400-5,600

480

A FRENCH WHITE MARBLE PENDULE A CERLCE TOURNANTS
AFTER THE MODEL BY ETIENNE-MAURICE FALCONET, BY HENRI
WEIGELE (1858-1927), RETAILED BY MAISON BOUDET, PARIS,
DATED 1902

Signed 'H. Weigele / Trad. libre d'ap. Falconet / 1902' and with retailers mark
'BOUDET. 43 B. DES CAPUCINES PARIS'

32 in. (81 cm.) high; 14¾ in. (37.5 cm.) wide; 11 in. (28 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,000-13,000

The present lot is nearly identical to the 18th century clock, 'Pendule: Les Trois Graces' attributed to the celebrated *Ancien Régime* sculptor, Etienne-Maurice Falconet, and today in the Louvre (OA 6525). This faithful interpretation by Henri Weigle dated to 1902 attests to the enduring fascination with objects from the last decades of the 18th century in France, and the burgeoning, international market for fine reproductions of them to decorate the grand interiors of the day.



480

IMPORTANT 19TH CENTURY
FURNITURE & WORKS OF ART
FROM A PRIVATE COLLECTION
(LOTS 481-486)





■ * 481

**A LARGE LOUIS PHILIPPE GILT AND PATINATED-BRONZE
PENDULE A CERCLES TOURNANTS**

CIRCA 1840

Modelled as three classical figures supporting a globe surrounded with a band with symbols of the zodiac and set with with turning dials, on a base set with three putti emblematic of the arts and sciences, the dial inscribed '*Ferdinand Berthoud / Paris*'

41½ n. (105.5 cm.) high

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Property from a West Coast Private Collection; Sotheby's, New York, 14-15 April 2008, lot 422 (\$157,000).

This large and impressive figural mantel clock is a celebration of Classical antiquity. The three deities represent astronomy, geography and navigation. Around the base are seated putto representing painting, sculpture and architecture.

■ Ω 482

**A MONUMENTAL PAIR OF ORMOLU-MOUNTED SEVRES-STYLE
PORCELAIN BLUE-GROUND VASES AND COVERS**

20TH CENTURY, SPURIOUS BLUE INTERLACED LS ENCLOSING S MARKS

Each painted with an interior scene to one side, signed '*M. Perret*', and with figures in parkland to the reverse within gilt scroll frames, the cover with spurious marks for the Château des Tuileries and an inscription '*Offert par le Duc de Richelieu / à la Princesse de Lamballe*'

64¾ in. (164.5 cm.) high

(2)

£40,000–60,000

\$53,000–79,000

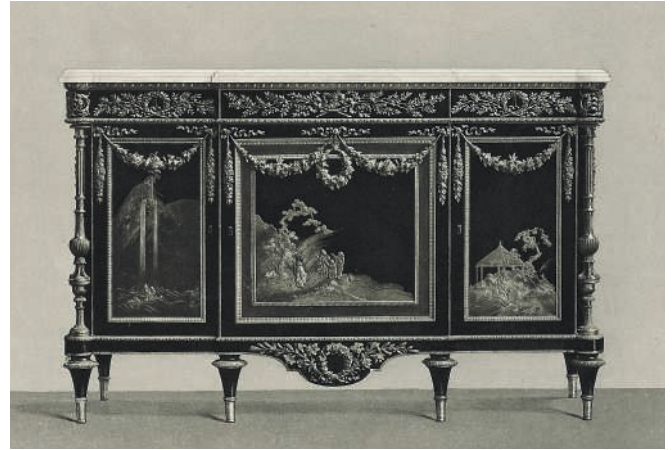
€45,000–67,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 April 2008, lot 142 (\$103,000).

IMPORTANT 19TH CENTURY FURNITURE & WORKS OF ART
FROM A PRIVATE COLLECTION (LOTS 481-486)





Commode en ébène made by Martin Carlin in 1785 for Madame Victoire at the château de Bellevue (from E. Williamson, *Les Meubles d'art du Mobilier national*, Paris, 1888, vol. II, pl. 77).

■ * 483

A FRENCH ORMOLU-MOUNTED JAPANESE GOLD IRAMAKI-E LACQUER AND EBONY COMMODE

AFTER THE MODEL BY MARTIN CARLIN, BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY (1847-1919), PARIS, CIRCA 1870-1890, THE FRONT LAQUER PANEL MID-EDO PERIOD, 18TH CENTURY

The rounded white marble top above three frieze drawers and three cabinet doors decorated with panels of landscapes and each opening to eight later-fitted oak drawers, the sides decorated with coats-of-arms of the Dutch family Speelman, on toupie feet, the reverse of the carcass branded 'A BEURDELEY / A PARIS'

37½ in. (95.5 cm.) high; 60 in. (152.5 cm.) wide; 21¼ in. (54 cm.) deep

£100,000-150,000

\$140,000-200,000
€120,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14-15 April 2008, lot 404 (\$277,000).

This cabinet is closely related to a splendid Japanese lacquer-mounted commode by Martin Carlin delivered in 1785 to Madame Victoire, daughter of Louis XV, for her use in the *grand cabinet* at the Château de Bellevue and today in the collections of the Louvre (OA 5498). It was part of a larger suite of lacquer furniture the princess received at Bellevue including a console table, a writing table, an occasional table and a pair of encoignures, most of which are also in the collections of the Louvre.

Lacquer-mounted furniture was very fashionable in the late 18th century. Parisian dealers, the *marchands-merciers*, specialized in the creation of furniture and *objets d'art* for a sophisticated clientele which incorporated elaborate Japanese and Chinese lacquer panels. Often appropriated from screens and boxes, the rich lacquer panels were then mounted onto furniture constructed in France and enriched with splendid gilt bronze mounts. The Carlin commode, delivered to the princess by the *marchands-merciers*, the Darnault brothers, was clearly a prized possession even after the fall of the *Ancien Régime*, as it is recorded in Napoleon's apartments at the Palais de Tuileries and the Château de Fontainebleau.

In the mid-19th century, Empress Eugénie's appreciation of Louis XVI furniture from the *Ancien Régime* stimulated a fashionable revival for French Royal furniture and the leading makers produced elaborate replicas of some of the most famed pieces from the end of the preceding century. The original commode was almost certainly copied for the first time as a result of being removed from the Tuileries to be transferred to the Louvre from the Mobilier national in 1870, thus escaping the disastrous fire there in May 1871. A related pair of lacquer commodes, circa 1870, were in the collection of Baron Mayer de Rothschild or his daughter, Hannah, later Countess of Rosebery at Mentmore, Buckinghamshire, and sold from the property, Sotheby's, 18 May 1977, lot 57.

THE BEURDELEY DYNASTY

Jean Beurdeley (1772-1853) founded a celebrated shop at the pavilion de Hanovre in Paris and established the family's reputation as a purveyor of fine furniture in the French capital. In 1840, Louis-Auguste-Alfred (*dit* Alfred I) Beurdeley (1808-1882) officially succeeded his father and began to create a wide variety of furniture and objects which both reprised the work of 18th century masters and were extremely original in their own right. The *A BEURDELEY / A PARIS* stamp is first associated with the work Louis-Auguste-Alfred. Louis-Auguste-Alfred's son, Emmanuel-Alfred (*dit* Alfred II) Beurdeley (1847-1919) succeeded his father in 1875.

Beurdeley specialised in producing the most luxurious articles to the highest quality and was pre-eminent among the Parisian *ébénistes*, especially for the refinement of his ormolu. Using only the most magnificent models, he took as his reference articles from the *Garde-Meuble National*, which incorporated the remaining collections from the former Royal Palaces. He exhibited at the major International Exhibitions, including Paris in 1878 and Amsterdam in 1883, at the Chicago World's Fair in 1893, and was awarded the Gold Medal at the Paris *Exposition universelle* of 1889. The workshops were closed in 1895 and a series of five public auctions took place between 19th October 1897 and 24th May 1898, amounting to some 2000 lots from the Pavillion du Hanovre and the workshops on the rue d'Autencourt in the 17e arrondissement.

IMPORTANT 19TH CENTURY FURNITURE & WORKS OF ART
FROM A PRIVATE COLLECTION (LOTS 481-486)



IMPORTANT 19TH CENTURY FURNITURE & WORKS OF ART
FROM A PRIVATE COLLECTION (LOTS 481-486)



■ * 484

**A PAIR OF FRENCH ORMOLU AND
CLOISSONNE ENAMEL LOBED
JARDINIÈRES-ON-STANDS**
CIRCA 1870-1880

Each with pierced rim, the body decorated with flowers, on a stand with winged figural terms and paw feet
55 in. (139.5 cm.) high; 16 in. (40.5 cm.) diameter (2)

£60,000-80,000

\$79,000-110,000
€68,000-89,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14-15 April 2008, lot 178 (\$109,000).

These jardinières of Chinese *cloisonné* enamel atop neo-grec sphinx tripod stands are exemplary of the *meubles et objets fantastiques* exhibited at the Great Exhibitions during the second half of the 19th century by the *industriels d'art* Barbedienne, Maison Marnyhac, Christofle and Servant. These monoliths of art production, especially Christofle and Barbinienne, utilised considerable revenues made from the mass production of bronzeware and silver electroplate to employ designers including Frédéric-Eugène Piat, Edouard Lièvre, Louis-Constant Sévin and Emile Reiber to create fantastic works of art for public display which demonstrated the considerable technical expertise of their manufactories. These *maîtres ornemanistes* mixed styles, often taking inspiration from diverse sources ranging from antiquity to the Orient, and created new designs for the scrutiny of juries at the Great Exhibitions. The jardinières can be attributed to Maison Marnyhac whose repertoire was extensive, incorporating '*tous les styles et toutes les époques*', Pompeian, Chinese and '*Japonisme*', including two large 'Chinese' *cloisonné* vases supported by elephant heads exhibited in 1878. Compare a *cloisonné* enamel gueridon signed Maison Marnyhac sold Christie's, London, 6 March 2014, lot 190.



■ * 485

**AN AUSTRIAN ORMOLU AND ENAMEL-MOUNTED EBONY
AND EBONISED BUREAU CABINET-ON-STAND**
VIENNA, CIRCA 1880

Surmounted by a bacchante and putto over two doors set with panels with mythological scenes and opening to a fitted interior set with six drawers mounted with painted panels representing the months, above a drop-front desk with gilt-tooled leather writing surface and two drawers, over a compartmentalized frieze drawer, on four legs joined by a stretcher
87 in. (221 cm.) high; 42 in. (106.5 cm.) wide; 28½ in. (72.5 cm.) deep

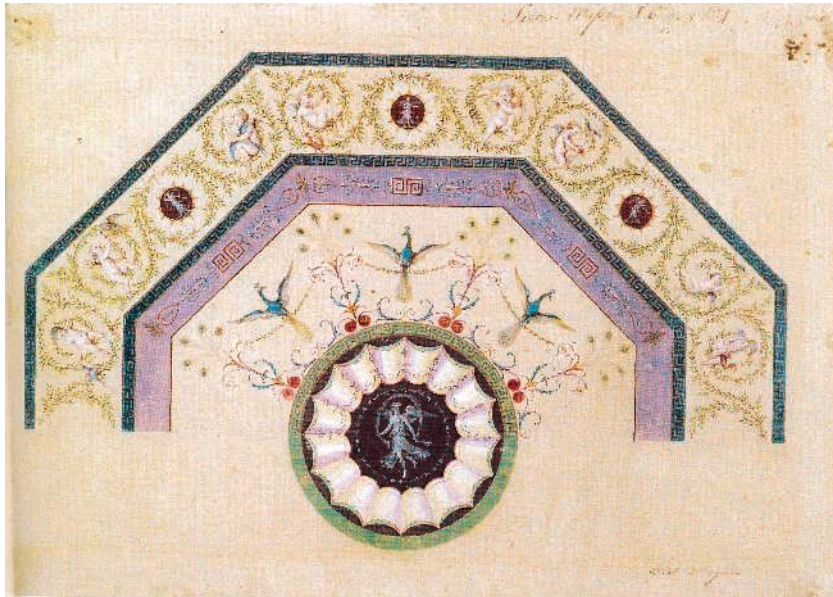
£50,000–80,000

\$66,000–110,000
€56,000–89,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 17 June 1983, lot 315.
Property from a European Collection; Christie's, New York, 18-19 April 2012, lot 428.

A cabinet of similar form was sold Christie's, *Maria Félix: La Doña*, 17-18 July 2007, lot 25 (\$132,000). Another example is illustrated C. Payne, *19th Century European Furniture*, Woodbridge, 1981, p. 142.



Related Arabesque design by Louis le Masson, 1798.

■ * 486

A FRENCH ORMOLU, MAHOGANY AND REVERSE-PAINTED GLASS GUERIDON

BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, CIRCA 1870-1890, THE GLASS TOP POSSIBLY EARLY 19TH CENTURY

The top finely-painted under glass with a beaded border of foliage, griffins and squirrels enclosing a roundel depicting flowers and fruit, above a frieze fitted with a drawer to one side, on tapering legs joined by an 'X'-shaped loop stretcher centred by a flaming urn finial, on tapering frond-cast feet, stamped twice to the underside 'A BEURDELEY / A PARIS'

33 in. (84 cm.) high; 26 in. (66 cm.) diameter

£60,000-100,000

\$79,000-130,000

€68,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 26 November 1979, lot 404 (FrF 122,100). The Property of a European Lady; Christie's, London, 27 September 2007, lot 50 (£102,500).

LITERATURE:

D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, Paris, 1989, p. 76 (illustrated).

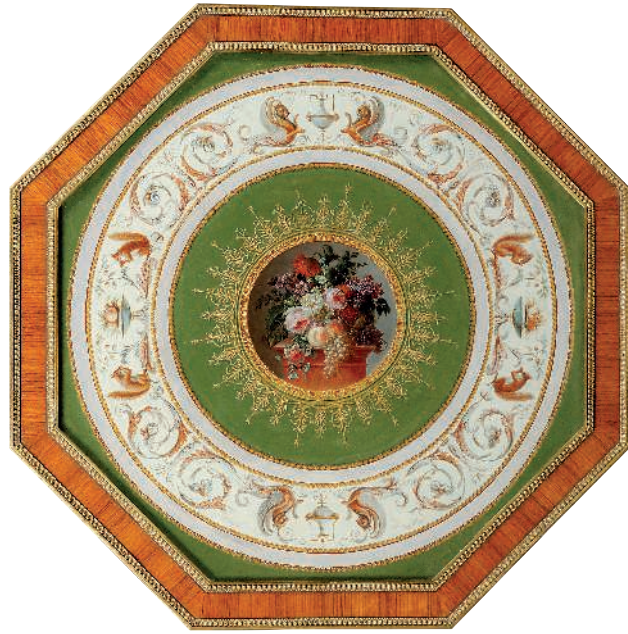
C. Mestdagh, *L'Ameublement d'art Français 1850-1900*, Paris, 2010, pp. 157-158, fig. 177 & 178 (illustrated).

C. Payne, *19th Century European Furniture*, Woodbridge, 1981, p. 222 (illustrated).

Previously identified as gouache underneath glass, the top decoration is actually reverse painted on glass. The glass top probably dates to the early 19th century and was so highly prized that Beurdeley was commissioned later in the century to make a suitably magnificent table base to display it. The decoration is in the style of the neo-classical architect Louis Le Masson (1743-1829) and relates to his designs for an octagonal Sèvres porcelain platter, part of the so-called 'Arabesque' service made for Louis XVI (see Exhibition Catalogue, Calouste Gulbenkian Museum, *Designing the Décor - French Drawings from the Eighteenth Century*, Lisbon, 2005, No. 108, pp. 282-283).



IMPORTANT 19TH CENTURY FURNITURE & WORKS OF ART
FROM A PRIVATE COLLECTION (LOTS 481-486)





THE PROPERTY OF A PRIVATE COLLECTION

~ 487

GERMAN (SECOND HALF 19TH CENTURY)

Mucius Scaevola and The continence of Scipio

Each within an ebonised oak frame

ivory relief

The reliefs: 11½ x 23¼ in. (29 x 59 cm.)

Overall: 34 x 40 in. (86.5 x 101.5 cm.)

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

The present panels represent two scenes from Roman history. The first is of Mucius Scaevola, a Roman nobleman who infiltrated the enemy Etruscan camp during their siege of Rome with the intention of killing the king. Upon his discovery, Scaevola thrust his hand into an altar fire before the king in a demonstration of the low value he placed on his own life, shocking the monarch and earning him his freedom. The second scene is of the Roman general Scipio the Elder, who, upon conquering a Spanish city, reunited the native maiden presented to him as a prize of war with her fiancé in a demonstration of Roman morals.

■ * 488

CHARLES JEAN MARIE DE GEORGE (FRENCH, 1837-1888)

La Jeunesse d'Aristote (The Young Aristotle)

signed 'De George / Sculpt'

bronze, brown patina

The cast circa 1875-90

31 in. (79 cm.) high; 16½ in. (42cm.) wide; 19½ in. (49.5 cm.) deep

£4,000–6,000

\$5,300–7,900

€4,500–6,700



This is a rare bronze reduction of the full size marble by Charles Degeorge of the *Young Aristotle* exhibited at the 1875 Paris Salon, where it was bought by the French state and later shown at the 1878 Paris *Exposition universelle* and displayed at the Tuileries gardens. Today the marble is in the collection of the Musée d'Orsay (RF 208, LUX 35).



THE PROPERTY OF A GENTLEMAN

■ - 489

AN ITALIAN ORMOLU-MOUNTED IVORY AND HARDSTONE-INLAID EBONY AND EBONISED CABINET

PROBABLY FLORENCE, SECOND HALF 19TH CENTURY

Inlaid overall with *rincaux*, putti and mythical birds, and set with various semi-precious stones including lapis lazuli, jasper and various agates and marbles, the superstructure with breakfront arched pediment above three cupboard doors enclosing a single shelf, three drawers below, the cabinet base with corresponding drawers and cupboards, on bun feet

97 in. (247 cm.) high; 67 in. (170 cm.) wide; 20 in. (51 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000



490

■ ~ 490

GERMAN (SECOND HALF 19TH CENTURY)

A battle scene

in an ebonised frame

ivory relief

The relief: 39½ x 23¼ in. (100 x 59 cm.)

Overall: 45¾ x 30 in. (116 x 76.5 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

The present, finely carved ivory relief almost certainly represents a scene from the Second Punic War (218–201 B.C.), a conflict between Rome and Carthage for control over the western Mediterranean. One of the most important figures of this conflict was the renowned Carthaginian military commander, Hannibal, whose acute military acumen led to important victories over the Romans, and who staged epic sieges, one of which is perhaps represented in the present lot. With its central figures, the present relief closely relates to a larger one sold by the Maridon Museum, Christie's, New York, 14–15 April 2011, lot 40 (\$254,500).

■ 491

**AN ITALIAN GILT-METAL-MOUNTED
PORPHYRY-VENEERED TABLE TOP
MODERN**

73 in. (186 cm.) wide; 3½ in. (88 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000



491



■ 492

**A PAIR OF ITALIAN EBONISED-PINE
WARRIOR FIGURES ON PEDESTALS**
SECOND HALF 19TH CENTURY

Each modelled carrying a club, on a pedestal with
four niches set with seated figures
81 in. (206 cm.) high, overall (2)

£15,000-25,000

\$20,000-33,000
€17,000-28,000



493

THE PROPERTY OF A LADY

■ 493

JEAN-JACQUES FEUCHERE (FRENCH, 1807-1852)

Mephistopheles

signed 'J. Feuchere 1833', on a fixed black marble base
bronze, dark brown patina

13 in. (33 cm.) high, the bronze

14¾ in. (37.5 cm.) high, overall

Conceived 1833, this bronze circa 1834-1850.

£6,000–8,000

\$7,900–11,000

€6,800–8,900

A seated melancholic creature biting his nails with a dejected stare, Mephistopheles is so tortured because he is forced to collect the souls of the damned for Lucifer. Inspired by literary works such as Dante's *Inferno*, Milton's *Paradise Lost* and Goethe's *Faust*, in which the demon warns Faustus of the choice he is making by selling his soul to the Devil. Far from being monstrous, Mephistopheles is a very human, pitiable, creature. His isolation is amplified by his enormous wings, symbolizing a fallen angel and the fallibility of man, he is a metaphor for the artist, himself, who, through his work, also defies the Creator.

Titled *Satan* when first exhibited in plaster at the Salon of 1834 (n° 2037) and cast in bronze the following year, the artist produced an enlarged and reworked version in 1850 measuring 80 cm. high, of which three examples are known: one is at the Los Angeles County Museum of Art and another is at the Ashmolean Museum, Oxford. Reductions were cast, some with the foundry inscription 'E. de Labroue. Gautier et Cie', measuring 34 cm. and 21 cm. high. Reminiscent of Delacroix's drawing of 1827, *Mephistopheles in the Air*, intended to illustrate Goethe's *Faust*, his pose is probably inspired by the famous engraving of *Melancholy* by Dürer, of which the artist had a copy. Praised at the Salon as 'a personification, with plenty of verve and ardour, of the evil genius at odds with being powerless' (*Le musée: revue du Salon de 1834*, p.74). Matthew Winterbottom, Curator of European Art, Ashmolean Museum says 'Feuchère's Satan is one of the most forceful and expressive examples of brooding melancholy in Romantic art and is often seen as a precursor of Rodin's *Thinker*'.



494

* 494

ALPHONSE AMEEDÉ CORDONNIER (FRENCH, 1848-1930)

Bust of Dante

Signed and dated 'A. Cordonnier 1887' and with impressed Sèvres triangular factory mark for 1900, on an *alabastro a pecorella* socle

Sèvres stoneware

16½ in. (42 cm.) high

circa 1900

£4,000–6,000

\$5,300–7,900

€4,500–6,700

Alphonse Amédée Cordonnier studied under Dumont at the École des Beaux-Arts and won the Grand Prix de Rome laureate in 1877. He was awarded a silver medal at the *Exposition universelle* of 1889 and gold at the *Exposition universelle* of 1900. He was an Officier of the Légion d'Honneur.



495

**A FRENCH ORMOLU AND CLOISSONNE ENAMEL
TWELVE-LIGHT CHANDELIER**

BY FERDINAND BARBEDIENNE, DESIGNED BY LOUIS-
CONSTANT SÉVIN, PARIS, CIRCA 1860-70

With anthemion corona suspending two tiers of enamel bands
with stylised candle arms, the pendant with glass bowl, fitted for
electricity

42¼ in. (107 cm.) high; 27½ in. (70 cm.) diameter

£15,000-25,000

\$20,000-33,000

€17,000-28,000

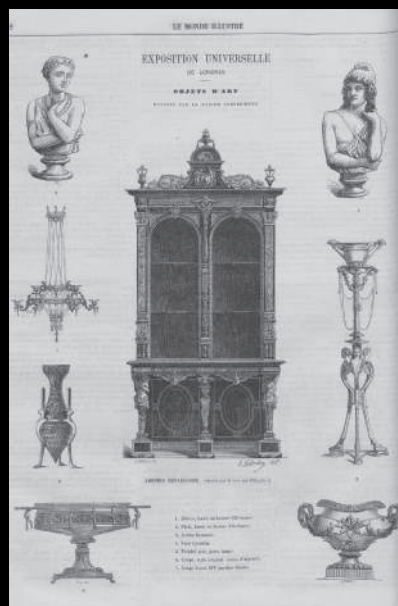
EXHIBITED:

The International Exhibition, London, 1862 (the model).

LITERATURE:

Le Monde Illustré, Paris, N° 278. - 9 Août 1862, pp. 92-94.

This chandelier is illustrated in an engraving of furniture and
works of art shown by the Maison Barbedienne at the 1862
International Exhibition in London. It was among the exhibits
which won Barbedienne three medals at the exhibition: for
furniture, bronze and *orfèvrerie*. Titled '*Lustre byzantin*' it uses
rinceaux-inald champlévé enamels to complete a design inspired
by ancient jewellery from the East Roman Empire.



As illustrated at the London 1862 Exhibition.



THE PROPERTY OF A LADY

† 496

A NAPOLEON III ORMOLU MANTEL CLOCK

CIRCA 1850

Modelled with a robed horseman holding a sabre atop a rectangular case ornamented with flowerheads and scrolled acanthus, stamped 'RR 632', the twin-barrel movement with recoil anchor escapement, countwheel strike to bell

21½ in. (52 cm.) high; 21 in. (53 cm.) wide; 7 in. (18 cm.) deep

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

■ * 497

A PAIR OF AUSTRIAN GILT AND PATINATED-BRONZE FIGURES OF NEO-EGYPTIAN FEMALE FIGURES

CAST FROM A MODEL BY FRANZ BERGMAN, VIENNA, CIRCA 1870-1900

Signed 'Nam Greb' and with impressed Bergman makers marks
15 in. (38 cm.) high

(2)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



■ * 498

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

Helen of Troy

signed 'J. CLESINGER / ROME / 1860.' and with foundry inscription
'F. BARBEDIENNE. FONDEUR'
bronze, gilt and brown patina
30¾ in. (78 cm.) high

£7,000-10,000

\$9,300-13,000
€7,900-11,000

Born in Besançon in 1814, Jean-Baptiste Clésinger (known as Auguste) (d.1883) began exhibiting at the Salon in 1863. He specialised in portrait sculpture and is best known for the colossal bust of Liberty on the Champs de Mars in Paris. He won numerous medals and was created *Officier de la Légion d'Honneur* in 1864. He married the daughter of Georges Sand and moved in fashionable circles during the Second Empire, bringing him many commissions for portrait busts from the celebrities of that period. Portrait commissions aside, the artist favoured the heroines of the ancient civilisations of Greece, Egypt and Rome as subjects for many of his works.

The present bust is a reduction of the full-length figure of *Helen* which Clésinger executed in Rome in 1864. The foundry Barbedienne cast both the full-length and half-length figures in bronze in varying sizes. The original marble full-length figure of *Helen* was exhibited at the Paris Salon of 1864, though Clésinger had exhibited a bust of the same subject earlier in 1861, which also relates to the present model. Clésinger has chosen to depict Helen of Troy with an idealised classical beauty, but has enlivened the figure by the turn of the head and the realistic movement of the hands and arms.



498

■ * 499

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

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

£2,000-3,000

\$2,700-3,900
€2,300-3,400

499

■ 500

**AN IMPORTANT ITALIAN CARRARA MARBLE FIGURAL
CHIMNEY-PIECE**

CIRCA 1860

The serpentine Saint Anne marble mantle shelf above a shaped header carved in high relief with putti emblematic of war, the left pillar with putti holding aloft the Imperial Standard of Napoléon III and the right with the Cross of Savoy, joined at the base with a hearth slab

51¼ in. (130 cm.) high; 78 in. (198 cm.) wide; 18½ in. (47 cm.) deep

£120,000–180,000

\$160,000–240,000
€140,000–200,000

Finely sculpted from pure Carrara marble with playful cherubs, this magnificent chimney-piece is a celebration of the creation of a unified Italy, commemorating the Treaty of Turin which in 1860 concluded between France and Sardinia-Piedmont the annexation of the Duchy of Savoy and the County of Nice to Napoleon III's France. Consequently, France forced Austria 'to cede Lombardy to Sardinia-Piedmont thus creating a power centre in Northern Italy strong enough to attract the allegiance of the rest of the country. By 1861 Victor Emmanuel II of Sardinia-Piedmont was King

of Italy with the exception of Rome (the Papal State) and Venice, which remained Austrian. In 1864, the French occupied Rome with Italian consent, neutralizing the secular power of the Pope, and Venice became Italian two years later, when Italy joined Prussia in her victorious war against Austria' (H.W. Janson, *Nineteenth-Century Sculpture*, Washington, 1985, p. 129).

This chimney-piece honours this achievement of international diplomacy remarkably free from bloodletting, with impish putti holding the Imperial Standard of Napoléon III welcoming their new compatriots bearing the Cross of Savoy overlooked by equally adorable putti emblematic of conflict. Whoever sculpted this chimney-piece with such a good-humoured interpretation of solemn matters of state, obviously could not foresee Prussia's defeat of Napoleon III's France in 1870 and the collapse of the Second French Empire. Such elaborately carved chimney-pieces are exceedingly rare, but an attribution may be made to the Romanelli family of Florence who sculpted a chimney-piece with a procession of putti led by a lion drawn chariot amid billowing clouds, at Carbisdale Castle, Scotland.







501

■ 501

A FRENCH GILT AND PATINATED BRONZE FIGURAL FOUNTAIN GROUP, ENTITLED 'NYMPHE ET PAPILLON'

CAST FROM THE MODEL BY HENRI-LOUIS LEVASSEUR (1853-1934), CIRCA 1890

The fountain modelled with a flower vase, signed 'H. LEVASSEUR' and stamped 'LU / 1'

33¼ in. (84.5 cm.) high; 17 in. (43 cm.) wide; 9¼ in. (23.5 cm.) deep

£4,000-6,000

\$5,300-7,900

€4,500-6,700



502

THE PROPERTY OF A LADY

■ 502

A PAIR OF FRENCH ORMOLU VASES

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1900

Each naturalistically cast and signed 'F. BARBEDIENNE', on a *rouge griotte* marble base

10½ in. (25.5 cm.) high

(2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Anonymous sale; Sotheby's, Chester, 28 November 1990, lot 2155.



503

PROPERTY FROM A PRIVATE COLLECTION

■ 503

A PAIR OF ITALIAN PATINATED-BRONZE SIX-LIGHT CANDELABRA

CIRCA 1840

Each with baluster stem supporting three nozzles above seated swans and encircled by frieze with alternating crossed flags and tritons and raised-tail fish

31¼ in. (80.5 cm.) high

(2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 8 July 2008, lot 304.



■ 504

A NAPOLEON III SILVERED-COPPER-MOUNTED EBONISED-OAK CIGAR CABINET ON STAND

BY CHARLES GUILLAUME DIEHL, PARIS,
THIRD QUARTER 19TH CENTURY

Of architectural form, the front and sides with panels of military trophies, the central doors opening to four shelves and two cigar trays, the sides opening to reveal four drawers; the stand with further drawer, the lockplate signed 'DIEHL / PARIS / 19 r. Michel-le-Comte'
63¾ in. (162 cm.) high; 30¼ in. (77 cm.) wide; 16½ in. (42 cm.) deep

£15,000-25,000

\$20,000-33,000
€17,000-28,000

A native of Steinbach, Germany, Diehl (d.1885) settled in Paris in 1840. He established a large atelier at 39, rue Saint-Sebastien, where by 1870 he employed no less than six hundred craftsmen. Diehl manufactured all kinds of coffrets - liqueur cabinets, games boxes, jewellery caskets - as well as small furnishings - lady's work tables, games tables and *meubles de mariage*. His production included both standard pieces and deluxe objects, such as the present lot, among them those executed especially for the various international exhibitions. Diehl participated in all the major international exhibitions during the middle of the 19th century, commencing with the Great Exhibition in 1851. Various pieces by Diehl are in the Musée d'Orsay, Paris, the Rijksmuseum, Amsterdam, the Musée de l'Ecole de Nancy, and the Metropolitan Museum of Art, New York.



505

■ * 505

PASQUALE ROMANELLI (ITALIAN, 1812-1887)

He loves me, he loves me not

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

marble

30½ in. (77.5 cm.) high

£8,000-12,000

\$11,000-16,000

€9,000-13,000

Pasquale Romanelli was a pupil of Luigi Pampaloni and Lorenzo Bartolini in Florence. He subsequently became Bartolini's collaborator and continued his studio on the latter's death. Romanelli achieved renown in his own right, executing numerous public monuments in his native Italy and exhibited both in Paris and London. Historicising romantic subjects were very popular in Italian sculpture of the late 19th century and here Romanelli depicts, with typical sentimentality, the game of 'he loves me, he loves me not'.

■ 506

EMILIO ZOCCHI (ITALIAN, 1835-1913)

Young Michelangelo sculpting

Signed E. ZOCCHI F.

marble

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

£15,000-25,000

\$20,000-33,000

€17,000-28,000

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

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



506

■ 507

JOSEPH MOZIER (AMERICAN, 1812-1870)

The Wept of Wish-Ton-Wish

signed and dated 'J. MOZIER. Sc: / ROME . 1862' and titled 'THE WEPT OF WISH-TON-WISH'

marble

66 in. (157.5 cm.) high

£15,000–25,000

\$20,000–33,000

€17,000–28,000

EXHIBITED:

The International Exhibition, London, 1862 (the model).

LITERATURE:

W.H. Gerdts, *American Neo-Classic Sculpture: The Marble Resurrection*, New York, 1973, pp. 120-121, fig. 134

J.S. Kasson, *Marble Queens and Captives: Women in Nineteenth Century American Sculpture*, New Haven, 1990, pp. 93-97

L. Taft, *The History of American Sculpture*, New York, 1924, p. 109-110

The Art Journal Illustrated Catalogue of the International Exhibition 1862, London, 1862, p. 314 (an example illustrated).

Modeled in Rome around 1857, *The Wept of Wish-Ton-Wish* is based on James Fenimore Cooper's 1829 novel of the same name. The subject is the novel's Puritan heroine, Ruth Heathcote, who was abducted as a child by the Narragansett Indians. She was raised by the tribe and grew-up safely in their culture, marrying a Narragansett brave named Conanchet and taking the tribal name Narra-matta. The story, however, ends tragically when Ruth's husband is captured and executed whilst saving Ruth's real parents from a rival tribe. After, she is re-united with her family and reverts to Christianity, only to die of a broken heart. Mozier depicts the confusing and ambivalent nature of the heroine's situation at the moment she recognizes her own mother's voice.



As illustrated in the Art Journal for the London 1862 Exhibition.

Joseph Mozier (1812-1876) won considerable acclaim at the 1862 International Exhibition in London with an example of the present lot and his marble of *Pocahontas*. At least two other versions of *The Wept of Wish-Ton-Wish* are recorded, one dated 1866 in the James H. Ricau Collection, Chrysler Museum of Art, and another, dated 1865, sold Christie's, New York, 4 December 1996, lot 63 (\$32,200).





508

THE PROPERTY OF A LADY (LOTS 508 & 509)

■ 508

PIERRE-JULES MENE (FRENCH, 1810-1879)

Accolade No. 2 (The Embrace No. 2)

signed 'P. J. MÈNE'

bronze, mid-brown patina

13 in. (33 cm.) high; 21¼ in. (54 cm.) wide; 7¾ in. (20 cm.) deep

Conceived in 1851.

This bronze late 19th century.

£4,000–6,000

\$5,300–7,900

€4,500–6,700

Entitled *Tachiani et Nedjébé, chevaux arabes*, the present model, now known as *L'Accolade*, was first exhibited in wax at the *Salon* of 1852 (no. 1479). A bronze cast was exhibited the following year (no. 1440) and, along with two other works, the re-submitted wax won Mène a medal at the *Paris Exposition universelle* in 1855.

■ 509

PIERRE-JULES MENE (FRENCH, 1810-1879)

Jument arabe et son poulain no. 1 (Kemlem-Handani)
(*An Arab mare and her foal no. 1 (Kemlem-Handani)*)

signed 'P. J. MÈNE'

bronze, mid-brown patina

12 in. (31 cm.) high; 19¼ in. (49 cm.) wide; 8 in. (20 cm.) deep

Conceived in 1850.

This bronze late 19th century.

£3,000–5,000

\$4,000–6,600

€3,400–5,600



509



510

A FRENCH ORMOLU AND SEVRES-STYLE PORCELAIN STRIKING CARRIAGE CLOCK OF 'GIANT' SIZE
 THE MOVEMENT BY DROCOURT, PARIS, RETAILED BY TIFFANY & CO., NEW YORK, LATE 19TH CENTURY

The engraved gorge case surmounted by ormolu carrying handle, the front and sides painted with figures within blue and gilt reserves, the dial signed 'TIFFANY & CO. / NEW YORK', the panel to the left side signed 'BASTON', with twin barrel movement with platform lever escapement and rack striking to gong, with repeat, the backplate with 'Droccourt' trade stamp, the movement, case and key numbered '16548'

10 in. (25.5 cm.) high; 5¾ in. (14.5 cm.) wide; 4¾ in. (12 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000



PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

■ * 511

A FRENCH GILT AND PATINATED-BRONZE-MOUNTED JAPANESE CLOISONNE ENAMEL JARDINIERE
CIRCA 1880, THE ENAMEL MEIJI PERIOD (1868-1912)

12½ in. (32 cm.) high; 16½ in. (42 cm.) wide; 11½ in. (26.5 cm.) deep

£3,000–5,000

\$4,000–6,600

€3,400–5,600

■ 512

A FRENCH ORMOLU-MOUNTED JAPANESE LACQUER, MAHOGANY AND AMARANTH SECRETAIRE A ABATTANT

BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, PARIS, CIRCA 1870-1890, THE LACQUER PARTLY EDO-MEIJI PERIOD

The later Saint-Berthevin marble top above a drawer, and a fall-front panel lined with a green leather writing service and enclosing a brass-inlaid and aventurine lacquer decorated interior fitted with a pigeon-hole flanked by drawers, the stand fronted by a shaped apron fitted with a drawer, on tapering fluted legs joined by a pierced loop stretcher, the reverse of the frieze drawer mount signed 'BY'

51½ in. (130.5 cm.) high; 27½ in. (70 cm.) wide; 15½ in. (39.5 cm.) deep

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 2011, lot 514 (€67,250).

This *secrétaire à abattant* is characteristic of the late 19th century production of Beurdeley which specialized in producing furniture and objects inspired by the Louis XVI models in the *Garde-meuble national*. Beurdeley is famed for the quality of its production and as evident in the finely cast ormolu, superb construction and delicately gilt-embossed lacquer panels every effort was made to replicate the work of the 18th century *ébénistes du roi*. This *secrétaire* borrows directly from the oeuvre of Adam Weisweiler. Compare the famous *secrétaire en cabinet* in the Wrightsman Collection with its basket bearing caryatid mounts, Japanese lacquer with aventurine and a loop stretcher (ill. D. O. Kisluk-Grosheide et. al, *European Furniture in the Metropolitan Museum of Art, Highlights of the Collection*, New York, 2006, pp. 210-213 fig. 89). An apparently unsigned example of this model, with different lacquer panels, sold Christie's, London, 19 March 2008, lot 85 (£50,900).





■ 513

**A FRENCH ORMOLU AND BLUE ENAMELLED GUERIDON
AFTER THE MODEL BY ADAM WEISWEILER, BY PAUL SORMANI,
PARIS, LAST QUARTER 19TH CENTURY**

The inset grey granite top above a pierced stiff leaf cast frieze with lapis-blue enamelled ground, on four basket-bearing caryatids joined by a beaded interlaced stretcher, signed to the edge 'P. SORMANI PARIS' 29¾ in. (75.5 cm.) high; 19¾ in. (50 cm.) diameter

£15,000-25,000

\$20,000-33,000
€17,000-28,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 March 2011, lot 305 (£18,750).

Born in the Kingdom of Lombardy, Venice, in 1817, Paul Sormani produced standard and fantasy furniture, described by himself as "*meubles de luxe*". Operating from large premises at 114, rue du Temple and, from 1867, at 10, rue Charlot, he specialised in reproducing styles of the Louis XV and XVI eras and his work was thought to reveal "*une qualité d'exécution de tout premier ordre*". His creations were frequently exhibited and rewarded at the major international exhibitions of the 1860s and 70s. On his death in 1877, the firm was taken over by his widow, Ursule-Marie-Philippine Bouvaist, who, known as 'Veuve Sormani', was joined and later succeeded by her son.



513



514

■ 514

**A FRENCH ORMOLU-MOUNTED MAHOGANY, CITRONNIER AND
HAREWOOD MARQUETRY SEMAINIER**

BY EDMOND POTEAU, PARIS, LATE 19TH CENTURY

The white marble top with a pierced arch gallery above four drawers, flanked to each side by a curved glazed vitrine fitted with three shelves, the lockplate signed 'E. Poteau. 59 rue de Turenne, Paris' 49 in. (119.5 cm.) high; 35¼ in. (89.5 cm.) wide; 15¼ in. (39 cm.) deep

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 23 September 2010, lot 6 (£13,750).

Ledoux-Lebard records Edmond Poteau as having had a workshop at 9, rue Mignon, Paris, between 1856 and 1874, and at 59, rue de Turenne towards the end of the century. Poteau's work favoured the Transitional and Louis XVI styles, with particular emphasis, as demonstrated here, on fine marquetry and parquetry inlay.



■ ~ 515

A FRENCH ORMOLU-MOUNTED TULIPWOOD, SYCAMORE, BURR-MAPLE AND FRUITWOOD MARQUETRY COMMODE IN THE MANNER OF RIESENER, BY FRANÇOIS LINKE, INDEX NUMBER 886, PARIS, LATE CIRCA 1900-1910

The Sarrancolin marble top above a frieze drawer above a *vanteaux* cupboard door, the interior with a single adjustable shelf, signed 'F. Linke' to the right side upper moulding, the original key stamped to the flag with Index Number '886' 37¾ in. (96 cm.) high; 59 in. (150 cm.) wide; 21¼ in. (54 cm.) deep

£20,000-30,000

\$27,000-39,000
€23,000-34,000

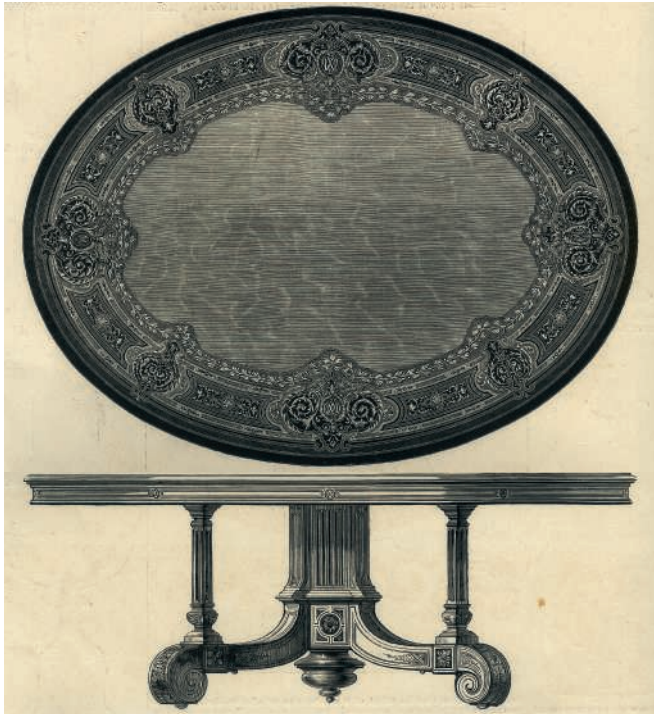
PROVENANCE:

Anonymous sale; Christie's, London, 15 March 2012, lot 112 (£32,450).

The present commode is based on Jean-Henri Riesener's celebrated commode supplied in 1776 to Louis XVI for his *cabinet intérieur* at Fontainebleau. At a cost of 209 francs, François Linke purchased a set of patterns for the commode at the sale of the restorer and furniture-maker, Cueunières in November 1902. The model would prove a commercial success for Linke, who reinterpreted Riesener's design in versions of different sizes and complexity under Index Numbers 10, 104, 886 and 1036. Index Number 10 was a true replica of Riesener's commode at 170 cm. wide, whereas this commode, Index Number 886, was slightly smaller at 150 cm. wide and differed from the original with Linke's addition of female masks heading the cabriole legs. (see C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003, p. 205-206). Another smaller variant, Index Number 1437, sold Christie's, New York, 7 June 2011, lot 365 (\$122,500).



François Linke's workshop *cliché* of Index Number 886 (Courtesy Christopher Payne/Linke Archive).



The present lot illustrated in the Art Journal for the Paris 1867 Exhibition.

THE PROPERTY OF A GENTLEMAN (LOTS 512-518)

■ 516

AN IMPORTANT MID-VICTORIAN BURRAMBOYNA, AMARANTH, PALMWOOD, EBONISED AND MARQUETRY CENTRE TABLE

DESIGNED BY OWEN JONES AND ALFRED LORIMER AND EXECUTED BY JACKSON AND GRAHAM, LONDON, CIRCA 1867

The oval top with ebonized edge and panelled border with strapwork and scrolling foliage punctuated by an 'AM' monogram cartouche all surrounded by an inner berrying vine border raised on a central column and four engaged columns all with foliate and strapwork panelled inlay, on four scrolled feet, stamped twice on the inside of frieze 'C. SPREWITZ' 29½ in. (75 cm.) high, 78½ in. (199.5 cm.) wide, 59½ in. (151 cm.) deep

£50,000-80,000

\$66,000-110,000

€56,000-89,000

PROVENANCE:

Commissioned by Alfred Morrison, probably for 16 Carlton House Terrace, London.

The Collection of John Hawkins, Sydney, Australia.

The Collection of Robert Lee, Sparks, Nevada.

Selections from the Peter Tillou Collections; Christie's, New York, 28 January 2010, lot 31.

With Mallet & Sons Ltd., London.

EXHIBITED:

The Paris 1867 International Exhibition.

Possibly exhibited as 'Inlaid table (Drawing Room)' at the London International Exhibition, 1874.

JACKSON AND GRAHAM

Eminent among Victorian decorators and cabinetmakers the firm of Jackson and Graham was active between 1836 and 1885. Established by Thomas Charles Jackson and Peter Graham the firm grew to occupy substantial premises in London's Oxford Street with a range of fabricating departments from cabinet-making, through carving, gilding and upholstery to interior decoration and bespoke furniture commissions. Their clients included Queen Victoria, Napoleon III, the Sultan of the Ottoman Empire, the Grand Khedive at Cairo, and the Royal Palace in Siam.

THE 1867 PARIS INTERNATIONAL EXHIBITION

Representing the highest British cabinet-making, Jackson and Graham were regular exhibitors at the great international exhibitions for over twenty-five years between 1851 and 1878. Their exhibition pieces were often commissioned by prestigious clients, and these pieces represent the pinnacle of their design and production capabilities. The present table was exhibited at the 1867 Paris *exposition universelle*. It was described as 'one of the most beautiful and truly chaste examples of decorative furniture at the Paris exhibition' (C. Edwards, *op. cit.* p. 251) and the Art Journal proclaims that 'there was no work of its class that demanded and deserved greater admiration' (The Art Journal, *op. cit.*, p. 284). The unique design combines out-scrolled legs, which are reminiscent of English Regency furniture, with Grecian-capped pilasters and all the opulence of the French 'Louis Seize' manner, as fashionably revived during the Second Empire.

OWEN JONES

Jackson and Graham were unique in employing a permanent design staff and their exhibition pieces are invariably credited to prominent designers. The table can be credited to both the French designer Alfred Lorimer and the renowned ornamentalist Owen Jones (1809-1874). The 1867 committee recorded that '*MM. Owen Jones et Lorimer, dessinateurs de ces beaux objets, ont depuis longtemps habitué les connoisseurs à admirer leur talent*' (*Exposition universelle: Rapports du jury international*, Tome III, Paris, 1867, p.24). Characterised primarily as an architect, Jones was one of the most influential, prolific, and well-known designers of mid-nineteenth-century Britain. His reputation was established by the two-volume work *Plans, Elevations, Sections and Details of the Alhambra* (1836-42) and cemented by his sourcebook of global and historical design, *The Grammar of Ornament* (1856).

ALFRED MORRISON

The interlaced 'AM' monogram to the top of the table identifies it as part of a substantial commission designed by Owen Jones for the wealthy collector Alfred Morrison (1821-1897). Morrison's acquaintance with Jones is likely to date from the early 1840s, when he worked for Alfred's father, the textile merchant and investment banker, James Morrison, MP (1789-1857). Alfred inherited from his father both his fortune and a honed sense of the aesthetic and thus devoted his substantial inheritance to amassing an encyclopedic collection of rare objects, paintings and autographs at his Fonthill Estate, Wiltshire, and London home, 16 Carlton House Terrace. Morrison commissioned Jones to design interiors firstly at Fonthill from 1862, and after 1864 at Carlton House Terrace. Jones provided the complete decorative scheme including designs for wall-silks, carpets and plasterwork, and, most importantly, for interior fittings, panelling and bespoke furniture. For these he engaged Jackson and Graham, specialists in the cutting and laying of veneer, to trace his designs in exceptionally fine marquetry. It is interesting to note that the inside of the frieze is stamped by Charles Sprewitz of New York who patented a veneering machine in 1892. It is possible therefore he learnt his trade working for Jackson and Graham.

At Fonthill, Jones' designs were principally executed in ebony and ivory (see Christie's, London, 29 January 1987, lot 239 and 13 November 2007, lot 159, for ebony bookcases from Fonthill, each inlaid with the ivory 'AM' monogram). At Carlton House Terrace, Jones adopted a more colourful scheme of anthemion and geometric inlays mixing precious golden woods such as amboyna and sycamore. The present table most likely therefore belonged to this group. Mrs. Haweis in her book *Beautiful Houses* (1882) noted 'many suites of furniture throughout the house are made of the finest marqueterie of inlaid natural woods'. Although both properties were vacated by the Morrisons circa 1910-20, and the furniture was removed and gradually dispersed, the rich veneers of burr-amboyna and ebony moldings to the present table are directly comparable to the wall-paneling that remains at 16 Carlton House Terrace. A further cabinet, also in parquetry of golden woods, and from 16 Carlton House Terrace, is illustrated in K. Ferry, 'A revolutionary in the art of colour', *Country Life*, 28 October 2009, p. 70. Other examples of inlaid furniture from the commission include a small cabinet at the V&A London and a pair of armchairs, one in the Art Institute of Chicago, the other in the Carnegie Museum of Art, Pittsburgh.





517

A PAIR OF NAPOLEON III ORMOLU MOUNTED CHINESE PORCELAIN JARDINIÈRES

THE PORCELAIN POSSIBLY LATE 18TH/EARLY 19TH CENTURY, THE MOUNTS CIRCA 1850-70

Each tapering circular body painted with floral anthemion and mounted with a pierced guilloché rim and twin naturalistic bullrush handles with dolphin-mask terminals, on a waisted socle, domed base and pierced foliate feet
18¾ in. (47.5 cm.) high; 15 in. (38 cm.) wide (2)

£5,000-8,000

\$6,600-11,000

€5,600-8,900

PROVENANCE:

Anonymous sale; Christie's, London, 18 November 2010, lot 188 (£5,000).

■ ~ 518

A FRENCH ORMOLU-MOUNTED KINGWOOD AND MAHOGANY SECRÉTAIRE CABINET

ATTRIBUTED TO JOSEPH-EMMANUEL ZWIENER, PARIS, CIRCA 1890

The shaped *brocatelle d'Espagne* marble top above a cupboard door and a drawer, the interior with two shelves, the fixed stand with a pull-out slide above a frieze drawer, on cabriole legs
58¾ in. (148 cm.) high; 30 in. (76 cm.) wide;
13¾ in. (35 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 March 2011, lot 388 (£12,500).

The present lot is closely related to a *secrétaire à abattant* by Zwiener fronted by a *vernis Martin* panel which sold Sotheby's, New York, 26 October 2006, lot 137 (\$42,000). Another illustrated in Lecoules, *Antiquités*, Paris, 1983, p. 30 sold Christie's, London, 25 February 1999, lot 67.



519

A MEISSEN 'ELEMENTS' EWER EMBLEMATIC OF WATER

CIRCA 1880, BLUE CROSSED SWORDS MARK, INICISED 327,
PRESSNUMMER 40

After the model by *J.J Kändler*, from a series of the Elements, the scroll handle formed from aquatic leaves tied with a ribbon and surmounted by a winged putto, the body moulded with a fleet of war ships between figures of a mermaid and hippocampi below a figure of Neptune in a shell chariot

25¼ in. (64.2 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

■ ~ 520

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD
CARTONNIER CABINET**

BY HENRY DASSON, PARIS, CIRCA 1880

The serpentine superstructure with nine drawers above a cupboard base with a pull-out slide and two cabinet doors enclosing an adjustable shelf, stamped 'HD'

56½ in. (144 cm.) high; 46 in. (117 cm.) wide; 14¾ in. (37.5 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,600–8,900





521

■ ~ 521

A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINWOOD PARQUETRY BEDSIDE TABLES

CIRCA 1860

Each with inset *Campan Grand Melange* marble top above two drawers decorated *sans-traverse*, on cabriole lets and foliate *sabots*
28½ in. (72.5 cm.) high; 14¾ in. (37.5 cm.) wide; 12¼ in. (31 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,600–8,900

PROPERTY FROM A PRIVATE COLLECTION

■ ~ 522

A FRENCH ORMOLU-MOUNTED TULIPWOOD AND MARQUETRY GUERIDON

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

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

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

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



522



THE PROPERTY OF A LADY

■ ~ 523

A FRENCH ORMOLU-MOUNTED KINGWOOD AND VERNIS MARTIN BUREAU PLAT

BY JOSEPH-EMMANUEL ZWIENER, PARIS, CIRCA 1880

The serpentine rectangular top above three frieze drawers, each with a *vernis Martin* inset panel within a *rocaille* framework, the reverse of the mounts variously inscribed ZN
30¼ in. (77 cm.) high; 67½ in. (166.5 cm.) wide; 34 in. (86.5 cm.) deep

£20,000-30,000

\$27,000-39,000
€23,000-34,000

This sumptuous bureau plat is exemplary of Zwiener's favoured neo-rococo style which combined sinuous lines, marquetry, *vernis Martin* panels and flowing gilt-bronze mounts. Born in Herdon, Germany in 1849, Joseph-Emmanuel Zwiener is recorded as having worked in Paris at 12, rue de la Roquette from 1880 to 1895. At the Paris *Exposition universelle* of 1889, Zwiener received a gold medal and was lauded by the jurists who noted 'M. Zwiéner qui, dès ses débuts à une exposition universelle, s'est mis au premier rang par la richesse, la hardiesse et le fini de ses meubles incrustés de bronzes et fort habilement marquetés' (Rapport du Jury International, *Exposition Universelle Internationale de 1889 à Paris*, Group III. - Mobilier et accessoires Classes 17 à 29. p.10).

In 1895 he sold his Paris workshop to Jean-Henri Jansen for 10,000 francs. Joseph-Emmanuel continued to work with Jansen on a few projects and with his brother Julius who was an established cabinetmaker in Berlin. In 1894 Julius apparently bought numerous designs and sketches for furniture from Paris to Berlin and Julius' furniture is stylistically so similar that and it is often attributed to Joseph Emmanuel in Paris.





524

■ ~ 524

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE TEA TABLE

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

The shaped top with two handles above 'x'-form legs joined by a stretcher, the ormolu moulding to the top signed 'F. Linke'

29 in. (73.5 cm.) high; 34½ in. (87.5 cm.) wide; 20¼ in. (51.5 cm.) deep

£7,000-10,000

\$9,300-13,000

€7,900-11,000

THE PROPERTY OF A GENTLEMAN (LOTS 525 & 526)

■ 525

A FRENCH ORMOLU FIRESCREEN

ATTRIBUTED TO FRANÇOIS LINKE AND MAISON BOUHON FRÈRES, PARIS, CIRCA 1900

The cartouche-shaped frame cornered by *espagnolettes* and centred by doves, with gilt mesh 26½ in. (67.5 cm.) high; 33½ in. (85 cm.) wide; 7½ in. (19 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000

Showing the design flare of the sculptor, Léon Messagé working for François Linke, an identical firescreen signed 'F. Linke' and Bouhon is with Galerie Marc Maison, Paris. Bouhon Frères specialised in the production of chimney pieces, andirons and fireplace accessories, and exhibited a related firescreen at the 1900 Paris *Exposition universelle* (see V. Champier, *Les industries d'art à l'Exposition Universelle de 1900*, Paris).



525



THE PROPERTY OF A GENTLEMAN (LOTS 525 & 526)

■ 526

**A FRENCH ORMOLU-MOUNTED MAHOGANY BEDROOM SUITE
BY FRANÇOIS LINKE, PARIS, CIRCA 1900**

Comprising a commode with dressing mirror with *brèche d'Alep* marble top and lockplate signed 'CT / LINKE', a bedstead, a cheval mirror and a bedside cabinet

The commode with dressing mirror: 78½ in. (199.5 cm.) high, overall; 36 in. (91.5 cm.) high, the commode; 56¼ in. (143 cm.) wide; 23¾ in. (60.5 cm.) deep

The bedstead: 61 in. (155 cm.) high; 67½ in. (172 cm.) wide; 82 in. (209 cm.) deep

The cheval mirror: 78½ in. (200 cm.) high; 35½ in. (90 cm.) wide; 22 in. (56 cm.) deep

The bedside cabinet: 33½ in. (85 cm.) high; 19 in. (48.5 cm.) wide; 15 in. (28 cm.) deep

(4)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

This important bedroom suite is centred around a *commode coiffeuse*, index number 286 in the Linke archives and titled '*commode acajou surmountée d'une psyche Louis XV*'. The commode was made either with or without a swing mirror in two sizes: this being an example of the larger. Another apparently identical is in collection of the Mariner's Museum, Newport, Virginia and another with matching bed are illustrated in a period photograph of the bedroom of the Arabella Huntington townhouse in New York, now rebuilt as Tiffany's on 5th Avenue (see C. Payne, *François Linke, 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003, pl. 249 p. 231).

■ * 527

**A FRENCH ORMOLU-MOUNTED
MAHOGANY COMMODE**

AFTER THE MODEL BY JOSEPH STÖCKEL AND
GUILLAUME BENNEMAN, CIRCA 1860-1900

The demilune white marble top above a frieze drawer,
and three further drawers of two sizes set with a panel
emblematic of love, flanked by cabinet doors each enclosing
a shelf, on paw feet

36 in. (91.5 cm.) high; 84 in. (213.5 cm.) wide;
29¾ in. (75.5 cm.) deep

£60,000-80,000

\$79,000-110,000

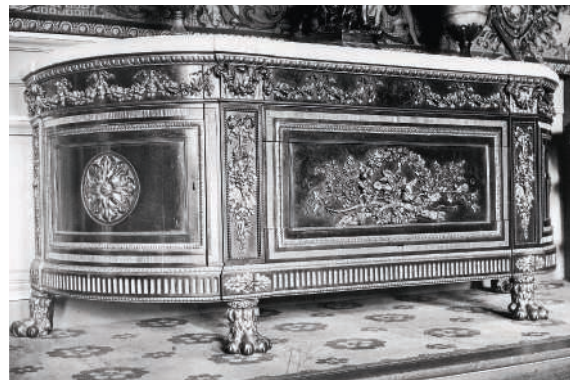
€68,000-89,000

Mounted with a lavish central cartouche with doves and
emblematic of love, the present commode reprises one
of the most celebrated and widely admired models of
the *Ancien Régime*. The original, completed by Guillaume
Benneman from a piece originally begun by Joseph
Stöckel, was installed in Louis XVI's bedroom at the
Château de Compiègne in 1786 following Benneman's
extensive refurbishments. Today, it is in the collections of
the Louvre (OA 5507).

Unlike many pieces of Royal furniture which were widely
dispersed during the French Revolution, the location of the
original Benneman commode can be closely documented
through to the present day. During the Revolution, it was
moved to the Palais de Luxembourg. It was then in the
Palais des Tuileries in Napoleon's apartments which were
subsequently occupied by the Restoration monarchs
Louis XVIII and Charles X. Following the July Revolution, it
was moved within the palace to Louis Philippe's, *salon de
famille* and it remained in the Tuileries through the Second
Empire until it was moved, in 1870, to the Louvre.

Though several Parisian furniture makers created replicas
of the model in the late 19th century, two examples are
particularly notable. The first is that which Christopher
Payne has suggested is the only one made by François
Linke (see C. Payne, *François Linke, 1855-1946 - The Belle
Epoque of French Furniture*, Woodbridge, 2003, p. 199
and 482, index no. 776), sold Château - A Distinguished
American Collection of Important 19th Century Furniture
& Works of Art; Christie's, London 28 October 2014, lot 52,
£122,500. The second notable example is that produced
by Henry Dasson, illustrated C. Mestdagh, *L'Ameublement
d'Art Français 1850-1900*, Paris, 2010, p. 121, fig. 120, and
sold Christie's, New York, East, 22 October 1991, lot 341.

The present commode, however, has three central
drawers, in exact imitation of the 18th century original, and
effectively distinguishing it from the two aforementioned
cabinets by Linke and Dasson. This conscientious decision
on behalf of the French furniture maker to replicate the
original construction demonstrates a strong desire to
imbue the work with the spirit of the Benneman/Stöckel
commode. The white marble top on the present commode
is also based on the Compiègne original. This sumptuous
commode could, therefore, be viewed as a faithful homage
to the great *Ancien Régime* cabinet, and was no doubt the
centrepiece of a fine *Belle Époque* collection.



An official photograph from the Louvre showing the commode supplied by Stöckel for the Comte de Provence, and later altered by Benneman. François Linke called it 'Commode à oiseau' (courtesy Christopher Payne/Linke Archive).







PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

■ * 528

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

BY HENRY DASSON, PARIS, DATED 1886

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

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

£3,000–5,000

\$4,000–6,600

€3,400–5,600

■ 529

JEAN-BAPTISTE CLESINGER (FRENCH, 1814-1883)

Combat de Taureaux Romains

signed 'CLESINGER Rome 1868', with foundry inscription 'MARNYHAC. Fondateur. 1 Rue de la Paix' and 'BRONZE ARTISTIQUE DE PARIS' cachet bronze, dark brown patina

17½ in. (44.5 cm.) high; 36½ in. (93 cm.) wide; 8¼ in. (21 cm.) deep

This cast circa 1870-1900.

£5,000–8,000

\$6,600–11,000

€5,600–8,900



■ ~ 530

**A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE
AND MARQUETRY BUREAU PLAT**

BY JOSEPH-EMMANUEL ZWIENER, PARIS, CIRCA 1900

One side with two frieze drawers, the *espagnolette* angle mounts on cabriole legs, the reverse of the mounts stamped 'ZN'

30½ in. (77.5 cm.) high; 58 in. (147.5 cm.) wide; 31½ in. (80 cm.) deep

£20,000–30,000

\$27,000–39,000

€23,000–34,000

This sumptuous bureau plat is a tour de force of Rococo-inspired splendor and simultaneously celebrates the combined genius of Joseph-Emmanuel Zwiener's superior craftsmanship with Léon Messagé's *Art Nouveau*-infused designs. Here Messagé embraces the asymmetry characterized by Rococo designers such as J.A. Meissonnier by creating sinuous lines and dramatic *encadrements*. The exceptional quality of Zwiener's craftsmanship and extensive usage of fine gilt-bronze invites comparisons to the work of famed *ébéniste*, François Linke (1855-1946). Zwiener almost certainly employed Linke, who was six years younger and a fellow German-speaker. Both cabinetmakers used mounts by the gifted sculptor, Léon Messagé, whose studio on the rue Sedaine was in close proximity to the Zwiener workshops and Linke's at 170, rue du Faubourg Saint-Antoine. It is likely that Zwiener introduced Linke to Messagé's work. Compare another bureau of this model, with identical busts to the corner but more plainly mounted to the frieze, sold Sotheby's, New York, 13-14 April 2016, lot 648 (\$43,750).





531



532

PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

■ * 531

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

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

With a glass shade, signed 'GRAUX - MARLY / 8 RUE DU PARC - ROYAL 8 / PARIS'; fitted for electricity

59½ in. (151 cm.) high, excluding fitment

£4,000-6,000

\$5,300-7,900
€4,500-6,700

THE PROPERTY OF A GENTLEMAN

■ * 532

A PAIR OF ITALIAN ENAMELLED AND PATINATED SPELTER BUSTS OF BLACKAMOORS

LATE 20TH CENTURY

Each with a simulated porphyry robe and turban, on a waisted socle
37 in. (94 cm.) high; 23 in. (58.5 cm.) wide; 16 in. (40.5 cm.) deep (2)

£4,000-6,000

\$5,300-7,900
€4,500-6,700

PROVENANCE:

The Piaggio Collection, from a Genoese Villa; Christie's, London, 23 September 2015, Lot 104.



As illustrated in the Val d'Osne trade catalogue (No. 2, pl. 631, 1864).

■ 533

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

Paire de chiens de chasse (Pair of hunting dogs)

Each signed 'A.J.' and with affixed plaquette 'FONDERIES DU VAL D'OSNE / 58 BD VOLTAIRE - PARIS'

cast iron

37½ in. (95 cm.) high; 35 in. (89 cm.) wide; 17½ in. (44.5 cm.) deep

Circa 1860-1900.

£15,000-25,000

\$20,000-33,000

€17,000-28,000

Henri Jacquemart was formally trained at L'Ecole des Beaux-Arts in Paris and became frequent a participant in the Paris Salons from 1847 through 1879. Primarily an exhibitor of animal studies and groups, the artist was awarded honours at the 1857 and 1865 Salons and the *Chevalier de la Légion d'honneur* in 1870. A pair of cast-iron hunting dogs of this model are displayed in the gardens at Montier-en-Der, Haute-Marne, and another pair sold Christie's, London, 9 June 2011, lot 327 (£51,650).



■ 534

AN ITALIAN PATINATED-BRONZE-MOUNTED RED AND BLACK MARBLE TAZZA

IN THE MANNER OF BENEDETTO BOSCHETTI, SECOND QUARTER 19TH CENTURY

The oval gadrooned basin with serpent handles above a tapering socle and square plinth

15 in. (38 cm.) high; 20 in. (51 cm.) wide; 10½ in. (26.5 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,600–8,900

In the early 19th Century Benedetto Boschetti fed the growing demand for high quality works of art with an antique theme created by an influx of grand tourists, many of whom were English. He is known to have had workshops in the centre of Rome where he produced a large number of classically inspired objects ranging from bronzes to tabletops and mosaics. Active circa 1820-1870, the Boschetti workshop exhibited at the Crystal Palace Exhibition in 1851 and was renowned for the exceptional quality of its copies after the 'Antique', mainly in marble and bronze: for example a compare to the present lot, a *marmo rosso antico* reduction of the Warwick Vase, currently in the Toledo Museum, Ohio (see A. Gonzalez-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicilie*, 1984, vol. II, fig. 286). F.S. Bonfigli noted in 1856 that 'The establishment is particularly conspicuous for its great variety of marble works, bronzes etc' (A. Gonzalez-Palacios, *The Art of Mosaics*, 1982, p.166).

■ 535

A LARGE ITALIAN ALABASTER 'MEDICI VASE', ON PEDESTAL LATE 19TH CENTURY

Of campana form, flanked by two handles and carved with a standing figures to the centre between a band of fruiting grape vine and acanthus leaves, on a column-form pedestal and mahogany foot, the interior of the vase fitted for electricity

40 in. (101.5 cm.) high, the vase; 68½ in. (174 cm.) high overall;

33 in. (84 cm.) diameter

£25,000–35,000

\$33,000–46,000

€28,000–39,000

The present vase is modelled after the celebrated Antique marble original believed to date from the first century A.D., first recorded at the Villa Medici in Rome in the late 16th century, and now in the Uffizi, Florence. The frieze is said to depict the Athenians gathered at Delphi before the Trojan War, as well as satyrs and a female figure, likely Iphigenia, seated below a statue of Artemis. Along with the Borghese Vase, with which it is often paired, the Medici Vase achieved widespread fame through the publication of engravings such as those made by Piranesi and published in *Vasi, Candelabri, Cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi* (1778). Together, the vases were regarded as being among the greatest surviving examples of Classical art, and were attributed by some early writers to the great Greek sculptor, painter, and architect, Phidias. Reflective of the Roman taste for lavish garden ornament, monumental vases of this type were *de rigueur* for any *parterre* from the mid-17th century onwards. Although 19th century replications on this scale are rare, compare another in the in the Parade Staircase at the Anichkov Palace, St. Petersburg.





536

■ ~ 536

**A FRENCH ORMOLU-MOUNTED KINGWOOD
MEUBLE A HAUTEUR D'APPUI**

ATTRIBUTED TO JOSEPH EMMANUEL ZWIENER, PARIS,
LATE 19TH CENTURY

The fleur de pêcher marble top above two cabinet doors, opening
to three shelves
46 $\frac{7}{8}$ in. (119 cm.) high; 48 $\frac{1}{4}$ in. (122.5 cm.) wide; 17 in. (43.5 cm.) deep

£8,000-12,000

\$11,000-16,000
€9,000-13,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ 537

A FRENCH BEECHWOOD SIX-PIECE SALON SUITE

ONE FAUTEUIL EARLY LOUIS XV, CIRCA 1735,
THE OTHERS CIRCA 1900

Comprising a pair of fauteuils and four chaises each with cartouche-shaped
padded back and seat covered à chassis in green silk velvet, the frame
profusely carved with foliage and shells, on cabriole legs terminating in
scrolling feet, inscribed '2651', the 18th century fauteuil incised 'VII'
The fauteuils: 37 $\frac{1}{2}$ in. (95 cm.) high; 27 $\frac{1}{4}$ in. (69 cm.) wide; 26 $\frac{3}{4}$ in. (68 cm.)
deep

The chaises: 36 $\frac{1}{2}$ in. (93 cm.) high; 19 $\frac{1}{2}$ in. (49.5 cm.) wide;
17 $\frac{1}{2}$ in. (44.5 cm.) deep

(6)

£4,000-6,000

\$5,300-7,900
€4,500-6,700

PROVENANCE:

Acquired from Gunzburg, 6 February 1917.

The Wildenstein Collection; Christie's, London, 14-15 December 2005, lot 208.



537



PROPERTY OF A DUTCH GENTLEMAN

■ - 538

A FRENCH ORMOLU-MOUNTED TULIPWOOD, AMARANTH, SYCAMORE AND CITRONNIER MARQUETRY WRITING/ DRESSING TABLE

BY PAUL SORMANI, PARIS, CIRCA 1870-1900

The top inlaid with a floral bouquet, sliding to reveal a drawer fitted with a mirror and two compartments with covers inlaid with floral bouquets, the lockplate signed 'SORMANI PARIS / 134. Boul Haussmann' 28¾ in. (73 cm.) high; 28¾ in. (73 cm.) wide; 13¾ in. (35 cm.) deep, closed; 24½ in. (62 cm.) deep, open

£8,000-12,000

\$11,000-16,000
€9,000-13,000

PROVENANCE:

Property from a Private European Family Collection, Christie's, London, 22 September 2011, lot 124.

After the *table à écrire* made for the marquise de Pompadour, stamped J.-F. Oeben and RVLC (The Jack and Belle Linsky Collection, Metropolitan Museum, New York, Inv. 1982.60.61) illustrated in C. Roinet, *Roger Vandercruse dit La Croix*, Paris, 2000, p. 43.



539



THE PROPERTY OF A LADY

■ 539

PIERRE-JULES MENE (FRENCH, 1810-1879)

Jockey à cheval no. 1 (Jockey on horseback no. 1) and Jument à l'écurie jouant avec un chien (Mare in the stable playing with a dog)

each signed 'P. J. MÊNE'

bronze, mid-brown patina

Jockey à cheval no. 1: 17 in. (43 cm.) high; 16¼ in. (41.5 cm.) wide;

5½ in. (14 cm.) deep

Jument à l'écurie jouant avec un chien: 9½ in. (24 cm.) high;

18¼ in. (46.5 cm.) wide; 7 in. (18 cm.) deep

Each cast circa 1860-1900.

£4,000-6,000

\$5,300-7,900

THE PROPERTY OF A LADY

■ 540

COMTE HENRI GEOFFROY DE LA PLANCHE DE RUILLE (FRENCH, 1842-1922)

A huntsman and A lady riding

the huntsman signed 'J de Ruille', the female hunting figure signed 'G de Ruille / 1884'

bronze, brown patina

The huntsman: 13¾ in. (35 cm.) high

The lady riding: 13 in. (33 cm.) high

Each cast circa 1870-1900.

(2)

£4,000-6,000

\$5,300-7,900

€4,500-6,700



540

■ * 541

ARTHUR-MARIE GABRIEL COMTE DU PASSAGE (FRENCH, 1838-1909)

A hunting group

signed 'Cte. du Passage', on a *verde antico* marble pedestal
bronze, brown patina

The bronze: 22 in. (56 cm.) high; 29 in. (74 cm.) wide; 13½ in. (34 cm.) deep

The pedestal: 45 in. (114 cm.) high; 30 in. (76 cm.) wide; 18½ in. (47 cm.) deep

Cast circa 1880-1900

(2)

£20,000-30,000

\$27,000-39,000

€23,000-34,000

The Comte du Passage initially pursued a military career in accordance with his family's expectations but indulged his natural talent for sculpture by studying under the famed *animaliers* Anotine-Louis Barye and Pierre-Jules Mêne and exhibiting at the Paris Salon from 1865-93. He favoured sporting equestrian subjects and, like his masters, captured the horses with anatomical precision but also developed the genre by adding pleasantly animated horsemen and figures. His most commonly seen bronze groups depict a single horse and a figure, such as '*Cheval a l'entrainement avec son lad*' (A horse training with his stable lad) and '*Cheval marchant et son lad*' (Walking horse and groom) whereas the present group, with two hunters on horseback accompanied by hounds, is a rarer, larger and more accomplished work.





542

■ 542

A FRENCH ORMOLU-MOUNTED MAHOGANY GUERIDON

CIRCA 1880-1900

The inset *brèche violette* marble top above three fluted legs joined by a pierced stretcher

29¼ in. (44.5 cm.) high; 15¾ in. (40 cm.) diameter

£3,000-5,000

\$4,000-6,600

€3,400-5,600

THE PROPERTY OF A LADY

■ - 543

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

BY PAUL SORMANI, PARIS, CIRCA 1880

The *Sarrancolin* marble top above a frieze drawer and two further drawers, the reverse of the central urn mount stamped 'P. S.'

34¼ in. (87 cm.) high; 45 1/2 in. (114.5 cm.) wide; 21¼ in. (54 cm.) deep

£5,000-8,000

\$6,600-11,000

€5,600-8,900

This distinctive commode is based on a series of famous 18th century examples by Charles Topino, (*maître* 1773). The signature mounts of classical urns on a naturalistic ground can be found on many examples of Topino's work. For an identical precedent, albeit of smaller dimensions, see the Champalimaud Collection, Christie's, London, 6-7 July 2005, lot 25.



543



■ 544

A FRENCH ORMOLU SIX-LIGHT CHANDELIER
OF LOUIS XVI STYLE, CIRCA 1870-1900

The sectioned stem surmounted by flame finial, set with trumpet-blowing putti and issuing foliate candlearms, variously stamped 'VR', fitted for electricity
44 in. (112 cm.) high; 30¼ in. (77 cm.) diameter

£15,000–25,000

\$20,000–33,000
€17,000–28,000

The present chandelier is based on an 18th century model dated to *circa* 1780, today in the collections of the Château de Versailles, and illustrated in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 238, fig. 4.4.1. Though the Louis XVI model remains unattributed, its classically inspired central stem, carefully chased cherubs and scrolling foliate arms evoke the work of the finest *bronziers* of the last quarter of the 18th century including Pierre Gouthière. The enduring popularity of this chandelier gave rise to high-quality reproductions in the 19th century including examples by Henry Dasson and Alfred Beurdeley.



545

■ 545

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE EIGHT-LIGHT CANDELABRA

AFTER THE MODEL BY CLAUDE MICHEL, DIT CLODION (1738-1814), CIRCA 1880-1900

Each modelled as a bacchante holding aloft a floral bouquet, on simulated marble painted pedestals, fitted for electricity

The candelabra: 53½ in. (136 cm.) high

The pedestals: 42½ in. (108 cm.) high

(4)

£6,000-8,000

\$7,900-11,000

€6,800-8,900



■ 546

A SET OF FOUR FRENCH ORMOLU FOUR-LIGHT WALL-APPLIQUES

CIRCA 1900

Each with ribbon-tied lyre-form stem extending floral branches, fitted for electricity

53½ in. (136 cm.) high

(4)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

■ - 547

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE, SYCAMORE, CITRONNIER MARQUETRY AND PARQUETRY COMMODE

AFTER A MODEL BY JEAN-HENRI RIESENER, RETAILED BY MAPLE & CO., CIRCA 1900

The *brèche d'Alep* marble top above a frieze drawer and two larger drawers decorated *sans-traverse* with a panel of flowers, fruits and vases, the scrolling feet with paw *sabots*, the top drawer twice stamped 'MAPLE & CO'

37¾ in. (96 cm.) high; 61 in. (155 cm.) wide; 20½ in. (52.5 cm.) deep

£6,000-8,000

\$7,900-11,000

€6,800-8,900





~548

**A FRENCH ORMOLU, FRUITWOOD AND CUT-BRASS INLAID
IVORY MARQUETRY AND ROSEWOOD TRAY**

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

Inlaid overall with fruiting foliage and centred by an exotic bird amidst bamboo and rockwork, further decorated with butterflies, bees and a lizard, with 'FD Bté' monogram, the rim signed 'ALPH GIROUX PARIS' 9 x 12 in. (23 x 30.5 cm.)

£15,000-25,000

\$20,000-33,000
€17,000-28,000

LITERATURE:

D. Kisluk-Grosheide, 'Maison Giroux and its 'Oriental' Marquetry Technique', *The Journal of The Furniture History Society*, vol. XXXV, 1999.

Maison Giroux under the leadership of Ferdinand Duvinage and his wife, Rosalie-Eléonore-Antoinette, developed a special technique patented as 'une mosaïque combiné avec cloisonnement métallique' first shown at the 1878 *Exposition universelle* in Paris. As Daniëlle Kisluk-Grosheide suggests, they are almost always marked and etched FD and Bté (short for 'breveté' or patent) and were likely created only between 1877, when the patent was granted, and 1882 when Madame Duvinage ceded her directorship of the firm.



549

A FRENCH ORMOLU AND ENAMEL PLATE

BY CHRISTOFLE & CIE, PARIS, DESIGNED BY EMILE REIBER,
CIRCA 1873

The top enamelled with a scene of a bird before a landscape, with three shaped handles and scrolling feet, the rim signed 'CHRISTOFLE & C' the underside of one foot numbered '840171'

3 in. (6 cm.) high; 10¾ in. (27 cm.) diameter

£6,000-8,000

\$7,900-11,000
€6,800-8,900

PROVENANCE:

With H. Blairman & Son Ltd, London, 2004.

A period photograph of this plate in the Christofle Archive is titled 'No. 4161 / Coupe plate, 3 oreilles, sur trépied oiseau et rivière' (Album 25, f. 40). The number '840171' dates this vase to 1873.



550

**A FRENCH GILT, SILVERED AND PATINATED-BRONZE VASE
'FLEURS DE GLYCINE'**

BY CHRISTOFLE & CIE, DESIGNED BY EMILE-ALPHONSE REIBER,
PARIS, CIRCA 1874

The shaped foliate cast rim above a geometric inlay decorated neck set to front and back with a relief-cast stork and flanked by loop handles, the bulbous body decorated with bamboo and flowering wisteria, above a Greek key enamelled band and scrolled apron and feet, signed 'CHRISTOFLE ET CIE' and numbered '853243'

11 $\frac{3}{8}$ in. (29 cm.) high

£8,000-12,000

\$11,000-16,000

€9,000-13,000

EXHIBITED:

'Vase (fleurs de glycine) en bronze polychrome, exécuté par MM. Christofle',
Exposition de Bordeaux, 1882 (a vase of this model).

LITERATURE:

A. Quantin / V. Champier, *Revue des Arts Décoratifs, Troisième Année*, Paris,
1882-83 (a vase of this model illustrated).

It is probable that this vase was designed for Christofle's stand at the
1874 *Exposition de L'Union Centrale*, the precursor of the Musée des Arts
Decoratifs. The number '853243' dates this vase to 1874.





551

**A VICTORIAN SILVER ELECTROPLATE SMOKER'S COMPENDIUM
BY ELKINGTON & CO., BIRMINGHAM, CIRCA 1862**

The central well flanked by elephant heads each supporting two further vessels, above a shaped platter decorated with arabesques, the underside with plaque

'PUBLISHED BY ELKINGTON & C. / 1530'

8¼ in. (21 cm.) high; 10¼ in. (27.5 cm.) wide; 7½ in. (20 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,600–8,900

This smoker's compendium by Elkington & Co. is closely modelled on an inkstand designed by A. Willms, 'the directing artist of Messrs. Elkington's establishment', exhibited at the 1862 International Exhibition, London (*The Art Journal Illustrated Catalogue of the International Exhibition 1862*, London and New York, p. 195). The model exhibited at the 1862 exhibition was produced in silver and gold with champlevé enamel and a finial in the shape of a head.

THE PROPERTY OF A GENTLEMAN

■ λ 552

MARIUS MARS-VALLET (FRENCH, 1867-1957)

La princesse lointaine (The Faraway Princess)

signed 'Mars Vallet', with foundry inscription 'SIOT - PARIS' and numbered '547 B'

bronze, gilt and brown-patinated

20¾ in. (52.5 cm.) high

Circa 1900.

£15,000–25,000

\$20,000–33,000

€17,000–28,000

LITERATURE:

A. Duncan, *Art Nouveau Sculpture*, London, 1978, p. 86, another example illustrated.

This sculptural figure, entitled *Wuilfride*, modelled by Mars-Vallet (Marius Vallet, 1869-1957), and executed in bronze by the Siot-Decauville foundry, was inspired by Sarah Bernhardt's role as Mélissinde in Edmond Rostand's *La Princesse Lointaine*, which she performed from 1895 at the théâtre de la Renaissance in Paris (P. Kjellberg, *Les Bronzes du XIXe Siecle*, Paris, 1987, p. 462).

Mars-Vallet, the son of a marble-worker, and a pupil of Falguière, was both a sculptor and a medallist, who exhibited his works at the *Salon* from 1892 to 1896, and thereafter at the *Nationale des beaux-arts*. He received a number of official commissions, including, most notably, a statue of *Jean-Jacques Rousseau* for his home town of Chambéry. In 1904, he was appointed curator of the musée Savoisien, and in 1948, towards the end of his life, he gifted thirty-one of his sculptures to the museum.

Other examples have sold: Christie's, London, 26 October 2016, lot 32, £30,000 (J583); Bonhams, New York, 15 June 2010, lot 2140, \$21,960 (L857).

CHARLES CORDIER (LOTS 553-555)

Charles-Henri-Joseph Cordier (1827-1905) is the most celebrated ethnographic sculptor of the 19th century. The French artistic interest in the exotic and oriental races was first explored by painters and authors, but was translated into a sophisticated balance of the scientific and the poetic by Cordier. He was fascinated by ethnographic accuracy and the nobility and elegance of foreign races, and, as such, was commissioned by the Paris Museum of Natural History to produce busts for an ethnographic gallery.

Cordier describes in his memoirs how his meeting with Seïd Enkess, a former black slave who had become a model, determined the course of his career:

"A superb Sudanese appeared in the studio. Within a fortnight, I made this bust. With a comrade, I carried it into my room, by my bed [...] I coveted the artwork [...] I had it cast and sent it to the Salon [...]. It was a revelation for the whole artistic world. [...] My genre had the novelty of a new subject, the revolt against slavery, anthropology at its birth..."

The resulting bust of Seïd Enkess, titled *Saïd Abdallah de la tribu du Darfour*, was shown at the Paris Salon in 1848. Three years later Cordier modelled a woman from the African coast, the result being the celebrated present work, *Vénus africaine*, as it was christened by the art critic Théophile Gautier. The pair of busts were then shown together and were purchased by Queen Victoria on their inclusion in the 1851 Great Exhibition in London (now at Osborne House).

As one of the earliest promoters of polychromy, Cordier was able to create a vivid image of the exotic, while simultaneously imbuing his subjects with a classical beauty, the very idealism which led Gautier to the exulted title of the present work. In combining his themes, inspired by the progress of science, with the sensitive, masterful handling of his chosen materials, Cordier achieved a highly decorative, exotic art form whose contribution to the Orientalist movement of the nineteenth century has proved of lasting fascination.





553

CHARLES-HENRI-JOSEPH CORDIER (FRENCH, 1827-1905)

Vénus Africaine

signed 'CORDIER'

bronze, rich dark-brown, silvered and gilt patina

16 in. (40.5 cm.) high

Cast circa 1855-1900

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Anonymous sale; Christie's, London, 25 September 1991, lot 113.

LITERATURE:

L. de Margerie et al., *Facing the Other: Charles Cordier (1827-1905) Ethnographic Sculptor*, Paris, Musée d'Orsay, 2004, p. 220, no. 605, (illustrated).



*** 554**

CHARLES-HENRI-JOSEPH CORDIER (FRENCH, 1827-1905)

Maaresque d'Alger chantant (A singing Algerian Moor)

signed 'C CORDIER', the underside stamped 'HH', on a later ormolu-mounted *bleu turquin* and white marble base

bronze, gilt and silvered

The bust: 16½ in. (42 cm.) high

The base: 8½ in. (22 cm.) high; 7 in. (18 cm.) square

Cast circa 1870-1900

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

L. de Margerie et al., *Facing the Other: Charles Cordier (1827-1905) Ethnographic Sculptor*, Paris, Musée d'Orsay, 2004, p. 190, no. 373 (possibly the present work).

* 555

CHARLES-HENRI-JOSEPH CORDIER (FRENCH, 1827-1905)

Femme Fellah voilée allant puiser de l'eau au Nil (Veiled Fellah woman drawing water from the Nile)

unsigned

bronze, patinated and silvered

33½ in. (85 cm.) high

Cast circa 1870-1900

£20,000-30,000

\$27,000-39,000

€23,000-34,000

LITERATURE:

L. de Margerie et al., *Facing the Other: Charles Cordier (1827-1905)*
Ethnographic Sculptor, Paris, Musée d'Orsay, 2004, pp. 167-168.

Travelling to Egypt in 1866 reinvigorated Cordier's imagination and fuelled his increasing use of exotic ornamentation for his ethnographic subjects. This veiled figure was conceived with an unveiled pair, and *Fellah Women Going to Draw Water from the Nile*, have been praised as being true in their Oriental aesthetic when compared to photographs and engravings of Egyptian women of the time (L. de Margerie, *op. cit.* p. 72). On his return from Egypt the plaster for *Femme Fellah* along with six busts was given to the *Dépôt des marbre* for the total amount of Fr 4,000. Veiled versions of *Femme Fellah* are rare, one other sold Sotheby's, Paris, 23 October 2014, lot 44 and, with its pair, Sotheby's, London, 29 September 1999, lot 259.





■ 556

A PAIR OF FRENCH 'JAPONISME' GILT AND PATINATED-BRONZE THREE-LIGHT WALL APPLIQUES

THE DESIGN ATTRIBUTED TO EDOUARD LIEVRE, CIRCA 1870-90

Each modelled with a dragon holding foliate branches
21½ in. (55 cm.) high; 12½ in. (32 cm.) wide

£6,000-8,000

\$7,900-11,000

€6,800-8,900

Though beginning his career as a painter and illustrator, Edouard Lièvre (d. 1886) was perhaps best known as a leading exponent of the French *Japonisme* movement. He received great acclaim as a designer of applied arts and his work was repeatedly exhibited at the major international exhibitions of the 19th century. Similar stylized dragons dated 1875 were featured on his 'Aquarium Jaiponisant,' illustrated in *Connaissance des Arts, Hors-série no. 228*, Paris 2004, p. 31. A pair of wall lights of the same model in ormolu sold Christie's South Kensington, London, 26 October 2011, lot 1340 (£10,000).

■ 557

A LARGE FRENCH 'JAPONISME' GILT AND PATINATED-BRONZE VASE

THE DESIGN ATTRIBUTED TO EDOUARD LIEVRE, CIRCA 1870-90

On a *rouge griotte* marble base

37 in. (94 cm.) high, overall; 16½ in. (42 cm.) wide; 15 in. (38 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000



558

A PAIR OF LARGE CHINESE CLOISSONNE ENAMEL ELEPHANTS ON STANDS

CIRCA 1900

Each modelled carrying a saddle and flaming finial and inlaid overall with scrolls and bands, on a shaped base with reserved floral scenes

72 in. (183 cm.) high; 47½ in. (121 cm.) wide; 23¾ in. (60.5 cm.) deep
(2)

£30,000–50,000

\$40,000–66,000
€34,000–56,000

PROVENANCE:

Estate of Frank Butler II, Palm Beach, Florida, U.S.A.; Doyle, New York, 30 September 2015, lot 310.



559

559

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Éléphant du Sénégal (Senegalese Elephant)

signed 'BARYE'; stamped 'F. BARBEDIENNE. FONDEUR'; the underside inscribed 'N 676' and '6', and numbered in black ink '1763 / 90 / H0 (?)' bronze, green-brown patina
5¼ in. (12.5 cm.) high
Conceived in 1874.
This bronze *circa* 1880-1890.

£5,000–8,000

\$6,600–11,000

€5,600–8,900

LITERATURE:

M. Poletti & A. Richarme, *Barye Catalogue raisonné des sculptures*, Paris, 2000, pp. 251-253, A 119.

■ 560

A FRENCH 'JAPONISME' EBONY, SYCAMORE AND CITRONNIER MARQUETRY AND PARQUETRY TABLE

CIRCA 1860-1870

The top inlaid with auspicious symbols against a cube parquetry ground, above a pierced base and undertier, on castors

28¼ in. (71.5 cm.) high; 25¼ in. (65.5 cm.) wide; 19 in. (48 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,600–8,900



561

* 561

CHARLES-HENRI-JOSEPH CORDIER (FRENCH, 1827-1905)

Bust of Ismail Pasha, Khedive of Egypt

signed and dated 'CORDIER / 1867', on an ebonised oak plinth
bronze, light brown patina
6½ in. (16.5 cm.) high, the bust; 8¾ in. (22 cm.) high, overall
Cast *circa* 1867

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

The Property of a Gentleman; Christie's, London, 17 March 2011, lot 269.

This finely-cast bronze bust is a reduction of the portrait for which Ismail Pasha, Khedive of Egypt (d. 1895), himself sat and which was executed by Charles Cordier (d. 1905) on his first visit to Cairo in 1866. The original life-size marble version of the portrait, is now in the collection of the Musée du Palais de Manial.



~ 562

A SEVRES GILT-METAL AND IVORY-MOUNTED TEAPOT AND COVER (THEIÈRE CHINOISE RONDE)

1846, GOLD STENCILLED CROWN LP MONOGRAM SEVRES MARK, VARIOUS INCISED MARKS

Decorated with a band of flowers and foliage reserved against a black ground, within yellow-ground borders with a pink lapette design, the ivory handle carved with a dragon and foliate design
8 in. (20.2 cm.) high overall

£20,000–30,000

\$27,000–39,000
€23,000–34,000

The *théière 'Chinoise ronde'* was designed by Alexandre-Evariste Fragonard in 1831-32. The striking design propounded the current European vogue for exoticism and Alexandre Brongniart's fascination with the East. A drawing of 1832 by Fragonard (see illustration) is preserved in the archives at Sèvres, in which the Asian-inspired form is decorated with chinoiserie figures, but reinterpreted through a European eye.

Only eleven examples of this form were produced between 1832 and 1846, all as single pieces without accompanying tea wares and this example, dated 1846, must have been among the last made at the manufactory. The present teapot is almost certainly that entered in the factory's sales records for 31 December 1846, described as *Théière chinoise ronde Fragonard, décor en or et couleur dans le style chinois*, the production cost noted as 175 francs, the selling price as 200 francs. [vv4. Fol 84 v-34]. Although no specific purchaser is listed, the entry above is for a *Déjeuner chinois reticulé*, a small service often purchased by the empress as a gift, and the entries below for a selection of pieces for the Trianon Palace (*pour le Palais de Trianon*). It is thus not impossible that the teapot also was destined for the imperial household. Another example, recorded in the sales inventory on 31 December 1832 was decorated in the same manner with 'coloured flowers against a black ground', but is not among the very few examples that are known to survive.

For further discussion of the form see Tamara Préaud, *The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry 1800-47*, Bard Graduate Center for Studies in the Decorative Arts, New York, 1997, p. 266, no. 75.

An example of this model, dated 1832, and sold to Queen Marie-Amélie of France in 1837 was sold by Sotheby's, Paris, 29 March 2007, lot 123 and is now in the collection of the Metropolitan Museum of Art, New York (accession no. 2007.408a,b).



A related design by Fragonard, 1832.
© Sèvres Archive



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**A PAIR OF CONTINENTAL PORCELAIN MODELS
OF ELEPHANTS**

CIRCA 1900, PROBABLY SAMSON,
VARIOUS IMPRESSED NUMERALS

Each modelled standing, the features naturalistically picked out in
colours

8½ in. (21.6 cm.) high

(2)

£5,000–8,000

\$6,600–11,000

€5,600–8,900

564

A JAPANESE RED GINBARI ENAMEL VASE

ANDO MARK, TAISHO PERIOD (1912-1926)

The gadrooned vase enamelled with bamboo, the underside mark
of the Ando company, the rim of the underside stamped 'MADE IN
JAPAN', on a hardwood stand

20½ in. (52 cm.) high, the vase; 19 in. (48.5 cm.) diameter, the vase;

23¼ in. (59 cm.) high, overall

£10,000–15,000

\$14,000–20,000

€12,000–17,000

■ 565

**GIUSEPPE LAZZERINI THE YOUNGER
(ITALIAN, 1831-1895)**

Flora

signed 'PROF. G. LAZZERINI / CARRARA', on green

marble pedestal

Carrara marble

42 in. (107 cm.) high, the statue

35 in. (89 cm.) high, the pedestal

Circa 1860-80

(2)

£25,000-35,000

\$33,000-46,000

€28,000-39,000

Member of an old Carrarese dynasty of sculptors, Lazzerini (d.1895) entered the Carrara *Accademia di Belle Arti* in 1848 and studied under Ferdinando Pellliccia. In 1853, his marble relief *Patroclus Slaying Sarpedon* won him a scholarship to Rome, enabling him to study in the workshop of the celebrated sculptor, Pietro Tenerani (d.1869). After 1859, Lazzerini returned to Carrara to work in the family studio in the Corso Rosselli, taking over its running on the death of his half-brother, Alessandro, in 1862. Reflecting the strong Neoclassical influence of Tenerani and, in turn, of the latter's own mentors, Bartolini (d.1850) and Thorwaldsen (d.1844), his work included both his own wide range of subjects, as well as compositions for other Italian and foreign sculptors. His long career culminated in his appointment as Director of the Carrara Academy from 1889 to 1893 and Honorary Professor of the latter in 1894.





566

■ 566

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE FAMILLE ROSE PORCELAIN VASES, NOW FITTED AS LAMPS
LATE 19TH CENTURY

Each with pierced dragon handles, painted to each sides with figural scenes within reserves, fitted for electricity
30½ in. (77.5 cm.) high, excluding fitment (2)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

■ ~567

A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND MARQUETRY COMMODE

AFTER THE MODEL BY BERNARD II VAN RISEN BURGH (B.V.R.B.), LATE 19TH CENTURY

The *brèche* marble top above two drawers inlaid *sans traverse* with floral marquetry, the sides similarly decorated
35½ in. (90 cm.) high; 56 in. (142 cm.) wide; 23½ in. (59½ cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000



567



■ ~ 568

**A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD
AND BOIS SATINE TABLE**

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

With *espagnolette* busts to the angles and shell mounts centring each long frieze, the border signed 'Linke'

27 $\frac{3}{8}$ in. (69.5 cm.) high; 38 $\frac{1}{4}$ in. (97 cm.) wide; 21 $\frac{1}{2}$ in. (54.5 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

This is a rare table by the great belle époque *ébéniste* François Linke: a variant of the supremely desirable tea table Index Number 1477 supplied to Mr. Nussinoff, a wealthy Russian banker from Kharkov, in 1907 and to Elias Meyer in 1909. Without the glass trays or raised central superstructure, an example like the present was supplied to Heinrich Schicht as late as 1938. The Renaissance style caryatid clasps to the corners, with their laced-bodices and ruffle collars, are most unusual (see C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003, pl. 255, p. 239).

■ * 569

**A PAIR OF FRENCH ORMOLU-MOUNTED
MAHOGANY AND BOIS SATINE PEDESTALS**

BY PAUL SORMANI, PARIS, CIRCA 1880

Each with *brèche d'alep* marble top above a body hung with lions pelt mounts to the front and oak garlands to the sides, on paw feet, the top of one twice stamped 'P. SORMANI / PARIS'; the top of the other twice stamped 'SORMANI PARIS' and signed 'SORMANI PARIS' to the ormolu moulding to the top
55½ in. (141 cm.) high; 19½ in. (49.5 cm.) wide; 15 in. (38 cm.) deep (2)

£60,000-100,000

\$79,000-130,000

€68,000-110,000

These pedestals by Paul Sormani, one of the leading Parisian furniture makers of the 19th century, are fine examples of his firm's high level of craftsmanship. The lion pelt decoration – a theme often employed in the French decorative arts – references the power, nobility and royalty generally associated with the hunt of a lion, as well as the story of Hercules, the celebrated mythological hero. As punishment for killing his own children, Hercules was made to perform a series of twelve labours in service of the king of Tiryns, Eurystheus, the first of which was to kill the Nemean lion, an animal which menaced the citizens of Nemea. Because of his successful completion of the task, the lion's pelt became associated with Hercules, and was frequently depicted with him in artistic representations through the centuries.

On account of their symbolic power and mythological connection, lions' pelts were frequently represented in the decorative arts, notably during the Ancien Régime, in the form of finely chased ormolu mounts. Perhaps the most famous examples are those on the angles of the celebrated Bureau du Roi, created by Jean-François Oeben and Jean-Henri Riesener, delivered in 1769 to Louis XV's *Cabinet intérieur* at the Château de Versailles, and today still in the room to which it was supplied (OA 5444). The mounts on the renowned royal bureau inspired many *ébénistes* and *bronziers* of the Ancien Régime, as well as their 19th century *confères*, who created faithful replicas of works from the previous century and innovative interpretations in their spirit. Sormani's pedestals are of this second category. With their mounts, they reference both the celebrated ormolu decoration of masterpieces of the Ancien Régime, and the symbolic, mythological and artistic precedent long associated with lion's pelts.







570

~570
A FRENCH ORMOLU-MOUNTED CUT-BRASS INLAID RED TORTOISESHELL 'BOULLE' MANTEL CLOCK OF REGENCE STYLE, SECOND HALF 19TH CENTURY

The domed pediment surmounted by a figure of Minerva, the twin-barrel movement with count wheel strike on bell
 46 in. (117 cm.) high; 22¾ in. (57.5 cm.) wide;
 8½ in. (21.5 cm.) deep

£5,000–8,000

\$6,600–11,000
 €5,600–8,900



571

~571
A FRENCH ORMOLU-MOUNTED CUT-BRASS INLAID TORTOISESHELL 'BOULLE' MARQUETRY, EBONY AND ROSEWOOD LIQUOR CASKET BY MAISON GIROUX, PARIS, CIRCA 1880

The case inlaid with scrolling arabesques and the initials 'NW' to the top, the cover and sides opening to reveal a removable fitted interior with four decanters and fifteen liquor glasses with gilt-painted decoration, the lockplate signed 'Alph Giroux & C Paris'
 11¼ in. (28.5 cm.) high; 13¾ in. (35 cm.) wide;
 10¾ in. (27.5 cm.) deep, closed;
 18¾ in. (47.5 cm.) high, 26½ in. (67.5 cm.) open

£4,000–6,000

\$5,300–7,900
 €4,500–6,700



572

■ ~572
A PAIR OF FRENCH BRONZE MODELS OF THE MARLY HORSES, ON IVORY INLAID EBONISED OAK BASES AFTER THE MODELS BY GUILLAUME COUSTOU, LATE 19TH CENTURY

The bronzes: 22¼ in. (56.5 cm.) high
 The plinths: 3½ in. (9 cm.) high;
 23¼ in. (59 cm.) wide; 9¼ in. (23.5 cm.) deep (4)

£4,000–6,000

\$5,300–7,900
 €4,500–6,700

VIEWS OF ROME: AN IMPORTANT PRIVATE COLLECTION OF MICROMOSAIC PICTURES (LOTS 573-576)

Mosaics have been created on the Italian peninsula for nearly two millennia. From the end of the 16th century when this technique – a traditional form of decoration in early Christian churches – was revived in the Vatican for the adornment of St. Peter's Basilica, Rome was once again a centre for the practice. Micromosaics are created with many hundreds (or thousands) of tesserae or *smalti*, small pieces of coloured glass cut from oven-baked rods and arranged to form an image. By the middle of the 18th century, technological advances permitted the realization of minuscule tesserae which, in turn, enabled artisans to create painstakingly detailed and exquisitely rendered works, hitherto unknown. Roman artisans created micromosaics representing artistic masterpieces from the antique to the contemporary, portraits and still lives, but the views of major Roman sites, such as the Piazza San Pietro or the Roman Forum were, by far, the most prized.

Immensely popular with Grand Tourists, fine micromosaics were created in numerous sizes from small plaques to be incorporated into elaborate jewellery and gold boxes, to framed panels meant to be hung in galleries amidst picture collections. Large-format panels such as the present lot were especially rare, and have been highly sought after since their creation by the masters of the Vatican workshops.



■ 573

AN ITALIAN MICROMOSAIC PICTURE OF THE FORUM

ROME, CIRCA 1860-1880

Depicting the Temple of Vespasian and Titus between the Arch of Septimius Severus and the Temple of Saturn

17¾ x 28¼ in. (45.3 x 71.5 cm.)

£30,000-50,000

\$40,000-66,000

€34,000-56,000

VIEWS OF ROME: AN IMPORTANT PRIVATE COLLECTION OF MICROMOSAIC PICTURES
(LOTS 573-576)



574

■ 574

AN ITALIAN MICROMOSAIC PICTURE OF THE COLOSSEUM
ROME, CIRCA 1860-1880

21¼ x 38½ in. (54 x 97.8 cm.)

£50,000-80,000

\$66,000-110,000

€56,000-89,000

■ 575

AN ITALIAN MICROMOSAIC AND GILTWOOD CENTRE TABLE
ROME, CIRCA 1850-1880

The top centred by a roundel depicting the Doves of Pliny, surrounded by eight panels depicting the Pantheon, the Tiber and the Castel Sant'Angelo, the Arch of Titus, the Temple of Vespasian in the Roman Forum, St. Peter's Square, the Colosseum the Temple of Vesta and the Capitoline Hill, within a Greek key border and malachite double-banding, on a giltwood tripartite stand carved with putti holding garlands

27¼ in. (69 cm.) high; 30 in. (76 cm.) diameter, the top

£40,000-60,000

\$53,000-79,000

€45,000-67,000



575



VIEWS OF ROME: AN IMPORTANT PRIVATE COLLECTION OF MICROMOSAIC PICTURES
(LOTS 573-576)





■ 576

AN ITALIAN MICROMOSAIC PICTURE OF THE FORUM

ROME, CIRCA 1860-1880

Depicting to the centre the Temple of Saturn, flanked by the Arch of Septimius Severus, the Temple of Vespasian and Titus and the church of Santi Luca e Martin in the background

32¼ x 60½ in. (82 x 153.5 cm.)

£150,000–250,000

\$200,000–330,000
€170,000–280,000

A micromosaic of the Roman Forum by Cesare Roccheggiani of nearly identical size sold Christie's, London, 9 December 2010, lot 245, (£337,250).

■ * 577

A FRENCH ORMOLU-MOUNTED MAHOGANY AND FOLIATE MARQUETRY COMMODE

AFTER THE MODEL BY JEAN-HENRI RIESENER, LATE 19TH/EARLY 20TH CENTURY

The white marble top above two drawers decorated sans-traverse, flanked by cupboard doors each opening to a shelf, and set with allegorical figures, the reverse with old blank inventory label

38 in. (96.5 cm.) high; 81¼ in. (206.5 cm.) wide; 31½ in. (80 cm.) deep

£15,000-25,000

\$20,000-33,000
€17,000-28,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 May 1997, lot 94 (£21,850).

■ * 578

A SET OF FIVE FRENCH ORMOLU THREE-LIGHT WALL-APPLIQUES

LAST QUARTER 19TH CENTURY

Each with pierced stem issuing three scrolling branches, fitted for electricity

24 in. (61 cm.) high; 18½ in. (47 cm.) wide;

9¼ in. (23.5 cm.) deep

(5)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, London, 15 May 1997, lot 17 (£8,050).

■ * 579

A FRENCH ORMOLU EIGHT-LIGHT CHANDELIER

LATE 19TH/EARLY 20TH CENTURY

The scrolling stem issuing foliate arms headed by satyr masks, fitted for electricity

39½ in. (100.5 cm.) high;

41½ in. (105.5 cm.) diameter

£4,000-6,000

\$5,300-7,900
€4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, London, 2 May 1997, lot 65 (£12,650).





579





■ ~ 580

A FRENCH ORMOLU-MOUNTED MOTHER-OF-PEARL, TORTOISESHELL, TULIPWOOD, SYCAMORE AND GREEN-STAINED FLORAL MARQUETRY KINGWOOD OCCASIONAL TABLE

OF LOUIS XV STYLE, LATE 19TH CENTURY

The three-quarter galleried top inlaid with a pastoral scene, above a frieze drawer

29 in. (74 cm.) high; 21½ in. (55 cm.) wide; 14¾ in. (37.5 cm.) deep

£4,000-6,000

\$5,300-7,900

€4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2008, lot 16 (£13,700).

■ 581

A FRENCH FIVE-PIECE GILTWOOD SALON SUITE
CIRCA 1880

Comprising a canapé and four fauteuils à la Reine, the canapé crest with two doves embracing, all with padded backs, seats and arms covered in cream coloured silk upholstery, with arms terminating in rams heads

The canapé: 35 in. (89 cm.) high; 70 in. (178 cm.) wide

The fauteuils: 43½ in. (110 cm.) high; 28 in. (71 cm.) wide

(5)

£5,000-8,000

\$6,600-11,000

€6,600-8,900

PROVENANCE:

Anonymous sale; Christie's, London, 1 October 2002, lot 266 (£16,730).



■ 582

A FRENCH GILT AND PATINATED-BRONZE FIFTEEN-LIGHT CHANDELIER

OF LOUIS XV STYLE, CIRCA 1900

Centred by a seated bacchic putto and surrounded by foliate branches, fitted for electricity

51 in. (130 cm.) high; 36 in. (91.5 cm.) diameter

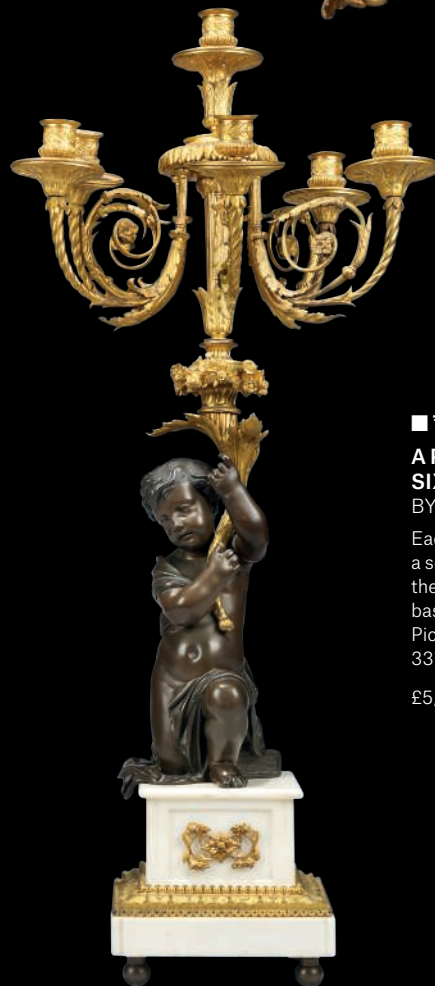
£12,000–18,000

\$16,000–24,000

€14,000–20,000

PROVENANCE:

Anonymous sale; Christie's, London, 21 March 2002, lot 95 (£22,325)



■ * 583

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE SIX-LIGHT CANDELABRA

BY HENRI PICARD, PARIS, LATE 19TH CENTURY

Each modelled as a putto holding aloft scrolling candle branches, on a square marble plinth and ball feet, each stamped to the reverse of the base 'H. PICARD' and numbered '1619', the underside of each base with faint black inscription '1619 / (33) / Picard' and '1619 / (3) / Picard', drilled for electricity

33½ in. (85 cm.) high; 14¾ in. (37.5 cm.) wide; 11½ in. (29 cm.) deep (2)

£5,000–8,000

\$6,600–11,000

€5,600–8,900



■ 584

A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-APPLIQUES OF LOUIS XVI STYLE, CIRCA 1860

Each with stem set with a putto and issuing foliate candelarms, fitted for electricity

28 in. (71 cm.) high; 15¼ in. (38.5 cm.) wide

(2)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 1 October 2002, lot 207 (€15,535).

■ * 585

A PAIR OF FRENCH SILVER-GILT AND PATINATED-METAL BOUILLOTTE LAMPS

MARK OF CARDEHILAC PARIS, EARLY 20TH CENTURY

Each with fluted circular base issuing four foliate candelarms, marked 'CARDEILHAC / PARIS' and 'S', fitted for electricity

38 in. (96.5 cm.) high, overall

(2)

£3,000-5,000

\$4,000-6,600

€3,400-5,600



■ 586

A FRENCH ORMOLU AND 'JASPERWARE' PORCELAIN PLAQUE-MOUNTED MAHOGANY COMMODE

AFTER THE MODEL BY JOSEPH STÖCKEL AND GUILLAUME BENNEMAN, LATE 19TH CENTURY

The white marble top above three frieze drawers and two cabinet doors opening to six drawers, set with a porcelain plaque with classical figures, the sides also with porcelain roundels inscribed 'LE NID D'AMOURS'; the reverse of the mounts stamped 'CVR'

38¼ in. (97.5 cm.) high; 71¼ in. (181.5 cm.) wide; 28¾ in. (73 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 27 March 2002, lot 220 (€21,600).

Based on the celebrated pair of sumptuous *commodes à vantaux* created

for Marie Antoinette's *salon des jeux* at the Château de Fontainebleau, the present commode perfectly encapsulates the late 19th century fascination with and desire to emulate the world of the *Ancien Régime*. Guillaume Benneman was one of Marie Antoinette's preferred makers. The pair of commodes he created for the Queen, the inspiration for the present lot, was part of a series of eight which were ultimately transformed through a complex and costly process from a group of four begun by Joseph Stöckel. The pair at Fontainebleau were originally destined for Marie Antoinette's bedroom at the Château de Compiègne, and later placed in her *salon des jeux* at the Château de Fontainebleau, a splendid room of superlative neo-classical design with wall panels painted with delicate arabesques.

In the 19th century, the international elite would, no doubt, have understood the importance of this model as they hastened to furnish their grand residences in a style reminiscent of the splendid rooms of Fontainebleau. A number of leading Parisian cabinetmakers of the 19th century produced faithful replicas of the model, underscoring its influence on the history of the French decorative arts. Another similar commode was sold from a private European collection, Christie's, London, 22 September 2011, lot 32 (£73,250). A further example, by François Linke, sold Château - A Distinguished American Collection of Important 19th Century Furniture & Works of Art; Christie's, London, 28 October 2014, lot 7 (£74,500).



■ * 587

DANILO CERVIETTI (ITALIAN, 20TH CENTURY)

A priestess of Isis

with partially effaced signature 'D. CERVIETTI', on white marble plinth
Carrara marble and pale green marble

The figure: 43½ in. (110.5 cm.) high; 45 in. (115 cm.) wide; 18 in. (46 cm.) deep

The plinth: 44 in. (112 cm.) high; 51¼ in. (132 cm.) wide; 20½ in. (52 cm.) deep

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Christie's, London, 10 and 13 June 1988, lot 103W.

The Priestess of Isis refers to a follower of the most popular and enduring of all Egyptian deities. The name, Isis, comes from the Egyptian *Eset* ('the seat'), which referred to her stability and also the throne of Egypt as she was considered the mother of every pharaoh through the king's association with Horus, Isis' son. Little is known of the details of the rituals surrounding her worship. The Cult of Isis grew into a mysterious religion promising the secrets of life and death to initiates, who were then sworn to secrecy. It is known that the cult promised eternal life to those who were admitted to its secrets. It was not until Isis was worshiped in Rome that people wrote about the cult to any great degree and by then it was clear that knowledge of the rituals involved was only for initiates. The present figure in her abandon and with a sensual smile on her lips embodies the essence of seductiveness and youth.







■ 588

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

Femme au paon (Juno with a peacock)

The naturalistic oval integral base signed *A. Falguière*
marble

30¼ in. (77 cm.) high

£8,000-12,000

\$11,000-16,000

€9,000-13,000

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

■ 589

A MARBLE ATHENIENNE TABLE

THE LION MONOPODIAE 19TH CENTURY

The later *rosso levanto* marble top on three legs

40 in. (102 cm.) high; 23½ in. (60 cm.) diameter, the top; 29 in. (74 cm.) deep,
overall

£5,000-8,000

\$6,600-11,000

€5,600-8,900



■ 590

**CARLO FOSSI (ITALIAN, FL. LATE 19TH CENTURY)
AFTER ANTONIO CANOVA (ITALIAN, 1757-1822)**

Pauline Borghese as Venus Victrix

signed 'C. Fossi. Roma' on a grey-painted and giltwood bed, and a gilt and patinated-bronze stand
marble

21 in. (53½ cm.) high; 38½ in. (98 cm.) wide; 14¼ in. (36 cm.) deep, the sculpture
26¾ in. (68 cm.) high; 37½ in. (95 cm.) wide; 16 in. (41 cm.) deep, the stand

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

The present marble is based on the celebrated sculpture (dated *circa* 1805-1808) by Antonio Canova of Pauline Borghese, sister of Napoleon Bonaparte and wife of Prince Camillo Borghese, which is today in the Villa Borghese in Rome. Canova was renowned for his neo-classical sculpture which skilfully intertwined Antique influences with modern artistic ideals, in this case representing the famed Roman Princess in the guise of Venus Victrix clutching an apple in her hand after being declared the winner of the infamous Judgment of Paris. Like many famous models of the late 18th and early 19th centuries, it was reproduced by Italian workshops at the turn of the 20th century to meet a burgeoning European and American demand for reproductions of famed Roman sculptures.





PROPERTY FROM A PRIVATE COLLECTION

591

A PAIR OF PARIS PORCELAIN GILT-GROUND CAMPANA VASES
CIRCA 1820-40

Each painted with a square panel depicting elegant figures in an interior and decorated in tooled gilding with chinoiserie figures to the reverse, the handles with bearded mask terminals
15¾ in. (40 cm.) high (2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 May 2008, lot 255.

~592

A FRENCH IVORY GROUP OF THE THREE GRACES
PROBABLY DIEPPE, CIRCA 1880

On a hardstone base
5½ in. (14 cm.) high, the group; 9 in. (23 cm.) high, overall

£3,000-5,000

\$4,000-6,600

€3,400-5,600



■ * 593

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

Zingara, Danseuse napolitaine

signed 'J. CLESINGER'

marble

35½ in. (90 cm.) high

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Christie's, New York, 26 October 1988, lot 229.

Anonymous sale; Sotheby's, New York, 29 January 2015, lot 355.

LITERATURE:

A. Estiguard, *Clésinger, Sa Vie, Ses Oeuvres*, Paris, 1900, pp. 74-75, 103, illustrated between pp. 56-57.

Clésinger was born the son of a sculptor, Georges-Philippe, in whose *atelier* he received his initial training. In 1832, he accompanied his father to Rome where he became the student of Bertel Thorvaldsen. Upon his return to France, he worked in the *ateliers* of a number of other sculptors, all the while navigating the political upheavals of 19th century France – the July Monarchy, the Second Republic, the Second Empire and the Third Republic – declaring allegiance to the successive regimes as he saw fit. In 1859, he submitted eight marbles to the *Salon*, of which one was *La Zingara*, created in 1857. In 1900, Monsieur A. Estiguard wrote in his monograph, *Clésinger, Sa Vie, Ses Oeuvres*, 'Toutes ces qualités exquises se retrouvent dans cette idylle de marbre qui se nomme... la Zingara' (pp. 74-75, 103 and illustrated pp. 56 and 57).



■ 594

JEAN PIERRE CORTOT (FRENCH, 1787-1843)

Le Soldat de Marathon (The Soldier from Marathon)

with foundry inscription 'F. BARBEDIENNE. FONDEUR', titled to the front

'SOLDAT SPARTIATE', and with Collas reduction cachet

bronze, brown patina

38 in. (97 cm.) high; 42 in. (107 cm.) wide; 17 in. (43 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,600–8,900



■ * 595

**LOUIS HOTTOT (FRENCH, 1834-1905), AFTER PIETRO CALVI
(ITALIAN, 1833-1884)**

Minstrel

signed 'L. Hottot'

spelter, polychrome patina

32 in. (81.5 cm.) high; 31 in. (79 cm.) wide; 15½ in. (39 cm.) deep

£6,000–8,000

\$7,900–11,000

€6,800–8,900

■ 596

**A PAIR OF ORMOLU AND PATINATED-BRONZE ATLAS FIGURES ON EBONISED
PEDESTALS**

MODERN

One figure supporting a globe, the other supporting an armillary sphere, each on a square ebonised pedestal, one inscribed 'MEDIAM / ESSE / MVNDI / TERRAM' the other inscribed 'ERRANTIVM / MOTVS / LVMINVM / CANONICA' within a mahogany surround

52 in. (132 cm.) high, the figures; 83 in. (211 cm.) high, overall; 18½ in. (47 cm.) square, the pedestals (4)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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 reclaim 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.

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping 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, walrusbone, 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.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

λ

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

•

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

~

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

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 ...'

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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.

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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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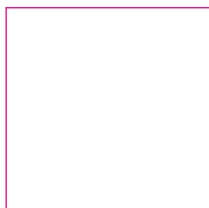
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