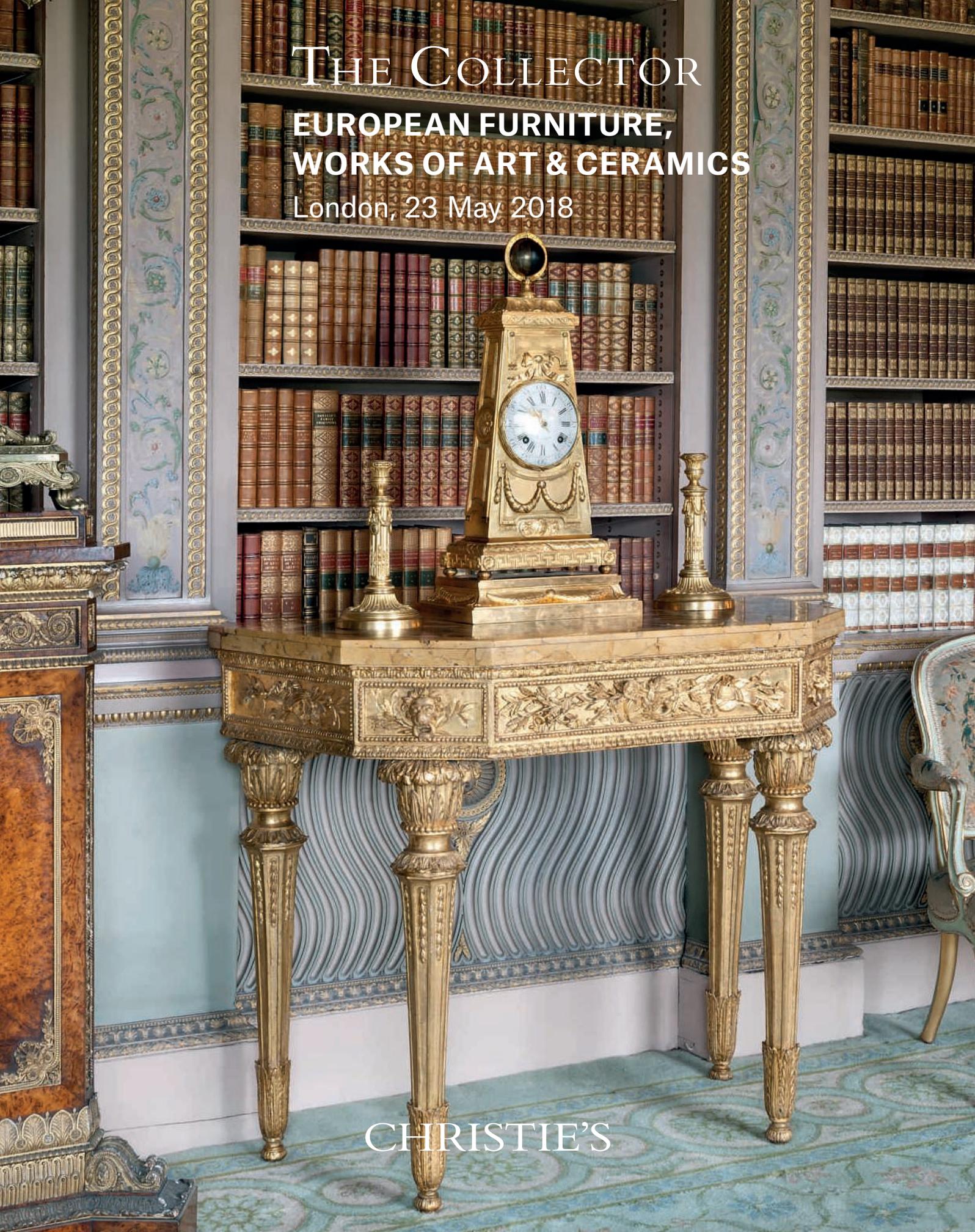


THE COLLECTOR

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

London, 23 May 2018



CHRISTIE'S



THE COLLECTOR

UPCOMING AUCTIONS

LONDON · 23 & 24 MAY 2018

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

WEDNESDAY 23 MAY 2018

10AM, LOTS 1-131

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 23 MAY 2018

2.30PM, LOTS 201-330

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

THURS DAY 24 MAY 2018

10AM, LOTS 401-666



THE COLLECTOR

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 23 MAY 2018

AUCTION

Wednesday 23 May 2018
at 2.30 pm (Lots 201-330)

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

VIEWING

Saturday	19 May	12.00 pm – 5.00 pm
Sunday	20 May	12.00 pm – 5.00 pm
Monday	21 May	9.00 am – 4.30 pm
Tuesday	22 May	9.00 am – 8.00 pm

AUCTIONEER

Arne Everwijn

AUCTION CODE AND NUMBER

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[25]

Front cover: Lots 233, 235, 264
Inside front cover: Lot 295
Opposite: Lot 302
Back cover: Lot 211



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CHRISTIE'S

INTERNATIONAL DECORATIVE ARTS CALENDAR

NEW YORK

6 June 2018
**INTERIORS:
NEW YORK VISIONS**

LONDON

23 May 2018
**THE COLLECTOR:
ENGLISH FURNITURE, CLOCKS
& WORKS OF ART**

23 May 2018
**THE COLLECTOR:
EUROPEAN FURNITURE,
WORKS OF ART & CERAMICS**

24 May 2018
**THE COLLECTOR:
SILVER & 19TH CENTURY
FURNITURE, SCULPTURE
& WORKS OF ART**

13 June 2018
KENNETH NEAME

4 July 2018
GOLD BOXES

4 July 2018
**TREASURED PORTRAITS
FROM THE ERNST HOLZSCHEITER
COLLECTION**

5 July 2018
THE EXCEPTIONAL SALE

5 July 2018
CHIPPENDALE: 300 YEARS

PARIS

19 June 2018
SCULPTURE

THE COLLECTOR

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

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*We would like to thank Syon House
for providing the location for the
in situ photography.*

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BUYING AT CHRISTIE'S

For an overview of the process,
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'Mixing antiques with contemporary art gives spirit to interiors; it brings about new conversations.'

- MARELLA ROSSI MOSSERI



MARELLA ROSSI MOSSERI STYLES

THE COLLECTOR



Christie's is delighted to have collaborated with Marella Rossi Mosseri on this new edition of The Collector. Marella spent 20 years working as an art dealer specialising in 18th century furniture, and was also previously director of Galerie Aveline in Paris. She now works as an independent consultant in art and antiques.

In collaboration with Galleria Continua, Marella has juxtaposed 18th and 19th century furniture from The Collector sales with works by contemporary artists from Cuba, Morocco and Cameroon. She believes that this mix of antique and modern pieces can bring depth and interest to an interior; by highlighting common aesthetic threads that run throughout the centuries, each object is revealed in a new and exciting light.

Explore Marella's unique curatorial approach in person at our King Street Galleries from 19–23 May, where she will be styling a room using furniture and objects from The Collector sales.



**A ROYAL ORMOLU-MOUNTED
AMARANTH, SYCAMORE AND
FRUITWOOD MARQUETRY COMMODE**
BY FRANCOIS RUDESTUCK, C.1760
£100,000–150,000
Lot 263

**A LOUIS XV ORMOLU-MOUNTED
TOLE PEINTE, MEISSEN AND
FRENCH PORCELAIN CLOCK**
THE MOVEMENT BY JOSEPH WALTRIN,
PARIS, MID-18TH CENTURY
£15,000–25,000
Lot 226

**A PAIR OF FRENCH ORMOLU-MOUNTED
TURQUOISE-GLAZED CHINESE
PORCELAIN BOWLS**
THE PORCELAIN KANGXI PERIOD (1662–1722),
THE MOUNTS SECOND HALF OF 19TH CENTURY
£5,000 – 8,000
Lot 205

PASCAL MARTHINE TAYOU (B. 1967)
Colorful Stones, 2018
Courtesy: Galleria Continua





**A MONUMENTAL FRENCH MAJOLICA
(CLEMENT MASSIER) JARDINIÈRE
AND STAND**

LATE 19TH CENTURY, IMPRESSED
FACTORY MARK

£8,000–12,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

A GEORGE IV SILVER WARWICK VASE

MARK OF BENJAMIN SMITH, LONDON, 1822,
RETAILED BY GREEN, WARD AND CO.

£40,000–60,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

A GEORGE II SILVER BASKET

MARK OF PAUL DE LAMERIE, LONDON 1741

£50,000–70,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

**A PAIR OF GEORGE IV SILVER
FIVE-LIGHT CANDELABRA**

MARK OF PAUL STORR, LONDON, 1826

£80,000–120,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

**A GEORGE III MAHOGANY SIDE TABLE
C.1760**

£30,000–50,000

To be offered in English Furniture,
Clocks & Works of Art, 23 May

JOSÉ YAQUE (B. 1985)

Perovsquita III, 2015

Courtesy: Galleria Continua



201



201



202

201
A PAIR OF LOUIS XV ORMOLU AND PORCELAIN CANDLESTICKS
 CIRCA 1750

Each bulbous flower-shaped nozzle above a platform base, one mounted with a cat, the other a dog, within polychrome-painted flowering branches, on *rocaille* feet
 5½ in. (14 cm.) high

£2,500–3,500	(2)
	\$3,600–5,000
	€2,900–4,000

202
A LOUIS XV PORCELAIN-MOUNTED ORMOLU 'LANTERN' CANDLESTICK
 CIRCA 1740

The leaf-cast nozzle surrounded by arched bevelled crystal panels, one hinged, mounted with polychrome porcelain flowerheads, with leaf-cast carrying handle to one side
 6½ in. (16.5 cm.) high; 4½ in. (11.5 cm.) wide; 3⅞ in. (8 cm.) deep

£1,000–1,500	\$1,500–2,100
	€1,200–1,700



203

A LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN POT-POURRI
MID-18TH CENTURY

With a model of a seated Chinese boy holding a basket filled with fish, on an ormolu pierced *rocaille* base issuing branches mounted with porcelain flowers, supporting a pomegranate box and cover
9½ in. (24 cm.) high

£6,000–10,000

\$8,600–14,000
€7,000–12,000

The Meissen model of a Chinese boy is after an engraving by Gabriel Huquier *Chinois assis et Chinoise portant un poisson* from the series *Scènes de la vie chinoise*, after François Boucher.



204



204

A PAIR OF LATE LOUIS XV ORMOLU CHENETS

CIRCA 1770

Each surmounted by an urn flanked by zephyr masks on four scrolling legs, on a pedestal-shaped base with a Vitruvian scroll frieze, rosette and garlands

13¾ in. (35 cm.) high

(2)

£6,000–10,000

\$8,600–14,000

€7,000–12,000

PROVENANCE:

Collection de Madame Nelia Barletta de Cates, Christie's, Paris, 18 March 2003, lot 327.

205

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE TURQUOISE-GLAZED PORCELAIN BOWLS

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

Each bowl glazed to the interior and exterior with a bright bluish-turquoise glaze, with gadrooned averted rim and supported on goat's head monopodiae and hoof feet, hung with chains, mounted on a circular base centred by a grape bunch finial

9¼ in. (23.5 cm.) high; 8¾ in. (22.5 cm.) diameter (2)

£5,000–8,000

\$7,200–11,000

€5,800–9,200



205





206

A ROYAL LOUIS XV ORMOLU-MOUNTED GILT-TOOLED LEATHER COFFRET

CIRCA 1770-75

Overall decorated with entwined foliage and fleur-de-lys borders, the slightly domed hinged lid centred by the French royal arms, the corners with fleur-de-lys and cypher 'MJL' surmounted by an eagle, the interior lined with blue *moire*, with side handles, the underside struck 'AL' with a rooster
 11½ in. (29.5 cm.) high; 25¼ (65 cm.) wide; 16½ in. (42 cm.) deep

£20,000–30,000

\$29,000–43,000

€24,000–35,000

COMPARATIVE LITERATURE:

E. Thoinan, *Les relieurs français (1500-1800)*, biographie critique et anecdotique précédée de l'histoire de la communauté des relieurs et doreurs de livres de la ville de Paris et d'une étude sur les styles de relieur, Paris, 1893, pp. 401-404.

P. Verlet, *Recherches sur quelques coffres en usage à la cour de France, à propos de deux coffres du musée de Lisbonne*, Lisbonne, 1971.

This rare Royal leather *coffret*, struck with the cypher MJL surmounted by the Savoy eagle, was almost certainly delivered by the *Menus Plaisirs* for the use of Marie-Joséphine-Louise (1753-1810), princess of Savoy and comtesse de Provence, wife of the future Louis XVIII.

It closely relates to coffers conceived by Pierre Vente (b. 1722, active until 1792) and supplied to Mesdames, Louis XV's daughters. One of these caskets was subsequently in the collection of Baron Arthur de Rothschild and exhibited in 'Louis XV, un moment de perfection de l'art Français', Paris, 1974, cat. 551. An almost identical coffer was sold from the collection of the 5th Earl of Rosebery, Mentmore Towers, Buckinghamshire, Sotheby's house sale, 1977, lot 109.



Marie - Jofephe -Louie de Savoye, Madame, épouse de Monsieur, née à Turin le 2. Septembre 1753.

Marie-Joséphine-Louise, princess of Savoy and comtesse de Provence



207

A LOUIS XV ORMOLU-MOUNTED CHINESE BLUE-GLAZED PORCELAIN VASE

THE MOUNTS ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, CIRCA 1760,
THE PORCELAIN FIRST HALF 18TH CENTURY

The baluster-shaped body covered in an unctuous deep-blue glaze to the exterior surmounted by a rim with acanthus clasps, flanked with bold scrolling acanthus handles, on a symmetrical *rocaille* base cast with acanthus leaves and centred with shells
13 in. (33 cm.) high

£40,000–60,000

\$57,000–86,000
€47,000–69,000

This magnificent vase is a masterpiece of the skillful art of mounted porcelain, perfected by *marchands-merciers* such as Lazare Duvaux in the 1740s and 1750s. It unites a precious dark blue Chinese porcelain vase with superbly cast and chased gilt-bronzes attributed to the chief designer and *sculpteur* at Sèvres Jean-Claude Chambellan Duplessis.

Demonstrating many of the recognisable characteristics of Duplessis' style, such as the homogenous unity of form and bold decoration, suggesting that the mounts were made specifically for this vase, and the substantial and symmetrical acanthus scroll mounts of the highest quality, illustrate the superb modelling and chasing for which Duplessis is renowned.

Comparable vases attributed to Duplessis, with closely related bases and scrolling handles, but incorporating celadon porcelain bodies, are now at the Musée Nissim de Camondo, and at Waddesdon Manor (illustrated in G. de Bellaigue, *Furniture, Clocks and Gilt Bronzes*, vol. II, 1974, p. 764). The mounts featured on these vases are particularly reminiscent of the designs Duplessis realised for soft and hard paste Sèvres porcelain during the period 1748 to 1774, when Duplessis was artistic director at Vincennes and its successor, Sèvres. A drawing of this design survives in the Sèvres archive (L.H. Roth, C. Le Corbeiller, *French Eighteenth-Century Porcelain* at the Wadsworth Atheneum, p. 105, fig. 59-1). Examples of these Sèvres porcelain vases are at the Metropolitan Museum of Art, New York (24.214.5) and the Victoria & Albert Museum, London (C.357-1909).

JEAN-CLAUDE DUPLESSIS

Jean-Claude Chambellan Duplessis, *père* (d. 1774), Turinese by birth, sculptor, designer and *fondeur-ciseleur*, is known chiefly for his work as a modeller at the Sèvres factory, including a design named after him - Vase Duplessis - with distinctive overscrolled handles such as those on the present vase. Documented bronzes by him are extremely rare: among the best known examples are the mounts for the Bureau du Roi of Louis XV and a mounted Sèvres vase of flowers on shaped base given by the Dauphine Marie-Josèphe to her father Augustus III, King of Saxony in 1749 (Serge Gauthier, *Les Porcelainiers du XVIIIe Siècle Français*, 1964, p. 169).





■ ~ 208

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

CIRCA 1740, IN THE MANNER OF JEAN-PIERRE LATZ

The shaped top decorated with cartouches inlaid à l'indienne, the central panel forming a book support with green silk adjustable screen, flanked by hinged compartments, above a sliding reading surface and a drawer, on cabriole legs terminating with scrolling sabots

28½ in. (72 cm.) high; 25 in. (64 cm.) wide; 15½ in. (39 cm.) deep

£10,000–15,000

\$15,000–21,000
€12,000–17,000

This delicate *table à écrire* closely relates to the *oeuvre* of Jean-Pierre Latz (1691-1754, *ébéniste privilégié du Roi* before 1741), who is recognised as one of the most celebrated *ébénistes* of the Louis XV period, despite there being only a limited number of recorded pieces stamped by him.

A comparable table by Latz (and fellow *ébéniste* Denis Genty, *maître* in 1754), featuring a similarly-shaped *plateau* and closely related floral marquetry à l'indienne contained within cartouches to the top, was offered Christie's, New York, 21 May 1997, lot 619. Another similar example incorporating these devises is the mechanical writing-table in the James A. de Rothschild Collection at Waddesdon Manor (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. I, London, 1974, pp. 394-397, fig. 82).



■ 209

A PAIR OF LOUIS XV BEECHWOOD CHAIRS

BY LOUIS DELANOIS, CIRCA 1765-75

Each with a cartouche-shaped back with moulded frame, on cabriole legs ending with hoof feet, upholstered with red burgundy cut-velvet probably original, stamped 'L.DELANOIS'

35½ in. (90.5 cm.) high

£5,000–8,000

(2)

\$7,200–11,000

€5,800–9,200

PROVENANCE:

Probably supplied to the *Ecole de Chirurgie* in Paris, circa 1775.

Louis Delanois, *maître* in 1761.

This pair of chairs with its unusual shape and hoof feet was once part of a set probably almost certainly supplied to the *Ecole de Chirurgie* in Paris, build circa 1775 by the architect Jacques Gondouin (1737-1818).

Although made by Louis Delanois, who became Master in 1761 and essentially worked in the new neo-classical style, this set is interestingly stylistically reminiscent to Louis XIV period. In 1911, twenty-one chairs of this set were still recorded in the *Ecole de Chirurgie* by Noé Legrand, in his *Les collections artistiques de la Faculté de Médecine de Paris* (Paris, 1911, pp. 212-213):

'Chaises diverses: Vingt et une chaises "pied de biche" anciennement couverte de satin, garnies aujourd'hui d'étoffe rouge. Elles portent la marque: L... LANOIS et L.DELANOIS frappée sur le bois.'

210

A LOUIS XV ORMOLU-MOUNTED MEISSEN AND VINCENNES PORCELAIN CENTREPIECE

CIRCA 1745-49

The pierced rockwork and *rocaille*-moulded ormolu base mounted with seven Meissen putti, emblematic of the Arts and Sciences, below a pierced circular Meissen basket issuing gilt-metal leafy branches mounted with porcelain garden flowers forming an arrangement; the ormolu base struck with the 'C' *Couronné Poinçon*, a few flowers possibly replaced in the 19th century
21¾ in. (52.7 cm.) high overall

£30,000-50,000

\$43,000-71,000

€35,000-58,000

The fashion for mounting Meissen porcelain figures and porcelain flowers with sumptuous ormolu mounts was at its height in the 1740's, promoted by influential collectors such as Madame de Pompadour. The present centrepiece, struck with the '*C couronné poinçon*' and mounted with seven putti figures emblematic of the Arts and Sciences, is an extraordinary survival of the luxurious production created by the Parisian *marchand-merciers*.

Only a few examples of related objects are recorded in 18th century documents. The present centrepiece could have been handled by the *marchand-mercier* Lazare Duvaux (1703-1758) who specialised in the creation of such luxurious objects. Duvaux recorded in his *Livre-Journal* on the 12th December 1749 the purchase by the *fermier-général* Monsieur de Caze, of a costly ormolu-mounted basket filled with branches and Vincennes porcelain flowers:

'une grande corbeille de porcelain, montée en bronze doré d'or moulu, remplie de branchages de laiton verni sur lesquels des fleurs de Vincennes assorties à chaque espèce, 1500 livres'

On the 26th May 1750, he also sold to Monsieur de Genssin:

'Une corbeille de Saxe montée en bronze doré d'or moulu, garnie de fleurs de Vincennes, de 35 louis, 840 livres'

A third centrepiece, described with porcelain figures, was sold in the collection sale '*Religieux de la Mercy*' on the 25th February 1777:

'Lot 43- Une corbeille ornée et remplie de fleurs d'émail, montée sur un socle de glace, à contours et ornements de cuivre doré d'or moulu, et aux quatre coins quatre figures de porcelaine.'

The most ambitious ormolu-mounted ensemble with Vincennes flowers, was a gift of Marie-Josèphe de France to her father Augustus III of Saxony made in 1749, now at the Staatlichen Kunstsammlungen Dresden Museum (inv. PE 707). A pair of similar Vincennes bouquets, on pierced Meissen porcelain baskets but with simpler ormolu bases, is now in the Wadsworth Atheneum Museum of Art, Hartford (inv. 1917.1234.).







■ 211

A LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER AND JAPANNED BUREAU DE PENTE

BY JACQUES DUBOIS, MID-18TH CENTURY

Decorated overall with geese, ponds, and mountainous landscape, the shaped fallfront enclosing a scarlett lacquered interior fitted with three serpentine drawers, one with removable compartments with inkwell, above a secret compartment, the writing surface lined in gilt-tooled dark green leather, above a shaped frieze, the sides similarly decorated, above cabriole legs mounted with foliate gadrooned headed by pierced *rocaille* chutes, and terminating with conforming scrolled sabots; stamped 'I.DUBOIS' and 'JME'

35¼ in. (89.5 cm.) high; 21½ in. (55 cm.) wide; 16 in. (40.5 cm.) deep

£70,000-100,000

\$100,000-140,000
€81,000-120,000

PROVENANCE:

Private collection, Paris.

Jacques Dubois, *maitre* in 1742.



Embellished with costly Japanese lacquer, this jewel like bureau is a superb example of the most precious and luxurious Japanese lacquer mounted furniture executed in Paris in the mid-18th Century. A fashion developed by the innovative Parisian dealers also active as designers known as *marchand-merciers*, the earliest pieces of furniture decorated in this manner are those supplied in the early 1730s to the Court of Karl-Albrecht, Elector of Bavaria in Munich (B. Langer, *Die Moebel der Reisedenz Munchen*, Munich, 1995, nos. 15-20). One of the most prominent *marchand-mercier* active in the mid-18th Century was Lazare Duvaux, whose *Livre-Journal* recording sales between 1749 and 1757, lists the celebrated Japanese lacquer-mounted bureaux by Bernard II Van Risen Burgh (BVRB) sold to the King in December 1750 and to Mme de Pompadour in December 1756. The latter was sold from the collection of M. and Mme Riahi, Christie's London, 6 December 2012, lot 20.

The present bureau is embellished with dense and richly gilt panels of 17th Century Japanese lacquer depicting landscapes with riverbanks and birds. It is stamped by the *ébéniste* Jacques Dubois, who, just like BVRB, specialised in luxurious furniture mounted with Oriental lacquer. Whilst his career is thinly documented he is known to have initially worked with his half-brother Noel Gerard from the late 1720s, the latter acting as witness to his marriage in Paris in 1730. Established in the rue de Charenton, Dubois enjoyed the privileges of an *ouvrier libre* and was thus unfettered by the strict guild regulations endured by his fellow *ébéniste*. He is known to have collaborated with the *marchand-merciers* Bertin and Pierre I Migeon (A. Pradere, *French Furniture Makers*, Paris, 1989, p. 171)

As the Inventory taken following his death in 1763 clearly testifies, his workshop included a small group of costly pieces in Chinese or Japanese lacquer, listing 'un bureau en lac de Chine' and 'un petite secrétaire en lac de japon' each valued at '200 L'. The inventory also shows that Dubois maintained an extensive stock of gilt-bronze mounts - *432 livres pesant de modèles de bronze, 1 080 L* -. One of the mounts characteristic for Dubois' oeuvre are the leaf chutes trailing the legs, which appear on the present bureau but also on a bureau from the collections of the Barons Nathaniel and Albert von Rothschild, sold Christie's London, 8 July 1999, lot 204. They also appear on both the related bureau, stamped with the *C couronné poinçon*, illustrated in A. Pradere, 'op. cit.' p. 170, fig. 148, as well as on the marquetry bureau, sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 140. The closest comparison is perhaps the bureau from the fabled Paul Dutasta collection, sold Galerie Georges Petit, Paris, 3-4 June 1926, lot 157. This example, stamped by Dubois, also has a red japanned interior like the present bureau, creating a striking contrast with the Japanese lacquer exterior.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION
(LOTS 213 - 217)



■ 212
A PAIR OF ITALIAN GILTWOOD GIRANDOLE MIRRORS
MID-18TH CENTURY, PROBABLY LOMBARD

Each cartouche-shaped plate within a pierced *rocaille* and foliate-carved frame, terminating in three gilt-metal branches, drip-pans and nozzles
40 in. (102 cm.) high; 24½ in. (62 cm.) wide

£4,000-6,000

\$5,700-8,600
€4,700-6,900

(2)

■ 213
A PAIR OF ITALIAN GILTWOOD CONSOLE TABLES
PROBABLY PIEDMONT, CIRCA 1730

Each with *rouge de rance* marble top above shaped frieze carved with shell-crowned female mask within a fish-scale grounded cartouche flanked by swaged floral garlands supported by acanthus-clad s-scroll legs joined by scrollwork x-frame stretcher centred by a finial
32¼ in. (82 cm.) high; 35 in. (89 cm.) wide; 20 in. (51 cm.) deep

£5,000-8,000

\$7,200-11,000
€5,800-9,200

(2)

PROVENANCE:

Collection of comtesse Mona Bismarck; Sotheby's, Monaco, 30 November 1986, lot 705.





■ 214

A LOUIS XV BEECHWOOD LIT A LA POLONAISE

MID-18TH CENTURY

Covered overall in gold and polychrome foliate silk and together with various cushions
110 in. (279 cm.) high; 80 in. (203 cm.) wide; 38 in. (96.5 cm.) deep, approximately

£2,500-4,000

\$3,600-5,700

€2,900-4,600



215

■ ~ 215

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND FRUITWOOD MARQUETRY AND PARQUETRY COFFRE A BIJOUX BY GUILLAUME KEMP, CIRCA 1765

The hinged rectangular top centred by a oval medallion with a trophy of musical instruments above a drop-front door enclosing a mirror and above a fitted interior with six drawers bordered with green-stained fruitwood and with inset green leather writing surface, fitted with ormolu rams head corner mounts, supported by a base with a side frieze drawer raised on cabriole legs, the underside stamped 'G. KEMP' twice and 'JME'

41 in. (104 cm.) high; 16½ in. (42 cm.) wide; 11½ in. (29 cm.) deep

\$8,600-14,000
€7,000-12,000

PROVENANCE:

Acquired from Connoisseur, New York, 1 October 1955.
Anonymous sale; Christie's, London, 12 December 2002, lot 106.

Guillaume Kemp, received *maître* 1764.

This model of jewel-coffer *secrétaire en cabinet*, dating from the 1760's, was probably originally conceived by the *marchand-mercier* Simon-Philippe Poirier. Executed in both *bois de bout* and early neo-classical marquetry, parquetry and even Japanese lacquer, the model is known to have been made by *ébénistes* ranging from Bernard II van Risenburgh and Joseph Baumhauer to Simon Oeben and Roger van der Cruse, *dit* Lacroix (sold anonymously at Christie's Monaco, 13 December 1998, lot 320). The categoric link with Poirier was provided by an example by BVRB veneered in Japanese lacquer, whose interior drawer was inscribed '*Poirier..Marchand*' (sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 105). An identical trellis frieze is to be found on a *secrétaire* stamped by Kemp, sold anonymously at Sotheby's New York, 6 November 1982, lot 189.



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■ 216

A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE AND AMARANTH BUREAU A CYLINDRE BY FERDINAND BURY, CIRCA 1780

The tambour top with three-quarter pierced gallery, above roll-top enclosing a fitted interior and a sliding inset gilt-tooled red leather-writing surface, above a frieze drawer flanked by two short drawers to one side and a *coffre-fort* simulated as two drawers to the other, the reverse with mirroring faux drawers, with writing-slides to each side, on fluted tapering legs, the underside stamped 'F. BURY' and 'JME'

44 in. (112 cm.) high; 57½ in. (146 cm.) wide; 31½ in. (80 cm.) deep

£4,000-6,000

\$5,700-8,600
€4,700-6,900

Ferdinand Bury, *maître* in 1774.

A desk of identical shape, also stamped by Ferdinand Bury and in mahogany, was sold at Poulain Le Fur, Paris, 23 March 2000, lot 182.

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**A LOUIS XIV ORMOLU-MOUNTED EBONY,
BRASS, TORTOISESHELL INLAID AND
SIMULATED TORTOISESHELL 'BOULLE'
ARMOIRE**

EARLY 18TH CENTURY, AND LATER

Decorated overall with scrolling foliage and strapwork in *première partie* marquetry, the arched pediment centred above a pair of cupboard doors divided mirrored plates to the top and raised panels to the base, the red velvet lined interior with four adjustable shelves, on a shaped apron and bracket feet; reconstructed and re-mounted
105½ in. (268 cm.) high; 66¾ in. (169.5 cm.) wide;
18½ in. (47 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000



Designed overall in the 'antique' manner developed by André-Charles Boulle, the brass, superb red tortoiseshell and ebony marquetry panels to the doors of this armoire are characteristic of the ingenious inventiveness with which the *ébéniste* Nicolas Sageot (1666-1731, *maître* in 1706) used the 'antique' and 'arabesque' engravings of Jean Bérain (d. 1711) as his main source.

Sageot's *oeuvre* is discussed by P. Grand in 'Le Mobilier Boulle et les ateliers de l'époque', *L'Estampille L'Objet d'Art*, February 1993, pp. 48 – 70, where Grand identifies three developmental stages in Sageot's armoires: the first displays the arched cornice and a dense Bérainesque marquetry incorporating red tortoiseshell covering much of the surfaces; the second adds the formal pilasters to each side of the doors and moves away from the figurative marquetry to replace them with arabesques; and the third changes the arched cornice to an ogival shape. This armoire fits between the first and second stage as it has the pilasters to each side (although reconstructed) but the marquetry is still very much in the manner of Bérain.

The overall domed form of this armoire, as well as the marquetry panels, closely relate to an example attributed to Sageot and sold by Partridge at Christie's, New York, 17 May 2006, lot 115 (\$180,000). The most closely related examples, though, are related by the marquetry panels to the doors, the first being a pair of armoires by Sageot sold anonymously Christie's, New York, 13 April 2016, lot 11 (\$233,000). The second example, also by Sageot, sold from the collection of Monsieur and Madame François, Christie's, London 2011, lot 81 (£133,250) and the third example, in the manner of Sageot, sold from the collection of the Marquise de Ravenel, Christie's, London 21-22 November 2007, lot 6 (£22,100). Whilst the panels to these three examples are centred by either Hercules or seated figures emblematic of Astronomy – differing from the present lot's panels, which are centred by a figure riding a chariot, probably Helios – the overall inlay is nearly identical in design with only slight variations.



■ 218

A PAIR OF LOUIS XIV ORMOLU BRÛLE-PARFUM CHENETS
 ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, CIRCA 1700

Each modelled as an incense-burner with pierced lid supported by three female term-figures on scrolling legs, on a tripartite base cast with profile medallion and garlands, one depicting a satyr, the other female profiles, on paw feet

12¾ in. (32.5 cm.) high

(2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

This superbly chased pair of chenets forming *brûle-parfums* are characteristic of the *oeuvre* of André-Charles Boulle.

The pierced urn surmounting the base is identical to an urn finial adorning a chandelier attributed to the celebrated *ébéniste* and *bronzier*, sold at Christie's, New York, 21 May 1996, lot 316. It also relates to a design by Jean

Bérain (1637-1711) which depicts a similar urn supported by scrolling female figure (illustrated in H. Ottomeyer, P. Proschel et al, *Vergoldete Bronzen*, I, Munich, 1986, p.48, fig.1.5.1). Bérain's designs proliferated by engravings and inspired many artistes and artisans of his time, especially André-Charles Boulle who possessed in his own collection '*dix huit livres en feuilles d'ornements de Bérain*', as indicated in his inventory after death in 1732.

Interestingly, the present base on paw feet with portrait medallions of nymphs and a satire, is identical to supports attributed to Boulle for sculptures of Amphitrite and Bacchus by Michel Anguier, illustrated in J. N. Ronfort, *André Charles Boulle (1642-1732). Un nouveau style pour l'Europe*, Paris, 2009, p. 384.

Two other pairs of this model are known, one was sold at Couturier Nicolay, Paris, 30 May 1980, lot 100; the other at Sotheby's, London, 7 December 2000, lot 64.





219

A PAIR OF REGENCE ORMOLU-MOUNTED CHINESE POWDER-BLUE DECORATED PORCELAIN VASES

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

The baluster vases each decorated in cobalt blue and underglaze copper-red with two large panels enclosing qilin on a rock amongst tumultuous waves, interspersed with similar shaped panels enclosing insects, flowers, birds, and a fisherman, all reserved on a speckled powder-blue ground, on a gadrooned ormlu base

One 17 in. (43 cm.) high; the other 16¾ in. (42.5 cm.) high

(2)

£8,000-12,000

\$12,000-17,000

€9,300-14,000

220 No Lot

PROPERTY OF A GENTLEMAN

■ 221

**A PAIR OF LATE LOUIS XV ORMOLU
TWO-LIGHT WALL-LIGHTS**
CIRCA 1770

Each with a flaming urn finial above branches hung
with laurel swags, drilled for electricity
15¼ in. (40 cm.) high (2)

£3,000–5,000 \$4,300–7,100
€3,500–5,800

A wall-light of this model is featured in L. M. Van
Loo's portrait of the marquis de Marigny with
his wife Julie Filleul, 1769, musée du Louvre (RF
1994-17).

■ 222

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

BY JACQUES JEAN-BAPTISTE II TILLIARD,
CIRCA 1780

Each *en cabriolet* with an oval back and on fluted
tapering legs surmounted by rosettes, upholstered
with red burgundy velvet, stamped 'TILLIARD'
36¼ in. (92 cm.) high (2)

£5,000–8,000 \$7,200–11,000
€5,800–9,200

Jacques-Jean-Baptiste Tilliard, known as Jean-
Baptiste II Tilliard *maître* in 1752.





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223
A LOUIS XV ORMOLU-MOUNTED JAPANED AND PORCELAIN ENCRIER
 MID-18TH CENTURY

The cartouche shaped tray within a *rocaille* frame, decorated with a vase and supporting three containers decorated with flowering branches, on cabriole feet
 3½ in. (9 cm.) high; 9½ in. (24 cm.) wide; 8 in. (20.5 cm.) deep
 £4,000–6,000

\$5,700–8,600
 €4,700–6,900

224
A PAIR OF MEISSEN PORCELAIN WINE BOTTLE-COOLERS
 CIRCA 1750, BLUE CROSSED SWORDS MARKS

Modelled by *J.G. Ehder*, each with *rocaille* shell handles, painted with *Holzschnitt Blumen*, the lower-body moulded with gadroons
 5¾ in. (14.5 cm.) high (2)
 £3,000–5,000 \$4,300–7,100
 €3,500–5,800

An example of the form (with the addition of a *Brühlsches Allerlei* relief-moulded border), the modelling attributed to Ehder, is illustrated by Ulrich Pietsch, *et al.*, *Schwanen Service, Meissener Porzellan für Heinrich Graf von Brühl*, Exhibition Catalogue, Leipzig, 2000, p. 207, no. 148. In October 1746 Ehder noted in his work-book 'A small ice-bucket for the Brühlsches Servis of the noble family von Thon'. This type of vessel served to cool wine bottles.



224







■ ~ 225

A LOUIS XV ORMOLU-MOUNTED CHINESE LACQUER AND JAPANNED COMMODE

BY LEONARD BOUDIN, MID-18TH CENTURY

The shaped *brèche d'Alep* marble top, decorated overall with seascapes islands, pagodas and boat with figures, within pierced scrolling foliate *encadrements*, above two large drawers veneered to the top borders with tulipwood and kingwood, on cabriole legs headed by pierced *rocaille* chutes and terminating in paw feet; stamped 'L. BOUDIN' and twice 'JME', the mounts regilt

33 $\frac{3}{4}$ in. (86 cm.) high; 51 in. (130 cm.) wide; 23 in. (59 cm.)

£50,000–80,000

\$72,000–110,000

€58,000–92,000

PROVENANCE:

Anonymous sale; Couturier & Nicolay, Paris, 27 March 1991, lot 118.

Leonard Boudin, *maître* in 1761.

This elegant commode typifies the fashion for furniture mounted with exotic and rare lacquer which was controlled by the *marchand-merciers*. It relates to a group of lacquer commodes with similar trailing foliate *rocaille* mounts used by *ébénistes* such as Mathieu Criaerd and Jacques Dubois, indicating that Léonard Boudin, who was also *marchand*, probably collaborated with another *ébéniste* for its realisation.

A closely related commode with almost identical shape and similarly mounted, stamped by Dubois, was sold at Christie's, London, 6 July 2016, lot 72.



226

A LOUIS XV ORMOLU-MOUNTED TOLE PEINTE, MEISSEN AND FRENCH PORCELAIN STRIKING MANTEL CLOCK

THE MOVEMENT BY JOSEPH WALTRIN, PARIS, MID-18TH CENTURY

With two Meissen models of pugs lying on ormolu cushions elevated on a pierced *rocaille* base issuing a tree mounted with porcelain flowers supporting a circular clock, the enamel dial signed 'Waltrin/A PARIS', the twin barrel movement with recoil anchor escapement, silk suspension and count wheel strike to bell, back plate signed 'WALTRIN' and numbered 'N°97'

15½ in. (39.5 cm.) high; 12½ in. (31.5 cm.) wide

£15,000–25,000

\$22,000–36,000

€18,000–29,000

Joseph Waltrin, *maître* 1767. *Horloger du Roi* for the maintenance of the clocks of Château de Choisy.



227

**A PAIR OF LOUIS XV ORMOLU, TOLE-PEINTE AND PORCELAIN TWO-LIGHT
WALL-LIGHTS**

CIRCA 1745

Each *rocaille* shape back-plate issuing naturalistically decorated branches mounted with
porcelain flowers and ending with *rocaille* nozzles

12¼ in. (31 cm.) high

(2)

£6,000–10,000

\$8,600–14,000

€7,000–12,000



228

**A LOUIS XV ORMOLU-MOUNTED CHINESE CELADON AND
MEISSEN PORCELAIN CLOCK**

THE MOVEMENT BY JEAN-BAPTISTE BAILLON, MID-18TH CENTURY

The case modelled as a fallow deer supporting a circular clock case formed by a celadon bowl issuing flowering branches, the enamel dial signed 'JBaptiste / Baillon', the pocket watch type fusee movement with verge escapement, the back plate further signed 'Baptiste Baillon' and 'No. 3280 A PARIS', on a pierced *rocaille* base

11½ in. (29½ cm.) high; 7¾ in. (20 cm.) wide; 4¾ in. (12 cm.) deep

£12,000–18,000

\$18,000–26,000
€14,000–21,000

PROVENANCE:

Collection de Monsieur de F., Galerie Georges Petit, Paris, 6 June 1930, lot 177 (illustrated).

LITERATURE:

G. and A. Wannenes, *Les plus belles pendules françaises*, Edition Polistampa, 2013, p.120 (illustrated).

With its rare celadon porcelain figure of a deer and watch movement signed by the clockmaker Jean-Baptiste Baillon, this clock could possibly correspond to a delivery made by the *marchand-mercier* Lazare-Duvaux to Madame de Pompadour, on the 12th of June 1753, when a clock was described as:

'Une pendule de porcelain celadon, ancienne, montée en bronze doré d'or moulu, le mouvement simple de Baillon, 550 l.'

Jean-Baptiste Baillon was one of France's most celebrated clockmakers of the 18th century. The son of Jean-Baptiste II, he was first received on 14 July 1727 as *Valet de Chambre-Horloger Ordinaire de la Reine*, in reversion (1738) and in exercise after the death of Claude Martinot (1744). *Premier Valet de Chambre de la Reine* (before 1748) then *Premier Valet de Chambre* and *Valet de Chambre-Horloger Ordinaire de la Dauphine Marie-Antoinette* (1770). Established Place Dauphine (1738), Rue Dauphine (after 1751). He was one of the most prolific Parisian clock makers of the 18th century. In 1753 Berthoud describing his workshop as 'the finest and richest Clock Shop'. Baillon used cases by the best makers of the day; the Caffieris, J. B. Osmond, J. J. de Saint-Germain and B. Lieutaud.



■ 229

A PAIR OF LOUIS XV SAVONNERIE PANELS

MID-18TH CENTURY

Each depicting polychrome flowering baskets on a dark blue ground, mounted in a giltwood frame

25 x 43 in. (63.5 x 109 cm.), including frame (2)

£7,000–10,000

\$10,000–14,000

€8,100–12,000

The virtuosity and skill of the weavers at the Savonnerie factory are perhaps most overtly demonstrated by the magnificent carpets woven for the *Grand Galerie* of the Palais du Louvre. This pair of floral panels however, presents an entirely different aspect of the output of the Savonnerie workshops.

These 'pictures' and 'portraits' were executed throughout the existence of the factory and were framed and put behind glass like oil-paintings. Pierre Verlet has suggested that they were intended as gifts for important individuals and perhaps as a *chef-d'oeuvre* for anyone becoming a Master. This may also

account for the fact that these products do not appear in the official records of the factory. Interestingly, a similar omission in the records of the Gobelins, where these pictures were also produced, has been pointed out by Maurice Fenaille. Verlet quotes the following words of praise, which were expressed at the time of the Revolution: '*Un tableau encadré et sous glace, fait en tapisserie, à la manufacture dite de la Savonnerie, représentant un chien barbet qui s'amuse à croquer un ruban de couleur... L. 600. la moëllure de la laine, en laquelle ce tableau est ourdi avec tant d'art, de finesse et de perfection, fait que sa ressemblance frappante avec le poil du chien, quoique regardé de bien près, on croit ce tableau peint à l'huile ou tout au moins au pastel. Il sort du petit Trianon.* (P. Verlet, *The Savonnerie—the James A. de Rothschild Collection at Waddesdon*, Fribourg, 1982, p. 311). Various superb savonnerie panels are in the Musée Nissim de Camondo, which are executed after a still-life by Anne-Vallayer Coster and reputedly once belonged to the Marquis de Marigny, who was one of the most important protectors of the factory. (Verlet, *ibid*, fig.194, p.318)



■ 230

TWO PAIRS OF FRENCH GILTWOOD WALL-BRACKETS
ONE PAIR REGENCE, CIRCA 1720-30, THE OTHER PAIR OF LATER
DATE

Each centred by a female mask surmounted by a cherub supporting a
gadooned and lambrequin-carved top, regilt
19 $\frac{3}{4}$ in. (50 cm.) high; 17 $\frac{3}{4}$ in. (45 cm.) wide; 10 in. (25 cm.) deep (4)

£12,000-18,000

\$18,000-26,000
€14,000-21,000





■ 231

A SET OF FOUR LOUIS XV GILTWOOD FAUTEUILS
BY CLAUDE-LOUIS BURGAT, MID-18TH CENTURY

Each with moulded and carved shaped rectangular back, armrests and padded seat covered in 18th century polychrome and yellow ground petit-point needlework depicting a floral bouquet within a foliate *encadrement* on two armchairs, and a similar floral bouquet with foliate cartouche issuing from a stylized crown on the other two armchairs, the frame carved overall with foliate scrolls, the top-rail centered by a *rocaille* cabochon motif, the seat rails with foliate motifs and centered by a shaped cartouche and on cabriole legs, stamped three times 'C.L.BURGAT' and with a label inscribed 'Collection / Jacques Guerlain' (monogram JG), regilt 40 in. (102 cm.) high

(4)

£50,000–80,000

\$72,000–110,000
€58,000–92,000

PROVENANCE:

Ancienne collection Jacques Guerlain.

Claude-Louis Burgat (1717-1782) who was made *maître menuisier* in 1744 spent his career producing exceptional examples of Louis XV seat furniture. First established in rue de Cléry, he then moved to rue Feydeau. Throughout his career, the balance and elegance of his carving composed of delicate foliate elements alternating with cartouche motifs have been one of the recognizable characteristics of his production. The craftsmanship of Claude-Louis Burgat can be fully admired on a chaise longue – *lit de repos* – now conserved in the musée Carnavalet in Paris (Inv. MB 442). A related set of four large fauteuils à la Reine upholstered in 18th century tapestry were sold in Paris, Me Delorme, hôtel Drouot, 22 June 1982, lot 95; while another pair is illustrated in P. Kjellberg, *le Mobilier français du XVIIIe siècle*, Paris, 1989, p.124. and was sold in Paris, Palais Galliera, 7 December 1976.

Collection Guerlain

The celebrated *parfumeur* Jacques Guerlain (1874-1963) and his wife were keen art collectors and built together an exceptional and eclectic collection of works of arts for their *hôtel particulier* of 22, rue Murillo in the 8th arrondissement, just steps away from Parc Monceau, ranging from oriental art, porcelain, books and of course Louis XV French furniture, to a superlative group of Impressionist pictures, including rare works from Francisco Goya, Edouard Manet, Claude Monet and Pierre Auguste Renoir.



232

A PAIR OF RESTAURATION ORMOLU-MOUNTED JASPER VASES

CIRCA 1820-30

Each with an ovoid-shaped *Idar-Oberstein* Jasper body, surmounted by a lid and finial, flanked by handles with scrolling acanthus leaves joined by ribbon-tied flower garlands, on a spiralling fluted socle above a square base cast with draperies, some bronzes stamped 'FG'
16¾ in. (42.5 cm.) high (2)

£15,000-25,000

\$22,000-36,000

€18,000-29,000

This grand pair of ormolu-mounted *Idar-Oberstein* Jasper vases relates to a pair of vases with identical swags and socles although with mermaids figures as handles, sold at Ader-Picard-Tajan, Paris, 28 Novembre 1978, lot 116. The spiralling fluted socles are also identical to those visible on a pair of ormolu-mounted Sèvres vases from the collections of baron Albert von Goldschmidt-Rothschild, sold in Berlin, 14 March 1933, lot 107.

For further information on this lot please see christies.com

233

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS

CIRCA 1775

Each cast as a stop-fluted column with laurel garlands and ribbon-tied medallions, on a spreading circular base
11½ in. (29 cm.) high (2)

£4,000-6,000

\$5,700-8,600

€4,700-6,900





■ 234

A PAIR OF ROYAL WHITE-PAINTED CHAISES

BY JEAN-BAPTISTE BOULARD, CIRCA 1785

Each with a rectangular padded back and seat covered with sky blue silk upholstery, on fluted tapering legs surmounted with rosettes; stamped 'J.B BOULARD'; with royal inventory brand 'crowned F', 'N°299' and '°16'; one stamped '2287' to the back, minor differences to size 33¾ in. (86 cm.) high

£8,000–12,000

\$12,000–17,000

€9,300–14,000

(2)

PROVENANCE:

Delivered to the Garde-Meuble de la Couronne circa 1785 for the use of Monsieur Thierry Ville d'Avray, Château de Fontainebleau.

LITERATURE:

L. Condamy, *Jean-Baptiste Boulard, Menuisier du Roi*, Dijon, 2008, p. 257 (one chair illustrated).

Jean-Baptiste Boulard, *maître* in 1755.

This elegant pair of chairs, by Jean-Baptiste Boulard, branded with the crowned F for the château de Fontainebleau followed by '299' and '16', was part of a set partially delivered on the 22 September 1785 for the Fontainebleau apartment of Monsieur Thierry Ville d'Avray, *Directeur du Garde-Meuble*.

On the 22 September 1785, this delivery comprised eight chairs and one *voyeuse*, painted in white by Chatard. An inventory of the château made in 1787 describes under the number '299' a larger set, comprising: 'un canapé de 6 pieds de long avec deux oreillers, 2 bergères à carreaux, 6 fauteuils à carreaux, 1 écran, couvert de damas cloué de crête de soie, [le bois] de forme carrée à moulures, peint en blanc', '16 chaises garnies, 2 voyeuses à prie-Dieu, 2 voyeuses à bidet', couvertes de 'velours gaufré jaune Ve Lance, cloué de clous dorés, bois à moulures, pieds à gaine, peint en blanc'.

One *voyeuse* from this suite reintegrated the collections of the Château de Fontainebleau in 1973 (inv. F.3358c); eight chairs, some of which had a label inscribed 'pour Monsieur le Commissaire Gral a Fontainebleau', were sold at Chapelle-Perrin-Fromantin, Versailles, 14-15 May 1977, lot 361.





Charles-Philippe comte d'Artois, by Jean Martial Fredou, circa 1765

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A LATE LOUIS XV ORMOLU OBELISK MANTEL CLOCK WITH NIGHT AND DAY ORB AND MOONPHASE

THE MOVEMENT BY FRANCOISLELOUTRE, PARIS, CIRCA 1765

The obelisk-shaped case surmounted by a night and day orb and decorated with a ribbon-tied medallion and laurel swag, with a small *rocaille* plaque with cipher 'FL', on a Greek-key plinth and stepped base mounted with further swags and acanthus clasps, with moonphase dial to rear, the white enamel dial signed 'LELOUTRE A PARIS', with pierced gilt hands, the two train movement with pin wheel escapement, silk suspension and quarter striking count wheel on two bells, the back plate signed 'Le Loutre A Paris'
27 in. (68.5 cm.) high

£50,000–80,000

\$72,000–110,000
€58,000–92,000

PROVENANCE:

Almost certainly delivered to Charles-Philippe comte d'Artois (1757-1838), Louis XVI's brother and future Charles X, circa 1765.

LITERATURE:

H.L. Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 367.



Detail of the moonphase

This monumental *pendule à l'obélisque*, of superb *avant-garde* neo-classic design, has an elaborate moonphase mechanism and was almost certainly part of the collections of Charles-Philippe comte d'Artois (1757-1838), Louis XVI's brother and future king Charles X.

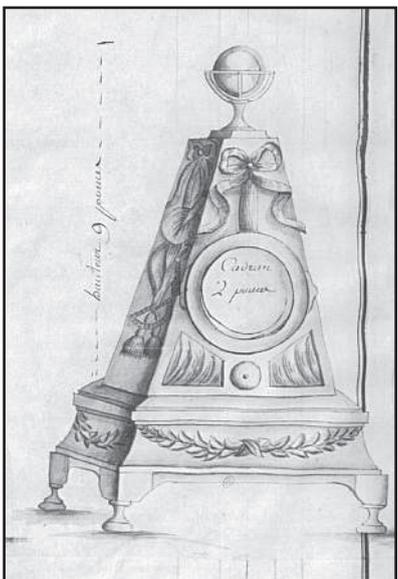
Bearing the signature of François Leloutre, *maître* 1741 and clockmaker of the *Menus Plaisirs du Roi* before 1754 until 1771, the present clock corresponds to the description of a delivery made by Leloutre for the comte d'Artois, in 1764 (see H.L. Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 367):

Pendule obélisque gainé de guirlandes, deux faces pour être vue dans une glace, 2000 livres.
(‘An obelisk clock adorned with garlands, with two faces to be seen in a mirror, 2000 livres’)

The unique moonphase mechanism to the back, conceived to be reflected on a mirror, as well as the signature to the dial proudly echoed by the cypher 'F.L.' (for François Leloutre) visible on the ormolu case, demonstrate the importance of this commission. This clock, delivered to Charles-Philippe in his youth, probably remained in his collections until the end of the *Ancien Régime* as revealed by the archives of the *dépôt des Fêtes et du Garde-Meuble du Directoire* drafted in 1794-1795, where is listed a '*Pendule de Leloutre, horloger, provenant du Temple*'

The 'Temple' mentioned in the Garde-Meuble's entry certainly refers to the Parisian residence of the comte d'Artois, the *palais du Temple*. Originally built on several acres in Paris in 1667 for the *Grand Prieur* of the order of Malta, the *palais* was inhabited by the prince de Conti who became the *Grand Prieur* from 1749 until his death in 1776, when the one year old duc d'Angoulême, son of the comte d'Artois, took over the title. The comte d'Artois then moved to the *Palais du Temple* in name of his son and commissioned extensive refurbishing under the direction of the architects Boulée and Bélanger. The *cabinet turc* is probably the most celebrated room from this new scheme, and comprised the sumptuous suite of seat-furniture by Georges Jacob in the '*goût turc*' and *bronzes d'ameublement* by François Rémond, now in the Louvre.

Undoubtedly inspired by the '*goût à la Grecque*', the first phase of neo-classicism in France, this superb and finely chased ormolu case relates to a design circa 1765, now at the Bibliothèque Doucet, Paris. An almost identical model, without moonphase mechanism and signed Charles Le Roy, is now in the collection of the Musée des Arts Décoratifs in Paris; another clock of similar design and signed Castagnet is illustrated in P. Kjellberg, *Encyclopédie de la pendule française*, p. 222.



Design in the bibliothèque Doucet, Paris



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**WORKSHOP OF JEAN-BAPTISTE NINI
(1717-1786), MID-18TH CENTURY**

FOUR PROFILE PORTRAITS

Terracotta reliefs; each in a modern gilt-wood frame

One depicting Louis XV; three of the reliefs signed 'I B NINI. F.' and two dated '1753' and '1761'
20 cm. (8 in.) diam., overall (4)

£3,000-5,000

\$4,300-7,100
€3,500-5,800



PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 237 & 256-266)

■ ~ 237

**LOUIS XVI ORMOLU-MOUNTED
TULIPWOOD BUREAU PLAT**
BY PIERRE BONNEMAIN, CIRCA 1770

The rectangular top lined with a brown leather writing surface above three frieze drawers, and faux drawers to the reverse, on four tapering legs headed with drapery and terminating with sabots, stamped 'P.BONNEMAIN' and 'JME'
30¼ in. (76 cm.) high; 46½ in. (118 cm.) wide;
25½ in. (65 cm.) deep

£8,000-12,000

\$12,000-17,000
€9,300-14,000

Pierre Bonnemain, *maître* in 1751.





■ 238

A PAIR OF SWEDISH ORMOLU AND MOULDED AND CUT-CRYSTAL FOUR-LIGHT CHANDELIERS

19TH CENTURY, REUSING 18TH CENTURY ELEMENTS

The shaped open frame with baluster stem supporting four tiers hung with stars and faceted shaped drops, the lower tier with upswept branches, four with drip-pans and nozzles, losses and replacements to the drops 29 in. (74 cm.) drop; 19 in. (48 cm.) diameter, approx. (2)

£12,000-16,000

\$18,000-23,000
€14,000-18,000



■ 239

A PAIR OF LOUIS XV CREAM-PAINTED BERGERES

MID-18TH CENTURY

Each moulded frame carved with flowers to the back and seat, covered in a floral-pattern silk with blue background 37¾ in. (96 cm.) high (2)

£8,000-12,000

\$12,000-17,000
€9,300-14,000





240

A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED BLUE-GLAZED FAIENCE DE NEVERS EWERS
CIRCA 1770

Each with baluster-shaped body surmounted by a lip modelled as a River god mask with reeds, the greek-key handle tied with a ribbon, on a circular stepped base cast with a laurel frieze
12½ in. (31.5 cm.) high (2)

£40,000–60,000

\$57,000–86,000
€47,000–69,000

PROVENANCE:

Private collection, Paris.

This superb pair of ewers with finely chased ormolu mounts is a rare example of ormolu-mounted *bleu-de-Nevers* faience.

Known for its imitations of blue and white Chinese porcelain, the Nevers manufactory was created in 1588 by Louis Gonzague, duc de Nevers, and was first specialised in the production of Italian maiolica style ceramics. In the 18th century, the manufactory supplied *marchands-merciers* with vases emulating Chinese porcelain intended to receive ormolu-mounts in order to respond to the increase demand for this type of objects.

A few examples of vases in *bleu-de-Nevers* enriched with gilt-bronze mounts are recorded, a pot-pourri with *rocaille* mounts was sold at Sotheby's, London, 1 July 1966, lot 28; another pair, with related handles, was offered at Sotheby's, Paris, 27 July 2001, lot 55; a third example, part of the Waddesdon Manor collections is illustrated in G. de Bellaigue, *Furniture, Clocks and Gilt Bronzes*, vol. II, 1974, p. 769, no. 204.

The virtuoso ormolu mounts adorning the present pair with a naturalistically modelled ribbon delicately tied to the handle, were executed *circa* 1765-70 by a highly skilled *bronzier*. The finely chased river god masks with remarkable facial expression are especially related to those visible on pair of pot-pourris executed by Pierre Gouthière for the comte de Clermont d'Amboise, now in the Louvre (inv. OA5182).





*** 241**

A PAIR OF EARLY LOUIS XVI ORMOLU-MOUNTED ALABASTER VASES
CIRCA 1770

Each with ovoid body and satyr masks hung with floral swags, with pierced foliate rim, the moulded lid surmounted by a ribbon-tied floral finial, on a waisted socle with acanthus and laurel motif, above a square plinth
12 in. (32 cm.) high

(2)

£12,000–18,000

\$18,000–26,000

€14,000–21,000

PROVENANCE:

The late Mrs. Robert Tritton, Godmersham Park, Canterbury, Kent; Christie's house sale, 6-9 June 1983, lot 61.

PROPERTY FROM A PRIVATE COLLECTION

242

A LATE LOUIS XVI ORMOLU, PATINATED-BRONZE AND WHITE MARBLE MANTEL CLOCK ('PENDULE A L'ÉTUDE ET LA PHILOSOPHIE')

CIRCA 1790, AFTER A DESIGN BY FRANCOIS REMOND

The drum dial surmounted by an eagle and supported on a plinth cast in relief with putti and a classically-draped couple, flanked by figures of 'L'Étude' and 'La Philosophie', on a marble base inset to each end with *mille-raie* panels and Apollo masks and centred by confronting sphinxes, on six toupie feet, the white enamel dial with Arabic numerals, pierced and engraved gilt hands and concentric date ring, signed 'a paris'
21¾ in. (55 cm.) high; 26½ in. (67 cm.) wide; 6¼ in. (16 cm.) deep

£7,000–10,000

\$10,000–14,000

€8,100–12,000

For further information on this lot please see christies.com



■ 243

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY GUERIDON

ATTRIBUTED TO BERNARD MOLITOR, CIRCA 1790-95

The circular tilt-top above stop-fluted support with pierced interlaced collar, on tripod splayed legs terminating in sabots with castors

29½ in. (75 cm.) high; 32 in. (81 cm.) diameter

£4,000–6,000

\$5,700–8,600

€4,700–6,900

Bernard Molitor, *maître* in 1787.

This elegant gueridon, with its sober, unadorned mahogany in the *goût anglais* of the late 1780s, is a beautiful example of Bernard Molitor's work at the beginning of his career and is virtually identical to a table stamped 'B. Molitor', which is illustrated in U. Leben, 'Bernard Molitor', Luxembourg, 1995, no. 21, p. 137 and p. 212. Both tables have a tilt-top mechanism, a ring-turned shaft above curved legs and caps with a distinctive pointed motif. This type of leg appears in the engravings published by George Hepplewhite (1788) and Thomas Sheraton (1803), and it probable Molitor was familiar with their designs as he almost certainly accompanied the celebrated Parisian marchand-mercier Dominique Daguerre to London.



PROPERTY OF A LADY

■ 244

A LATE LOUIS XVI ORMOLU-MOUNTED BURR AMBOYNA AND MAHOGANY BUREAU A CYLINDRE CIRCA 1790

Mounted overall with ormolu beading and *mille raie* panels, the white marble top with pierced three-quarter gallery, above two glazed doors over a cylinder enclosing a gilt-tooled leather slide, drawers and pigeon holes, above one long and two deep small drawers, on tapering fluted legs and ormolu caps

51 in. (130 cm.) high; 38½ in. (98 cm.) wide; 19 in. (48.5 cm.) deep

\$12,000–17,000

€9,300–14,000

PROVENANCE:

Acquired from Partridge, London.

A very similar bureau à cylindre is in the Musée du Louvre, Paris (S. de Ricci, *Louis Seize Furniture*, London, 1913, p. 112), and a nearly identical example, with glazed doors to the top, is illustrated in Y. Brunhammer and M. de Fayet, *Meubles et Ensembles époque Louis XVI*, Paris, 1965, p. 59, pl. 67.

Whilst the *ébéniste* of this bureau à cylindre remains elusive, a further nearly identical example - only differing in its arrangement of flanking small drawers and lacking *mille raie* panels - was stamped by Denis-Louis Ancelet (*maître* in 1766), offered Sotheby's, New York, 19 May 2006, lot 402.





■ 245

A RUSSIAN ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CHANDELIER

EARLY 19TH CENTURY

Suspended with four chains, the spreading dish with four masks issuing branches and nozzles, terminating with a foliate boss
24 in. (62 cm.) high, including suspension

£4,000–6,000

\$5,700–8,600

€4,700–6,900

■ 246

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE THREE-BRANCH FOUR-LIGHT CANDELABRA

EARLY 19TH CENTURY

Each palmette and lotus-leaf-clasped fluted column surmounted by an urn finial with reversible nozzle, flanked by three palmette-cast branches, on a palmette-pattern spreading circular base
17½ in. (44.5 cm.) high; 12½ in. (32 cm.) wide

(2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900



247

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

Each vase-shaped nozzle supported by a bust of Pan, above a square tapering shaft mounted with flowering swag and palmettes and paw feet, on a square plinth mounted with strapwork centred by a mask and a stepped base on further paw feet
11¼ in. (30 cm.) high (2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900

With their densely-decorated stems each headed by a bust, these jewellike candlesticks relate to a pair of Russian candlesticks sold from the Ruxton and Audrey Love collection, sold Christie's New York, 20 October 2004, lot 462 and a pair of candelabra sold, Christie's New York, 6 July 2012, lot 252. Candlesticks with Roman bust or Antique mask capitals were executed by Claude Galle and Pierre-Philippe Thomire, such as those supplied to the Palais de Fontainebleau between 1804 and 1809 and Russian artist were clearly inspired by these French Empire prototypes (J. P. Samoyault, *'Pendules et bronzes d'ameublement entrés sous le Premier Empire'*, Paris, 1989, nos 155 and 176).



248

**A PAIR OF RESTAURATION ORMOLU-
MOUNTED WHITE MARBLE
CASSETTES**

CIRCA 1820-30

Each with domed lid and grape vine finial, on tripod monopodia legs headed with Bacchic masks hung with chains, on a concave-sided triangular base and terminating in *toupie* feet
14 in. (35.5 cm.) high; 6 in. (15 cm.) diameter (2)

£3,000–5,000

\$4,300–7,100

€3,500–5,800



■ 249

A DIRECTOIRE ORMOLU AND BRASS-MOUNTED MAHOGANY AND JASPERWARE TABLE A ECRIRE

BY MARTIN-GUILLAUME BIENNAIS, CIRCA 1795

The rectangular glazed top inset with a blue and white jasperware plaque depicting putti sacrificing a goat to Love, above a trellis frieze hinged on one side revealing a sliding writing surface lined with gilt-tooled black leather with a mirror to the reverse, and to the right side a secret drawer, on four panelled tapering legs joined by an undertier and terminating with paw feet; stamped twice 'BIENNAIS / AU SINGE VIOLET'

29¾ in. (73 cm.) high; 15 in. (38 cm.) wide; 12 in. (31 cm.) deep

£25,000–35,000

\$36,000–50,000
€29,000–40,000

This elegant table à *plusieurs fins* inset with a 'Wedgwood' jasperware plaque is a rare example of Martin-Guillaume Biennais's *oeuvre en ébénisterie*.

Martin-Guillaume Biennais (d. 1843) settled in Paris in 1789 as a *tabletier* and furniture maker before becoming goldsmith by appointment to Napoleon I and to the principal monarchs of Europe. In 1790, he acquired the boutique *Au singe violet*, where he specialised in the production of richly fitted *nécessaires*, games-tables and compact and refined pieces of furniture.

As revealed by the stamp to the table 'Au singe Violet', it was designed and made at the end of the 18th century, probably during the Directoire period. The harmonious lines and finely finished materials are a clear legacy of the craftsmanship of Louis XVI's period, combined with *avant-garde* decorative elements such as the paw feet largely used during the Empire period. The polished brass inlays to the legs relate to the work of David Roentgen and

the delicate trellis ormolu frieze relates to motifs used by Philippe-Claude Montigny (F. Quéré, 'L'ébéniste Philippe-Claude Montigny', *L'Estampille – L'Objet d'Art*, no. 423, April 2007, Paris, ill. p. 60). The inset Wedgwood plaque, for its part, is in the tradition of furniture mounted with porcelain plaques pioneered by the *marchand-mercier* Simon-Philippe Poirier and continued by Dominique Daguerre, who acquired a monopoly in the import and retail of Wedgwood ceramic in 1787.

Jasperware was developed by Wedgwood around 1775 and plaques of this ceramic material evoking sculpture in the antique manner were quickly being used in England to decorate both chimneypieces and furniture. This new type of ceramic had an instantaneous appeal in France as already in the 1770s the Royal porcelain factory at Sèvres started to produce imitations (Aileen Dawson, 'French Biscuit Porcelain in the Style of Wedgwood's Jasperware', *Apollo*, August 1982, pp. 94-102). The present plaque, depicting a Sacrifice to Hymen, is reminiscent of an oval plaque modelled in 1778 by John Flaxman for the Wedgwood manufactory after a design by Michelangelo Pergolesi. Its large scale, minor variants and slightly darker blue colour suggest it is a product of the Sèvres manufactory.

Martin-Guillaume Biennais, *marchand tabletier* and *éventailliste*, was specialised after the revolution in the production and retail of luxurious dressing and game accessories avidly sought by the new bourgeoisie. These products were occasionally delivered in precious mahogany boxes, some of which were inlaid with jasperware plaques such as the jewellery casket on stand supplied to Joséphine Bonaparte, sold at Osenat, Fontainebleau, 9 June 2013, lot 146.





250
**A PAIR OF LATE LOUIS XVI PATINATED-
 BRONZE, ORMOLU AND WHITE MARBLE**
TWO-LIGHT CANDELABRA
 LATE 18TH CENTURY

Each in the form of a putto holding aloft flaming torches, on a circular plinth and square base 17¾ in. (45 cm.) high; 7½ in. (19 cm.) wide, and slightly smaller (2)

£4,000–6,000

\$5,700–8,600
 €4,700–6,900

PROPERTY OF A SWISS PRIVATE COLLECTOR

*** 251**
A PAIR OF LOUIS XVI ORMOLU AND
BLUED-BRONZE BRULE PARFUMS
 LATE 18TH CENTURY

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

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

£6,000–8,000

\$8,600–11,000
 €7,000–9,200





252

A LOUIS XVI PARIS (GUERHARD ET DIHL) PORCELAIN ORMOLU-MOUNTED PALE YELLOW-GROUND STRIKING MANTEL CLOCK

CIRCA 1790, THE DIAL SIGNED 'LENOIR A PARIS'; THE PORCELAIN WITH RED STENCILLED FACTORY MARK,

The case mounted with five blue and white biscuit porcelain plaques with urn and arabesque ornament, supporting two biscuit figures of adorsed putti, one reading, the other writing, flanking a rectangular pedestal painted on each side *en grisaille* with cornucopias and scrollwork, surmounted by a marble urn with an ormolu pomegranate finial, the circular enamel dial with Roman and Arabic numerals, signed 'Lenoir / a Paris', the associated twin-barrel movement with platform escapement, the bell a 19th century replacement, on four ormolu bun feet
19¼ in. (48.9 cm.) wide overall

£8,000–12,000

\$12,000–17,000

€9,300–14,000

The Duc d'Angoulême porcelain factory was established by the partners Guérhard and Dihl in 1780 under the protection of the duc d'Angoulême, son of the comte d'Artois. Recorded in the Rue Bondy (or rue du Temple), they specialized in the production of extremely fine quality biscuit and hard-paste porcelain, as well as jasper plaques in imitation of Wedgwood. A version of the biscuit figure of a putto reading can be seen in the background of a portrait of Dihl dated 1797 by Etienne Charles Le Guay, see Régine de Plinval de Guillebon, *Faïence et porcelaine de Paris, XVIII - XIX siècles*, Paris, 1995, p. 96. fig. 63; see also p. 97, fig. 64 for a pair of biscuit figures of the same models as those on the present lot in the Museum of Fine Arts, Boston. A related clock, with a movement by Schmit, was sold Christie's, New York, 19 October 2006, lot 181.



The wall-light in the Château de Versailles
© RMN-Grand Palais (Château de Versailles)/Gérard Blot

■ 253

**A SET OF FOUR LOUIS XVI ORMOLU
THREE-LIGHT WALL-LIGHTS**
LATE 18TH CENTURY

Including two pairs, each with a backplate cast with oak foliage surmounted by a stag's head, with three scrolling twisted branches with sunflowers and terminating with nozzles, differences in size 21 in. (53.5 cm.) high; 12¾ in. (31 cm.) wide 18¼ in. (46.5 cm.) high; 10¾ in. (28 cm.) wide; the other pair (4)

£30,000–50,000

\$43,000–71,000
€35,000–58,000

This magnificent set of four wall-lights, with naturalistically cast stag's heads, is identical to a pair in the château de Versailles (inv. T525c). The latter pair integrated into the French states' collections during the Revolution when they were seized from a noble *émigré* and subsequently entered Fontainebleau in 1806, and the Petit Trianon in 1868 where it was placed in Marie-Antoinette's boudoir (illustrated *in situ* in G. Desjardins, *Le Petit Trianon*, Versailles, 1885, pl. XXI).

Wall-lights with stag's heads were already in existence during Louis the XV's reign, and can be found on a *rocaille* model by Jean-Joseph de Saint-Germain (see Ottomeyer, H. et Pröschel, P., *Vergoldete Bronzen*, I, Munich, 1987, p. 109, fig. 2.2.5). Later in Louis XV's reign, a similar naturalistically chased stag was cast on a pair of chenets by Quentin-Claude Pitoin, delivered in 1772 for Madame du Barry's *salon de Diane* at Fontainebleau.

Another pair of this model is recorded, previously with Galerie Gismondi, Paris (illustrated in the 1986 catalogue); a closely related pair, undoubtedly from the same workshop and possibly *en suite* with the present, although with the stag's head to the bottom of the plate, was part of the collection of George Geffroy, sold at Palais Galliera, Paris, 2 December 1971, lot 74. A third pair, with identical scrolling twisted branches and sunflowers, and a tied ribbon instead of the stag's head, was part of the collection of Prince Anatoli Niklaevich Demidoff, San Donato; sold in his sale, Florence, 1880, lot 1091 (illustrated).





255

254

A SEVRES BEAU BLEU-GROUND DESSERT-PLATE (PLAT ORDINAIRE) FROM THE SERVICE PRESENTED BY KING CHARLES X OF FRANCE TO SIR THOMAS LAWRENCE

CIRCA 1823-1824, BLUE STENCILLED INTERLACED L MARK ENCLOSING A FLEUR-DE-LYS ABOVE 24 FOR 1824, INCISED 23-2 AND A 6, GREEN PAINTED 29 AV. 24 G., GILT AB 28 JUIN, IRON-RED DT. PAINTER'S MARK FOR GILBERT DROUET

The centre painted in the style of Redouté with a bouquet, the well with a gilt band of Vitruvian scroll, the dark-blue border printed in platinum and gilding with a *mosaïque* pattern of rosettes between gilt bands
9¼ in. (23.3 cm.) diameter

£4,000–6,000

\$5,700–8,600
€4,700–6,900

PROVENANCE:

A gift of Charles X, King of the France, to Sir Thomas Lawrence (1769-1830).

255

A SEVRES BEAU BLEU-GROUND DESSERT-PLATE (PLAT ORDINAIRE) FROM THE SERVICE PRESENTED BY KING CHARLES X OF FRANCE TO SIR THOMAS LAWRENCE

CIRCA 1823-1824, BLUE STENCILLED INTERLACED L MARK ENCLOSING A FLEUR-DE-LYS ABOVE 24 FOR 1824, INCISED 22-10, GREEN PAINTED 29 9.B... 23 G., GILT AB 28 JUIN, IRON-RED DT PAINTER'S MARK FOR GILBERT DROUET

The centre painted in the style of Redouté with a bouquet, the well with a gilt band of Vitruvian scroll, the dark-blue border printed in platinum and gilding with a *mosaïque* pattern of rosettes between gilt bands
9¼ in. (23.3 cm.) diameter

£4,000–6,000

\$5,700–8,600
€4,700–6,900

PROVENANCE:

A gift of Charles X, King of France, to Sir Thomas Lawrence (1769-1830).

See footnote to the previous lot.

This plate is from the service which was given to the portrait painter Sir Thomas Lawrence (1769-1830) by King Charles X of France, on 11 November 1825, as a gesture of gratitude for Lawrence's completion of portraits of the King and his son the Dauphin. The portraits were commissioned by King George IV in 1825 and Lawrence travelled to the Tuileries Palace to begin work that same year. Sir Thomas Lawrence was arguably the most successful portrait painter of the Romantic age. He was appointed Court Painter to the King of England in 1792 and president of the Royal Academy in 1820.

The service was a refined and expensive gift, selected from the factory directly by Charles X. It was the second service planned in 1824 and the Sevres factory archives credit ledgers, which indicate that the Vicomte de La Rochefoucauld (who was responsible for the Département des Beaux-Arts) gave the order for the gift on 14 October 1825. The present plate is one of 72 (of an intended 75) in the delivery that comprised a service of some 95 pieces. Each plate cost 60 *livres*, with the total cost of the service recorded at 8,100 *livres*. Most of the service pieces were painted by the talented flower painter Gilbert Drouet in 1824-25 and gilded by Antonine-Gabriel Boulemier (known as Boulemier *jeune*).

For further information on this lot please see christies.com



254

PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 237 & 256 - 266)



PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 237 & 256 - 266)



256

A FRENCH ORMOLU-MOUNTED CHINESE FAMILLE ROSE PORCELAIN BOWL

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

The bowl decorated with a pair of horses and a pair of water buffalo separated by floral ribbon panels enclosing flower baskets, the interior with a flower spray surrounded by a mask and flower border, on a pierced entrelac waisted base cast with rosettes
17¼ in. (18.5 cm.) cm.; 11½ in. (29 cm.) diameter

£1,000-1,500

\$1,500-2,100
€1,200-1,700

257

A FRENCH ORMOLU-MOUNTED ACAJOU MOUCHETE COMMODE A ENCOIGNURES

IN THE MANNER OF JEAN-HENRI RIESENER, REUSING 18TH CENTURY ELEMENTS

The demi-lune and breakfront *bleu turquin* marble top above a frieze drawer and two long drawers *sans traverse* flanked by concealed push-button release drawer above two shelves, on toupie feet, spuriously stamped 'J.H. RIESENER'

37½ in. (95 cm.) high; 63½ in. (161 cm.) wide; 23¼ in. (59 cm.) deep

£15,000-25,000

\$22,000-36,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 2007, lot 61, where acquired by the present owner (£66,000).





■ 258

A SUITE OF LOUIS XVI GILTWOOD SEAT FURNITURE
LATE 18TH CENTURY, THE CANAPE 19TH CENTURY

Comprising one fauteuil à la reine, two smaller fauteuils, two side chairs, one marquise and a sofa; carved overall with beading, leaf tips, on spiralling fluted tapering legs, upholstered with light blue and ivory silk damask
38 in. (97 cm.) high; the larger fauteuil

(7)

£20,000–30,000

\$29,000–43,000
€24,000–35,000

With their refined neoclassical shape and delicate carving, this suite of seat furniture relates to the *oeuvre* of Georges Jacob (1739–1814, *maître* in 1765), one of the foremost *menuisiers* of the Louis XVI period.

A similarly carved suite of six fauteuils and a canapé by Jacob, with provenance from the Château de Saint Could, probably supplied in the Empire or Restauration period, sold anonymously at Christie's, New York, 21–22 October 2010, lot 459 (\$134,500). A virtually identically-carved suite of six fauteuils and a canapé, still with its original Beauvais upholstery, was sold at Sotheby's, New York, 21 May 1994, lot 222 (\$74,000).

PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 237 & 256 - 266)





■ ~ 259

A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND PARQUETRY BUREAU PLAT
BY PHILIPPE-CLAUDE MONTIGNY, CIRCA 1770

The rectangular top lined with gilt-tooled brown leather, above two frieze drawers and faux drawers to reverse, the frieze with Greek key inlay and drapery angle mounts, on four tapering legs headed with rosettes and terminating with wrapped foliate sabots, stamped 'MONTIGNY'; the top replaced, with restoration to the veneer
29¾ in. (76 cm.) high; 37¾ in. (96 cm.) wide; 22½ in. (57 cm.) deep

£50,000-100,000

\$72,000-140,000
€58,000-120,000

PROVENANCE:

With Segoura, Paris.
Property from a Noble collection; sold Christie's, New York, 24 November 2009, lot 253.

Philippe Claude Montigny, *maître* in 1766.

With its 'Etruscan' decoration and interlaced Greek-key frieze, this bureau plat reflects the *goût à la grecque* style introduced in the 1750s by the architect Louis-Joseph Le Lorrain. Probably working in collaboration with a *marchand-mercier* such as Simon-Philippe Poirier, Le Lorrain's *goût grec* style was first realised in the designs for the celebrated suite of furniture supplied for the Parisian hotel of the *amateur* Ange-Laurent Lalive de July *circa* 1755, which included the bureau plat and cartonniier now in the musée Condé at Chantilly, as well as the one sold by the 7th Marquess of Cholmondeley, Houghton, Christie's, London, 8 December 1994, lot 80.

This bureau plat relates to the well-documented group of *bureaux à la Grecque* stamped by both Montigny and Dubois. Executed in either amaranth and tulipwood or in ebony, often displaying the same distinctive ormolu mounts and of very similar proportions and design, this group reflects the close collaboration that existed between these two *ébénistes*.

The *bureaux à la Grecque* executed by Montigny generally tend to be characterized by their slightly larger size and unified veneers. One example stamped by Montigny, with abbreviated Greek-key decoration across three frieze drawers, is in a private collection (A. Pradere, *Les Ébénistes Français de Louis XIV à la Revolution*, 1989, p. 306, fig. 344). Another very similar bureau stamped by Montigny, with identical angle mounts and lion's masks, was sold anonymously at Sotheby's, Paris, 23 June 2004, lot 80. A further bureau, almost identical to the present lot (though not stamped by the *ébéniste*) was sold anonymously at Sotheby's, Monaco, 26-27 February 1993, lot 221. Other *bureaux à la Grecque* by Montigny follow the same sense of design and outline, but have undecorated amaranth-veneered frieze-drawers, such as that sold anonymously, Christie's, Monaco, 19 June 199, lot 110, and another also sold anonymously, Sotheby's, Monaco, 3 July 1993, lot 166.

In view of the fact that '*une table de bois d'amaranthe à la Grecque*' was recorded in the inventory taken following the death of Jacques Dubois, while Montigny himself was not elected *maître* until 1766, it seems fair to conclude that it was Dubois who initially devised this model, but in the face of excessive demand - he in turn acting in the capacity of a *marchand-ébéniste* - subcontracted to Montigny to supply him with bureaux of this form. This hypothesis is further supported by a number of pieces stamped by both *ébénistes*, both at Waddesdon Manor and in the Wallace Collection, as well as a *bureau à la grecque* sold anonymously at Sotheby's, Monaco, 17 June 1988, lot 741.

PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 237 & 256 - 266)



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**A NEAR PAIR OF LOUIS XVI ORMOLU-MOUNTED HOLLY
PARQUETRY TABLES-EN-CHIFFONNIERE**

ONE STAMPED BY GODEFROY DESTER, THE OTHER INDISTINCTLY
STAMPED, CIRCA 1775

Each inlaid overall in rosette-centred trellis parquetry, the top with three-quarter pierced gallery above three tulipwood-veneered drawers, the first enclosing a leather-lined writing slide and inkwell, on square tapering legs joined by a lower tier, one stamped 'G DESTER' and 'JME', the other indistinctly stamped, restorations

28½ in. (72.5 cm.) high; 15½ in. (39.5 cm.) wide; 13¼ in. (34 cm.) deep (2)

£15,000-25,000

\$22,000-36,000

€18,000-29,000

Godefroy Dester, *maître* in 1774.

Exquisite small tables decorated with floral trellis parquetry in light woods, like this near pair, were extremely popular *circa* 1775 and a speciality of Dester, as well as his contemporaries Mathieu-Guillaume Cramer (*maître* in 1771) and Roger van der Cruse *dit* Lacroix (*maître* in 1749). Very similar examples were sold from the collection of the Earl of Rosebery, Mentmore, Buckinghamshire, Sotheby's, house sale, 25 May 1977, lot 441, anonymously at Christie's, London, 12 June 2003, lot 1079, and anonymously at Christie's, New York, 17-18 May 2005, lot 415.

■ 261

A NORTH ITALIAN WHITE-PAINTED AND PARCEL-GILT STOOL
LATE 18TH CENTURY

The rounded top covered in cream watered silk, above a frieze carved with acanthus, on spirally fluted tapering legs with Corinthian capitals headed by rosettes

18½ in. (47 cm.) high; 15 in. (38 cm.) diameter

£1,500–2,500

\$2,200–3,600

€1,800–2,900



■ ~ 262

A LOUIS XVI ORMOLU-MOUNTED KINGWOOD, MAHOGANY, TULIPWOOD AND FRUITWOOD PARQUETRY BUREAU PLAT
LATE 18TH CENTURY, IN THE MANNER OF PHILIPPE-CLAUDE MONTIGNY

The gilt-tooled brown leather-lined top above two frieze drawers inlaid with Greek keys and mounted with roundels, with false drawers to the reverse, on tapering legs terminating with sabots

30 in. (76 cm.) high; 51¼ in. (131.5 cm.) wide; 26¼ in. (66.5 cm.) deep

£20,000–30,000

\$29,000–43,000

€24,000–35,000



PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 237 & 256 – 266)

■ 263

**A ROYAL ORMOLU-MOUNTED AMARANTH, SYCAMORE
AND FRUITWOOD MARQUETRY COMMODE**

BY FRANÇOIS RUBESTÜCK, CIRCA 1760

Elaborately decorated with ribbon-tied floral sprays, and richly-mounted overall, the serpentine-fronted *Rouge griotte* marble top, above two shaped drawers centred by a floral arrangement within a wicker basket and set within a cartouche, the shaped apron centred by a floral spray, the sides decorated conformingly, on cabriole legs headed with foliate *chutes* and terminating in scrolled *sabots*, branded with the *marque au feu* for Châteauneuf-sur-Loire, of the letter 'C' and number '9' flanking an anchor, with inventory number inscribed in ink 'n.554', and twice stamped 'F. RUBESTÜCK' and 'JME', the scrolled *sabots* to back replaced 34½ in. (87.5 cm.) high; 56 in. (142 cm.) wide; 26 in. (66 cm.) deep

£100,000–150,000

\$150,000–210,000
€120,000–170,000



Portrait of Louis Jean Marie de Bourbon, Duke of Penthièvre,
by Jean-Marc Nattier
© DR



Detail of the brand of Châteauneuf-sur-Loire

PROVENANCE:

Supplied to Louis Jean-Marie de Bourbon, duc de Penthièvre, grandson of Louis XIV and *Grand Amiral de France* (1725–1793), for his residence at Châteauneuf-sur-Loire, Loiret, France.
Sotheby's, London, 8 July 2008, lot 185, where acquired by the present owner.

François Rübestück (*maître* in 1766).

Impressive by virtue of its size, elaborate floral marquetry and fine *ornementation de bronze*, this striking commode was commissioned by the duc de Penthièvre, Louis XIV's grandson, from the celebrated *ébéniste* François Rübestück, for his château de Châteauneuf-sur-Loire.

DUC DE PENTHIEVRE AND CHATEAUNEUF-SUR LOIRE

The only son of Louis-Alexandre de Bourbon, Comte de Toulouse, and Marie Victoire de Noailles, Louis-Jean-Marie de Bourbon, duc de Penthièvre (1725–1793), was an illegitimate grandson of Louis XIV (d. 1715) and his celebrated *maîtresse-en-titre* the Marquise de Montespan (d. 1707). Upon his father's death in 1737, the twelve-year old duke inherited many military titles and posts, including those of Admiral of France, Marshal of France and Grand Huntsman (*Grand Veneur*), an important position in the Royal Household, as well as the Hôtel de Toulouse and the château de Rambouillet. Through his paternal uncle, the duc du Maine, Penthièvre inherited the châteaux at Sceaux, Anet, Aumale, Dreux, and Gisors. Other châteaux that came into his possession were Chanteloup, Amboise, La Ferté-Vidame and the Châteauneuf-sur-Loire.

The château de Châteauneuf-sur-Loire, for which this commode was commissioned, was purchased from the Rohan-Guiminée family by the duc de Penthièvre along with its contents. Penthièvre ordered *ébénisterie* from his preferred craftsmen including Jean-François Oeben and Roger Vandercruse, *dit Lacroix*, and *menuiserie* from Georges Jacob for his other residences and, therefore, must have been extremely impressed with the contents of Châteauneuf-sur-Loire to have purchased them outright (and for the considerable sum of 50,000 livres). During the Revolution, the furnishings of the château were seized. Initially sent to Tours, they were subsequently sent to Paris where they were sold without reserve, as was the case for a commode now in the Musée du Louvre, Paris.

FRANÇOIS RUBESTÜCK

François Rübestück was born in Westphalia and emigrated to Paris, establishing his workshop in the rue de la Roquette before transferring to the rue de Charenton. Rübestück is known to have worked in a variety of styles and produced a prolific amount of high quality furniture. He is most well-known for his lacquer *chinoiserie*-decorated furniture, but also produced a group of small, elegant floral marquetry commodes inspired by those made by Jean-François Oeben who developed and perfected this technique. This commode is a departure from Rübestück's known floral marquetry commodes, which tend to be of smaller scale and less elaborately mounted, indicating it would have been costly commission at the time. The most closely related example to this commode is a near pair now in the Huntington Collection, San Marino, CA., stamped by Joseph Schmitz (*maître* in 1761), who was similarly a Parisian *ébéniste* of German origin (S. Bennett and C. Sargentson, *French Art of the Eighteenth Century at the Huntington Collection*, San Marino, 2008, pp. 81–82, fig. 16). This pair of commodes from the collections of Alfred de Rothschild, share the same overall form, floral bouquet marquetry and ornate ormolu mounts with similar central cartouches and nearly identical *chutes* as seen on this commode.

THE DUC DE PENTHIEVRE COMMODE



PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 237 & 256 - 266)



■ 264
AN ITALIAN GILTWOOD CONSOLE
TABLE
ROME, LATE 18TH CENTURY

The cantilevered *breccia* marble top with giallo marble banding, above a panelled frieze applied with carved laurel leaves and musical instruments, the cantilevered corners with lion's masks, on stiff-leaf-capped fluted tapering legs
38 in. (96.5 cm.) high; 44½ in. (113 cm.) wide; 22 in. (56 cm.) deep

£10,000-15,000

\$15,000-21,000
€12,000-17,000

■ 265
AN ITALIAN GILTWOOD FAUTEUIL
EARLY 19TH CENTURY

The padded back, arms and seat covered in a light pink watered silk, the arms carved in the form of winged aquatic griffin, on turned tapering legs headed by applied gilt-metal pierced plaques of scrolling foliage centred by rosettes
35 in. (89 cm.) high

£3,000-5,000

\$4,300-7,100
€3,500-5,800





PROPERTY FROM A EUROPEAN COLLECTION (LOTS 237 & 256 - 266)

■ **266**

AN ITALIAN ORMOLU AND PIETRA DURE GUERIDON
20TH CENTURY, IN THE MANNER OF MAISON JANSEN

The circular top with specimen marbles depicting a large rosette centred with three butterflies, on a tripod lion monopodiae support joined by a circular stretcher
28½ in. (72 cm.) high; 27½ in. (70 cm.) diameter

£10,000–15,000

\$15,000–21,000
€12,000–17,000





267

267

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS

LATE 18TH CENTURY, IN THE MANNER OF JEAN-DEMOSTHENE DUGOURC

Each with a fluted and foliate cast nozzle supported by double-headed Egyptian term figures above spiralling fluting, on a spreading circular base cast with acanthus foliage and a laurel frieze
10¾ in. (27.5 cm.) high (2)

£8,000–12,000

\$12,000–17,000

€9,300–14,000

PROVENANCE:

Georges Geffroy collection; Ader, Palais Galliera, Paris, 2 December 1971, lot 57.

Embellished with Egyptian headdress and delicately chased foliage throughout, these candlesticks were conceived in the 'gout arabesque' of the 1780s. The distinctive form of stem and capital, with double sphinxes, is related to the Duc d'Aumont's precious ormolu and hardstone tables, designed by Francois-Joseph Belanger, the ormolu mounts for which were executed by Pierre Gouthière, which are depicted in preparatory drawings by Pierre-Adrien Paris, 1782 (C. Vignon and C. Baulez, *Pierre Gouthiere*, New Yor, 2016, pp. 286-289, 296-297).

The overall design of the present examples also relates to those 'de genre arabesque & têtes de sphinx' traditionally attributed to the architect Jean-Demosthène Dugourc (1749-1825) based on a drawing now held in the Musée des Arts Décoratifs, Paris (GF 21 no. 38.378). Included in an album of designs for furniture subsequently delivered to both Madame Elisabeth and the comte de Provence and inscribed *Dessin par J.D. Dugourc, architecte et dessinateur Du Cabinet de Monsieur Frère Du Roi. Paris. 1790*, it is also annotated *Executé par Gouthière, Siseleur doreur du Roy faubourg St. Martin*.

268

A PAIR OF LATE LOUIS XVI ORMOLU, PATINATED-BRONZE AND MARBLE CANDELABRA

CIRCA 1790, THE ASSOCIATED BRANCHES LATE 18TH CENTURY

Each with two winged sphinxes supporting a vase issuing two candle branches with eagle heads holding feathered nozzles centred with a flaming torch, on a shaped base with drapery on toupie feet

16½ in. (42.5 cm.) high

(2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900

A closely related pair of candelabra, with sphinxes supporting a bouquet with candle arms, is in the Grand Salon at Haga Palace just outside Stockholm, illustrated in H. Groth, *Neoclassicism in the North*, London, 1992, p. 90. King Gustaf III had built Haga, his most precious decorated and private home, in 1787-'90, with interiors largely in Pompeian style by Louis Masreliez (d. 1810).

A pair of virtually identical candelabra, but with three arms, was sold Christie's London, 9 July 2009, lot 72. A further pair, with two arms, almost certainly acquired by the Comte and Comtesse Flahaut de la Billardière and then thence by descent with the Marquess of Lansdowne at Meiklour, Perthshire and Bowood House, Wiltshire, until sold by the Myddelton family, 21 June 2004, lot 112.



268

PROPERTY OF A GENTLEMAN

~ 269

A GERMAN SYCAMORE AND FRUITWOOD MARQUETRY PANEL
BY JOHANN MICHEL RUMER AND DAVID ROENTGEN, CIRCA 1780

Depicting a man sculpting a draped female figure, with a bust of an elderly man and tools on the side, within an associated giltwood frame; fragment from a cabinet door

21 in. (53 cm.) high; 17¼ in. (45 cm.)

£12,000–18,000

\$18,000–26,000

€14,000–21,000

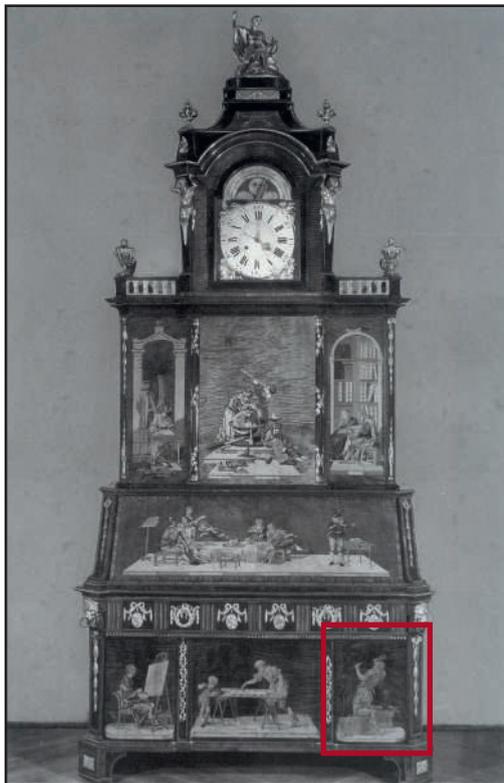
This medallion, depicting an allegory of sculpture, is the work of Michel Rummer (1747-1812), who was *marqueteur* in the workshop of David Roentgen (1743-1807). Undoubtedly, this piece did not start life as a simple marquetry panel but was a panel removed from the doors of an important commode or secrétaire by Roentgen. Notably, it is identical to a panel ornamenting the large cabinet sent in 1776 by Roentgen to Charles-Alexandre de Lorraine, governor of the Austrian Netherlands in Brussels (Vienna, Österreichisches Museum für Angewandte Kunst, H 269). Roentgen made two other examples of this ambitious piece that were sold in 1779: one to the Crown Prince of Prussia, Frederick-Wilhelm (today in the Berlin Kunstgewerbemuseum, O-1962,24) and the other to Louis XVI. The latter secrétaire was sold in 1827 and taken to pieces shortly after. Its marquetry panels today form the tops of various tables held in museums around the world (Bayerische Nationalmuseum, Munich L83/198; National Gallery, Washington 1942.9.416; Victoria & Albert Museum, London 1076-1882 and the Château de Versailles V5789.) From descriptions, we do know that Louis XVI's piece displayed the same panels as that of the Crown Prince of Prussia without the allegory of sculpture.

It is equally possible that the panel with the allegory of sculpture originated from a different piece of furniture bought by Louis XVI from Roentgen in March 1779, the three-door commode identical to the one in the Victoria and Albert Museum (W.51-1948). The King kept a record of his purchase in his personal account book of 11 April 1779: «*J'ai payé aux allemands pour une grande commode, 2400L.*».

The piece continued to be known as 'the German commode' and was placed in the King's dispatch room at Versailles. On its move from Versailles to the Tuileries in 1792, it was described in greater detail with its five marquetry panels, three rectangular and two ovals, representing Astronomy and the Arts:

Ancienne pièce des buffets : « Une commode mécanique en bois de placage, dite des allemands, ladite commode ouvrant à trois vantaux par différents mouvements ; le dedans composé d'un mécanisme particulier dont le roi a la clef. L'extérieur de la commode plaqué à tableaux de bois fond satiné et ombré sur les trois faces, deux médaillons et un tableau sur le devant, un tableau de chaque côté représentant l'Astronomie et les Arts, en figures de bois de rapport ombrées au feu (Archives nationales, O1 3426).

This description could not belong to any of the three commodes of this type by Roentgen currently known (that of the Victoria & Albert Museum, which belonged to the Comtesse d'Artois, that of the Bayerische Nationalmuseum, Munich and that of the Metropolitan Museum, New York), due to their marquetry panels depicting various allegories of comedy. For the same reason, the panels re-laid into an ebony cabinet by Beurdeley (Anonymous Sale; Sotheby's, New York, 19 November 1993, lot 70), also allegorical of comedy – can't come from Louis XVI's commode. The panels showing the arts mentioned in the description above would certainly have included Painting and Sculpture and undoubtedly also Geometry, Music or Architecture.



Cabinet by David Roentgen delivered to Charles-Alexandre de Lorraine, Österreichisches Museum für Angewandte Kunst, Vienna







270

A PAIR OF LOUIS XVI ORMOLU-MOUNTED BLUE PORCELAIN AND MARBLE EWERS

CIRCA 1785, THE PORCELAIN BY THE LOCRE MANUFACTORY, THE MOUNTS IN THE MANNER OF PIERRE GOUTHIÈRE

Each baluster-shaped body surmounted with a lip cast with satyr and goat masks and a pierced trellis rim, the scrolling handle supporting a putti leaning to the inside of the vase, on a monopodia tripod support above a triangular concave base centred with a rosette and further marble plinth 16¼ in. (41.5 cm.) high (2)

£30,000–50,000

\$43,000–71,000
€35,000–58,000

The design of these ewers relates to the *oeuvre* of the famous bronzier Pierre Gouthière (1732-1813) executed for the duc d'Aumont. A drawing of lot 114 in the catalogue of the sale of the collection of the duc d'Aumont in 1782 in the Municipal Library, Besançon, shows a Japanese celadon vase mounted

with a crouching mermaid and a closely related satyr mask on the ormolu lip, see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. II, Munich 1989, p. 579, fig. 18. Figure 19 shows another vase with similar paw feet from this same sale, which was purchased for Marie-Antoinette.

Locre established a porcelain factory named 'Fabrique de la Courtille' in the rue Fontaine-au-Roi in 1773. The factory was soon very successful, mainly producing imitations of German porcelain. The factory's mark consisted of crossed double swords, again inspired by those used at Meissen. After Ruffinger had joined Locre in 1790, a new hard paste porcelain manufacturing technique was conceived in the establishment.

A single ewer of this model, the porcelain marked for Locré, was sold Christie's London, December 1, 2003, lot 89. Other pairs were sold Sotheby's London, June 15, 1990, lot 89; Sotheby's London, December 10, 1993, lot 233, and from the Gutzwiller Collection, Sotheby's Monaco, July 1, 1995, lot 77.



271

A LOUIS XV POLYCHROME-DECORATED PEWTER EMBOSSED FOIL VIEW OF TWICKENHAM

SIGNED BY THOMAS COMPIGNE, THIRD QUARTER 18TH CENTURY

Depicting an extensive landscape of Twickenham with houses by the Thames, boats, figures and cattle, within a scrolling foliate border, inscribed 'VUE DE TWICKENHAM SUR LA TAMISE AU DESSUS DE LONDRES EXECUTEE SUR LE TOUR PAR COMPIGNE TABLETTIER DU ROY', within a 20th century giltwood frame

9 x 12 in. (23 x 30 cm.)

£8,000-12,000

\$12,000-17,000

€9,300-14,000

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



■ 272

A SET OF SIX LATE LOUIS XV GREY-PAINTED CHAISES A LA REINE

BY JEAN-BAPTISTE BOULARD, CIRCA 1765

Each with shaped back and padded seat upholstered in dark blue patterned fabric, on slight cabriole legs joined by a H-stretcher, stamped I.B. BOULARD
37½ in. (95 cm.) high

(6)

£12,000–18,000

\$18,000–26,000

€14,000–21,000

COMPARATIVE LITERATURE:

L. Condamy, *Jean-Baptiste Boulard, menuisier du Roi*, Dijon, 2008, p. 122.

Jean-Baptiste Boulard, *maître* in 1755.



273

A SET OF FOUR EMPIRE ORMOLU AND PATINATED-BRONZE CANDELSTICKS

ATTRIBUTED TO CLAUDE GALLE, EARLY 19TH CENTURY

Each tapering stem headed by three owls, nozzle and drip pan, on tripartite paw feet and a palmette-cast circular base

11½ in. (29 cm.) high

(4)

£8,000–12,000

\$12,000–17,000

€9,300–14,000

These elegant candlesticks can be attributed to Claude Galle (d. 1815), one of the foremost bronziers and fondeur-ciseleurs of the late Louis XVI and Empire periods. With their distinctive 'aigle' motif at the top of the stem and leaf-cast base, they are a variant of two examples supplied by Galle to the Palais de Fontainebleau in 1804, which were part of the extensive deliveries of gilt-bronze *bronze d'ameublement* by Galle to the palace, taking place between 1804 and 1810 (J.-P. Samoyault, *Pendules et bronze d'ameublement entrés sous le Premier Empire*, Paris, 1989, nos. 155-156, pp. 175-176). Galle would continue to supply precious gilt-bronze objects to all the Imperial residences including Saint-Cloud, the Trianons, Rambouillet, Tuilleries and Compiègne.



275

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE VASES

ATTRIBUTED TO CLAUDE GALLE, EARLY 19TH CENTURY

Each stiff-leaf neck above an ovoid tapering body flanked by scrolled handles terminating in Bacchic masks and palmettes, on a spreading socle and white-veined black marble and ormolu base
 14½ in. (37 cm.) high; 4¼ in. (11 cm.) wide

(2)

£8,000–12,000

\$12,000–17,000

€9,300–14,000

These vases' characteristic slender elongated shape is typical for the oeuvre of Claude Galle (1759–1815). Apprenticed to Pierre Foy during the later years of the reign of Louis XVI, Galle became a master in 1786. He flourished during the Empire, when he supplied bronzes to Compiègne, Versailles and the Grand Trianon, but also to various other courts in Europe. These present vases are related to Galle's 'maiden' vases and his popular series of ewers, examples of which remain at Pavlovsk, and which are illustrated in H. Ottomeyer & P. Pörschel, *Vergoldete Bronzen*, München, 1986, vol. I, figs. 5.12.6 and 5.12.9, pp. 364–365 and A. de Gourcuff (ed.), *Pavlovsk: The Palace and the Park*, Paris, 1993, p. 121.



276

**A PAIR OF RUSSIAN ORMOLU AND PATINATED-BRONZE
THREE-BRANCH WALL-LIGHTS**

EARLY 19TH CENTURY

Each octagonal plaque mounted with a laurel and oak leaf-wrapped shield centred by a mask, issuing branches in the form of arrows, the octagonal patinated plaques later

7 in. (18 cm.) high; 10 in. (25.5 cm.) wide; 9¼ in. (23.5 cm.) deep (2)

£7,000–10,000

\$10,000–14,000

€8,100–12,000

Military motifs incorporated within *bronzes d'ameublement* of the Empire period reinforced Emperor Napoleon's image of power and superiority and was soon emulated by contemporary artists throughout Europe. The present wall-lights, with helmets above an octagonal backplate issuing arrow-shaped candle arms, were clearly part of this idiom. A virtually identical pair was sold from the Mr. and Mrs. Emanuel Shemin collection, Sotheby's New York, 9 November 2007 (\$25,000). Similar arrow-shaped arms feature on a series of Russian wall-lights, illustrated in I. Sychev, *The Russian Chandeliers*, Moscow, 2003, pp. 103-104.

■ 277

AN EMPIRE ORMOLU AND PATINATED-BRONZE GUERIDON

EARLY 19TH CENTURY

The circular verde antico marble top surrounded by a border cast with guilloche frieze, on three legs centred with turned mounts, on a tripartite concaved plinth with paw feet

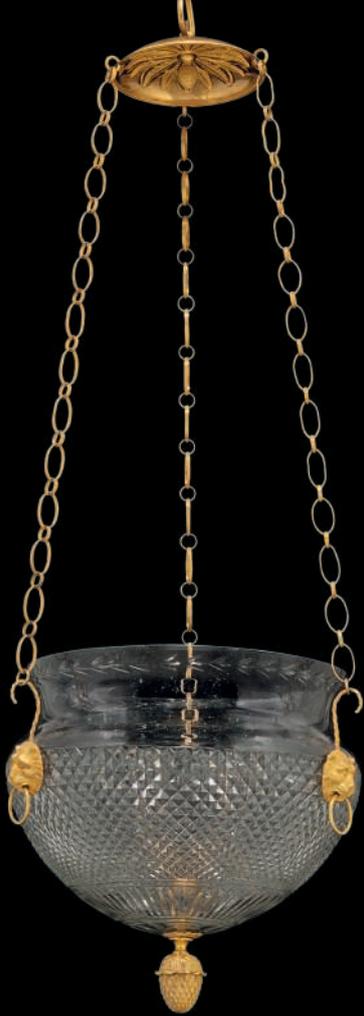
30¾ in. (78 cm.) high; 13½ in. (34 cm.) diameter

£10,000–15,000

\$15,000–21,000

€12,000–17,000





■ 278

A RUSSIAN ORMOLU-MOUNTED CUT-CRYSTAL LANTERN
EARLY 19TH CENTURY

The dome corona mounted with pierced acanthus and a pinecone boss, with three chains suspending a diamond-cut crystal bowl centred by a single candle nozzle and mounted with lion's mask hooks, terminating in pine cone boss

31 in. (79 cm.) drop; 12 in. (30 cm.) diameter

£4,000–6,000

\$5,700–8,600

€4,700–6,900

For further information on this lot please see christies.com

■ 279

A PAIR OF RUSSIAN ORMOLU THREE-LIGHT CANDELABRA
ATTRIBUTED TO ANDREI SCHREIBER, EARLY 19TH CENTURY

Each tapering shaft flanked by branches in the form of dragons, on a spreading acanthus-cast base

16½ in. (42 cm.) high; 11 in. (28 cm.) wide

(2)

£8,000–12,000

\$12,000–17,000

€9,300–14,000

With its characteristic scrolling branches cast as chimerae, these elegant candelabra can be confidently attributed to the celebrated St. Petersburg *bronzier* Andrei Schreiber (1777-1843), who delivered a globe-shaped chandelier with identical branches to the merchant Fyodor Ilin in 1808 (I. Sychev, *Russian Bronze*, Moscow, 2003, p. 81). Fantastical winged creatures frequently appear in the designs for decorative items executed around 1800-1805 by the architect Andrei Voronikhin (1759-1814), who collaborated with Schreiber and various other *bronziers* when decorating Pavlovsk in 1803-'04. Similar features were often incorporated into the latter's designs as the handles of 'antique' marble vases, which are illustrated by I. Sychev in *Russian Bronze*, Moscow, 2003, pp. 90-91.



280

**A PAIR OF RUSSIAN ORMOLU
CANDLESTICKS**

EARLY 19TH CENTURY

Each guilloche nozzle above a lotus leaf-clasped tapering shaft, on a circular base cast with alternating stiff leaves and rosettes

11 in. (28 cm.) high (2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900

281

**A RUSSIAN ORMOLU AND CUT-CRYSTAL
BASKET**

EARLY 19TH CENTURY

The carrying-handle and rim decorated with strapwork, on a spreading base with *guilloche*-cast rim

4¼ in. (11 cm.) high; 8 in. (21 cm.) diameter, excluding handle

£4,000–6,000

\$5,700–8,600

€4,700–6,900



Embellished with a delicate pattern to the cut-glass body, this splendid ormolu-mounted vase is a fine example of the output of the Imperial Glass Manufactory around 1810-1820. The artistic director or 'inventor' of the factory is thought to have provided the designs for these items himself. From 1813 to 1819 this post was held by the architect Karl Rossi, who was succeeded by Ivan Ivanov, active as director until 1848. (A. Gaydamak, *Russian Empire*, Moscow, 2000, p. 90). The chasing to the foot is similar to that of the candlesticks as the following lot and it is probable that this was executed by the same artist.



282

■ 282

A SWEDISH GILT-LEAD AND GILTWOOD MIRROR SECOND QUARTER 18TH CENTURY, IN THE MANNER OF BURCHARD PRECHT

The arched bevelled and divided plate within a foliate-painted bevelled mirror surround with basket-weave clasps, surmounted by an eagle flanked by fruiting urn, the arched upper plate probably replaced

49½ in. (126 cm.) high; 25¼ in. (64 cm.) wide

£10,000–15,000

\$15,000–21,000
€12,000–17,000

This elegant mirror displays characteristics associated with the *oeuvre* of the sculptor and cabinet-maker Burchard Precht (d. 1738), such as the finely detailed gilt-lead frame and flower-filled vases flanking the Eagle cresting. Precht arrived in Stockholm and worked at Drottinghom Palace from 1674 and the Precht name has remained closely associated with the production of mirrors of high quality in Sweden in the early 18th century. Numerous examples are attributed to either Burchard Precht or his sons Gustav (d. 1763) and Christian (d. 1779).

■ 283

A PAIR OF SWEDISH WHITE AND BLUE-PAINTED CONSOLE TABLES

ATTRIBUTED TO PEHR LJUNG, CIRCA 1785-95, THE
DESIGN PROBABLY BY LOUIS MASRELIEZ

Each rectangular white marble top above a frieze carved with grape vines, on paterae-headed tapering fluted legs

32 in. (81 cm.) high; 41¼ in. (105 cm.) wide; 19¼ in. (49 cm.) deep (2)

£20,000–30,000

\$29,000–43,000
€24,000–35,000

The Stockholm cabinet-maker Pehr Ljung (d. 1819) specialised in carved giltwood items of furniture in late Gustavian style, and was particularly renowned for his finely-carved mirrors and console tables, similar the present tables, and some with precious porphyry tops ('Porphyre, la Pierre Royale', *exh. cat.*, Paris, 1990, fig. 96). Ljung worked at almost all the Royal residences but particularly at the Royal Palace in Stockholm from 1792, when new decorations were being carried out for Duke Charles to the designs of Louis Masreliez (H. Groth, *Neoclassicism in the North*, London 1990, pp. 28-29).

With its distinct paterae-headed fluted legs and vine frieze, this table is very similar to a console in the Stockholm house of the merchant Wilhelm Schvardz, which was decorated by the designer Louis Masreliez in the 1790s. Schvardz was taxed by Masreliez in 1795 for 'four rooms with furniture upholstered in silk and gilding in two of them'. (H. Groth, *Neoclassicism in the North*, London, 1992, p. 134, fig. 129).

Louis Masreliez (d.1806) was a painter and designer and was one of the leading decorators of the late Gustavian period. He was the son of the French sculptor and *ornemaniste* Adrien Masreliez (d. 1806) and brother of the carver and designer Jean-Baptiste Masreliez (d. 1801). Louis was educated in Paris, Bologna and Rome, before returning to Sweden in 1783 at the request of Gustaf III. He was responsible for the designs of several Royal residences, including the Royal Palace in Stockholm (circa 1785), Tullgarn and Drottningholm. He was also involved in other commissions, such as Hylinge in the province of Ostergotland, the property of Count Stromfelt.



■ 284

A SWEDISH LARGE PORPHYRY 'BLYBERG' VASE
THE PORPHYRY ÄLVDALLEN, CIRCA 1800

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

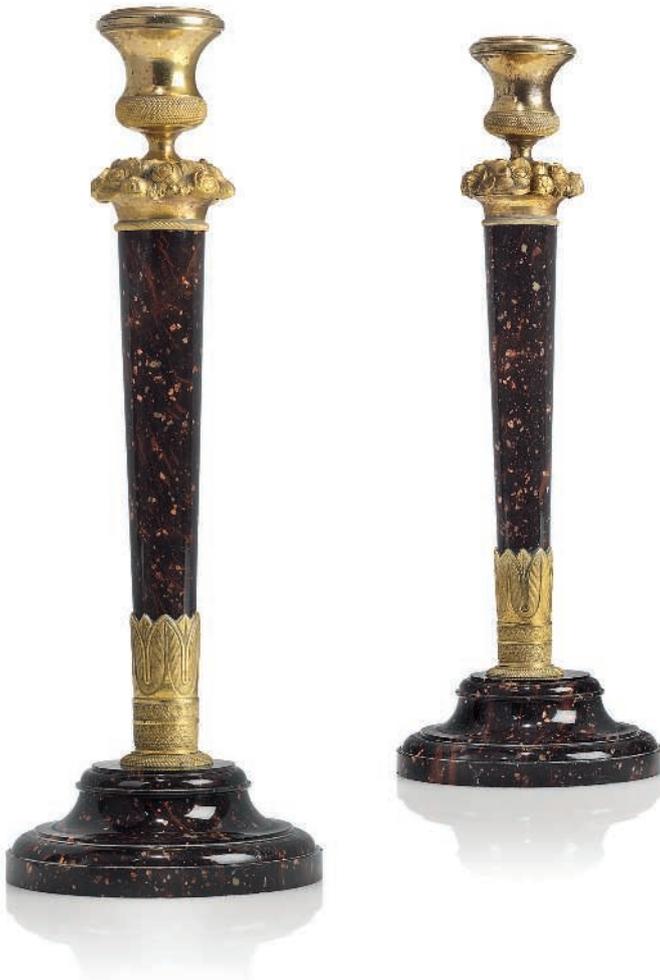
20 in. (51 cm.) high; 15½ in. (39.5 cm.) diameter

£8,000–12,000

\$12,000–17,000

€9,300–14,000

For further information on this lot please see christies.com



285

A PAIR OF SWEDISH ORMOLU-MOUNTED PORPHYRY 'RANNAS' CANDLESTICKS
EARLY 19TH CENTURY

Each tapering stem surmounted by flowers supporting a nozzle, on circular spreading base

12½ in. (32 cm.) high; 4¾ in. (12 cm.) diameter (2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900

These elegant candlesticks are executed in a type of brown and red striped and flecked porphyry called 'Rannas'. The present candlesticks are exceptional for their tall slender form, and are embellished with beautifully-chased ormolu, with clearly defined mat and burnished areas. A virtually identical pair from the collection of the Warendorff family is illustrated in 'Porphyre Pierre Royale, exh. cat., Paris, 1990, no. 43. A identical pair but in 'Tinguait' porphyry was sold Christie's London, 7 December 2006, lot 200 (£13,200).



286

**A PAIR OF SWEDISH ORMOLU AND PORPHYRY 'RANNAS' TWIN-BRANCH
CANDELABRA**

CIRCA 1800

Each vase-form body flanked by lion masks, surmounted by a serpent-entwined flaming torch flanked by acanthus-clasped spirally-reeded branches, on a stiff-leaf socle and square base
14¼ in. (36 cm.) high; 9 in. (23 cm.) wide

(2)

£8,000-12,000

\$12,000-17,000

€9,300-14,000

With their delicate branches and fine chains, these elegant candelabra are representative of the early phase of the production of ormolu objects incorporating porphyry from Älvdalen (Elfadal). During this period, which lasted until *circa* 1790, the finest and most delicate items were made in variants of the late Louis XVI or Pompeian style. The most prominent Swedish *bronzier* to execute mounts for porphyry in these years was the Court *ciseleur* Fredrik Ludvig Rung, whose 1799 designs for ormolu for porphyry objects are illustrated in 'Porphyre - la Pierre Royale', *exh. cat.*, Paris, 1990, p. 33.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 287 - 288)



287

A PAIR OF LOUIS XIV PATINATED-BRONZE MODELS OF SPHINXES
EARLY 18TH CENTURY

Each struck with the 'C couronné poinçon', on a later porphyry stepped base
6¼ in. (16 cm.) high, the bronze; 8¼ in. (21 cm.) high, overall

(2)

£6,000–8,000

\$8,600–11,000

€7,000–9,200

This pair of Sphinxes closely relates to André-Charles Boulle's patterns designed for 'obelisk' chenets and cartel clocks, engraved by Mariette around 1707 in *Nouveau Desseins de Meubles et Ouvrages de Bronze et de Marqueterie Inventés et gravés par André-Charles Boulle, chez Mariette*. The modelling of the figures is identical to the those visible on his 'pendule aux sphinxes', such as a clock with a later movement by the English clock-maker Benjamin Vulliamy in the Royal Collection, Windsor Castle (RCIN 30011) or in another example, now in the collection of The Metropolitan Museum of Arts (Rogers Fund, 58.53a-c). The presence of The 'C' *Couronné Poinçon*, a tax mark in use between March 1745 and February 1749 on any alloy containing copper, visible on the present pair, indicates it was probably retailed at these dates, although cast in André-Charles Boulle's workshop earlier in that century.



■ 288

**A PAIR OF LOUIS XVI GREY-PAINTED
CONSOLES**

CIRCA 1785

Each with moulded Belgian *gris Saint-Anne* marble top above a ribbon-carved frieze, on stiff-leaf-clasped tapering fluted legs headed by an entrelac band, repainted

33 in. (84 cm.) high; 16¼ in. (41.5 cm.) wide; 10 in. (25.5 cm.) deep (2)

£5,000–8,000

\$7,200–11,000

€5,800–9,200

PROVENANCE:

Acquired from Galerie Perrin, Paris.

289 No Lot



(detail)

290

A BERLIN PORCELAIN GOLD-GROUND 'MICRO-MOSAIC' VASE (KRATERVASE)

CIRCA 1815, BLUE SCEPTRE MARK

Finely painted front and back with faux micro mosaic octagonal panels of ruins in landscapes, the sides with flaming antheniennes, the gold ground finely chased with foliate scrollwork and stylised anthemion

12¼ in. (31 cm.) high

£5,000–8,000

\$7,200–11,000

€5,800–9,200

291

A LATE LOUIS XV ORMOLU AND EBONY 'URANIA' MANTEL CLOCK

ATTRIBUTED TO ROBERT OSMOND, THE MOVEMENT BY DUVAL, ROUEN, CIRCA 1775

Modelled as Urania seated upon a block above a Vitruvian-scroll decorated plinth with books, globe and scientific instruments, supporting a semi-column with a ribbon-tied clock case with garlands enclosing a white enamel dial with pierced and engraved gilt hands, signed 'Duval / A ROUËN', on a shaped base with scrolling foliage and diamond-shaped mounts; the reverse of the enamelled dial signed 'Barbezat', the spring signed 'Richard Octobre 1774', the twin barrel movement with verge escapement, silk suspension and count wheel strike to bell

22 in. (56 cm.) high; 16¼ in. (41.5 cm.) wide; 11 in. (28 cm.) deep

£20,000–30,000

\$29,000–43,000

€24,000–35,000

This mantel clock with figure of Urania, Muse of Astrology, is based on a drawing by Robert Osmond from his *Livre de Dessesins*, circa 1770, now in the bibliothèque Doucet, Paris. A clock of this model signed 'Causard' and attributed to Robert and Jean-Baptiste Osmond is in the Landesmuseum, Stuttgart, and illustrated in H.Ottomeyer, P.Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol.I, p.166, fig.3.4.3; another signed 'Delachengt à Paris' is illustrated in P. Kjellberg *Encyclopédie de la Pendule Française*, 1997, p. 253.

'Duval', who signed the present dial probably refers to Frédéric Du Val who is known to have used cased by the Osmonds, working from Rue Mazarine 1777-78 then from Rue Jacob 1781.





■ 292

A SWEDISH ROCOCO GILTWOOD MIRROR
MID-18TH CENTURY

The divided bevelled plate within a carved and pierced *rocaille* and foliate frame
58 in. (147.5 cm.) high; 25 in. (63.5 cm.) wide

£3,000–5,000

\$4,300–7,100

€3,500–5,800



PROPERTY OF A LADY

■ 293

A REGENCE GILTWOOD CONSOLE
CIRCA 1720-30

The shaped *brèche des Alpes* top above a pierced frieze with scrolling acanthus leaves centred by a shell, on scrolling cabriole legs joined by a shell-shaped stretcher, regilt
31 in. (79 cm.) high; 35½ in. (90 cm.) wide; 19¾ in. (50 cm.) deep

£4,000–6,000

\$5,700–8,600

€4,700–6,900

■ 294

A LOUIS XV GILTWOOD FAUTEUIL

CIRCA 1750

The cartouche-shaped padded back, seat and arms covered in green and gold silk damask, the frame carved overall with acanthus and foliage, on *rocaille*-headed cabriole legs and scroll feet
35¾ in. (91 cm.) high

£10,000–15,000

\$15,000–21,000
€12,000–17,000

Richly carved with sculptural scrolls and volutes around prominent cabochon motifs, this superb fauteuil can be attributed to the celebrated *menuisier* Jean-Baptiste Tilliard (1685-1766), who established one of the most important workshops in Paris in the rue de Cléry, '*Aux Armes de France*'. Working closely with his son Jacques-Jean-Baptiste, *maître* in 1752, who continued to use the same stamp after his father's retirement, Tilliard often employed other skilled *sculpteurs* such as Nicolas Heurtaut, Damien Quintel and Toussaint Foliot, whilst he retailed much of his *oeuvre* through the *marchand-mercier* Julien-Etienne Olivier. In 1728, he received the title of *maître menuisier du Garde-Meuble du Roi*, and his distinguished *clientèle* included the Prince de Soubise and the marquise de Pompadour.

The distinctive and characteristic heart-shaped cabochon motif features on much of Tilliard's documented *oeuvre*, including the pairs of fauteuils, bergères and chaises '*à la reine*' in the Wrightsman Collection (illustrated in F.J.B Watson, *The Wrightsman Collection*, New York, 1966, vol.1, p.48, p.66-67), as well as in G. Jeanneau, *Les Sièges*, Paris, 1967, pls.130, 175, 190.



295

**A PAIR OF LOUIS XV ORMOLU 'CHENETS AUX
PERROQUETS'**

ATTRIBUTED TO JACQUES CAFFIERI, CIRCA 1750-55

Each modelled as a large *rocaille* acanthus scroll with gadroons,
leaves and fluting, surmounted by a parrot
14½ in. (37 cm.) high; 12½ in. (32 cm.) wide (2)

£40,000–60,000

\$57,000–86,000

€46,000–69,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 18 June 1994, lot 193.
Karl Lagerfeld collection; Sotheby's, Monaco, 28-29 April 2000,
lot 15.





Designed in the Louis XV 'pittoresque' style, these superbly chased and gilt chenets can be attributed to the *sculpteur, fondeur et ciseleur du Roi* Jacques Caffieri (1678-1755), possibly with the assistance of his son, Philippe (1714-1774). An identical pair was sold by King Umberto of Italy, Christie's London, 4 December 1969, lot 37. The latter had Royal inventory marks 'CR', 'Cl. 1586' and 'DC. 9367' and had descended in the House of Savoy since the mid-18th Century. This pair was subsequently sold, Sotheby's Paris, 5 May 2015, lot 180. Interestingly, the inventory compiled on Caffieri's death in 1755, lists as n°118 'Item une autre garniture de grille de cheminée complète représentant des perroquets, 200 L', possibly corresponding to the present example (D. Alcouffe dans les Archives de l'Art Français, 1989, tome XXX, pp.125-142). This model must have been relatively new in 1755 as it does not appear in the lists of models compiled in 1747, when his son joined his business.

The Royal Italian chenets were originally part of an extraordinary extensive and precious group of furnishings and fineries, including *bronzes d'ameublement*, supplied to Madame Infante, Louise-Elizabeth of France, duchesse de Parma for the Palazzo di Colorno following on from her second trip to Paris between September 1752 and September 1753. This group also included a set of four wall-lights, again by Caffieri, now in the J. Paul Getty Museum (C. Bremer-David, *Decorative Arts, An Illustrated Summary Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1993, no.168, p.103).

Whilst Madame Infante is known to have purchased much directly from the *marchand-mercier* Lazare Duvaux, as well as from the *ciseleur, doreur sur métaux du Roy* Antoine Lelièvre, it was Caffieri who was most extensively patronised on this commission. Both the aforementioned chenets and wall-lights are decorated with a pierced guilloche motif which was apparently an important and integral part of Caffieri's signature style. As Peter Hughes has argued in *The Wallace Collection Catalogue of Furniture III*, London,

1996, no.266, pp.1310-1315, some of the gilt-bronze items in the 'Colorno group' may actually originally have been commissioned by Louis XV for his own use a few years before and given by him to his eldest daughter; this hypothesis is based particularly upon the ormolu chandelier, also from Colorno and decorated with large pierced guilloche motifs throughout, now in the Wallace, which is signed and dated *CAFFIERI A PARIS 1751* and was, therefore, commissioned before their arrival in Paris. Alternatively, these chandeliers may have already been in preparation prior to the duchesse's visit due to the complexity of their manufacture, enormity of commission and the imminence of the shipment.



The pair of Chenet by J. Caffieri, supplied to Madame Infante, Louise-Elizabeth of France, duchesse de Parma for the Palazzo di Colorno © Christie's Images

PROPERTY FROM A PRIVATE COLLECTION, LAKE GENEVA
(LOTS 296 – 301)



■ * 296

**A PAIR OF LOUIS XVI ORMOLU AND PATINATED-BRONZE
THREE-LIGHT CANDELABRA**

THIRD QUARTER 18TH CENTURY, AFTER THE MODEL BY ETIENNE
MAURICE FALCONET

Each modelled as a pair of classical nymphs supporting a bouquet of roses
and lilies, raised on a stop-fluted pedestal with a foliate and berried plinth, with
block feet, regilt
35¼ in. (89.5 cm.) high; 18 in. (46 cm.) wide

(2)

£20,000–30,000

\$29,000–43,000
€24,000–35,000

PROVENANCE:

With Partridge Gallery, London.

This celebrated model of draped nymphs supporting candelabra refer to a
design dated 1761 by Gabriel de Saint-Aubin (H. Ottomeyer, P. Pröschel *et
al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig 4.7.1). The model was
first exhibited at the *Salon du Louvre* in 1761 by Etienne-Maurice Falconet
(1716-1791), Director of the sculpture studio at Sèvres (1759-1766). Whilst the
design was originally intended to be cast by the silversmith François-Thomas
Germain, it quickly found success in all media.

A number of similar examples follow Falconet's design, such as the pair of
three-light lily candelabra supported by draped nymphs with nearly identical
goût grec bases, executed *circa* 1775, now in the Royal Castle in Warsaw.
These are believed to have formed part of a commission by Stanislaw-
August Poniatowski, the last King of Poland (*ibid.*, p. 254, fig.4.7.3). Another
pair remains at Pavlovsk, St. Petersburg and is believed to have been
purchased from the *marchand-mercier* Dominique Daguerre *circa* 1780.
Amongst the related examples sold at auction, a virtually identical pair,
although with *rouge griotte* marble bases, sold from the collection of the
Earl of Haddington, Tynninghame, East Lothian, Scotland, Christie's, London,
12 June 2003, lot 1006, whilst a further related pair featuring rose buds, as
on the present lot, was sold Christie's, New York, 18 October 2002, lot 650
(\$107,550).



■ * 297

A PAIR OF LOUIS XVI ORMOLU TWO-LIGHT WALL-LIGHTS
CIRCA 1775, IN THE MANNER OF JEAN-CHARLES DELAFOSSE

The backplate surmounted with an acanthus clad flaming urn, issuing two scrolling candle arms hung with oak leaf garlands
19¼ in. (49 cm.) high; 13½ in. (34.5 cm.) wide

£15,000–25,000

(2)

\$22,000–36,000
€18,000–29,000

Embellished with heavy garlanded swags and scrolling branches ingeniously issuing from the backplate, this splendid pair of wall-lights was executed in the 'gout a la Grecque' circa 1770-'75 and derives from an engraving by the *ornemaniste* Jean-Charles Delafosse, published in 1768 in his "*Nouvelle Iconologie Historique*". The model was subsequently also developed with three branches and a pair is illustrated in H. Ottomeyer / P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, Vol.I, p.187. Examples with differing finials also exist such as the pair with vase finials, sold Christie's Paris, 24 June 2002, lot 149 (€ 64,625). A further pair is in the collections of the Mobilier National, and illustrated in *Portefeuille des Arts Décoratifs* vers 1900.



PROPERTY FROM A PRIVATE COLLECTION, LAKE GENEVA
(LOTS 296 - 301)

■ * 298

**A RESTAURATION ORMOLU AND SPECIMEN MARBLE
CENTRE TABLE**

CIRCA 1815-30, POSSIBLY BY PIERRE-PHILIPPE THOMIRE

The rectangular specimen marble top with various hardstones including Serpentine, Blue John, red Jasper, above a pierced floral garland frieze on female term supports joined by shaped X-frame stretcher centred by a rosette 32¼ in. (82 cm.) high; 33 in. (84 cm.) wide; 20¾ in. (53 cm.) deep

£20,000-30,000

\$29,000-43,000

€24,000-35,000

With its precious specimen marble top incorporating serpentine, red jasper, amethyst, and finely chased and gilt ormolu support, this jewel-like table is a rare example of gilt-bronze furniture conceived in the early 19th Century and rivalling in its outstanding quality the few known models created during the *Ancien-régime*.

The two best-known examples of this type are probably the two tables delivered to the duc d'Aumont, designed by François-Joseph Bélanger and executed by Pierre Gouthière, which are depicted in preparatory drawings by Pierre-Adrien Pâris, 1782 (C. Vignon and C. Baulez, *Pierre Gouthière*, New York, 2016, pp. 286-289, 296-297). Another ormolu table with a similar frieze, also supported by herm figures and originally from the collections of the ducs d'Avray, was sold at Christie's, Monaco, 1 July 1995, lot 220. A third pair is recorded, with fluted tapering legs and with identical ionic capitals, one of which was part of the collections of Madame Pierre Schlumberger sold at Sotheby's, Monaco, 26 February 1992, lot 67, the other sold from the collections of Jacques Doucet, Paris, 8 June 1912, lot 315.

Specimen marble tops inlaid with rare hardstones were also already in existence in France at the end of the 18th century. Martin Carlin seems to have made of these his speciality as he delivered no less than four tables including similar tops, such as the table sold from the Andre Meyer Collection, Christie's, New York, 26 October 2001, lot 50.

The herm female figures supporting the present specimen marble top, are particularly reminiscent of the caryatide mounts visible on a *secrétaire à abattant* delivered to Louis XVI for Compiègne in 1787, now at the Metropolitan Museum, New York (1971.206.17); and to the legs of the writing table by Adam Weisweiler delivered to Marie-Antoinette in 1784, now in the Louvre (inv. OA 5509). The mounts of the *secrétaire* were modelled by Louis-Simon Boizot, cast by Forestier and chased by Pierre-Philippe Thomire, leading to the possibility that the latter who was still active during the Restoration period, would have created the remarkable bronzes of the table offered here.





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*** 299**

**A PAIR OF RUSSIAN ORMOLU-MOUNTED
 LAPIS LAZULI POT-POURRIS**
 EARLY 19TH CENTURY

Each of ovoid form, the cover with acanthus bud finial over shallow dish surmounted with pierced Vitruvian scroll frieze and scrolling acanthus handles above four lion-paw feet above shaped base

5½ in. (14 cm.) high; 6 in. (15.3 cm.) wide (2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900



300



*** 300**

**A PAIR OF RUSSIAN ORMOLU-MOUNTED
 RED JASPER CASSETTES**
 EARLY 19TH CENTURY

Each dome cover with pinecone finial above a Vitruvian scroll frieze which serves as the candle nozzle, the urn with acanthus-clad handles on a fluted red marble column hung with floral garlands above a stepped base

9¾ in. (24.5 cm.) high (2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900



PROPERTY FROM A PRIVATE COLLECTION, LAKE GENEVA (LOTS 296 - 301)

■ * 301

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE SEVEN-LIGHT CANDELABRA

EARLY 19TH CENTURY, AFTER THE MODEL BY FRANCOIS-THIMOTEE MATELIN

Each respectively modelled with a male and female Classical figure leaning against a shaped torchère above a *verde antico* veneered marble pedestal with figural mounts supported by a cast base with anthemions
33½ in. (85 cm.) high; 20⅞ in. (22.5 cm.) wide

(2)

£15,000-25,000

\$22,000-36,000
€18,000-29,000

The model of the present candelabra was conceived by François-Thimotée Matelin and formed part of a clock garniture. The garniture represents Disagreement (*La Brouille*) and Reconciliation (*Le Raccourcement*), in which the candelabra represent the former and the clock the latter. Napoleon himself was known to have ordered this model of candelabra, with the clock garniture, for his bedroom at the château de Saint-Cloud during the Consulat period (J.-D. Augarde, "Une nouvelle vision du bronze et des bronziers sous le Directoire et l'Empire," *Objet d'Art*, No. 398, January 2005, p. 85).

A virtually identical pair is in the Schloss Bad Homburg, Germany (Partridge, Summer 1986, no. 56), whilst a nearly identical pair, only with gilt figures and a rosette-cast border to the lower plinth, was sold anonymously at Sotheby's, New York, 23 October 2013, lot 222 (\$25,000).





PROPERTY FROM THE COLLECTION OF SERGIO LEONE

■ 302

AN ITALIAN PIETRA DURE AND MARBLE TOP

LATE 16TH/EARLY 17TH CENTURY, PROBABLY ROME

Including *Brocatella di Spagna*, *Verde Antico*, *Giallo*, *Alabastro* and *Alabastro fiorito*, *Lapis Lazuli* and mother-of-pearl, the lapis lazuli oval centre (formerly, but not originally with a bird inset in a slate reserve) framed with two stylized crown motifs and four fan-shaped lapis lazuli motifs, surrounded by a geometric shaped cartouche and with polychrome foliate scrolls, birds, salamander, floral spray and martial trophies, within a border consisting of variously shaped reserves and shields, the foliate channeled ormolu outer border 19th century, some losses to inlays and replacements, including three replaced marble cartouches to the outer border

54¾ in. (139 cm.) wide; 35¾ in. (91 cm.) deep, without the border

£150,000–200,000

\$220,000–280,000

€180,000–230,000

PROVENANCE:

The property of Mrs Thyrni Webster, sold Sotheby's London, 15 June 1973, lot 56.

Sergio Leone Collection, Rome.

By descent to the present owners.

This spectacular inlaid marble top, which last appeared on the market in the early 1970's, is an outstanding example of rich and intricate top which combine two late 16th/early 17th century techniques practiced in Rome known as *Intarsio*, an ancient technique revived in Rome in the late 16th century. It consists of carving out shaped geometric forms from a white marble slab and then inlaying with finely cut marble pieces, creating striking contrasts between the insets and the frames. The second technique used on the present is called *commesso*, also known as Florentine mosaic, which is the art of cutting out and putting together different contrasting marbles and *pietre dure* in order to create a picturesque naturalistic design, as seen on the central ground of our top, where the white marble borders outlining the design are not present. This mosaic technique which was primarily used in Florence, was then gradually seen in Rome, however, the combination of both techniques, visible on the present top, was more frequently used in Rome.

This top is closely related to a small group of tops executed by the Florentine craftsman Pietro Carli, who apparently moved and became active in Rome at the end of the 16th century. The attribution based on close similarities in the design with the example signed by him, which is conserved in All Souls College, Oxford, (illustrated here) as well as to a top sold anonymously Christie's New York, 13 April 2016, lot 8 (\$725,000) (illustrated here). The present top displays two stylised crowns to the left and right of the oval central reserve while the All Souls College top, as well as the other described top, depict polychrome baskets of a similar nature and in the same place around the oval central reserve, surrounded by typical and recognisable strapwork. Both tops display a rich array of entwined foliate scrolls and

military trophies similar to the one found on our top as well as closely related shields and cartouches to the border. The main difference being that the present example is still embellished with birds at the corners of the central fields and salamanders. This group of marble tops is traditionally thought to have been made in Rome, while Florentine tops executed in this period are most closely associated with the Medici workshops, and have a different, distinctively naturalistic style, with a more pronounced use of hardstones creating a polychrome mosaic against a black ground.

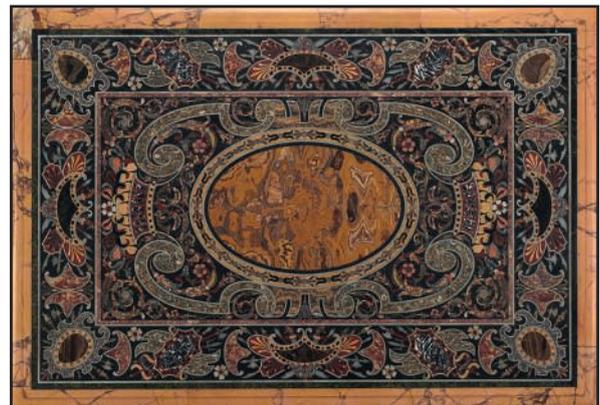
Our top is further related to an example conserved in Hatfield House, because of the similarities with the lapis lazuli fan shaped motifs surrounding the *alabastro* centre of the top, see A. González-Palacios, *Las Colecciones Reales Espanolas de Mosaicos y Pietras Duras*, Museo Nacional del Prado, 2001, p.91.

The extravagant display of coloured marbles and hardstones features motifs emblematic of the supreme power and prestige of Ancient Rome. The military trophies, such as the foliate and floral scrolls flanking the trophies, are notable characteristics which became part of the decorative repertoire of tables made in Rome after 1580; the same applies to the black marble background known as 'Black of Flanders', and which appears frequently as a background to the *commesso*, in both Rome and Florence, in the two last decades of the sixteenth century. In Rome, *commesso* work was closely associated with enlightened architects and designers such as Jacopo Vignola (1507-73) and Giovanni Antonio Dosio (1533-1609), who provided the design for the celebrated table supplied to Alessandro Farnese circa 1565, now the Metropolitan Museum of Art, New York. Their early work attracted the interest of wealthy and sophisticated patrons such as Cardinale Giovanni Rici of Montepulciano and Cosimo I Medici, whose fascination for the art of inlaying marbles led to the foundation of the celebrated Medici workshop by his son, Ferdinando de Medici, who before succeeding his brother Francesco on the throne of the Grand Duchy of Tuscany in 1587, resided for a long time in Rome, after his appointment as cardinal occurred in 1563.

The present top appeared at auction in London in 1973, sold from the collection of Mrs Thyrni Webster. At the time, the top had an Antiquarian 19th century giltwood base, and was already fitted with the 19th century ormolu border, which is now still framing the top. The oval center reserve wasn't fitted at the time with the present lapis lazuli plaque, but with a Florentine pietra dura oval plaque depicting a bird perched on a fruited branch against a slate ground. Interestingly, the catalogue description of 1973 implied that the bird plaque was not original to the top: '...and crown oval in lapis lazuli, and now enclosing a black slate panel inlaid with a bird...' The bird plaque was removed and replaced by the lapis lazuli oval panel which probably reflected the original composition to harmonise with four existing fan-shaped lapis lazuli elements.



The related marble top in All Souls College, Oxford, signed by Pietro Carli
© The Warden and Fellows of All Souls College, Oxford



The related table top sold at Christie's, New York, 2016
© Christie's Images





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■ 303

A NORTH ITALIAN PARCEL-GILT AND POLYCHROME-PAINTED 'LACCA' COMODINO

MID-18TH CENTURY, PROBABLY VENETO

The shaped simulated marble top above two drawers, the drawers and sides decorated with Indian-pattern foliate and floral sprays against a cream ground, with green-painted moulding terminating in splayed legs, the top redecorated 31½ in. (80 cm.) high; 27¼ in. (69 cm.) wide; 15½ in. (39.5 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000

■ 304

A NORTH ITALIAN MOTHER-OF-PEARL INLAID, PARCEL-GILT AND POLYCHROME-PAINTED 'LACCA' CHINOISERIE CONSOLE TABLE

PIEDMONT OR VENETO, SECOND QUARTER 18TH CENTURY

The rectangular top, shaped frieze and sides decorated with *chinoiserie* motifs against a black ground, with giltwood carved foliate borders, on square tapering legs joined by a scrolled X-shaped stretcher 33½ in. (85 cm.) high; 59¼ in. (150.5 cm.) wide; 31 in. (79 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200



304



■ 305

A PAIR OF LARGE NORTH ITALIAN PARCEL-GILT AND BLUE AND RED-VARNISHED GIRANDOLE MIRRORS
MID-18TH CENTURY, PROBABLY VENETO

The frames decorated to simulate blue and red glass, each wrapped in foliate vines, the divided plates with arched cresting centred by a flowering basket resting on scrolling foliage, terminating in a foliate bracket, the coloured decoration refreshed, probably previously with candle branches

53½ in. (136 cm.) high; 27½ in. (70 cm.) wide

(2)

£10,000–15,000

\$15,000–21,000

€12,000–17,000

This attractive pair of painted and parcel-gilt mirrors with simulated blue and red glass moulded panels to the frame recalls the extremely rare and sought after furniture produced in the 18th century incorporating coloured glass panels, of which one of the only recorded examples incorporating blue glass panels is an armchair conserved in the Museo Vetraio in Murano, (illustrated in E.Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p.359). Coloured glass was produced in the Murano factories since the 13th century and has been source of much pride by the elite patrons and aristocracy of Venice. A rare pair of mid-18th century Venetian armchairs fitted with blue glass panels was sold anonymously, Christie's New York, 2 June 2015, lot 305 (\$100,000).

■ 306

A NORTH ITALIAN BLUE AND GILT-JAPANNED WRITING-DESK

MID-18TH CENTURY, VENETO

The sliding top revealing a green-painted panelled top centred by pagoda and china man, the central panel sliding to reveal a compartment fitted with drawers, decorated overall with *chinoiserie* cartouches depicting animals, china men, pagodas and foliage, with four drawers above cabriole legs
32¾ in. (83.5 cm.) high; 46¼ in. (117.5 cm.) wide; 23½ in. (60 cm.) deep

£12,000–18,000

\$18,000–26,000

€14,000–21,000



The oriental decoration of this Venetian blue and gold *lacca* bureau typifies the fascination for the alluring products of the Orient, made available through Venice's extensive trade contracts with the East. The chinoiserie decorated vignettes covering all the sides and interior of this functional bureau make it a typical example of the mid-18th century Venetian furniture. The case furniture was delivered gessoed to the *depentori*, the craftsmen responsible for the decoration, who decorated the pieces with their own interpretations of the oriental lacquer works of art they had seen or heard of. The end result was then varnished with up to eighteen layers of varnish called *sandracca* which not only protected their work, but produced a fine craquelure.

Due to limited supply of oriental wares, European Furniture embellished in this chinoiserie technique became a specialty of Venice. The rage for lacquered furniture reached its apogee in the mid-18th century as Venetian aristocrats decorated entire rooms of their Palazzi in the new fashion.

This is documented for example by the architect and carved Domenico Rossetti (1650-1736) who recalls a commission he executed: '*Una Stanza nella casa di Angelo Nicolosi cancelliere grande, con diversi lavori alla cinese, vernici, intaglio e rimessi di madreperla: opera mirabile per la rarità dell'invenzione e della esecuzione*' (Zannandreis, 1891, p. 349). The best examples still visible today are probably the rooms of the Palazzo Ca'Rezzonico in Venice. Some are entirely furnished with chinoiserie-decorated *lacca* furniture, while other rooms display furniture with floral painted lacquer and gilt-scroll decoration as illustrated in G. Mariacher, *Ca' Rezzonico*, Milan, 1967, 165-168.





■ 307

**A PAIR OF NORTH ITALIAN PARCEL-GILT AND POLYCHROME
LACCA LANTERNS**

VENICE, MID-18TH CENTURY

Each of pentagonal tapering form, the glazed arched panels within moulded frames headed by flowering foliage on a light blue ground and an acanthus-carved cresting, the edges carved with C-scrolls and foliage
35¾ in. (91 cm.) high, 19 in. (48 cm.) diameter (2)

£15,000–25,000

\$22,000–36,000
€18,000–29,000



PROPERTY OF A GENTLEMAN (LOTS 308 & 316)

■ 308

A PAIR OF ITALIAN SIMULATED PORPHYRY AND PARCEL-GILT CONSOLE TABLES

ROME, LATE 18TH CENTURY

Each with a rectangular pink and beige *alabastro* veneered top, the frieze with Pliny's doves flanked by bucrania and ribbon-tied husked swags and centered with floral baskets, on turned tapering and fluted legs headed by stiff leaf collars and terminating in conforming feet 37 in. (94 cm.) high; 52¼ in. (133 cm.) wide; 26 in. (66 cm.) deep (2)

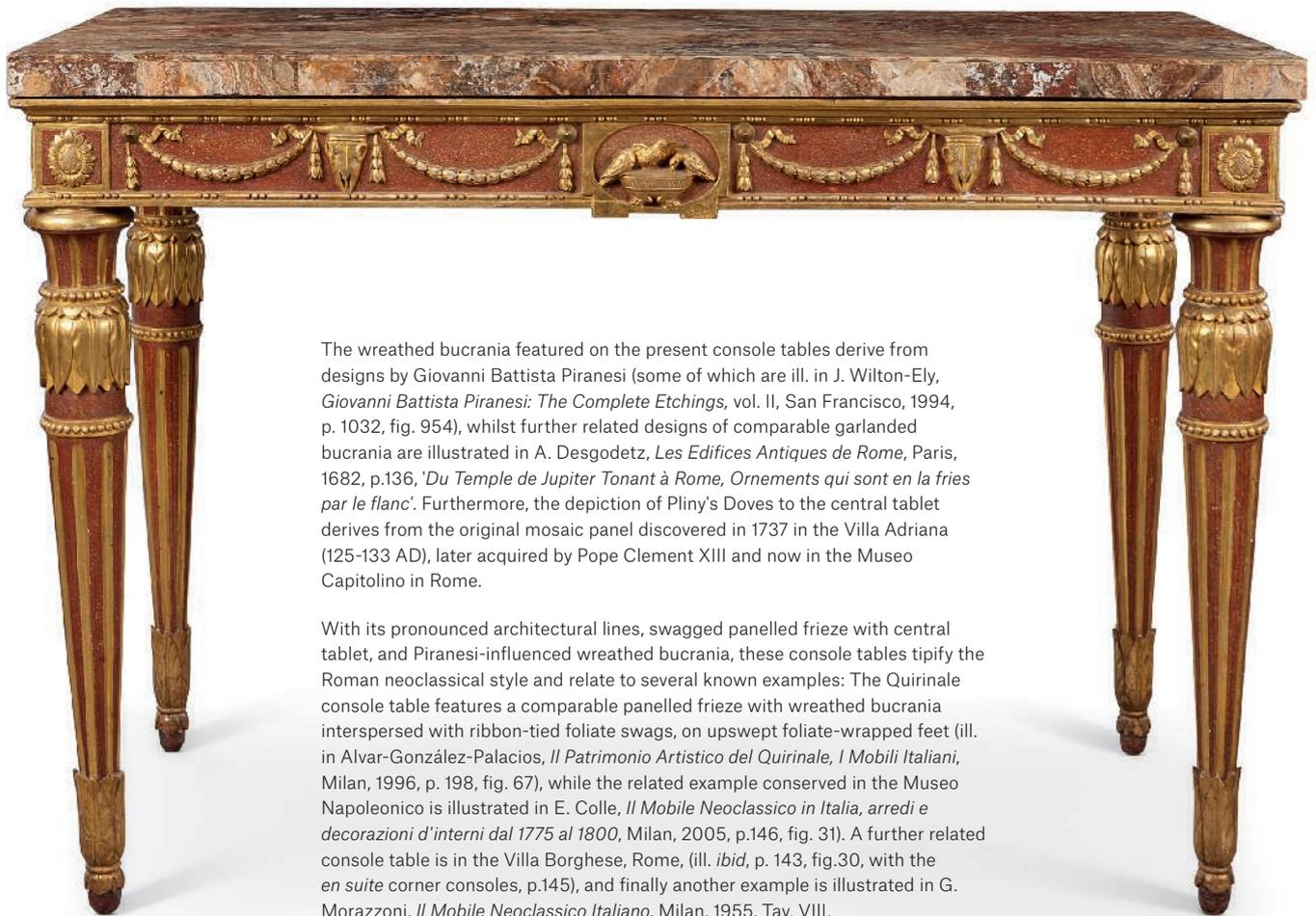
£30,000–50,000

\$43,000–71,000

€35,000–58,000

PROVENANCE:

Sotheby's, London, 6 December 2006, lot 96.



The wreathed bucrania featured on the present console tables derive from designs by Giovanni Battista Piranesi (some of which are ill. in J. Wilton-Ely, *Giovanni Battista Piranesi: The Complete Etchings*, vol. II, San Francisco, 1994, p. 1032, fig. 954), whilst further related designs of comparable garlanded bucrania are illustrated in A. Desgodetz, *Les Edifices Antiques de Rome*, Paris, 1682, p.136, 'Du Temple de Jupiter Tonant à Rome, Ornaments qui sont en la fries par le flanc'. Furthermore, the depiction of Pliny's Doves to the central tablet derives from the original mosaic panel discovered in 1737 in the Villa Adriana (125-133 AD), later acquired by Pope Clement XIII and now in the Museo Capitolino in Rome.

With its pronounced architectural lines, swagged panelled frieze with central tablet, and Piranesi-influenced wreathed bucrania, these console tables typify the Roman neoclassical style and relate to several known examples: The Quirinale console table features a comparable panelled frieze with wreathed bucrania interspersed with ribbon-tied foliate swags, on upswept foliate-wrapped feet (ill. in Alvar-González-Palacios, *Il Patrimonio Artistico del Quirinale, I Mobili Italiani*, Milan, 1996, p. 198, fig. 67), while the related example conserved in the Museo Napoleonico is illustrated in E. Colle, *Il Mobile Neoclassico in Italia, arredi e decorazioni d'interni dal 1775 al 1800*, Milan, 2005, p.146, fig. 31). A further related console table is in the Villa Borghese, Rome, (ill. *ibid.*, p. 143, fig.30, with the *en suite* corner consoles, p.145), and finally another example is illustrated in G. Morazzoni, *Il Mobile Neoclassico Italiano*, Milan, 1955, Tav. VIII.



■ 309

A PAIR OF LOUIS XVI ORMOLU AND PATINATED-BRONZE FIVE LIGHT CANDELABRA
LATE 18TH CENTURY

Each modelled as a putto holding a vase issuing lily branches, five with nozzles, on a circular base with spiralling fluting and oak-leaves frieze 38 in. (97 cm.) high

£12,000-18,000

(2)

\$18,000-26,000
€14,000-21,000

Embellished with a bouquet of lily spray candle branches held by a large figure of a cherub, these bold candelabra relate to a model with two cherubs that is generally attributed to the sculptor, artist and designer Jean-Louis Prieur (1732-'95). The attribution is based on an identical pair sold as part of a garniture with a matching clock, signed 'Prieur sculpteur à Paris', sold from the Oppenheimer Collection at Christie's London, 10 June 1913. This model of candelabra can be dated stylistically to 1770-80, and was clearly a successful type as it exists in several different types, the number of branches and height and materials of the base varying. A pair standing on marble socles is described in the sale following the death of Jacques-Laure Le Tonnelier du Breteuil in 1785 (2252 livres to Lebrun).

A further pair of this model are in the Wallace Collection, London (illustrated in P. Hughes, *The Wallace Collection, Catalogue of Furniture*, III, London, 1996, p.1222-23, no. 239).





■ 310

A RUSSIAN ORMOLU SIX-BRANCH CHANDELIER

EARLY 19TH CENTURY

The corona with pierced anthemion, suspending a spreading dish mounted by six masks issuing outscrolled branches, with eagle finial and terminating in a pine cone boss

32 in. (81.5 cm.) drop, approx.; 21¼ in. (54 cm.) diameter

£6,000–8,000

\$8,600–11,000

€7,000–9,200

A distinctive feature of this chandelier is eagle with spreading wings, heading the domed circular dish, and can be found on a chandelier in the Pushkin Museum, Moscow which is illustrated in I. Sychev, *Russian Bronze, Moscow, 2003*, p. 95. The chandelier is similar in composition that was preserved in Anichkov palace in the dressing room of Nicholas I until the mid-19th Century, as shown in the watercolour by L. Premazzi.

■ 311

A PAIR OF RUSSIAN ORMOLU FIVE-LIGHT CANDELABRA

EARLY 19TH CENTURY

Each with four acanthus leaf-cast scrolling branches surrounding a central nozzle, above a lotus leaf-capped tapering shaft and spreading socle

24 in. (61 cm.) high; 13½ in. (34.5 cm.) diameter

(2)

£10,000–15,000

\$15,000–21,000

€12,000–17,000





■ 312

A PAIR OF EMPIRE ORMOLU ATHENIENNES

EARLY 19TH CENTURY

Each flame finial above a spreading lid, the bowl with berried laurel-leaf rim and frieze decorated with horns of plenty and Apollo masks with anthemion, with pinecone boss, on three egg-and-dart and palmette capital-headed supports and paw feet joined by rosette-centred X-stretchers, on a concave tripartite platform and *rouge griotte* base; one flaming finial later

(2)

£15,000–25,000

\$22,000–36,000
 €18,000–29,000

Ultimately derived from antique prototypes, these *atheniennes* are clearly inspired by Charles Percier and Pierre Fontaine's design for 'Une anthenienne', which was published in their 'Recueil des Décorations Intérieures' of 1801. Various examples were executed by Pierre-Philippe Thomire (d. 1843), and various other talented artists, with the supports and finials differing. The athenienne itself was re-discovered in 1773 by Jean Henri Ebert, Editor of the *Monument du Costume*, and can be seen on an engraving by J.J. Filipart entitled '*La vertueuse Athenieune*'.



PROPERTY OF A GENTLEMAN

■ 313

A PAIR OF NEOCLASSICAL SCAGLIOLA COLUMNS
LATE 18TH / EARLY 19TH CENTURY

Each fluted column simulating porphyry, on a simulated *giallo antico* base and square plinth
17 in. (43 cm.) high; the plinth 8 in. (20 cm.) square

£4,000–6,000

\$5,700–8,600
€4,700–6,900

(2)

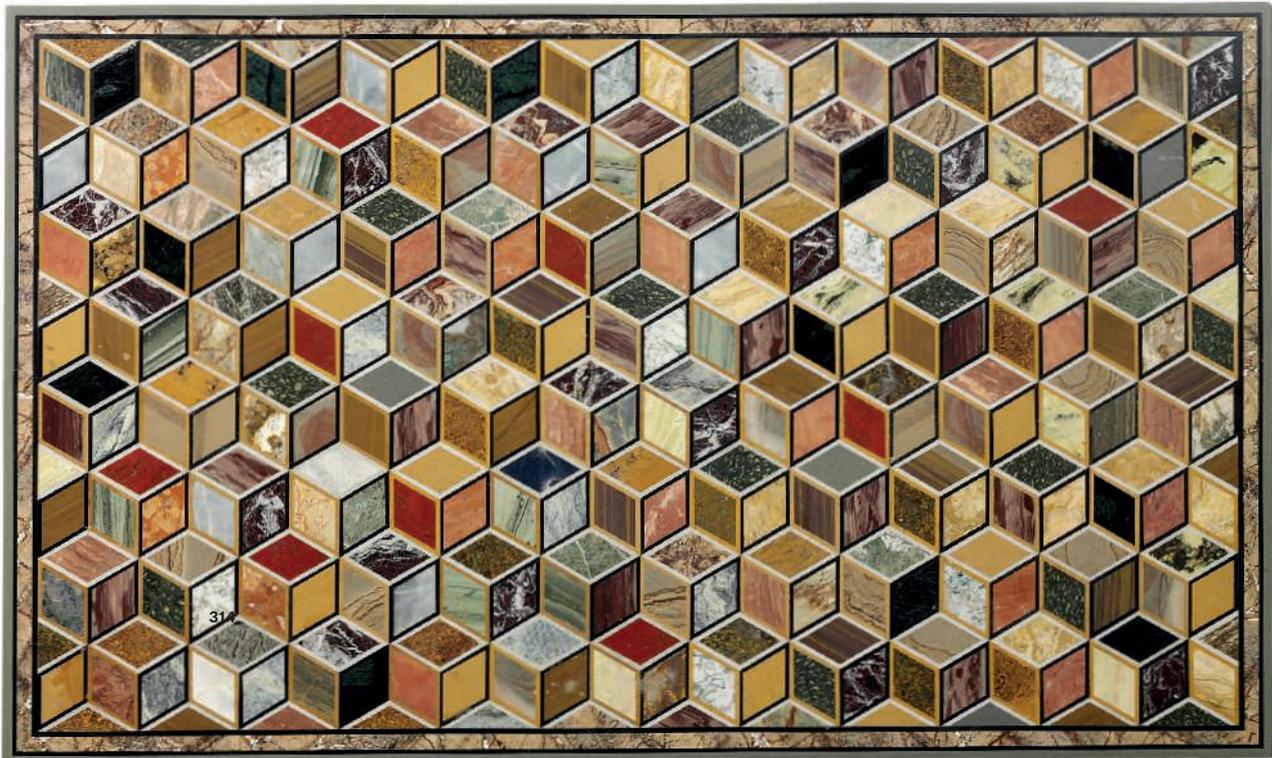
■ 314

AN ITALIAN SPECIMEN MARBLE TOP
20TH CENTURY

With a geometrical cube pattern, comprising *giallo*, serpentine, *bianco e nero* and *green porphyry* marbles
65¼ in. (166 cm.) wide; 39¼ in. (100 cm.) deep

£5,000–8,000

\$7,200–11,000
€5,800–9,200





PROPERTY OF A GENTLEMAN

■ 315

A PAIR OF NORTH-EUROPEAN GILTWOOD PIER-GLASSES

MID-18TH CENTURY, POSSIBLY GERMAN

The later arched divided plates within mirrored border and an acanthus and rocaille carved frame, surmounted by carved female masks; regilt, the central plates replaced
86½ in. (220 cm.) high; 41 in. (104 cm.) wide

(2)

£30,000–50,000

\$43,000–71,000

€35,000–58,000

PROVENANCE:

With Partridge, London, 1989.



PROPERTY OF A GENTLEMAN (LOTS 308 & 316)

■ 316

A FLEMISH TAPESTRY

MID-18TH CENTURY

Woven in wools and silks, depicting an oriental scene with a group of courtly figures with plumed headdresses seated on richly carved giltwood seat-furniture, around a banquet table dressed with gold dishes and vessels, with servants by their side, the wooden landscape with obelisk and Italianate buildings, within a border composed with foliate and floral reserves, centred on the top with a cartouche depicting two facing profiles and a floral shell to the lower border, patches to the borders, possibly reduced in size

120½ in. (306 cm.) high; 113 in. (287 cm.) wide

£7,000–10,000

\$10,000–14,000

€8,100–12,000

PROPERTY OF A LADY OF TITLE

■ 317

A SOUTH EUROPEAN GREEN-PAINTED AND PARCEL-GILT MIRROR

PROBABLY 19TH/20TH CENTURY

The cushion-molded rectangular frame carved with leaves and floral sprays surrounding a later distressed mirror plate; probably adapted from a picture frame

36 in. (91.5 cm.) high; 31¼ in. (79.5 cm.) wide

£3,000–5,000

\$4,300–7,100

€3,500–5,800

PROVENANCE:

Anonymous sale; Christie's, New York, 22 April 2008, lot 202..





PROPERTY OF A GENTLEMAN OF TITLE

■ ~ 318

**A LOUIS XIV EBONY, KINGWOOD, FRUITWOOD AND PEWTER
INLAID-MARQUETRY BUREAU MAZARAIN
CIRCA 1680**

Inlaid overall with floral marquetry, the hinged rectangular top opening to a fitted interior with three drawers and a drop-front; above four small drawers and a central door, on eight square tapering legs joined by a x-shaped stretcher, gilded elements and gadrooned feet later
32 in. (81 cm.) high; 43¼ in. (110 cm.) wide; 26 in. (66 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000

PROVENANCE:

Earls of Crawford and Balcarres, Haigh Hall, Wigan, Lancashire.
Thence by descent to the present owner.



Engraving of Haigh Hall, Wigan, Lancashire

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 319 - 329)



319

**A BÖTTGER PORCELAIN HAUSMALEREI
TEAPOT AND COVER**

THE PORCELAIN CIRCA 1715-20, THE
DECORATION PROBABLY BAYREUTH CIRCA
1740

Moulded with stiff-leaves enriched in green and
painted with vignettes of fruit and flowers
4 in. (10 cm.) high

£3,000-5,000

\$4,300-7,100
€3,500-5,800

320

**TWO MEISSEN PORCELAIN DUTCH-
DECORATED KAKIEMON SAKE-
BOTTLES**

THE PORCELAIN CIRCA 1720, THE
DECORATION CIRCA 1725

Each square section bottle painted with dragons
and phoenixes
7 1/8 in. (20 cm.) high (2)

£2,000-3,000

\$2,900-4,300
€2,400-3,500

PROVENANCE:

The Brigadier J.M. Neilson Collection.
Anonymous sale; Bonhams, London, 16 May 2007,
lot 11.

EXHIBITED:

London, British Museum, 'Porcelain for Palaces', 6
July - 4 November 1990.

LITERATURE:

John Ayers, Oliver Impey and J.V.G. Mallet,
*Porcelain for Palaces, The Fashion for Japan in
Europe 1650-1750*, London, 1990, p. 243, no. 267
(one of the pair).

For a Chinese Rouleau vase decorated in Holland
between 1709 and 1725 with a blue dragon and a
phoenix, see Helen Espir, *European Decoration on
Oriental Porcelain 1700-1830*, London, p.81, fig. 12.



320

321

**A PAIR OF MEISSEN PORCELAIN
BEAKER-VASES**

CIRCA 1730, BLUE CADUCEUS MARKS

Painted with birds in flight and perched on
branches of bamboo and chrysanthemums issuing
from rockwork

11¼ in. (29.8 cm.) high (2)

£3,000–5,000 \$4,300–7,100
€3,500–5,800

A pair of vases with closely related decoration is
in the Metropolitan Museum of Art, New York,
museum no. 1974.356.504 and illustrated by Julia
Weber, *Meissener Porzellane mit Dekoren nach
ostasiatischen Vorbildern*, Stiftung Ernst Schneider
in Schloss Lustheim, Munich, 2013, Vol. II, p. 437,
cat. no. 456.



322

**A BÖTTGER PORCELAIN SILVER-GILT-MOUNTED
HAUSMALEREI COFFEE-POT AND COVER**

THE PORCELAIN CIRCA 1720-1725, THE DECORATION CIRCA 1735,
THE MOUNTS OF SIMILAR DATE WITH EA MARKS FOR ELIAS ADAM

Decorated in the Augsburg workshop of *Abraham Seuter* with *Schwarzlot*
cartouches of huntsmen blowing horns, attended by either hounds or a sheep,
the body gilt with strapwork, the cover with birds on branches
8½ in. (21.5 cm.) high

£3,000–5,000 \$4,300–7,100
€3,500–5,800

A coffee-pot of the same form with similar *Schwarzlot* decoration by Seuter
from the collection of Marjorie West, was sold by Christie's, New York on 18
October 2017, lot 764.

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 319 - 329)





323

A MEISSEN PORCELAIN FIGURE OF A CHINESE MAN IN AN ARBOUR

CIRCA 1730, BLUE CROSSED SWORDS MARK TO BOTH PIECES

Modelled by *Georg Fritzsche*, seated with his left hand outstretched, his hat and right hand resting on his right knee, wearing a loose purple-lined turquoise tunic with iron-red Chinese motifs, fitted onto a pierced rockwork arbour enriched with splashes of brown, purple and turquoise and applied with flowering and berried vine
9½ in. (24.1 cm.) high overall

(2)

£40,000–60,000

\$57,000–86,000

€47,000–69,000

An example of this rare model from the Irwin Untermyer collection is in the Metropolitan Museum of Art, New York, museum no. 64.101.41. The figure may depict Shou Lao, the Chinese god of longevity, his flowing beard and bald pate symbolic of his long life and wisdom. The dragons depicted on his robes symbolise power, strength and good luck.

It is interesting to compare the present example with the figure formerly in the Englehard Collection, sold by Christie's, New York, on 18 March 2005, lot 27 and now in the Arnhold Collection; see M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710–50*, London, 2005, pp. 254–5, no. 43, for the similar but smaller bearded figure by Fritzsche, the sage wearing his hat rather than crumpling it in his hand like the present example.



324

324

A MEISSEN PORCELAIN FIGURAL FOUNTAIN ELEMENT
CIRCA 1732, BLUE CROSSED SWORDS MARK TO BACK OF BASE
AND 21 TO UNDERSIDE

Modelled by *J.G. Kirchner* as Neptune astride a dolphin, supporting a shell-moulded bowl

12¼ in. (31.1 cm.) high

£4,000–6,000

\$5,700–8,600
€4,700–6,900

This rare form is recorded as being modelled by Kirchner in May 1732 as part of a table fountain that was delivered to the Chur-Printzessin, otherwise known as August the Strong's daughter, married to the Crown Prince of Bavaria: *'ein Lavoir nebst übrigens dazu erforderen Stücken / als ein Postament mit Satyrischen Figuren / ingleichen dem Neptuno mit einer Muschel, alles fein emalliret und vergoldet für die Chur-Printzessin.'* For another example of this model in the Bayerisches Nationalmuseum, see Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, p. 164 and pl. 202, no. 851. Also compare with the example of a complete fountain sold by Christie's, London, 28 March 1977, lot 79.

325

A LUDWIGSBURG PORCELAIN CHINOISERIE GROUP
CIRCA 1765, CROWNED INTERLACED C MARK, IRON RED 'S' AND
INCISED C.M:3:T:F / 4:

Modelled by *J.A. Weinmüller* as a figure in flowered robes with an attendant child holding a dish with a melon, standing beside a vase of flowers
10½ in. (25.7 cm.) high

£2,000–3,000

\$2,900–4,300
€2,400–3,500

LITERATURE:

Hans Dieter Flach, *Ludwigsburger Porzellan*, Stuttgart, 1997, p. 512, no. 82.

Joseph Anton Weinmüller was active at the Ludwigsburg porcelain factory between 1765–67. During this time he executed a series of chinoiserie groups. A similar model of a Chinese emperor is in the Victoria and Albert Museum, London, museum number C.739-1923.



325



326

A NYMPHENBURG PORCELAIN COMMEDIA DELL'ARTE FIGURE OF MEZZETINO AS HARLEQUIN

CIRCA 1760, IMPRESSED BAVARIAN SHIELD MARK, INCISED 180

Modelled by *Franz Anton Bustelli*, cradling a monkey like a baby, a slapstick at his side, standing on a scroll-moulded base

6 $\frac{5}{8}$ in. (16.7 cm.) high

£7,000–10,000

\$10,000–14,000

€8,100–12,000

The series of *Commedia dell'Arte* figures that Franz Anton Bustelli produced for the Nymphenburg factory are considered the zenith of his sculptural achievements. They are particularly unusual in that pairs of figures were designed to interact together; there are eight pairs in total and Mezzetino couples with Lalage. Mezzetino, sometimes referred to as Mezzetin in English plays, is a *Commedia dell'Arte* stock character sometimes thought of as Harlequin's rival. Known for his mischievous and flirtatious nature, the monkey he holds in his arms is a symbol of lust. His name roughly translates to "Half-Measure of Liquor" in Medieval Italian.

Another example of this rare model, formerly in the Maurice Rothschild collection, was sold by Christie's, London, 28 March 1977, lot 157, and is now in the Bayerisches Nationalmuseum, Munich, see V.C.H. Beck, *Franz Anton Bustelli*, Munich, 2005, pp. 294–5, no. 151. Compare also with the bronze clock of Mezzetino in the Wallace Collection (no. S234), also depicted with a monkey.

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 319 – 329)



327

328
A MEISSEN PORCELAIN FIGURE OF A PORTER FROM THE PARIS STREET TRADER SERIES

CIRCA 1748, FAINT BLUE CROSSED SWORDS TO BACK OF BASE

Modelled by *J.J. Kändler*, with a package and a box on a carrying-frame on his back, holding a walking stick and a scroll
7½ in. (19 cm.) high

£2,000–3,000

\$2,900–4,300
€2,400–3,500

Kändler, assisted by *Eberlein*, modelled a series of Parisian street traders which pre-dated the *Cris de Paris* series and the two other series of London and St. Petersburg street traders. The figures were modelled after the engravings by the Comte de Caylus after the original drawings by Edmé Bouchardon. *Kändler* followed the engravings closely and the figures still retain much of the feel of Bouchardon's original drawings, while bringing them to life in three-dimensions.

327

A MEISSEN PORCELAIN FIGURE OF 'THE GOOD HOUSEWIFE'
CIRCA 1757-58, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler* seated at a table keeping her accounts, with a snuff-box in her left hand, baskets of bottles and provisions at her feet
6½ in. (16.5 cm.) high

£2,000–3,000

\$2,900–4,300
€2,400–3,500

PROVENANCE:

The Comte Alberic du Chastel de la Howarderie; Christie's, London, 11 October 1976, lot 111.

Anonymous sale; Christie's, London, 27 November 2012, lot 124.
With Angela Gräfin von Wallwitz, Munich.

LITERATURE:

Angela Gräfin von Wallwitz, *Celebrating Kaendler*, Munich, 2006, cat. 28.

The inspiration for this figure was J.P. Le Bas's engraving 'L'Économe', which was published in 1754 and which was after a painting by Jean-Siméon Chardin (1699-1779).



328

PROPERTY FROM A PRIVATE COLLECTION (LOTS 319 - 329)

329

A MEISSEN PORCELAIN FIGURE OF A COPPERSMITH FROM THE ARTISAN SERIES

CIRCA 1750, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by *J.J. Kändler*, seated on a tree-stump, beating a pot with a hammer in his right hand, a tea-kettle and anvil at his feet, on a scroll-moulded base
7½ in. (19 cm.) high

£2,500–4,000

\$3,600–5,700
€2,900–4,600

Figures from this series, formerly in the Emma Budge Collection, were sold by Christie's, Rome on 24 May 1972, lots 180-199 (the coppersmith was lot 190) and an example is preserved in the Victoria & Albert Museum, London, museum no. C138-1993.



PROPERTY OF A LADY

330

A MEISSEN PORCELAIN FIGURE OF A TRINKET-SELLER FROM THE PARIS STREET TRADER SERIES

CIRCA 1750

Modelled by *J.J. Kändler*, his left arm supporting a tray of trinkets and holding his tricorne hat, a pack of drawers behind him
7¼ in. (18.3 cm.) high

£2,000–3,000

\$2,900–4,300
€2,400–3,500

The present model is after an engraving by Edmé Bouchardon. See note to lot 328 for further information about this series of figures. For a similar figure, illustrated with Bouchardon's original drawing, see Len and Yvonne Adams, *Meissen Portrait Figures*, London, 1987, p. 98.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

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 us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's 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. 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 any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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 want to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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

Δ

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

◆

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

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

o **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 o next to the **lot** number.

o◆ **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 o◆.

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

FOR CLOCKS

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

FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to..."

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

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

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

*"Circle of..."

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

*"Follower of..."

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

*"Manner of..."

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

*"After..."

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

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

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

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

"With inscription..."

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

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

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1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
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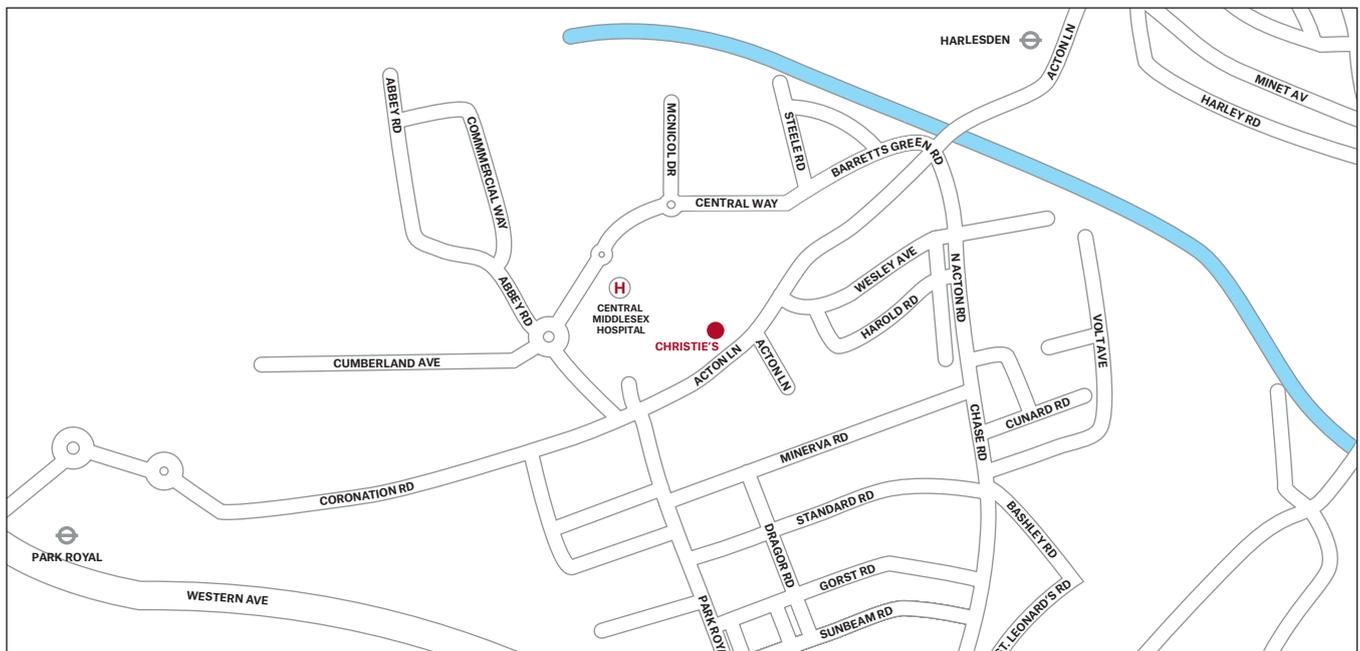
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