

THE COLLECTOR

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

London, 24 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**

THURSDAY 24 MAY 2018

10AM, LOTS 401-666



THE COLLECTOR

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

THURSDAY 24 MAY 2018

AUCTION

Thursday 24 May 2018
at 10.00 am (Lots 401-666)

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
Wednesday	23 May	9.00 am – 4.30 pm

AUCTIONEERS

Georgina Wilsenach & Henry Pettifer

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GRACES-15491**

AUCTION RESULTS

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

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

Please note that Christie's has a financial interest in lots 547, 548, 600, 650, 655. Please see the Conditions of Sale at the back of the catalogue for further information.

[25]

Front cover: Lot 600
Inside front cover: Lot 561
Opposite: Lots 447, 572
Back cover: Lot 448



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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

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

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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,
see the Buying at Christie's section.

'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 PAIR OF CHINESE LARGE CLOISONNÉ ENAMEL 'CRANE'-FORM CENSERS

19TH CENTURY

£50,000–80,000

Lot 615

A NAPOLEON III ORMOLU, CUT-BRASS AND PEWTER INLAID EBONY BUREAU PLAT
BY JOSEPH CREMER, PARIS, THIRD QUARTER 19TH CENTURY

£80,000–120,000

Lot 600

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE CANDELABRA

C.1805

£25,000–35,000

To be offered in *European Furniture, Works of Art & Ceramics*, 23 May

PASCALE MARTHINE TAYOU (B. 1967)

Poupées Pascale

Courtesy: Galleria Continua





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

LATE 19TH CENTURY, IMPRESSED
FACTORY MARK

£8,000–12,000
Lot 525

A GEORGE IV SILVER WARWICK VASE

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

£40,000–60,000
Lot 448

A GEORGE II SILVER BASKET

MARK OF PAUL DE LAMERIE, LONDON 1741

£50,000–70,000
Lot 423

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

MARK OF PAUL STORR, LONDON, 1826

£80,000–120,000
Lot 437

**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



401

A GEORGE I SILVER-GILT CUP AND COVER

MARK OF GABRIEL SLEATH, LONDON, 1720, BRITANNIA STANDARD

Inverted bell shaped and on spreading foot, with two applied faceted handles, the detachable domed cover with baluster finial, the cup engraved with a coat-of-arms, the cover engraved with a crest, *marked near handle and on cover bezel*

12¼ in. (31 cm.) high

71 oz. 6 dwt. (2,217 gr.)

The arms are those of Burkin quartering Cock with Coates in pretence, for James Burkin (1701-1734) of North Burlingham, co. Norfolk and his wife Elizabeth (b.1700), daughter of Thomas Coates of Acle, whom he married in 1723. James' widow Elizabeth placed a memorial slab with these arms in the chancel of St. Peter's Church, Burlington, recorded in E. Farrer, *The Church Heraldry of Norfolk*, Norwich, 1885, p. 229

£15,000-25,000

\$22,000-36,000

€18,000-29,000



THE PROPERTY OF A LADY
(LOTS 402-415)

This fascinating collection of early silver was put together over many years by an international and well travelled collector. They were drawn to the pure outline of the plain tankards, candlesticks and punch bowl. Equally alluring was the chased and engraved decoration found on the wine cups and the layette basket's repoussé work. Each piece was individually considered and selected on yearly trips to London, often being acquired in exchange for earlier purchases - the composition and quality of the collection being refined over time.





THE PROPERTY OF A LADY

(LOTS 402-415)

*** 402**

A JAMES I SILVER WINE-CUP AND COVER

LONDON, 1610, MAKER'S MARK WR, BOW BENEATH IN SHAPED SHIELD, PROBABLY FOR WILLIAM RAYNE THE ELDER

On spreading circular foot and with baluster stem and detachable domed cover with seated putto finial, the foot, bowl and cover engraved with bunches of grapes and vine leaves, the rim of the bowl engraved with inscription, the interior of the cover with a coat-of-arms, *marked on bowl and cover, the foot engraved with scratch weight 13 oz 16.*

10 in. (25.5 cm.) high

13 oz. 10 dwt. (419 gr.)BrBr

The inscription reads 'Ex dono Henrici Hobarte militis et Baronetti capitalis Justiciarii dni Regis de co[mun]i Banco 1 April 1625', which translated reads 'The gift of Henry Hobart Knight and Baronet Chief Justice of Our Lord the King on the Common Bench [i.e. Chief Justice of the Common Pleas]'.

The arms those of Hobart, for Sir Henry Hobart 1st Bt. (c.1560-1625).

£30,000-50,000

\$43,000-71,000

€35,000-58,000

PROVENANCE:

The gift of Sir Henry Hobart 1st Bt. (c.1660-1625) on 1 April 1625 shortly before his death on 29 December of the same year.

A Gentleman; Christie's, London, 25 November 2003, lot 334 (as mark of William Rainbow).

LITERATURE:

Recorded D. Mitchell, *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, p. 595.



Sir Henry Hobart
© National Portrait Gallery, London

Sir Henry Hobart 1st Bt. (c.1560-1625) was the son of Thomas Hobart of Plumstead, Norfolk, and his wife Audrey, daughter of William Hare of Beeston. His great-grandfather was Sir James Hobart, attorney general to King Henry VII. Admitted to Lincoln's Inn in 1575 and becoming a governor of the inn in 1591, he represented variously St Ives, Yarmouth, and Norwich in parliament. On the succession of King James I he was knighted and in 1606 reached his great-grandfather's rank as attorney general. Five years later he was created a baronet, and subsequently chancellor and keeper of the Great Seal to Charles, Prince of Wales as well as, later, Chief Justice of the Common Pleas and judge of the assizes in various counties. He appears to have made an enemy of Bacon with whom he jockeyed for position throughout his career, and who later said of Hobart that he was 'falsely affecting intimacy with great persons'. This seems, however, to have been the minority view as he was elsewhere described as a learned and prudent judge without subservience to the crown. At the assizes he mediated with the creditors of poor prisoners and lodged his protestations against importing grain until the price of local harvests had risen.

He married Dorothy (d.1641), daughter of Sir Robert Bell Kt. of Beaupré Hall, Norfolk, lord chief baron under Elizabeth I, and they had sixteen children. They made their home at Blickling, Norfolk where they had married in 1590. The manor of Blickling, which was recorded in the Domesday Book, had belonged to Harold, King of England and Earl of East Anglia, and was given by William the Conqueror to his chaplain whom he named Bishop of Thetford. Later owners of the property included Sir John Fastolf in 1431 and

Geoffrey Boleyn, his protegee and the great-grandfather of Anne Boleyn. The fall of the Boleyn family fortunes saw the estate pass to Sir Robert Clere, who in 1616 sold it to Sir Henry Hobart, his tenant since at least the time of his marriage. Sir Henry built the present Blickling Hall, and died there on 26 December, 1625.

Parallels can be drawn between the engraved vine ornament on this cup and the chased decoration on two steeple cups of 1604 and 1605, one with cover now lacking, in the collection of the Kremlin, illustrated in C. Oman, *English Silver in the Kremlin 1557-1663*, London, 1961, nos. 17 and 34b.

The mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 107, line 9, has long been attributed to William Rainbow based on what was believed to be a rainbow which appears below the initials WR, however there is no evidence of a silversmith by that name working in the 17th century. Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 595-596, attributes the mark instead to William Rayne the Elder, who would seem to be a member of a successful family of silversmiths with the same surname. Rayne the elder was originally from Staffordshire and apprenticed to Henry Lewis, later being turned over to John Acton, gaining his freedom in 1601. He would seem to have been a successful silversmith making ambitious commissions, including, besides the present cup and cover, for example '... a great flasket wey 780 oz for the Duchess of Lennox...'





THE PROPERTY OF A LADY

(LOTS 402-415)



403



404

*** 403**

A JAMES I SILVER-GILT WINE-CUP

LONDON, 1612, UNRECORDED MAKER'S MARK RE WITH FLOWER ABOVE AND HEART BENEATH

Engraved with flowers and a crest, prick engraved with the initials 'WS' above '1' above 'PD', on a baluster stem and foot engraved with gadroons and foliage, *marked on rim, the foot unmarked, with later detachable liner, mark of William Elliott, London, 1820*

7¾ in. (19.5 cm.) high

total weight 10 oz. 1 dwt. (313 gr.)

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE:

Almost certainly Sir Richard Sutton Bt. (1733-1802) and thence by descent to Sir Richard Sutton; Christie's, London, 11 May 1994, lot 250.

Sir Richard Sutton, 2nd Bt. (1799-1855) amassed an important collection of silver, both from the preceding centuries and of works made in his own day. In a reflection of the contemporary antiquarian or historicist fascination with 16th and 17th century objects, Sutton's collection included works such as the present Jacobean wine-cup, with intricate decoration that would have appealed to sophisticated 19th century amateurs. Sutton was an influential patron of the Royal goldsmiths Rundell, Bridge and Rundell, who also acted as retailers of older silver. It is, therefore possible that Sutton could have acquired the present lot from the celebrated firm.

*** 404**

A JAMES I SILVER-GILT WINE-CUP

LONDON, 1614, MAKER'S MARK MB CONJOINED, A BILLET BELOW, IN PLAIN SHIELD, POSSIBLY THAT OF MARK BINGHAM

Engraved with flowers and arabesques and a crest prick-engraved with the initials 'TD' over '1', on a tapering stem, the foot with gadroons and foliate decoration, *marked to rim and under foot, engraved inventory number '5945', with later detachable liner, mark of William Elliott, London, 1820*

7¾ in. (19.5 cm.) high

total weight 9 oz. 10 dwt. (296 gr.)

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE:

Almost certainly Sir Richard Sutton Bt. (1733-1802) and thence by descent to Sir Richard Sutton; Christie's, London, 11 May 1994, lot 251.

The mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 103, line 8, has been given a possible attribution to Mark Bingham by Dr David Mitchell in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, p. 414 where he suggests his as '... the most likely owner of the mark'. Bingham, originally from Derbyshire, was apprenticed to Thomas Alsopp, becoming free in 1592. He seems to have had an active career as a plater, with a number of apprentices, before dying in 1641.

*** 405**

A COMMONWEALTH SILVER TANKARD

LONDON, 1653, MAKER'S MARK CP, ROSE BELOW, IN PLAIN SHIELD, PROBABLY FOR CLEMENT PUNGE

Of tapering cylindrical form with foliate thumbpiece, on spreading skirt foot, *marked on cover and body*
5 in. (3 cm.) high
15 oz. 13 dwt. (486 gr.)

£7,000–10,000

\$10,000–14,000
€8,100–12,000

The mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 118, line 17, was attributed to Susan Hare to Clement Punge (*op. cit.*). Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, p. 259, concurs with this attribution.



405



406

*** 406**

A COMMONWEALTH SILVER TANKARD

LONDON, 1656, MAKER'S MARK GD, CINQUEFOIL BELOW IN HEART SHAPED SHIELD, PROBABLY FOR GEORGE DIXON

Of tapering cylindrical form, with foliate thumbpiece and spreading skirt foot, *marked on cover and body*
5¼ in. (13 cm.) high
14 oz. 10 dwt. (451 gr.)

£6,000–8,000

\$8,600–11,000
€7,000–9,200

The mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 117, line 21, has previously been attributed to George Day. Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 309–310, shows that, while George Day was recorded around the right time however points to evidence that he was a shop-keeping goldsmith and later a goldsmith-banker and probably never made plate himself. Of the other candidates with the correct initials Dixon seems the most likely to have used the mark seen on the present tankard. He would seem to have been successful and a number of other pieces by him are extant, including a number of tankards.

*** 407****A CHARLES II SILVER LAYETTE BASKET**

LONDON, 1660, MAKER'S MARK PB, CRESCENT BETWEEN PELLETS ABOVE AND BELOW, PROBABLY FOR PETER BETTESWORTH

Oblong and chased overall with scrolling arabesques and foliage, the centre with a depiction of Juno in her chariot, on foliate-cast feet, *marked to underside and with engraved with scratchweight "51=2"*

15 $\frac{1}{2}$ in. (40.5 cm.) wide

51 oz. 6 dwt. (1,596 gr.)

£40,000-60,000

\$57,000-85,000

€47,000-69,000

PROVENANCE:

George Godolphin Osborne, 10th Duke of Leeds (1862-1927).
The Duke of Leeds; Christie's, London, 10 June 1920, lot 49 as gilt (£136 to Crichtons).

Cecil Dunn-Gardner (1825-1903) and presumably then by descent to his son-in-law
Alfred Frederick George Beresford, 10th Earl of Scarborough K.G., C.B.E., K.C.B. (1857-1945).

Anonymous sale; Sotheby's, London, 5 June 2001, lot 395 (as gilt).

EXHIBITED:

London, 29 Park Lane, *The Loan Exhibition of Old English Plate and Decorations and Orders*, March 1929, no. 171, pl. XXIII, (loaned by the Earl of Scarborough).

Layette baskets were particularly popular in seventeenth century Holland, where they were created for the ceremonial presentation of linen and clothing for a baby following its birth. The gift was usually made by the father's family. They are found in Delftware and beadwork but examples in silver are very rare. A particularly fine example from the Hague by Adriaen van Hoecke is in the collection of the Museum of Fine Arts Boston. It was made for Count Willem Adriaen van Nassau, Lord of Odijk and his wife, Elizabeth van der Nisse. It is also chased with scene from classical mythology, in this instance Ceres and Bacchus offering gifts to the goddess Venus.

The mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 113, line 5, has been attributed to Peter Bettesworth by Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 429-431. Bettesworth, from Steep in what is now Hampshire was apprenticed to Robert Snow, becoming free in 1622. His mark appears on a Charles I silver ewer which was excavated at Kingston Russell in Dorset in July 2013 and which is now in the collection of the Metropolitan Museum of Art, New York (2015.502).





THE PROPERTY OF A LADY

(LOTS 402-415)



408



*** 408**

A PAIR OF WILLIAM AND MARY SILVER CANDLESTICKS
LONDON, 1694, MAKER'S MARK SCRIPT B CROWNED IN SHAPED SHIELD

Each of baluster form, on canted square foot, engraved with a coat-of-arms, *marked underneath*

6 in. (15 cm.) high

24 oz. 14 dwt. (769 gr.)

The arms are almost certainly the ancient arms of Jenner. J. W. Papworth's *Ordinary of British Armorial*, published in 1874 omits these arms, 'vert [green] three cups covered', however correspondence in *The Gentleman's Magazine*, 1815, p. 544, concerning the family of Jenner states that Sir Thomas Jenner Kt. (c.1638-1707), Baron of the Exchequer, bore these arms but they were changed in 1684 to 'azure [blue] two swords chevronwise between three cups covered or [gold]'. (2)

£7,000-10,000

\$10,000-14,000

€8,100-12,000

*** 409**

A PAIR OF WILLIAM AND MARY SILVER CANDLESTICKS
LONDON, 1694, MAKER'S MARK SCRIPT B CROWNED IN SHAPED SHIELD

Each of baluster form, on canted square bases, *marked on undersides and with scratch weights '13=18' and '13=19'*

6 in. (15 cm.) high

27 oz. 9 dwt. (854 gr.)

(2)

£7,000-10,000

\$10,000-14,000

€8,100-12,000

The mark which appears on this pair of candlesticks and the previous lot doesn't seem to be recorded by either Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, or by Dr David Mitchell in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017. The mark can be compared to a mark attributed by Dr Mitchell to John Bache (*op. cit.*, pp. 238-240). Bache's later Britannia standard mark certainly appears on candlesticks and so it is possible that the mark on the present candlesticks, and those offered here as lot 408, is a variation of his mark.



409

*** 410**

A WILLIAM III SILVER PORRINGER AND COVER
LONDON, 1695, MAKER'S MARK WK, PROBABLY
FOR WILLIAM KEATE

The cover surmounted by a knob finial, fluted and chased with flowers, the gadrooned body flanked by loop handles, and later engraved with a coat-of-arms, *marked on cover and body*

7½ in. (19 cm.) high

28 oz. 13 dwt. (892 gr.)

The arms are those of Wood.

£5,000–8,000

\$7,200–11,000

€5,800–9,200

The mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 147, line 10, was attributed by Jackson in 1921 to the silversmith William Keatt, presumably an alternate spelling of Keate. William Keate became free in 1689 and was elected to the Livery in 1705.



*** 411**

A CHARLES I SILVER WINE-CUP

LONDON, 1631, MAKER'S MARK IT WITH TWO PELLETS ABOVE AND ONE BELOW IN HEART SHAPED CARTOUCHE, PROBABLY FOR JOSEPH TAYLOR

With everted rim and engraved with a later coat-of-arms, on a baluster stem and circular foot, *marked on rim and foot and with scratchweight '15 oz' further engraved under foot*

7⅞ in. (20 cm.) high

14 oz. 2 dwt. (439 gr.)

The arms are those as borne by Eden of Ballingdon Hamlet, co. Essex and Sudbury, co. Suffolk, granted in 1634.

£5,000–8,000

\$7,200–11,000

€5,800–9,200

The present mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 114, line 4, has been attributed to Joseph Taylor by Dr David Mitchell in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 401-402. Taylor became free in 1624, having been apprenticed to Thomas Ellis. Early in his career he is recorded as having a number of pieces broken for being below standard. Taylor served for the Parliamentarians during the Civil War, being among those killed in Abington in 1646. A very similar pair of cups are in the collection of the Metropolitan Museum of Art in New York and are recorded *op. cit.*, p. 403, fig. 182.



THE PROPERTY OF A LADY
(LOTS 402-415)



412

*** 412**

A GEORGE II SILVER CHOCOLATE-POT
MARK OF JOHN ELSTON JNR., EXETER, 1733

Of tapering cylindrical form, with acorn finial, engraved with a lozenge coat-of-arms, *marked on cover and body, the finial unmarked*
9½ in. (24 cm.) high
gross weight 24 oz. 10 dwt. (763 gr.)
The arms are those of Walker.

£7,000-10,000

\$10,000-14,000
€8,100-12,000



413

*** 413**

A QUEEN ANNE SILVER CHOCOLATE-POT
MARK OF JONAH CLIFTON, LONDON, 1709

Of tapering cylindrical form, the cover with knob handle and pierced thumbpiece, engraved with a coat-of-arms, on moulded foot, *marked on cover and body, the finial unmarked*
9½ in. (24 cm.) high
gross weight 26 oz. 15 dwt. (832 gr.)

£4,000-6,000

\$5,700-8,500
€4,700-6,900



*** 414**

A SET OF THREE GEORGE II SILVER SALVERS

MARK OF JOHN TUIE, LONDON, 1729

Each shaped circular with moulded border, on scroll feet, *marked on underside, the largest inscribed with scratchweight '26=2'*

10 $\frac{3}{8}$ in. (27.5 cm.) diam. and 5 $\frac{7}{8}$ in. (15 cm.) diam.

40 oz. 7 dwt. (1,256 gr.)

(3)

£3,000–5,000

\$4,300–7,100
€3,500–5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 March 1994, lot 217.



THE PROPERTY OF A LADY
(LOTS 402-415)



*** 415**

A GEORGE II SILVER MONTEITH

MARK OF FRANCIS SPILSBURY, LONDON, 1731

With detachable shaped and moulded rim, the bowl with bacchic mask handles and later engraved with a coat-of-arms, *marked on the rim, underside and underneath one handle*

12 in. (30.5 cm.) diam.

64 oz. 15 dwt. (2,015 gr.)

£20,000-30,000

\$29,000-43,000

€24,000-35,000





(detail of marks)

416

A PAIR OF CHARLES II SILVER CASKETS

MARK OF RALPH LEAKE, LONDON, 1673

Each oblong and on faceted bun feet, the sides and hinged cover each chased in high relief with flowers and foliage on a matted ground, the sides within corded borders, with cast winged putto thumbpiece, *marked inside and on cover*

8⁷/₈ in. (22.5 cm.)

72 oz. 16 dwt. (2,265 gr.)

(2)

£50,000–80,000

\$72,000–110,000

€58,000–92,000

PROVENANCE:

Anonymous sale; Christie's London, 23 June 1976, lot 78.
The British Rail Pension Fund; Sotheby's, 19 November 1987, lot 42.
A Gentleman; Christie's, London, 12 June 2002, lot 120.

EXHIBITED:

Doncaster, Doncaster Museum and Art Gallery, 1977-1987.
London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 35.

LITERATURE:

Michael Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, p. 69, no. 11.
Sotheby's, *Art at Auction*, London, 1988, p. 350.
The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, no. 35, p. 55.





417

A QUEEN ANNE SILVER DRESSING-TABLE MIRROR

MARK OF JOHN LEACH, LONDON, 1707

Shaped oblong with a shaped arched top, with gadrooned border, applied at each corner with a scroll motif, with glass mirror plate and wood easel back, *marked on frame segments and brackets*
33½ in. (85 cm.) high

£10,000–15,000

\$15,000–21,000
€12,000–17,000

PROVENANCE:

Gregory de Ligne Gregory (1786-1854), of Harlaxton Manor, Lincolnshire, by bequest to Sir Glynne Earle Welby-Gregory 3rd Bt. (1806-1875) and then by descent. Works of Art from the Collection of Gregory de Ligne Gregory and Sir Glynne Earle Welby-Gregory Bt.; Christie's, London, 24-25 November 2014, lot 562.

LITERATURE:

Inventory of articles (heirlooms, including library and works of art) at Harlaxton New Manor House, 1864-66, National Archives, Kew, Ms. J 90/1217, p. 12, no. 46, 'From Chinese Bedroom': No. 46, 'A toilet glass shaped top [the mirror plate] 30 in. by 17 Oak Frame faced with solid silver mounts and hinges of the same'.



418

A WILLIAM III SILVER TOBACCO-BOX

MARK OF EDMUND TOWNSEND, LONDON, 1697

Oval and with reeded borders and pull off cover, engraved with a coat-of-arms, marked on rim, inside and inside cover

3½ in. (9 cm.) wide

4 oz. 4 dwt. (130 gr.)

The arms in the first quarter are those borne by descendents of Ednyfed Fychan (c.1170-1246), seneschal [chief minister] to Llywelyn the Great and his son Dafydd ap Llywelyn, quartering in the second quarter the arms attributed to Iarddur ap Cynddelw, in the third quarter an identified coat-of-arms possibly attributed to Urien Rheged as borne by the Rhys family and in the fourth quarter the arms of Salesbury

It is not possible to identify the exact individual for whom the arms were engraved, however, research points to the Williams family of baronets of Penrhyn and the Williams family of baronets Faenol both descendents of Ednyfed Fychan and William ap [son of] William (d.c.1559) of Cochwillan who married Lowri, daughter of Henry Fychan Salesbury, whose arms appear in the fourth quarter. The Williams family of Faenol, or Vaynol in its anglicised form, died out on the death of the 4th baronet in 1696, therefore it must be presumed the arms are for a member of the Williams family of Penrhyn. The absence of a baronet's badge in the engraving points to a junior branch of the family. It is possible they are for Edmund Williams (d.1714) of Eirianws, third son of Sir Griffith Williams 1st Bt., whose grandson eventually succeeded as the 8th baronet in 1745.

£2,000-3,000

\$2,900-4,300

€2,400-3,500



419

A GEORGE II IRISH SILVER BASKET

DUBLIN, CIRCA 1750, MAKER'S MARK LACKING

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

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

£20,000-30,000

\$29,000-43,000

€24,000-35,000

PROVENANCE:

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

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



(detail of engraving)



420

TWO PAIRS OF GEORGE II SILVER MEAT-DISHES

MARK OF PETER ARCHAMBO AND PETER MEURE, LONDON, 1752 AND 1753

Each shaped oval and with gadrooned border shell ends, engraved with a coat-of-arms below a viscount's coronet, *marked underneath, the smaller dishes engraved underneath with scratch weights underneath '51:12' and '50:13 1/2'* 21 1/8 in. (53.5 cm.) wide and 19 1/8 in. (48.5 cm.) wide 217 oz. 1 dwt. (6,768 gr.)

The arms are those of Conyngham quartering Williams with Merretto in pretence, for Henry Conyngham, 1st Baron and 1st Viscount Conyngham, later Earl Conyngham (1705-1781) and his wife Ellen (d. 1816), only daughter and heir of Samuel Merretto, whom he married in 1744. (4)

£8,000-12,000

\$12,000-17,000
€9,300-14,000

PROVENANCE:

Henry Conyngham, 1st Baron and 1st Viscount Conyngham, later Earl Conyngham (1705-1781), and then by descent to his nephew Francis Pierpont Burton Conyngham, 2nd Baron Conyngham (c.1725-1787), and then by descent to his son Henry, 3rd Baron and 1st Marquess Conyngham (1766-1832), and then by descent to Victor George Henry Francis, 5th Marquess of Conyngham, deceased, now sold by Order of the Trustees; Christie's, London, 10 February 1938, lot 29, (part, £126 to Nield).

421

A GEORGE II SILVER BASKET

MARK OF THOMAS HEMING, LONDON, 1753

Oval and with pierced lattice sides, with overhead openwork swing handle, on spreading openwork foot, engraved with a vacant cartouche, *marked underneath and on handle, the base further engraved with a scratch weight '52=6'* 13 3/4 in. (35 cm.) wide 50 oz. 19 dwt. (1,584 gr.)

£5,000-8,000

\$7,200-11,000
€5,800-9,200



THE PROPERTY OF A GENTLEMAN
(LOTS 422-429)

James Milnes' ancestors held extensive estates in Derbyshire in the 16th century. His family later settled in Yorkshire and made a considerable fortune in the cloth trade. He bought land near Wakefield at Thornes in 1778 and commissioned the celebrated neo-classical architect John Carr of York to construct a country seat. Milnes had little interest in business and inherited his father's political views. He contested Shaftesbury for the Whigs in 1796 but failed to be elected. He bought the parliamentary seat of Bletchingly in 1802. As a supporter of Pitt, he was proposed to Whig stronghold, Brooks's Club, by Charles James Fox in 1803. *The History of Parliament* notes that William Wilberforce thought him 'good natured and well intentioned'. His obituary commented on his 'urbanity of manners and inflexible integrity in public and private life'. He died without issue and his estates passed to his sister's grandson, whose son later took the name Milnes Gaskell.

The Milnes' country seat at Thornes House was decorated in the neoclassical taste with furniture, silver and works of art by the leading makers of the day. Its architect, Carr, may have introduced Milnes to the leading makers of the day, as he had done for other clients. Notable works with Thornes provenance include a pair of George III painted satinwood dining-room pedestals with silver plate vases by Boulton and Fothergill engraved with the arms of James Milnes and his wife Mary Busk, that must date to 1778 or soon after. The vases show the influence of James Wyatt in their form and ornament, and Wyatt worked closely with Boulton's firm. They were sold Christie's, London, 10 April 1975, lot 49.

422

A SET OF FOUR GEORGE III SILVER ENTREE-DISHES

MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1793

Each shaped oval with gadrooned border, the centre engraved with a coat-of-arms, *marked underneath, further engraved with a number and scratch weight* 'No. 1 19"3'; 'No. 2 19"8'; 'No. 3 18"18' and 'No. 4 19"6'

12 in. (30.5 cm.) wide

75 oz. 8 dwt. (2,345 gr.)

The arms are those of Milnes quartering others with Busk in pretence, for James Milnes (1755-1805), of Thornes House, Wakefield, co. York and his wife Mary-Ann, daughter and co-heir of Hans Busk of Leeds, whom he married in 1778. (4)

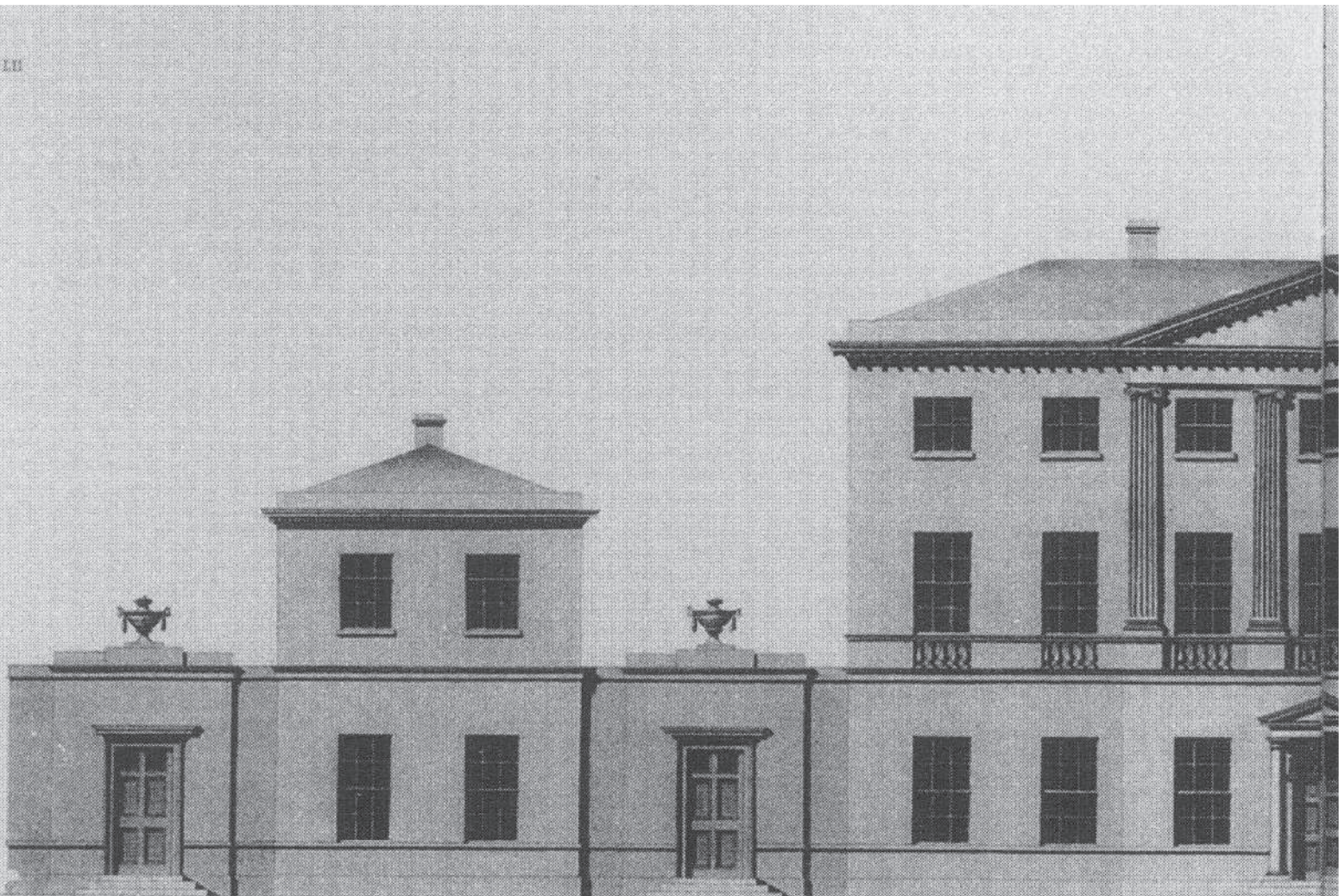
£3,000-5,000

\$4,300-7,100

€3,500-5,800

PROVENANCE:

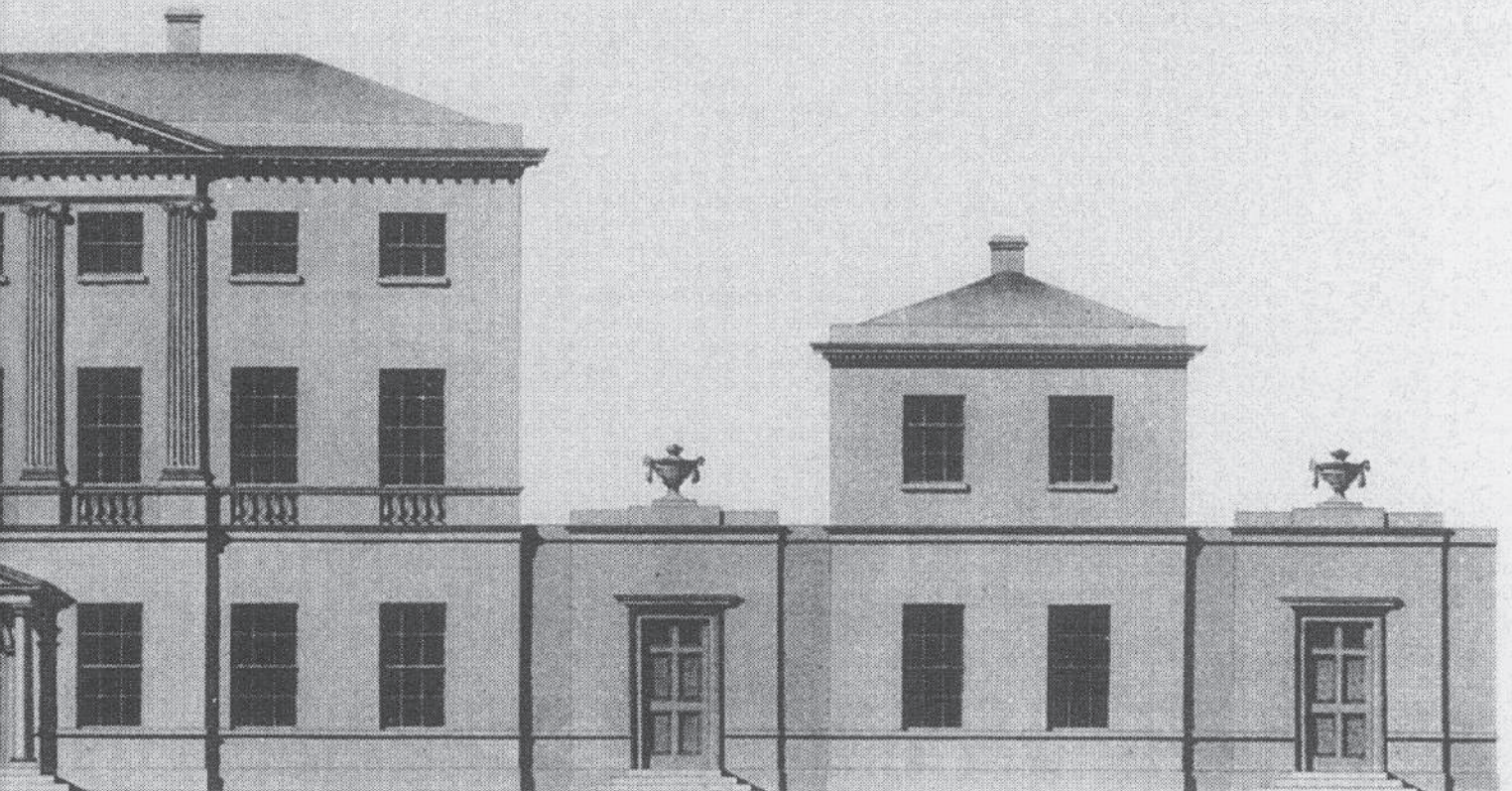
James Milnes (1755-1805), of Thornes House, Wakefield, co. York and then by descent to his first cousin's son Benjamin Gaskell (1781-1856), grandson of Milnes' sister Mary (d.1780) and her husband Benjamin Gaskell, and then by descent to his son James Milnes Gaskell (1810-1873), M.P. for Wenlock, Shropshire 1832-1868 and Lord of the Treasury 1841-1846, and then by descent.





422

*North Elevation of Thornes-House, in Yorkshire, the Seat of James Milnes, Esq.
John Carr, of York, Architect.*



THE PROPERTY OF A GENTLEMAN
(LOTS 422-429)



423

A GEORGE II SILVER BASKET

MARK OF PAUL DE LAMERIE, LONDON, 1741

Shaped oval, on a pierced openwork base with cast grotesque mask feet, the serpentine rim with *rocaille*, foliage and flowers at intervals and masks at either end, the pierced sides with engraved detail and flat-chased with *rocaille* centring a later engraved coat-of-arms, the swing handle with caryatid supports, *marked underneath and on handle, further engraved with scratch weight '62-7'*

14½ in. (37 cm.) long

61 oz. 19 dwt. (1,928 gr.)

The arms are those of Rhodes of Great Houghton.

£50,000-70,000

\$72,000-100,000

€58,000-81,000

Paul de Lamerie (1688-1751) was born in the Netherlands in April 1688. He was the only child of Paul Souchay de la Merie, an officer in the army of William III, and his wife, Constance le Roux. They moved to London in 1689, settling in Berwick Street in Soho.

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

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

Though specifically describing the Sutherland cistern P. A. S. Phillips says '*... is the earliest piece which I know of de Lamerie's highly decorative plate, showing exceptional imagination in form and ornaments, and exhibiting unexpected power in his early work*' (P. A. S. Phillips, *Paul de Lamerie His Life and Work*, London, 1935, p. 76) but this imagination continued to be the distinguishing feature of his output, culminating in his production of plate designed in the latest rococo fashion, for example, the highly accomplished candlesticks made for Algernon Coote, 6th Earl of Mountrath.

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

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



THE PROPERTY OF A GENTLEMAN

(LOTS 422-429)



424

A SET OF SIX GEORGE III SILVER WINE-COASTERS

MARK OF ROBERT HENNEL, LONDON, 1777

Each with pierced rim cast with ram's heads suspending laurel swags and separated by paterae, each engraved with a crest, with turned wood base, *marked on foot*, with removable later metal liners

5½ in. (12.5 cm.) wide

The crest is that of Milnes for James Milnes (1755-1805), of Thornes House, Wakefield, co. York. (6)

£7,000-10,000

\$10,000-14,000

€8,100-12,000

PROVENANCE:

James Milnes (1755-1805), of Thornes House, Wakefield, co. York and then by descent to his first cousin's son Benjamin Gaskell (1781-1856), grandson of Milnes' sister Mary (d.1780) and her husband Benjamin Gaskell, and then by descent to his son James Milnes Gaskell (1810-1873), M.P. for Wenlock, Shropshire 1832-1868 and Lord of the Treasury 1841-1846, and then by descent.

425

SEVEN GEORGE III SILVER SALT-CELLARS

FIVE WITH MARK OF ROBERT HENNEL, LONDON, 1777, TWO WITH MAKER'S MARK LACKING

Each oval, the sides cast with ram's heads suspending laurel swags, on ram's foot supports, four on beaded oval feet, three on fluted oval feet, the interiors gilt, engraved with a crest, *marked underneath, further engraved with scratch weights* 4¾ in. (12 cm.) wide

47 oz. 14 dwt. (1,483 gr.)

The crest is that of Milnes for James Milnes (1755-1805), of Thornes House, Wakefield, co. York. (7)

£2,000-3,000

\$2,900-4,300

€2,400-3,500

PROVENANCE:

James Milnes (1755-1805), of Thornes House, Wakefield, co. York and then by descent to his first cousin's son Benjamin Gaskell (1781-1856), grandson of Milnes' sister Mary (d.1780) and her husband Benjamin Gaskell, and then by descent to his son James Milnes Gaskell (1810-1873), M.P. for Wenlock, Shropshire 1832-1868 and Lord of the Treasury 1841-1846, and then by descent.





426

A PAIR OF GEORGE III SILVER SAUCE-TUREENS AND COVERS
 MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1793

Each of neo-classical form with berry handle, over a gadrooned body flanked by loop handles, engraved with a crest and a coat-of-arms, *marked on base and cover, the undersides numbered and engraved with scratch weights 'No 1/29"0' and 'No 2/28"12', the covers numbered '1' and '2'*

9¾ in. (25 cm.) wide

57 oz. 2 dwt. (1,776 gr.)

The arms are those of Milnes quartering others with Busk in pretence, for James Milnes (1755-1805), of Thornes House, Wakefield, co. York and his wife Mary-Ann, daughter and co-heir of Hans Busk of Leeds, whom he married in 1778. (2)

£2,000–3,000

\$2,900–4,300

€2,400–3,500

427

A GEORGE III SILVER TEA-URN

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1777

Vase-shaped and on a square plinth with four foliate feet, with two reeded loop handles, the foliate cast spout with wood tap, the rim and foot each engraved with foliage, engraved with a crest and a coat-of-arms, *marked on base and cover bezel, with fitted wood case*

20½ in. (52 cm.) high

gross weight 95 oz. 13 dwt. (2,975 gr.)

The arms are those of Gaskell impaling Noble for Daniel Gaskell (1746-1788) of Clifton Hall, co. Lancaster and his wife Hannah (d.1801), daughter of James Noble of Lancaster, whom he married in 1777.

£3,000–5,000

\$4,300–7,100

€3,500–5,800

PROVENANCE:

Daniel Gaskell (1746-1788) of Clifton Hall, co. Lancaster and then by descent to son

Benjamin Gaskell (1781-1855) of Thornes House and Clifton Hall (1781-1855) and then by descent to his son

James Milnes Gaskell (1810-1875), of Thornes House, co. York and then by descent.



THE PROPERTY OF A GENTLEMAN
(LOTS 422-429)

428

TEN GEORGE III SILVER CANDLESTICKS

FOUR WITH THE MARK OF ROBERT JONES AND JOHN SCOFIELD, LONDON, 1777, OVERSTRIKING OTHER MARKS, TWO MARK OF JOHN SCOFIELD, LONDON, CIRCA 1777, OVERSTRIKING OTHER MARKS, TWO SHEFFIELD, CIRCA 1777, ONE APPARENTLY UNMARKED

Each with tapering square stem, the nozzles cast with stylized foliage, the stems with paterae and swags, on square feet chased with drapery and anthemion, each engraved with crest, *marked on base and nozzle, the bases further engraved with numbers 'No. 1' to 'No. 10'*, with wood bases

12 in. (30.5 cm.) high

The crest is that of Milnes for James Milnes (1755-1805), of Thornes House, Wakefield, co. York. (10)

£7,000-10,000

\$10,000-14,000

€8,100-12,000

PROVENANCE:

James Milnes (1755-1805), of Thornes House, Wakefield, co. York and then by descent to his first cousin's son

Benjamin Gaskell (1781-1856), grandson of Milnes' sister Mary (d.1780) and her husband Benjamin Gaskell, and then by descent to his son James Milnes Gaskell (1810-1873), M.P. for Wenlock, Shropshire 1832-1868 and Lord of the Treasury 1841-1846, and then by descent.



429

A SET OF FOUR GEORGE III SILVER ENTREE-DISHES AND COVERS

MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1793

Each elongated octagonal with gadrooned borders, the covers with detachable foliate-wrapped berry handles, engraved with a coat-of-arms to the cover and to the interior, *marked on each dish and cover, engraved with scratch weights 'No. 1 44"6'; 'No. 2 43"17'; 'No. 3 44"18'; and 'No. 4 44"15'*

12¼ in. (31 cm.) wide

172 oz. 16 dwt. (5,376 gr.)

The arms are those of Milnes quartering others with Busk in pretence, for James Milnes (1755-1805), of Thornes House, Wakefield, co. York and his wife Mary-Ann, daughter and co-heir of Hans Busk of Leeds, whom he married in 1778. (4)

£4,000-6,000

\$5,700-8,500

€4,700-6,900

PROVENANCE:

James Milnes (1755-1805), of Thornes House, Wakefield, co. York and then by descent to his first cousin's son

Benjamin Gaskell (1781-1856), grandson of Milnes' sister Mary (d.1780) and her husband Benjamin Gaskell, and then by descent to his son

James Milnes Gaskell (1810-1873), M.P. for Wenlock, Shropshire 1832-1868 and Lord of the Treasury 1841-1846, and then by descent.





430

A GEORGE III SILVER EPERGNE

MARK OF THOMAS PITTS, LONDON, 1780

The oval frame on four paw feet with eight branches in two tiers, the circular and bowls each engraved with a crest, surmounted by a pierced oval basket engraved with two coats-of-arms and to one side with the inscription, marked on bowls, detachable arms, basket and frame

19¾ in. (50 cm.) wide

111 oz. 6 dwt. (3,461 gr.)

The inscription reads 'The Bequest of Sir Stephen Theodore Janssen / BARONET Chamberlain of London MDCCLXXVII'.

The arms are those of Janssen for Sir Stephen Theodore Janssen, 4th and last Bt. (c.1705-1777).

£15,000-20,000

\$22,000-28,000

€18,000-23,000

PROVENANCE:

Sir Stephen Theodore Janssen 4th Bt. (c.1705-1777), a bequest of £100 to the Master Wardens and Court of the Stationers' Company in his will dated 10 April 1777, Public Record Office Mss. PROB 11; Piece: 1030, 'I leave £100 to the Master Wardens and Court of Assistants of the Company of Stationers for the time being to be by them disposed of in manner following that is to say fifty pounds to the poor of the Company at the Christmas next after my death and the other fifty pounds in such pair[sic.] or pair[sic.] of Silver Plate as they shall think fit with my arms affixed to the same'.

Purchased for £50 by the Court of the Stationers' Company, with £37 10s from Sir Stephen's bequest and £12 10s from the Company's funds as resolved at a Court meeting held on 2 May 1780.

Anonymous sale; Sotheby's, New York, 21 October 2010, lot 168.

Sir Stephen Theodore Janssen, 4th Baronet (c.1705-1777) was a son of a French born financier Theodore Janssen 1st Bt. (d.1748) whose family had fled to France after persecution in the Netherlands. Theodore Janssen amassed a great fortune and was one of the first directors of the Bank of England, being knighted by King William III and made a baronet by King George I. He lost much of his fortune with the collapse of the South Sea Company. As a director, although thought to be innocent of fraud, he had all but £10,000 of his wealth confiscated. He was succeeded by his eldest son who was in turn succeeded by his two younger brothers in turn.

Sir Stephen, the last surviving brother, is remembered as founder of the French Enamel Company in Battersea. He had a number of links with the American colonies, being Trustee for the Colony of Georgia and brother-in-law to Thomas Bladen, Governor of Maryland. He served as Alderman, Sherriff and finally Lord Mayor of London in 1754. He sat as an opposition Whig M.P. for London from 1747 to 1754. The heavy costs associated with the office of Lord Mayor bankrupted him, however, he was able to repay his debtors, and as the bequest to the Stationers' Company suggests he was far from destitute at the end of his life.



431

A GEORGE III SILVER-GILT TEA AND COFFEE-SERVICE
 MARK OF JOHN EMES, LONDON, 1804

Comprising a teapot, a coffee-jug, a milk-jug, and a sugar-bowl, each with turned rim, the teapot, coffee-jug and milk-jug applied with stylised acanthus, the teapot with a wood handle and finial, the coffee-jug with a wooden handle, each marked underneath, the teapot and coffee-jug further marked on cover the coffee-jug 8 in. (20.5 cm.) high gross weight 66 oz. 9 dwt. (2,067 gr.)

(4)

£6,000–8,000

\$8,600–11,000
 €7,000–9,200



432

A PAIR OF GEORGE III SILVER SAUCE-TUREENS AND COVERS
 MARK OF HENRY NUTTING, LONDON, 1810 AND 1811

Each oval and on cast foliage and paw feet, the detachable cover engraved with two crests, the body with turned border above a coat-of-arms on each side, marked on bodies and covers 6¾ in. (17 cm.) wide 55 oz. 14 dwt. (1,732 gr.)

The arms are those of Rickford with another in pretence, almost certainly Vanderhelm, for William Rickford M.P. (1769-1854) and his wife Mary (d.1854), daughter of John Vanderhelm of Amsterdam, whom he married in 1791. He succeeded his father in 1803. The wife's arms match those in the memorial window in St. Mary's Church Aylesbury, erected by Rickford's daughter Lady Paston Cooper for her parents. Rickford was a banker and Whig politician. (2)

£6,000–8,000

\$8,600–11,000
 €7,000–9,200





*** 433**

A PAIR OF GEORGE III SAUCE-TUREENS AND COVERS WITH HOT-WATER COMPARTMENTS

MARK OF PAUL STORR, LONDON, 1794

Each oval and on oblong foot with ribbon-tied borders and loop handles, each with hot-water compartment, the covers engraved with a crest, the bodies engraved with a coat-of-arms, *marked on cover and base*

10 in. (25.5 cm.) wide

65 oz. 12 dwt. (2,040 gr.)

(2)

£7,000–10,000

\$10,000–14,000

€8,100–12,000

PROVENANCE:

Anonymous sale; Christie's, New York, 12 April 1988, lot 168.

The arms are those of Douglas quartering others impaling Montagu Douglas Scott, for 1st Baron Douglas of Douglas (1748-1827) and his second wife Frances (1750-1817), daughter of Francis, Earl of Dalkeith (1720/1-1750) and sister of Henry, 3rd Duke of Buccleuch (1746-1812), whom he married in 1783.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

(LOTS 434, 439, 462 AND 467-475)

434

A GEORGE III AND A GEORGE IV SILVER CENTREPIECE

THE FIRST MARK OF PAUL STORR, LONDON, 1809, THE SECOND MARK OF PHILLIP RUNDELL, LONDON, 1820, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

Each on incurved triangular base, the stand on three cast Neptune mask feet with applied fruit festoons between and central applied rosette, the stem formed as three maenads with thyrsi between and with a further applied rosette, supporting on their heads a ring with foliage and flower border, with detachable bowl with wirework and pierced foliage border, applied on each side with the Royal coat-of-arms within Garter motto and below Royal duke's coronet, *fully marked except one rosette and the nuts, the base further stamped 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS LONDINI'*

20¼ in. (51.5 cm.) and 20⅞ in. (51 cm.) high

516 oz. 16 dwt. (16,076 gr.)

The Royal arms are for one of the sons of King George III (1760-1830), possibly for Prince Adolphus, 1st Duke of Cambridge (1774-1850). (2)

£35,000-50,000

\$50,000-71,000

€41,000-58,000

PROVENANCE:

Prince George, Duke of Cambridge (1819-1904), H.R.H. The Duke of Cambridge, K.G., K.T., K.P. etc., deceased; Christie's, London, 6-7 June 1904, lot 205 (part).

Prince George, 2nd Duke of Cambridge (1819-1904), on whose death the present stands, along with their four smaller companions, were sold, spent much of his childhood in Hanover where his father was governor-general. He was sent to England in 1830 to live with King William IV and Queen Adelaide where he was privately educated by tutors, one of whom, a Mr. Welsh, had to be removed from his position after losing the balance of his mind. Rev. John Ryle Wood was in sole charge of the prince's education from 1831 and became a lifelong friend of the Prince.

The Duke was destined for a career in the army from the age of nine when he was appointed a colonel in the Jäger battalion of the Hanoverian Guards. After the accession of Queen Victoria the duke was made a brevet colonel in the British army and served in Gibraltar, England and Ireland. He most notably saw active service during the Crimean War in 1854 commanding the first division of the army and fighting at the battle of Alma where his horse was shot from under him. In 1856 he became general commanding-in-chief. He was to serve until his much resisted retirement in 1895.

The Duke was described as 'a bluff, fresh, hale, country gentlemen, with something of the vigorous frankness of the English skipper and something, too, of the Prussian martinet; industrious, punctual, rising early, seeking rest late, fond of life and its pleasures, of good dinners, good cigars, pleasant women, of the opera, of the play' (*Society in London*, London, 1885, p. 19). It has been said that his tenure of office as Commander in Chief of the Army for 39 years was noticeable for his opposition to a number of Army reforms. However he was a strong supporter of military education and founded the School of Military Music in 1857 and was a governor of the Royal Military Academy at Woolwich.

He married, in contravention of the Royal Marriage Act of 1772, in 1847, Sarah, daughter of Robert Fairbrother, a theatrical printer. She was a popular actress in burlesques and bore him three sons who adopted the surname FitzGeorge. The 2nd Duke died in 1904 when the dukedom became extinct. He had amassed a considerable silver collection, much of which was sold by Christie's later that year.



THE PROPERTY OF A ROYAL HOUSE



435

A GEORGE III SILVER-GILT CUP AND COVER

MARK OF PETER AND WILLIAM BATEMAN, LONDON, 1812

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

16¾ in. (42 cm.) high
115 oz. 3 dwt. (3,582 gr.)

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

£3,000-5,000

\$4,300-7,100
€3,500-5,800

PROVENANCE:

Presented to Colonel Ralph Fletcher (1757-1832), magistrate, in 1813 following a resolution made at a meeting held on 15 July 1812, for his role in suppressing the Luddite uprisings in Bolton in 1812. Charles and Yvette Bluhdorn; Sotheby's, New York, 13 October 2007, lot 28.

LITERATURE:

The Gentleman's Magazine, 'Obituary, Ralph Fletcher', 1832, pp. 274-275.
A. Blackstock and F. O'Gorman ed., *Loyalism and the Formation of the British World, 1775-1914*, Woodbridge, 2014, pp. 54-55.



(alternate view)

THE DORSETSHIRE GOLD CUP FOR 1815
 THE PROPERTY OF A PRIVATE COLLECTOR
 (LOTS 436-438)



436

A GEORGE III SILVER-GILT CUP AND COVER

MARK OF PAUL STORR, LONDON, 1815, PROBABLY RETAILED BY RUNDELL, BRIDGE AND RUNDELL

Campana-shaped and on spreading foot, the lower body cast and chased with a band of anthemion on a matted ground, on side chased with scene of horses, the other engraved with an inscription, the detachable cover with foliage and shell heightened gadrooned border, with detachable laurel wreath cast finial, *marked near handle, inside cover and on finial*

15 in. (38 cm.) high

92 oz. 2 dwt. (2,864 gr.)

The inscription reads 'Blandford 1815 Sir Richard Carr Glynn Bart Steward'.

£10,000-15,000

\$15,000-21,000

€12,000-17,000

PROVENANCE:

The Dorsetshire Gold Cup, raced for at Blandford Races on Tuesday, 8th August 1815, won by Mr. Radclyffe's *Midnight*.

Anonymous sale; Sotheby's, London, 17 November 2010, lot 43.

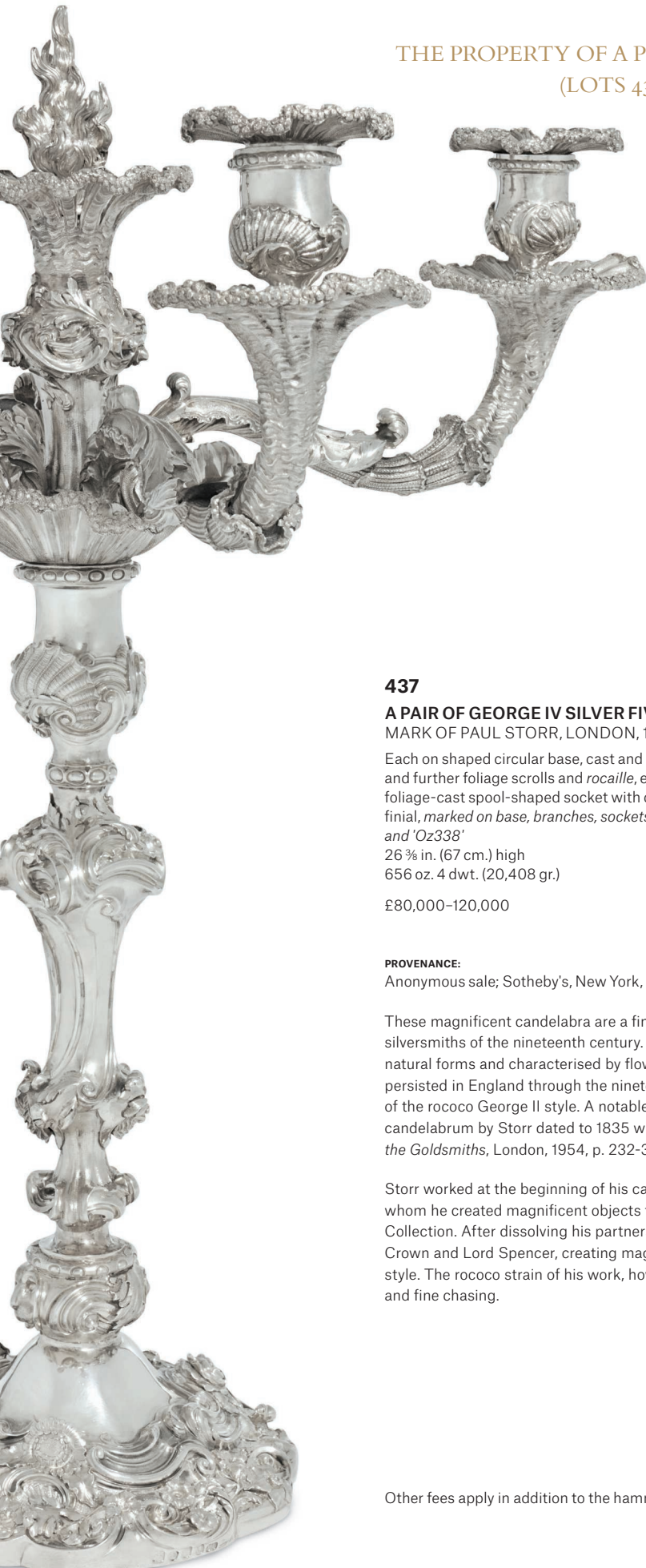
Horse racing at Blandford started in the 16th century. By the early 19th century the races were held bi-annually. It was both a sporting and social occasion. *The Sporting Magazine* for 1815 reports that 'The course was well attended, and sport on both days was excellent. The company at the balls was more numerous than for many years past, and the ball room was graced by the fashion and beauty the neighbouring counties, as well as by those of the the county of Dorset.'

Sir Richard Carr Glynn 1st Bt. (1755-1838), of Gaunt's House, Dorset, the steward of Blandford Races, was knighted in 1790, the year he served as Sheriff of London. He was London Mayor of London in 1798 and was created a baronet in 1800. He was educated at Westminster School and on his father's death in 1773 he became a partner in his father's bank, Vere, Glyn and Hallifax, renamed Hallifax, Mills, Glyn and Mitton. His fourth son, George, also a successful banker, was created Baron Wolverton in 1869.



(alternate view)

THE PROPERTY OF A PRIVATE COLLECTOR
(LOTS 436-438)



437

A PAIR OF GEORGE IV SILVER FIVE-LIGHT CANDELABRA

MARK OF PAUL STORR, LONDON, 1826

Each on shaped circular base, cast and chased with foliate scrolls on a matted ground, the stem cast with lion's masks and further foliate scrolls and *rocaille*, each with detachable branches with four foliate-cast brackets terminating in foliate-cast spool-shaped socket with detachable nozzle, with a further central socket with detachable flammiform finial, *marked on base, branches, sockets, nozzles and finials, further engraved underneath with scratch weight 'Oz323.10' and 'Oz338'*

26 $\frac{3}{4}$ in. (67 cm.) high

656 oz. 4 dwt. (20,408 gr.)

(2)

£80,000-120,000

\$120,000-170,000

€93,000-140,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 17 June 1981, lot 84.

These magnificent candelabra are a fine example of the rococo creations of Paul Storr, one of the most celebrated silversmiths of the nineteenth century. Of eighteenth-century Parisian origin, the *rocaille* style was inspired by natural forms and characterised by flowing lines and silhouettes. It spread rapidly across Europe, and interest in it persisted in England through the nineteenth century, when leading silversmiths of the day created works in revival of the rococo George II style. A notable comparison can be drawn between the present candelabra and a six-branch candelabrum by Storr dated to 1835 with very similar branches and illustrated in N. M. Penzer, *Paul Storr The Last of the Goldsmiths*, London, 1954, p. 232-3, plate LXXVII.

Storr worked at the beginning of his career in partnership with Rundell, Bridge and Rundell, in partnership with whom he created magnificent objects for some of the most important collections of the day, including the Royal Collection. After dissolving his partnership with that firm, Storr worked independently for patrons including the Crown and Lord Spencer, creating magnificent objects and table services in a largely antique-inspired, neoclassical style. The rococo strain of his work, however, is rarer and is here distinguished by the present elegant proportions and fine chasing.



THE PROPERTY OF A PRIVATE COLLECTOR
(LOTS 436-438)



438

A PAIR OF GEORGE IV SILVER WINE-COOLERS

THE COOLERS AND ONE LINER MARK OF PHILIP RUNDELL, LONDON, 1822,
THE COLLARS AND ONE LINER MARK OF PHILIP RUNDELL, LONDON, 1819,
RETAILED BY RUNDELL, BRIDGE AND RUNDELL

Each campana-shaped and on spreading foot with gadrooned border, the lower body fluted, the upper body applied with fruiting grapevines with with two cast intertwined branch handles, with conforming collar and liner, the body engraved with a coat-of-arms, the collar engraved with a crest, *marked on foot, collar and liner, the foot further engraved 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS LONDINI'*

10¼ in. (26 cm.) high

215 oz. 18 dwt. (6,714 gr.)

The arms are those of Bromley quartering Smith, Pouncefoot and others with Wilson quartering others in pretence for Sir Robert Howe Bromley 3rd Bt. (1778-1857) of East Stoke, Nottinghamshire and his wife Anne (d.1873), second daughter and co-heir of Daniel Wilson of Dallam Tower, Westmoreland, whom he married in 1812. He entered the navy and became vice Admiral of the White in 1854. In his early years he travelled as part of Lord Macartney's embassy to China. (2)

£30,000-50,000

\$43,000-71,000

€35,000-58,000

PROVENANCE:

Sir Robert Howe Bromley, 3rd Bt. (1778-1857) and then by descent to

Sir Rupert Howe Bromley, 9th Bt. (1910-1966).

Sir Rupert Bromley, Bart.; Christie's, London, 29 November 1961, lot 23 (part).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

(LOTS 434, 439, 462 AND 467-475)



439

A GEORGE III SILVER CENTERPIECE

MARK OF PAUL STORR, LONDON, 1811, RETAILED BY RUNDELL, BRIDGE AND RUNDELL, WITH ADDITION MARKS FOR RICHARD SIBLEY, LONDON, THE RIM 1835, THE FEET 1843

On triangular base with foliage cast border and feet, and with three cast grotesque mask feet connected by foliage and flower cast swags, later engraved with two coats-of-arms and an inscription and with three draped classical maidens supporting a wirework and fruiting grapevine applied basket, with central spiral fluted stem, *marked under base, on rosette, under figures, and on apron, further stamped underneath 'RUNDELL BRIDGE ET RUNDELL AURIFICES PRINCIPIS WALLAE LONDINI'*

26 $\frac{1}{2}$ in. (67.5 cm.) high

490 oz. 14 dwt. (15,295 gr.)

The inscription reads *'Presented by the Right Hon. the Lord Mayor, the Aldermen and those Members of the Common Council forming the Officers and Clerks Committee of the Corporation of London to Richard Nathaniel Philipps Esq're L.L.B., R.S.A. Chairman A.D. 1864 In recognition of his Ability, Courtesy and successful exertions in the Conduct of the important Business of the Committee and as a Testimonial to the Value of the Services rendered by him to His Fellow Citizens.'*

The later coats-of-arms are those of the City of London and Philipps for Richard Nathaniel Philipps, the son of the Non-Conformist minister Rev. Dr. Nathaniel Philipps. Richard was destined for the church but he was later drawn to the law and was called to the bar in 1841. He resided for the most part in London but served as a magistrate in west Yorkshire. He was presented with this centerpiece for his service to the London Corporation. He was later further thanked with the presentation of silver salver in 1869.

£15,000-25,000

\$22,000-36,000

€18,000-29,000

PROVENANCE:

Presented to Richard Nathaniel Philipps (1807-1877), of Broome Hall, Sheffield, barrister and politician in 1864 by the Corporation of London.

440-442 No Lots





443

A GEORGE IV SILVER-GILT WINE-COOLER

MARK OF PAUL STORR, LONDON, 1821

Of campana form, on square foot, the body chased with fruiting grape vine and engraved with a crest, flanked by loop handles, *marked underneath*

13 in. (33 cm.) high

122 oz. 9 dwt. (3,808 gr.)

£20,000–30,000

\$29,000–43,000

€24,000–35,000





444

A GEORGE IV SILVER TRAY

MARK OF JOHN BRIDGE, LONDON, 1824

Shaped oval with two foliate handles and gadrooned rim cast and chased with shells, engraved with a coat-of-arms, *marked underneath*

24¼ in. (61.5 cm.) high
110 oz. 14 dwt. (3,444 gr.)

The arms are those of Scovell impaling Bigge for George Scovell (1804-1890) of Carshalton and his wife Georgina (1805-1876) née Bigge, of Beddington Surrey, whom he married in 1835. A wealthy mine owner, he left over £90,000 in his will after his death at his house in Grosvenor Place, Mayfair in 1890.

£4,000–6,000

\$5,700–8,500

€4,700–6,900

PROVENANCE:

George Scovell (1804-1890), of Grosvenor Place, London, W1.



445

A GEORGE III SILVER TANKARD

MARK OF JOSEPH WILLIAM STORY AND WILLIAM ELLIOTT, LONDON, 1813

Tapering cylindrical and on spreading skirt foot, the sides cast and chased with Bacchic putto in various pursuits on a matted ground, the hinged cover similarly cast and chased and with an openwork thumbpiece, the scroll handle engraved with an initial 'B', engraved underneath with an inscription, *marked near handle and on cover bezel*

8 in. (20.3 cm.) high
55 oz. 17 dwt. (1,737 gr.)

The inscription reads '*Florance J. Benson Born 19th March 1815*'.

£3,000–5,000

\$4,300–7,100

€3,500–5,800

PROVENANCE:

Florance John Benson (1815-1853) of The Manor House, Teddington, presumably given as a christening gift.

Florance Benson (1815-1853) was the second son of Thomas Starling Benson of North Cray, Kent. He was educated at Harrow School and St. Johns College, Cambridge. His legal career began at Lincoln's Inn in 1837, however he moved to the Inner Temple in 1840. He died suddenly at home in 1853.



THE EARL OF JERSEY GARNITURE

446

**A GARNITURE OF THREE VICTORIAN SILVER SEVEN-LIGHT
CANDELABRA**

MARK OF CHARLES FREDERICK HANCOCK, LONDON, 1867

Each on shaped oval domed base cast and chased as rockwork and wrapped in cast ferns, centred on each side a cast 'J' initial and at each end a cast grotesque mask and shell foot, supporting two shields, each cast with a coat-of-arms below an earl's coronet, the reeded stem terminates in cast fronds from which issue the six branches, each with detachable socket, wax-pan and nozzle, *marked on base, lions, coats-of-arms, coronets, branches, wax pans, sockets and nozzles*

32 in. (81.4 cm.) high and 28¾ in. (73 cm.) high

957 oz. (29,767 gr.)

The arms are those of Villiers for Victor Albert George Child-Villiers, 7th Earl of Jersey (1845-1915).

(3)

£60,000–90,000

\$86,000–130,000

€70,000–100,000

PROVENANCE:

Victor Albert George Child-Villiers, 7th Earl of Jersey (1845-1915).

The earl was born in his father's house in Berkeley Square, London - a godparent being Queen Victoria, a friend of his grandfather Sir Robert Peel. He was educated at Eton and Balliol College Oxford. Tragedy struck the family when he was only 14. He succeeded to the earldom following the death of both his grandfather and father only weeks apart. He thus became the owner of the family bank Child and Co. at a very young age. He pursued a career in politics and served as a government whip in the House of Lords between 1875 and 1877 under Disraeli. He returned to the government in 1889 when Lord Salisbury made him Paymaster-General. He was a Privy Councillor and in was appointed Governor of New South Wales in 1890. He was described as '*amiable and well-intentioned*', but '*very much occupied with his own family*'. He resigned due to business demands in 1892 and returned to England. He served the government in Canada at the Colonial Conference in 1894. He married the Hon. Margaret Elizabeth Leigh, daughter and eldest child of William Henry Leigh, 2nd Baron Leigh, in 1872. They had six children, the eldest of whom, George, succeeded him as 8th Earl of Jersey in 1915 following his death at his seat Osterley Park, just outside London.



Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



THE COUNTERSEAL OF THE GREAT SEAL OF KING GEORGE IV

447

A GEORGE V SILVER COUNTERSEAL

LONDON, 1820, MAKERS MARK IP, DESIGNED BY THOMAS WYON, THE BORDER WITH PART MARKS FOR LONDON, PROBABLY FOR JOHN BRIDGE, CIRCA 1831

Circular, cast and chased with a scene of the King on his throne surrounded by courtiers and with the Royal arms above, the plain rim engraved later with an inscription, *marked under seal and on rim, the base further engraved 'T. Wyon Fecit'*, in later plexi-glass case and with conforming stand

8½ in. (21.5 cm.) diam.

49 oz. 13 dwt. (1,544 gr.)

The Royal arms are those of George IV (r.1820-1830).

The inscription reads *'His Majesty King William the Fourth To His Dutiful Subject and Servant John Singleton, Lord Lyndhurst A.D. 1831.'*

£20,000-30,000

\$29,000-43,000

€24,000-35,000

PROVENANCE:

Presented to the Lord Chancellor John Singleton Copley, 1st Baron Lyndhurst (1772-1863), by King William IV in 1834.

Baron Lyndhurst was the elder son of the celebrated portrait painter John Singleton Copley (1738-1815). He was born on Beacon Hill, Boston Massachusetts in 1772, shortly before the American War of Independence. His father left for England and later Italy in 1774, his wife and family following to England in 1775. They bought and enlarged a house in Hanover Square, Mayfair, which was to be the Copley home until Lord Lyndhurst's death in 1863. He was educated at Trinity College, Cambridge where he excelled. He became a barrister, being called to the bar in 1804 as a bencher at Lincoln's Inn. His skills in court led him to be called to parliament in 1818 sitting as M.P. for Yarmouth. He was knighted in 1819 was appointed solicitor general. In 1826 he succeeded Lord Gifford as Master of the Rolls, but had to resign his seat the following year on his appointment as Lord Chancellor and his elevation to the peerage as Lord Lyndhurst of Lyndhurst. He served under three prime ministers. Wellington's government fell in 1830, none the less he was made chief baron of the exchequer. He was once more Lord Chancellor for a brief period in 1834 and again in 1841. It was during the 1834 post that the confusion as to who the defaced seal should be presented occurred, Brougham or Lyndhurst. 1834 was also the year in which Lady Lyndhurst died. A handsome and intelligent woman, Sarah Garay Thomas, daughter of Charles Brunsden, whom Lyndhurst had married in 1819. He was a social figure and lover or Partis, where he was to remarry in 1837. He died at his home in London in 1863, described by later biographers as enigmatic, perhaps partly due to the lack of many personal papers, most of which he had burnt, he had a reputation as a great barrister but a political figure whose convictions changed from year to year.

The presentation of the Great Seal and Counterseal is recorded by Greville in his memoirs (as quoted in The Pall Mall Magazine, 'The Great Seal, Part II - From Cromwell to Victoria' Volume XIV, London, January to April 1989):

"King William IV is a queer fellow. Our Council was principally for a new Great Seal, and to deface the old Seal. The Chancellor [Brougham] claims the old one as his perquisite. I had forgotten the hammer, so the King said, 'My Lord, the best thing I can do is to give you the seal and tell you to take it and do what you like with it.' The Chancellor said, 'Sir, I believe there is some doubt whether Lord Lyndhurst ought not to have half of it, as he was Chancellor at the time of your Majesty's accession.' 'Well,' said the King, 'then I will judge between you, like Solomon here' (turning the Seal round and round), 'now do you dry heads or tails.' We all laughed, and the Chancellor said, 'Sir, I take the bottom part,' The King opened the two compartments of the seal, and said, 'Now then I employ you as ministers of state. You will send for Bridge, my silversmith, and desire him to convert the two halves each into a salver, with my arms on one side and yours on the other, and Lord Lyndhurst's the same, and you will take one and give him the other, and both keep them as presents from me.'"



His Majesty King William the Fourth

TO HIS DUTIFUL
SUBJECT AND

SERVANT, JOHN SINGLETON, LORD LYNDHURST A.D. 1851.



448

A GEORGE IV SILVER WARWICK VASE

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

Of typical form on square base, with pedestal stem and acanthus at base of bowl, the sides applied with classical heads and lion pelts, with two entwined vine handles and an ovolo dart and beaded rim, the foot engraved with a coat-of-arms, *marked on body, the foot further engraved* 'GREEN.WARD & CO. LOND. FECT.'

18½ in. (47 cm.) wide over handles

333 oz. 6 dwt. (10,368 gr.)

The arms are those of Wilson or Wilson impaling another. The wife's arms do not appear in the heraldic reference works of the time and it is likely that they are unofficial assumed arms. Research by the College of Arms point to Charles Edward Wilson (1752-1829), of 13 Lombard Street, London and Dome House, Bognor, M.P. for Bewdley from 1814 to 1818, as the probable owner of the Warwick vase. In instances where a gentleman's fortune outstripped his pedigree arms were assumed, sometimes later amended and legalised by the College. Charles Wilson and his wife Elizabeth née Nixon (d.1835) had no children therefore there were no future generations to require an official coat-of-arms.

Charles Edward Wilson is thought to be the son of the stationer and printer Robert Wilson of Birchin Lane and Lombard Street London. He worked in partnership with his brother Richard. Politically he was a supporter of Pitt. He was a stockholder of the East India Company, a Governor of Christ Hospital and a director of the Globe Insurance Company. He left money in his will for a marble tablet in his memory to be raised in the church of St. Mary Magdalen, South Bersted, near his house in Bognor, Dome House. This magnificent residence had been built by Sir Richard Hotham shortly before his death in 1799 in the hope of attracting King George III to stay there. The King did not stay, but his granddaughter the young Princess Charlotte (1796-1817) lived there for two years of her short life.

£40,000-60,000

\$57,000-85,000

€47,000-69,000





449

A WILLIAM IV SILVER BASKET

MARK OF ROBERT GARRARD, LONDON, 1830

Shaped oval and on shell and scroll cast feet, with shell and foliage heightened border and overhead part-reeded swing handle, engraved with a coat-of-arms below an earl's coronet, *marked underneath and on handle*

15¾ in. (40.3 cm.) wide

73 oz. 6 dwt. (2,280 gr.)

The arms are those of Cavendish with a crescent for difference with Compton in pretence, for George, 1st Earl of Burlington (1754-1834) and his wife Elizabeth (d.1835) daughter and heiress of Charles, 7th Earl of Northampton, whom he married in 1782. The basket was no doubt created to celebrate his elevation to the peerage in 1831 as 1st Earl of Burlington of the second creation.

£4,000–6,000

\$5,700–8,500

€4,700–6,900

PROVENANCE:

Anonymous sale; Christie's, London, 26-27 November 2013, lot 467.

*** 450**

A VICTORIAN SILVER PEPPERETTE FORMED AS THE FIGURE OF A JOKER

MARK OF ROBERT HENNELL, LONDON, 1875

Realistically cast and on circular foot, holding a baton, *marked on cover and base*

5¼ in. (13 cm.) high

5 oz. 3 dwt. (161 gr.)

£3,000–5,000

\$4,300–7,100

€3,500–5,800



451

A VICTORIAN SILVER-GILT-MOUNTED FROSTED-GLASS CLARET-JUG

MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1843

Tapering cylindrical form, with fruiting grape-vine hinged cover, handle and bands, on a circular foot, *marked on cover, handle, ornaments and foot, further marked 'MORTIMER & HUNT 1366 LONDON'*

14 in. (35.5 cm.) high

£4,000–6,000

\$5,700–8,500

€4,700–6,900

A GEORGE IV AND VICTORIAN SILVER-GILT AND AGATE DESSERT-SERVICE

MARK OF WILLIAM EATON, GEORGE ADAMS AND FRANCES HIGGINS, LONDON,
1829, 1833, 1837 AND 1842

Chased Vine pattern, comprising:

Twenty-four silver-gilt dessert-spoons Twenty-four silver-gilt ice-cream-spoons

and the following with carved agate handles, some differing:

Twenty-three dessert-forks Twenty-four dessert-knives

Four large serving-spoons Two ice-cream serving spoons

Four small serving-spoons

Together with two associated cheese-knives with steel handles, probably earlier

Contained in a brass-bound mahogany box with four fitted later trays

the case 15½ in. (39 cm.) wide

weighable silver 113 oz. 17 dwt. (3,541 gr.)

(107)

£7,000-10,000

\$10,000-14,000

€8,100-12,000





453

A VICTORIAN SILVER SOUP-TUREEN, COVER, LINER AND STAND FROM THE ASHBURNHAM SERVICE
 MARK OF PAUL STORR, LONDON, 1837, THE STAND 1838

Shaped oval, chased with honeycomb pattern and small blossoms on a matted ground, the domed cover with conforming decoration and knob finial, the interior with removable liner engraved with a crest, the cover and body each applied with a coat-of-arms below an earl's coronet, marked on lid, body, liner and stand, further engraved with inventory number and scratch weight 'No. 1 - 33 oz..16' to the cover, 'No. 1. 38 oz..4' to the liner and 'No. 2. 73 oz.. / 2' to the body, the body and stand each stamped underneath 'STORR & MORTIMER' the tureen further stamped '102'

15 in. (38 cm.) wide, the base

186 oz. 16 dwt. (5,811 gr.)

The arms are those of Ashburnham for Bertram, 4th Earl of Ashburnham (1797-1878), who succeeded his father in 1830. Born in 1797, he married Catherine Charlotte in 1840, daughter of George Baillie. The 4th Earl was a prodigious collector of books and manuscripts, both English and French, including early manuscripts, charters, monastic records and state papers. Many of these he purchased from the Stowe library at the Christie's sale in 1848.

£20,000-30,000

\$29,000-43,000

€24,000-35,000





454

A VICTORIAN SILVER TEN-LIGHT CANDELABRUM

MARK OF JOHN SAMUEL HUNT, LONDON, 1846

On triangular base with foliage cast and latticework feet, the three sides each applied with a cast cypher on a plain cartouche, the corners and cast branch stem each applied with fruiting grapevines, the detachable branches with three scrolling branches, each terminating in two cast sockets with fixed wax-pans and detachable nozzles, with a further tier of three branches, each with a single similarly cast socket with detachable cast foliage wax-pan and nozzle and with a further central light, *marked on foot, applied vines, back of plaques on base, applied cyphers branches, sockets, nozzles and detachable wax-pans, the foot further stamped 'HUNT & ROSKELL LATE STORR, MORTIMER & HUNT 2890'*

36½ in. (93 cm.) high

477 oz. 16 dwt. (14,860 gr.)

£50,000-80,000

\$72,000-110,000

€58,000-92,000



455

A VICTORIAN PARCEL-GILT SILVER COPY OF THE TEMPERANTIA BASIN

MARK OF FREDERICK ELKINGTON, BIRMINGHAM, 1875

Circular and with ovolo border, chased with eight cartouches, depicting Minerva and the seven liberal arts, the centre cast with a central medallion depicting Temperance holding a wine-cup and ewer, surrounded by the four classical elements, all within further cast masks and strapwork, *marked inside* 18½ in. (47 cm.) diam. 55 oz. 18 dwt. (1,738 gr.)

£4,000–6,000

The Temperantia basin, one of the highlights of the Victoria and Albert Museum's pewter collection, is signed with the initials 'FB' on the central boss for Francois Briot, the most celebrated member of a French family of medallists and die-cutters. The Temperantia basin, along with the Mars basin, now in the collection of the Louvre, have long been the inspiration for other artists, from as early as the 17th-century, when the Nuremberg modeller, Caspar Enderlein created another dish like the present one (Mus. No. 5477-1859).

It was in the 19th Century; however, that the firm of Elkington, Mason and Co., were to begin the production of electrotypes which allowed copies of objects to be made using an electric current. Copies of both the Temperantia and Mars basin are known, for example the present dish and the trophy used as the Wimbledon Ladies Singles Tennis Trophy.

\$5,700–8,500
€4,700–6,900



456

TWO VICTORIAN SILVER FIGURES OF SOLDIERS

ONE MARK OF JOHN SAMUEL HUNT, LONDON, 1849, ONE MARK OF JOHN SAMUEL HUNT AND ROBERT ROSKELL, LONDON, 1871

Each realistically cast as a soldier from the 43rd (Monmouthshire) Regiment of Foot in uniform, one holding a bugle, the other a sword, *each part marked on reverse*, each on later ebonised wooden base 16¾ in. (42.5 cm.) high (2)

£6,000–8,000

\$8,600–11,000
€7,000–9,200



457

457

A VICTORIAN SILVER CENTREPIECE

MARK OF FREDERICK ELKINGTON, BIRMINGHAM, 1868

The base cast as rockwork and issuing two cast palm trees and supporting two cast figures of Victorian gentlemen with a chest beside them and further foliage, *marked on base, figures, chest and foliage*

19 in. (48.3 cm.) high

94 oz. 17 dwt. (2,950 gr.)

£7,000–10,000

\$10,000–14,000

€8,100–12,000

458

A VICTORIAN SILVER CENTREPIECE

MARK OF JOHN, EDWARD, WALTER AND JOHN BARNARD, LONDON, 1868

On shaped circular base, cast and chased with lotus leaves and centring a cartouche with an engraved inscription, the base cast as rockwork and supporting two cast palm trees around which rest two men in Middle Eastern dress and a camel, *marked on base, figures and camel, the base further stamped '234'*

17¾ in. (45 cm.) high

93 oz. (2,893 gr.)

The inscription reads '*Presented to the Rev'd Dr Benjamin Artom by the Family of the Late David Sassoon as a Token of Regard & Esteem London 27th January 1869.*'

£7,000–10,000

\$10,000–14,000

€8,100–12,000

PROVENANCE:

Presented to Rabbi Benjamin Artom (1835-1879), Haham of the Spanish and Portuguese Jews of Great Britain, by the family of David Sassoon, presumably David Sassoon (1792-1864), the Baghdadi merchant and leader of the Bombay Jewish community, on 27 January 1869.



458

Rabbi Benjamin Artom was Italian by birth. He was born in the Piedmont city of Asti in 1835. He was rabbi in Naples before travelling to England to serve the Jewish community. His obituary in *The Times* published following his sudden death in 1879 spoke of his quick mastery of the English language which he spoke with '*rare eloquence...his courtly appearance adding much to the charm of his discourses*'. Following his funeral at Bevis Mark synagogue over 100 coaches followed the hearse to the burial in Mile End.

As noted by J. P. Fallon (*House of Barnard A Notable Family of Manufacturing Silversmiths to the Trade*, Sandy, 2012) this model of centrepiece, known in the ledgers as 'Camel & Arab' was an important and popular product of the Barnard workshops. It was believed to have been first produced in the early 1850s and was certainly in production by circa 1854 when an example was photographed as reproduced *op. cit.*, p. 187, fig.163). The weight of silver used for each was 97 oz. and they sold for £64-0s-0d.



459

A PAIR OF VICTORIAN SILVER CANDELABRA

MARK OF JOHN SAMUEL HUNT AND ROBERT ROSKELL, LONDON, 1877

Each on circular base, the fluted stems enriched with laurel garlands, each with two scrolling branches, the bases and nozzles engraved with a crest and a baron's coronet, *marked on bases, branches and nozzles, each base further stamped 'HUNT & ROSKELL LATE STORR & MORTIMER 7280'*

15¾ in. (40 cm.) high

106 oz. (3,297 gr.)

The crest is that of Tollemache, almost certainly for John, 1st Baron Tollemache of Helmingham, Suffolk (1805-1890). (2)

£8,000-12,000

\$12,000-17,000

€9,300-14,000

PROVENANCE:

1st Baron Tollemache of Helmingham, Suffolk and then by descent to The Trustees of The Tollemache Estates; Christie's, London, 13 May 1953, lot 49 (part as 'Eight candelabra, similar, with extra nozzles for the sticks Victorian--with fitted chest for six').

The present candelabra are closely based on a model by Thomas Heming, the celebrated eighteenth century silversmith who served as Principal Goldsmith to King George III from 1760. Grimwade says of Heming's commissions for the Royal collection that they display, 'a French delicacy of taste and refinement of execution' (A. G. Grimwade, *London Goldsmiths 1697-1837*, London, 1976, p. 543). This Parisian neo-classical influence can be clearly seen in the present model.

When almost certainly sold by the Tollemache Estates in 1953, the present candelabra were preceded in the sale by lot 47, 'A pair of two-light Candelabra, each on circular base with fluted domed centre and fluted pedestal stem, with applied laurel festoons at the shoulders, with two scroll foliate branches and fluted vases in the centre with flame finials, engraved with the Tollemache crest - 16 in. high - the sticks by Paul Storr, 1837, the branches by Thomas Heming, 18th century, with Victorian nozzles' (lot 47). Owing to the similarities in description, it is therefore possible that the present candelabra were commissioned by the family to complete a set of originals by Heming that had been used by the family for generations. A certain number of eighteenth-century examples of this model by Heming are known, including one offered Christie's, London, 3 June 2014, lot 340.



460

A PAIR OF VICTORIAN SILVER DESSERT-STANDS FROM THE SIR GEORGE ELLIOT TESTIMONIAL

MARK OF JOHN SAMUEL HUNT AND ROBERT ROSKELL, LONDON, 1874

Each in the form of classically-draped maiden on a circular stand set with two badges draped and with laurel-garlands, supporting later cut-glass circular bowls and detachable metal plates, *marked on stem, under bowl, figures and detachable ornament, the foot further stamped 'HUNT & ROSKELL LATE STORR & MORTIMER 6824'*, with a framed copy of an entry dated 15 May 1875 from the Illustrated London News depicting the testimonial

13½ in. (34 cm.) high

weighable silver 107 oz. 14 dwt. (3,350 gr.)

£7,000–10,000

(2)

\$10,000–14,000

€8,100–12,000

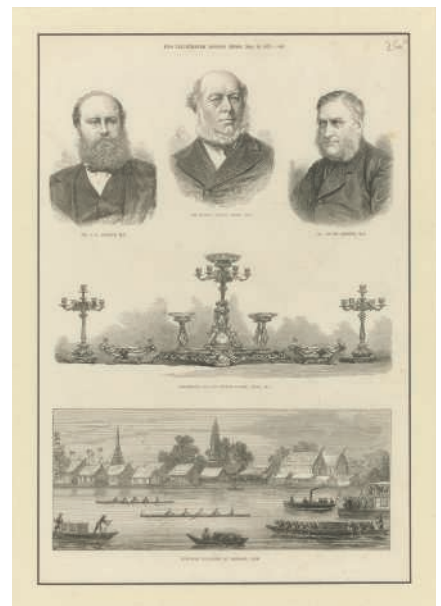
PROVENANCE:

Presented to Sir George Elliot, 1st Bt. (1815-1893), mine owner, engineer and M.P. at a dinner in Durham held on 31 April 1875, as part of a twenty-piece testimonial.

LITERATURE:

The Illustrated London News, 15 May 1875, no. 465, p. 12.

Sir George Elliot was born into a poor mining family in Gateshead in 1815. Employed in mines from the age of nine he showed early promise with his exceptional mathematical skills. He studied in evening classes and progressed through a many jobs eventually being appointed chief mining engineer to the Marquess of Londonderry in his early 30s. He opened his first mine in 1845 becoming one of the largest mine owners in the country. He rescued from insolvency the wire rope makers Messers. Kuper and Company, the firm that under his direction went on to manufacture the Transatlantic Telegraph Cable. He served as M.P. for North Durham and later Monmouth being created a baronet by Disraeli.



(part)



(detail of inscription)

461

AN EDWARD VII GOLD PORRINGER

MARK OF SEBASTIAN GARRARD, LONDON, 1904, 18CT

Tapering and on spreading stepped foot, the lower body chased with acanthus, with a husk band near the border, with foliage scroll handles, engraved underneath with an inscription, *marked near handle, the foot further stamped 'R&S Garrard & Co., Haymarket London'*, in a fitted oak case and with an ebonised wood plinth

6¾ in. (17 cm.) high

87 oz. 1 dwt. (2,707 gr.)

The inscription reads '*Parentibus Carissimis Andreae Nobili Parti optimo et Margaretae matri delectissimae Jam post annos conjugii quinquaginta diem matrimonii felicem et vere aureum agentibus hanc crateram in commune pietatis testimonium dederunt Filii filiae Gener nurus nepotes Majorum virtutes Optima Sibi auspicia confitentes Die November.XV.MCMIV*' which translates as '*To their dearest parents Andrew Noble, best of fathers, and Margery, most beloved mother, celebrating this happy and truly golden day after fifty years of marriage, their sons, daughters, son-in-law, daughter-in-law and grandchildren have given this cup as a witness of their shared love, acknowledging the virtues of their elders as their own best guide. 15 November 1904*'.

£80,000–120,000

\$120,000–170,000

€93,000–140,000

PROVENANCE:

A golden wedding anniversary gift to Sir Andrew Noble, 1st Bt. of Ardmore (1831-1915), son of George Noble, and his wife Margery, daughter of Archibald Campbell who he married on 15 November 1854, presented by their four sons, two daughters, sons-in-law, daughters-in-law and eleven grandchildren at Chillingham Castle and then by descent.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 434, 439, 462 AND 467-475)



462

AN AMERICAN MARTELE SILVER TRAY

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1907,
WITH ENGLISH IMPORT MARKS FOR BIRMINGHAM, 1908

Shaped oblong, the lobed border chased with trailing foliage, with two scroll handles, engraved with initials, later engraved underneath with an inscription, *marked underneath, the rim with English import marks and later Dutch tax mark* 31½ in. (80.5 cm.) wide

184 oz. 10 dwt. (5,740 gr.)

The inscription reads '*From the Directors of the Hollandsch-Amerikaansche Plantage Maatschappij*' which translates as '*Dutch American Plantation Company*'.

£3,000-5,000

\$4,300-7,100
€3,500-5,800

LITERATURE:

L. Pisto, *Martele 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 385, where this tray is recorded from the Martele archives as a 'waiter' which was finished on 14 June 1907, measuring 31½ in. long and weighing 187.3oz. The archives further record that it was raised by F.O. Erichsen in 78 hours and chased by George G. Germer for 211 15/60 hours. The net factory price was US\$600 and originally part of a four piece tea service which also included a 15in. waiter which was mislabeled in the archives as the 'tray'.



463

A GEORGE V SILVER CASTER

MARK OF OMAR RAMSDEN, LONDON, 1931

Baluster and on spreading stepped foot, the rim of the detachable cover and the lower body each engraved with quatrefoils, the upper body spirally-fluted, *marked underneath and on cover, further engraved underneath 'OMAR RAMSDEN ME FECIT'*

7½ in. (18 cm.) high

8 oz. 1 dwt. (251 gr.)

£3,000-5,000

\$4,300-7,100
€3,500-5,800

PRINCE RICHARD, DUKE OF GLOUCESTER'S
BIRTHDAY AND CHRISTMAS
TEA AND COFFEE-SERVICE



464

A ROYAL GEORGE V AND GEORGE VI SILVER TEA AND COFFEE-SERVICE
MARK OF SEBASTIAN GARRARD, LONDON, THE KETTLE, STAND AND LAMP
1934, THE REMAINDER 1946

Each piece melon-fluted, each piece engraved with an initial 'R' below a Royal duke's coronet, comprising: a kettle, stand and lamp; a teapot; a coffee-pot and a hot-water pot; a sugar-bowl; a cream-jug and a pair of sugar-tongs, *each piece fully marked*, with a card inscribed by Queen Mary 'For Richard from Grannie Mary Christmas 1947' the kettle, stand and lamp 13½ in. (34.3 cm.) high gross weight 146 oz. 16 dwt. (4,561 gr.)

The inscriptions relate to birthday and Christmas gifts from Queen Mary to H.R.H. Prince Richard, Duke of Gloucester.

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

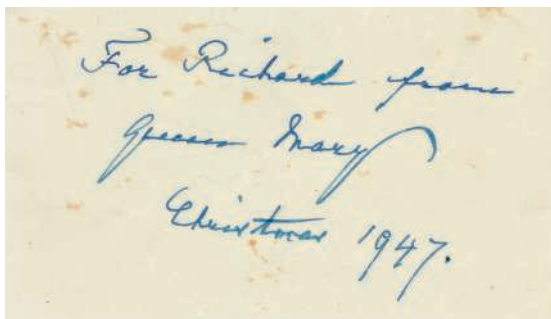
(7)

£2,000-4,000

\$2,900-5,700
€2,400-4,600

PROVENANCE:

Given to H.R.H. Prince Richard, 2nd Duke of Gloucester by his grandmother Queen Mary (1867-1953) as birthday and Christmas gifts between 1946 and 1949, and then by descent. Property from the Estate of H.R.H. The Prince Henry, Duke of Gloucester, KG., KT., KP.; Christie's, London, 26-27 January 2006, lot 59.



(detail)



Queen Mary
© National Portrait Gallery, London



465

A SET OF TWELVE ELIZABETH II PARCEL-GILT SILVER WINE-CUPS

MARK OF STUART DEVLIN, LONDON, NINE 1972 AND THREE 1973

Each with round foot issuing a faceted silver-gilt textured stem and conical body, *marked on rim*

4¼ in. (11 cm.) diam. high and slightly smaller

101 oz. 6 dwt. (3,150 gr.)

£4,000–6,000

(12)

\$5,700–8,500

€4,700–6,900

466

AN ELIZABETH II SILVER 'JOLLY BOAT' DOUBLE WINE-TROLLEY

LONDON, 1997, MAKER'S MARK KH

In the form of a rowing boat, with bottle stopper wells, with wooden base and

on four brass castors, *marked to side*

13¼ in. (33.5 cm.) long

gross weight 48 oz. 9 dwt. (1,507 gr.)

£3,500–5,500

\$5,000–7,800

€4,100–6,300



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 434, 439, 462 AND 467-475)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 434, 439, 462 AND 467-475)



467

467
AN ITALIAN SILVER LIBRARY-LAMP
19TH/20TH CENTURY

The circular fluted base with foliage chased border, the stem similarly chased and terminating in a font with four mask-capped spouts, with four suspension chains, three with implements, the shade chased with eagles on each side and engraved with a coat-of-arms, *marked on base, pair of tweezers and shade*, with wood base
39 in. (99 cm.) high

£2,000-3,000

\$2,900-4,300

€2,400-3,500



468

468
AN ITALIAN SILVER LIBRARY-LAMP
19TH/20TH CENTURY

The circular fluted base with foliage border and heightened with fruiting grapevines, the stem similarly chased and terminating in a font with four mask-capped spouts, with four suspensions chains, each with an implement, the shade chased with eagles on each side and engraved with a coat-of-arms, *marked on base, tweezers and shade*, with wood base
38½ in. (97.5 cm.) high

£2,000-3,000

\$2,900-4,300

€2,400-3,500

469
A MASSIVE ITALIAN VASE
MARK OF MELONCELLI FERDINANDO, MILAN, MID-20TH CENTURY

Baluster and on spreading shaped circular foot, the body chased in high relief with foliage scrolls, with two cast putto-capped handles, *marked on foot*, with silver-plated liner
28¼ in. (71.4 cm.) high

£2,000-3,000

\$2,900-4,300

€2,400-3,500



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 434, 439, 462 AND 467-475)



470



471



472

470

AN ITALIAN SILVER COFFEE-POT
ROME, MID-18TH CENTURY, MAKER'S MARK
RUBBED

Fluted pear-shaped and on circular foot, the hinged cover with fruiting and foliage-capped finial, engraved under the foliage and *rocaille* cast spout with a coat-of-arms, *marked underneath, on foot and on cover bezel*

11¼ in. (30 cm.) high
gross weight 33 oz. 12 dwt. (1,042 gr.)

£3,000–5,000

\$4,300–7,100

€3,500–5,800

471

AN ITALIAN SILVER COFFEE-POT
ROME, 18TH CENTURY, MAKER'S MARK A
FISH, POSSIBLY FOR CARLO OR GIUSEPPE
BARTOLOTTI

Fluted baluster and on circular foot, the hinged cover with cast fruiting and foliage finial, with wood handle, engraved with a coat-of-arms below a coronet, *marked underneath and on cover bezel, the rim and cover with a later French import mark*

8¼ in. (21 cm.) high
gross weight 13 oz. 9 dwt. (418 gr.)

£1,500–2,500

\$2,200–3,600

€1,800–2,900

472

AN ITALIAN SILVER COFFEE-JUG
ROME, 18TH CENTURY, MAKER'S MARK
THREE STARS, POSSIBLY FOR GREGORIO
SPINAZZI

Fluted pear-shaped and on conforming foot, the hinged cover similarly fluted and with foliage cast finial, with beak-form spout and ebonised wood handle, engraved with a coat-of-arms below a coronet, *marked underneath and on cover bezel*

9¾ in. (24.5 cm.) high
gross weight 20 oz. 17 dwt. (649 gr.)

£1,200–1,800

\$1,800–2,600

€1,400–2,100



473

473

AN ITALIAN SILVER COFFEE-POT

MARK OF GIACOMO ZOFFOLI, ROME, 18TH CENTURY

Fluted pear-shaped and on conforming foot, the hinged cover with cast acorn and oak leaf finial, the spout with hinged cover and issuing from a grotesque mask, with wood handle, *marked near rim and on cover bezel*
9 in. (23 cm.) high
gross weight 24 oz. 8 dwt. (758 gr.)

£6,000–8,000

\$8,600–11,000
€7,000–9,200

EXHIBITED:

Rome, Palazzo Braschi, *Argenti Romani de Tre Secoli Nelle Raccolte Private*, March 1970, no. XLVII, no. 76.

LITERATURE:

C.G. Bulgari, *Argentieri Gemmari E Orafi D'Italia*, Rome, 1958, p. 559, pl. 34.

475

A PAIR OF ITALIAN SILVER CANDLESTICKS

ROME, 18TH CENTURY, MAKER'S MARK A FISH, POSSIBLY FOR CARLO OR GIUSEPPE BARTOLOTTI

Each on shaped circular base, the faceted stems with rocaille cast knobs, with spool-shaped sockets and differing detachable nozzles, *marked on base and one nozzle*

8¾ in. (22 cm.) high
19 oz. 12 dwt. (608 oz.)

£3,000–5,000

(2)
\$4,300–7,100
€3,500–5,800



474

474

AN ITALIAN SILVER COFFEE-POT

ROME, 18TH CENTURY, MAKER'S MARK A FISH, POSSIBLY FOR CARLO OR GIUSEPPE BARTOLOTTI

Fluted pear-shaped and on spreading foot, the hinged cover with cast acorn and foliage finial, cast at the base of the spout with a grotesque mask, with wood handle, *marked underneath and on cover*
9¾ in. (25 cm.) high
gross weight 24 oz. (746 gr.)

£10,000–15,000

\$15,000–21,000
€12,000–17,000





* 476

A PAIR OF RUSSIAN SILVER MEAT-DISHES AND A PAIR OF DISH-COVERS FROM THE MECKLENBURG-SCHWERIN SERVICE ST PETERSBURG, 1774, THE DISHES MARK OF CARL GUSTAV HALLMUTH; THE COVERS MAKER'S MARK ST IN MONOGRAM

The shaped oval dishes with moulded borders, the covers with chased matted laurel border and broad Vitruvian scroll band on a matted ground, with detachable vase-shaped berry finials with ribbon-tied reeded border rising from cast acanthus foliage calyx, all engraved with a crest, *the dishes marked under border, the covers marked inside, the finial and calyx apparently unmarked, further engraved with various inventory numbers and German scratchweights* the dishes 17½ in. (44.5 cm.) long
214 oz. 16 dwt. (6,682 gr.)

The crest is that of Mecklenburg-Schwerin for Hereditary Grand Duke Friedrich Ludwig of Mecklenburg-Schwerin (1778-1819). He married on 23 October 1799 Grand Duchess Elena Pavlovna (1784-1803), daughter of Emperor Paul I of Russia (r.1796-1801) and his wife Maria Feodorovna, formerly the Duchess Sophie Dorothea of Württemberg. (4)

£7,000-10,000

\$10,000-14,000
€8,100-12,000



PROVENANCE:

Part of a service commissioned by the Empress Catherine the Great and added to by various Russian and French makers over a period of 15 years, from around 1770 onwards and by descent to her son Paul I and almost certainly give to his daughter Helene on her marriage to Friedrich-Ludwig, Grand Duke of Mecklenburg-Schwerin at Gatchina in October 1799.
The Property of a German Royal House; Christie's, Geneva, 30 November 1982, lots 135-136.

The service, of which these dishes and covers form part, was originally commissioned by the Empress Catherine the Great and added to by various French and Russian makers over a period of 15 years, from around 1770 onwards.

The Mecklenburg-Schwerin service appears to have been given by Catherine the Great's son Paul I to his daughter Helene on her marriage to Friedrich-Ludwig, Grand Duke of Mecklenburg-Schwerin at Gatchina in October 1799. it is interesting that Emperor Paul also presented his daughter with a gold tea and coffee service by Iwar Wenfeldt Buch. That service, dated 1799, was created using a number of gold pieces which the Emperor had requisitioned from the imperial collection (Christie's, New York, 13 April 2016, lot 15).

A pair of vegetable dishes from this service, also in a distinctly French neo-classical style and attributed to attributed to Carl Gustav Hallmuth, were sold sold Christie's, New York, 21 October 2003, lot 255.

The tradition of presenting silver as wedding gifts to the Mecklenburg-Schwerin family, like to many other noble families of Europe and elsewhere, was continued into the 20th century when Frederick Franz IV, Grand Duke of Mecklenburg-Schwerin (1882-1945) was presented with a pair of massive two-handled jardinières. These jardinières, made by O. Rohloff, Berlin, dated 1904 were sold Christie's, London, 31 March 1998, lot 116 and formed part of a large group of silver created to celebrate the marriage.

477

A GERMAN OR BALTIC PARCEL-GILT SILVER TANKARD
MAKER'S MARK NE ONLY, LATE 17TH CENTURY

Cylindrical and on three foliage cast ball feet, the sides chased with cartouches each with a hunting scene and separated by cast and chased foliage on a matted ground, the hinged cover chased with figures in a landscape, and with a foliage cast ball finial, *marked underneath with maker's mark only, further prick engraved with an inventory number*

7 in. (18 cm.) high
35 oz. 1 dwt. (1,091 gr.)

£8,000-12,000

\$12,000-17,000
€9,300-14,000



478

A GERMAN PARCEL-GILT SILVER TANKARD
APPARENTLY UNMARKED, LATE 17TH CENTURY

Cylindrical and on spreading foot with husk chased border, the sides chased with foliage scrolls, the hinged cover with husk border centring an engraved coat-of-arms flanked by initials, with cast fruiting grapevine thumbpiece, *the border and cover bezel with later Austrian tax mark*

7½ in. (19 cm.) high
27 oz. 9 dwt. (854 gr.)

£7,000-10,000

\$10,000-14,000
€8,100-12,000

479

A GERMAN PARCEL-GILT SILVER TANKARD
SCRIPT MAKER'S MARK ONLY, EARLY 18TH CENTURY

Cylindrical and on spreading foot, the foot and body each chased with foliage scrolls on a matted ground, the hinged cover with a similar band and a cast lion finial, with foliage chased scroll handle and bifurcated thumbpiece, *marked on foot and cover with maker's mark only twice*

7¼ in. (18.4 cm.) high
27 oz. 7 dwt. (850 gr.)

£7,000-10,000

\$10,000-14,000
€8,100-12,000





480

*** 480**

A GERMAN SILVER-GILT BEAKER

MARK OF WENZEL ZEIDELER, LEIPZIG, 1633-1635

Tapering cylindrical, the sides engraved with foliage sprays on a matted ground, *marked underneath*

3 1/8 in. (8 cm.) high

2 oz. 14 dwt. (84 gr.)

£4,000-6,000

\$5,700-8,500

€4,700-6,900

Wenzel Zeidler is recorded by Marc Rosenberg as becoming a master in 1624 (*Der Goldschmiede Merkzeichen*, Frankfurt am Main, 1922, vol. 2, p. 244, no. 3040). Other works known by him include two other beakers, one decorated with foliage and the other with crescents on a matted ground (Christie's, London, 16 November 2017, lots 456 and Christie's, London, 6 June 2017, lot 243).

*** 481**

A GERMAN SILVER-GILT BEAKER

MARK OF PAUL SOLANIER, AUGSBURG, 1689-1692

Tapering, the sides engraved with landscape vignettes within trailing foliage, *marked underneath*

2 in. (5 cm.) high

2 oz. 3 dwt. (67 gr.)

£6,000-8,000

\$8,600-11,000

€7,000-9,200



481



482

*** 482**

A GERMAN SILVER-GILT BEAKER

MARK OF GEORG KONRAD BANZER, AUGSBURG, CIRCA 1660

Tapering cylindrical and with a matted band, the rim with incised lines, *marked underneath*

3 3/4 in. (9.5 cm.) high

4 oz. 18 dwt. (153 gr.)

£3,000-5,000

\$4,300-7,100

€3,500-5,800

*** 483**

A GERMAN SILVER-GILT AND ENAMEL SNUFF-BOX
MARK OF CASPAR JOHANN KNOPF, BRUNSWICK,
CIRCA 1720

Oval, the sides engraved with four cartouches, each with inscribed cartouches of Cupid within foliage latticework, the detachable cover engraved with hunting scenes surrounding an enamel scene of David and Bathsheba, *marked underneath*
3¼ in. (9.5 cm.) wide
gross weight 4 oz. (125 gr.)

£10,000–15,000

\$15,000–21,000

€12,000–17,000

A very similar box, also with an enamel plaque set into the detachable cover and with engraved scenes on the side, by G. Boden is illustrated by G. Spies, *Braunschweiger Goldschmiede*, Munich, 1996, vol. III, p. 100, pl. 262a and 262b.



483

*** 484**

A GERMAN SILVER-GILT AND ENAMEL SPICE-BOX
MARK OF JOHANN LUKAS SIGEL, AUGSBURG, 1717-1721

Oblong and with canted corners, on four scroll-cast feet, the rims and detachable cover each with gadrooned rim, the cover engraved with scrolls centring an enamel plaque painted with a scene of Alexander the Great with other figures in a landscape, the interior with detachable three section divider, *marked underneath*

3½ in. (9 cm.) wide

gross weight 6 oz. 8 dwt. (198 gr.)

£8,000–12,000

\$12,000–17,000

€9,300–14,000



484



*** 485**

**A GERMAN SILVER SOUP-TUREEN, COVER AND LINER FROM THE MECKLENBURG-STRELITZ SERVICE
MARK OF GOTTFRIED CHRISTIAN DAVID PETSCHLER, NEUSTRELITZ, 1837**

The lobed bowl with two foliate cast handles, on circular anthemion cast base with four cast ram's supports, connected by pendant cast foliage swags, the detachable cover with cast lion finial, engraved with a coat-of-arms, the conforming liner parcel-gilt and with drop-ring handles, *marked on base, the liner and cover each further stamped 'FIDC' and prick numbered '5' and '8' respectively*

12½ in. (23 cm.) high

166 oz. 16 dwt. (5,188 gr.)

The arms are those of Mecklenburg-Strelitz, probably for George, Grand Duke of Mecklenburg-Strelitz (1779-1860).

£18,000-22,000

\$26,000-31,000

€21,000-25,000

Other pieces from this service are known. They include a condiment set which is illustrated by W. Scheffler, *Goldschmiede Mittel-Und Nordost Deutschlands*, Berlin, 1980, p. 233, no. 53, pl. XX, no. 53 and a set of twelve dinner plates (Sotheby's, Paris, 30 October 2008, lot 309), both also by Petschler. All the pieces from the service seem to be copied from, or at least inspired by French Empire prototypes. The present tureen for example can be compared to a pair which are marked for J. Guion, Paris, 1809-1819 and which are engraved with the arms of the Duke of Brunswick (Sotheby's, New York, 27 April 1992, lot 230). That pair was however supported on four cast seated bulls. A further example by Petschler is supported on cast swans (Scheffler, *op. cit.*, p. 233, pl. XXI, no. 57).



486

TWELVE DUTCH AND FRENCH DUTCH ROYAL SILVER DINNER-PLATES

TWO MARK OF MARTIN-GUILAUME BIENNAIS, PARIS, 1798-1809; TWO MARK OF DIEDERIK W. RETHMEYER, AMSTERDAM, 1807-1808, RETAILED BY DIEMONT, SIX MARK OF DANIEL PIJZEL, THE HAGUE, FIVE 1816 AND ONE 1835; ONE MARK OF FRANCOIS MARCUS SIMON, THE HAGUE, 1816 AND ONE MARK OF ALFRED DANIEL PIJZEL, THE HAGUE, 1837

Each circular and with anthemion border, engraved with differing versions of the Dutch Royal arms below a crown, three further engraved with initial 'K', each marked underneath, some further engraved underneath with inventory numbers or scratch weights, the Dutch plates with later French tax mark

9 1/8 in. (24.5 cm.) diam.

236 oz. 4 dwt. (7,347 gr.)

(12)

£8,000-12,000

\$12,000-17,000

€9,300-14,000

A set of fifteen similar plates, also by differing Hague, Amsterdam and Paris makers, formerly in the Dutch Royal Collections at Paleis Noordeinde, were sold by a gentlemen Christie's, Amsterdam, 9 May 2006, lot 195.



*** 487**

TWO DUTCH SILVER CANDLESTICKS

MARK OF JACOBUS GROENEWOUT, AMSTERDAM, 1727 AND 1728

Each on shaped square base with foliage cast feet, the tapering stems cast with foliage on a matted ground, with conforming socket, *each marked underneath, the foot with later tax mark*

8¼ in. (21 cm.) high

25 oz. (778 gr.)

(2)

£10,000–15,000

\$15,000–21,000

€12,000–17,000



488

A DUTCH SILVER VOC (VEREENIGDE OOST-INDISCHE COMPAGNIE) INGOT FROM THE ROOSWIJK CARGO

STAMPED WITH THE MARK OF THE AMSTERDAM CHAMBER OF THE VOC, WITH ASSAY MASTERS MARK OF A RAMPANT GOAT, CIRCA 1739

Oblong and with an irregular finish, stamped 'AVOC'

6½ in. (16.5 cm.) wide

63 oz. 3 dwt. (1,964 gr.)

£2,000–3,000

\$2,900–4,300

€2,400–3,500

The Rooswijk was a Dutch East Indiaman which foundered after grounding on the Goodwin Sands at the end of 1739. She had been bound from Amsterdam and the Texel to Jakarta with a precious and general cargo. The site, discovered in 2005 and now a designated site under the Protection of Wrecks Act 1973, has already yielded some 1,000 artefacts including some 553 silver ingots like the present examples. The ingot, along with the others found, are each approximately 4 lbs and made from silver mined in Mexico before being sold to the Amsterdam Chamber of the VOC and further destined for use in the coinage of Batavia.



489

A DUTCH SILVER BOWL

MARK OF DIRK WESTRIK, AMSTERDAM, 1735

Oval and on spreading foot, with moulded shaped rim and with two scroll drop-ring handles, *marked on base*

9 $\frac{3}{8}$ in. (24.5 cm.) wide

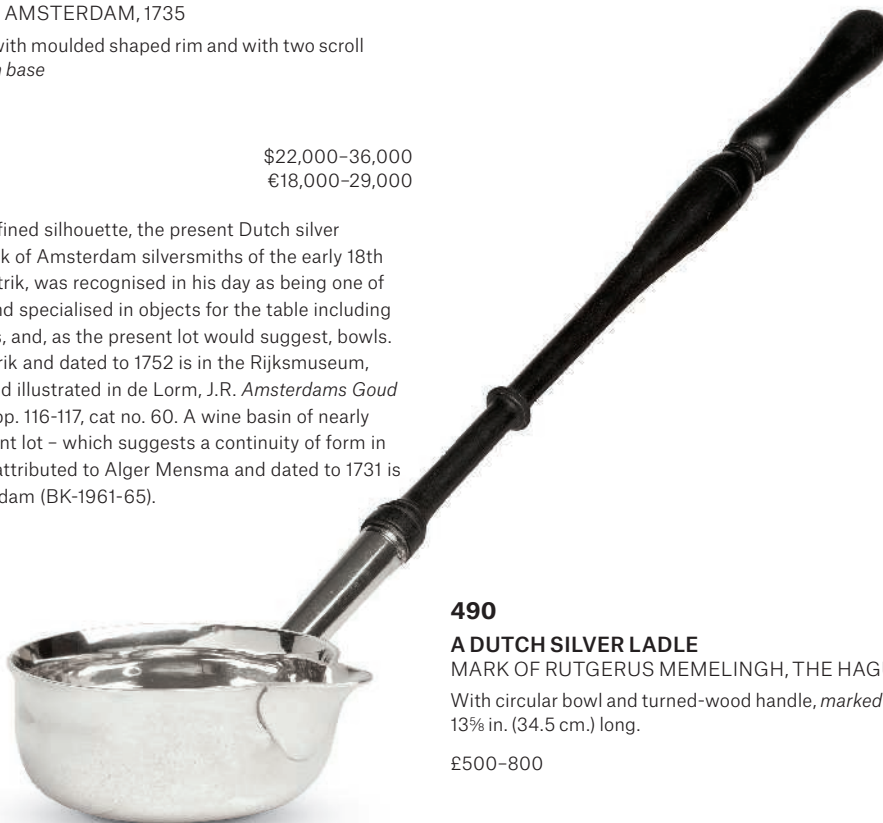
20 oz. 5 dwt. (530 gr.)

£15,000-25,000

\$22,000-36,000

€18,000-29,000

With its elegant form and refined silhouette, the present Dutch silver bowl is exemplary of the work of Amsterdam silversmiths of the early 18th century. Its maker, Dirk Westrik, was recognised in his day as being one of the foremost silversmiths, and specialised in objects for the table including casters, candlesticks, kettles, and, as the present lot would suggest, bowls. A tea urn attributed to Westrik and dated to 1752 is in the Rijksmuseum, Amsterdam (BK-1961-63) and illustrated in de Lorm, J.R. *Amsterdams Goud en Zilver, Amsterdam*, 1999, pp. 116-117, cat no. 60. A wine basin of nearly identical outline to the present lot – which suggests a continuity of form in 18th century Amsterdam – attributed to Alger Mensma and dated to 1731 is in the Rijksmuseum, Amsterdam (BK-1961-65).



490

A DUTCH SILVER LADLE

MARK OF RUTGERUS MEMELINGH, THE HAGUE, 1776

With circular bowl and turned-wood handle, *marked on underside of bowl*

13 $\frac{3}{8}$ in. (34.5 cm.) long.

£500-800

\$720-1,100

€580-920



491

*** 491**

**A LOUIS XV PARCEL-GILT SILVER CORPORATION BEAKER
MARK OF JOHANN LUDWIG I IMLIN, STRASBOURG, DATED 1721**

Tapering cylindrical, the rim and foot gilded, engraved with a coat-of-arms within inscription dated 1721, *marked underneath*

3½ in. (9 cm.) high

3 oz. 13 dwt. (113 gr.)

The inscription reads 'Statweissenburg Ratsbecher 1721'

The arms are those of Wissenbourg.

£8,000–12,000

\$12,000–17,000

€9,300–14,000

The town of Wissenbourg, in the Bas-Rhin department in northeastern France, originally known as Weissenburg, developed around a Benedictine abbey of the same name. The abbey was founded in the 7th century, though little now remains of it. Other beakers engraved with the town's coat-of-arms are known, including one by Michael Widder, Strasbourg, dated 1695 (H. Haug, *Inventaire des Collections Publiques Françaises L'Orfèverie de Strasbourg*, Paris, 1978, no. 52) and one with a cover by Andreas Altenburger, dated 1692 (*op. cit.*, no. 61).



492

*** 492**

**A LOUIS XV SILVER BEAKER
STRASBOURG, DATED 1724, MAKER'S MARK LACKING**

Tapering cylindrical and on spreading part gadrooned foot, the rim engraved with strapwork on a matted ground, further engraved with a coat-of-arms flanked by the date '1724', *marked underneath, further stamped on one side '164'*

3¾ in. (9.5 cm.) high

4 oz. 12 dwt. (142 gr.)

The arms are those of Lahr.

£6,000–8,000

\$8,600–11,000

€7,000–9,200

Lahr is a city in western Baden-Württemberg, south east of Strasbourg. Located on the edge of the Black Forest. The city received its charter around 1278. The town originally grew around the 'Storchenturm' or crane tower which features in the coat-of-arms engraved on the present beaker. Another beaker engraved with the same arms and dated 1738 is illustrated H. Haug, *Inventaire des Collections Publiques Françaises L'Orfèverie de Strasbourg*, Paris, 1978, no. 72.



(alternate view)

493

**A PAIR OF FRENCH EMPIRE SILVER-GILT MOUNTED CUT-GLASS
TEA-CADDIES AND A MIXING-BOWL**

WITH FRENCH RESTRICTED WARRANTY MARK FOR PARIS, 1809-1819

The caddies each oblong cut-glass and with conforming star-shaped stopper, with anthemion cast silver-gilt mounts, the bowl cylindrical and with foliage cast silver-gilt ring handle, each engraved with initials CR below a marquess' coronet and crest, *the caddies each marked on mount, the bowl apparently unmarked*, in fitted brass-bound leather covered case, the cover set with a brass plaque engraved with initials CR below a marquess' coronet and crest
the case 12¾ in. (32.4 cm.) long (3)

£5,000-8,000

\$7,200-11,000

€5,800-9,200



494

A FRENCH SILVER JARDINIÈRE

LATE 19TH/EARLY 20TH CENTURY, MAKER'S MARK INDISTINCT, PROBABLY V&G, RETAILED BY TOURON

Shaped oval and on four foliage cast feet, the sides cast and chased with foliage, flower and *rocaille*, marked on base, further stamped 'Touron', with conforming silver-plated liner

16¾ in. (42.5 cm.) wide
weight of silver 81 oz. 4 dwt. (2,525 gr.)

£5,000–8,000

\$7,200–11,000
€5,800–9,200

495

A GERMAN SILVER-GILT MOUNTED SERPENTINE BOX AND COVER

APPARENTLY UNMARKED, 19TH CENTURY

The round cover chased with masks and bowls of fruit and surmounted by man in Renaissance dress, the circular body with bands chased with foliage

£2,000–3,000

\$2,900–4,300
€2,400–3,500





496

A PAIR OF GERMAN SILVER CLARET-JUGS

MARK OF J. D. SCHLEISSNER AND SOHNE, HANAU, LATE 19TH CENTURY/EARLY 20TH CENTURY

Each in the form of a grotesque beast chased with mythological scenes to both sides of the body and topped with a hinged cap, *marked on foot*

16½ in. (42 cm.) high
161 oz. 6 dwt. (5,015 gr.)

(2)

£8,000–12,000

\$12,000–17,000
€9,300–14,000



497

AN AUSTRIAN SILVER JARDINIÈRE

MARK OF JOSEPH CARL KLINKOSCH, VIENNA, CIRCA 1890

Shaped oval, flanked by two cast putti to each side, the centre with a cartouche engraved with initials 'HM' to each side, *marked underneath*, with fitted gilt-metal liner

27¼ in. (69 cm.) wide

weight of silver 222 oz. 6 dwt. (6,915 gr.)

£25,000–35,000

\$36,000–50,000

€29,000–40,000

498-500 No Lots

THE THREE GRACES
AFTER ANTONIO CANOVA
(LOT 501)



■ 501

AFTER ANTONIO CANOVA (ITALIAN, 1757-1822)

The Three Graces

unsigned, on a white marble and *verde antico* pedestal
marble

The statue: 52¼ in. (132.5 cm.) high; 31 in. (79 cm.) wide; 17¼ in. (44 cm.) deep

The pedestal: 31 in. (79 cm.) high; 34¼ in. (87 cm.) wide; 20¼ in. (51.5 cm.) deep

circa 1880-1900

(2)

£80,000-120,000

\$120,000-170,000

€93,000-140,000

This exquisite marble is a very finely preserved copy of Antonio Canova's magnum opus *The Three Graces*, which depicts the nymphs Aglaia, Euphrosyne and Thalia, the three daughters of Zeus and the sea nymph Euronyme, who were also the handmaidens of Venus and companions of Apollo. Respectively, they represented elegance, mirth and youth, and beauty or the three phases of love: Beauty, arousing Desire, leading to Fulfilment.

As in all the antique interpretations of Aglaia, Euphrosyne and Thalia, the three sisters are depicted with two figures, Aglaia and Euphrosyne, facing forwards while the central figure, Thalia, faces away. While this would have served, in part, to be mildly erotic, it also serves as a clever and dynamic composition. In this stance they would have traditionally been seen as part of a larger decorative scheme in a villa or sculpture gallery with the aim of promoting joy, fortitude and love as in line with the ideals of the time. However, in 1812, the prolific neo-classical sculptor Antonio Canova modified the composition and created, as Stendhal commented *un nuovo tipo de bellezza* (Praz, *op. cit.*, no. 270). Canova distanced his composition from the antique prototypes by twisting the central figure, so that she would face the onlooker, and by drawing the sisters closer together, in a warmer and more seductive embrace.

Antonio Canova's first group of *The Three Graces* was commissioned by Empress Josephine in 1812. The marble was completed after her death in 1816 and taken to Monaco by her son, Eugène de Beauharnais. On the latter's death in 1824, the group became the property of the Duke of Leuchtenburg and was transported to St. Petersburg, where it is now kept in the Hermitage.

In 1815, John Russell, the 6th Duke of Bedford, commissioned a second version of *The Three Graces* from Canova. The marble was completed in 1817 and installed in Woburn Abbey two years later. It was acquired in 1994 jointly by the V & A, London, and the National Galleries of Scotland, Edinburgh. This second version of the group is slightly smaller and varies in some details, primarily the rectangular pedestal behind the maidens, which is transformed into a round column. Thus, the present lot, is after Canova's second version.

Following Canova's death in 1822 his brother and sole heir Giovanni Battista (1775-1858) arranged for the contents of the Rome studio to be moved to Possagno: commissioning Francesco Lazzari (1791-1871) to build a museum, the Casa del Canova, to preserve the plasters, marbles and paintings.

The present group, which is a slightly further reduced in dimension, was most likely modelled at some time in the second half of the 19th century after a plaster copy taken of the Duke of Bedford's group, which probably also served as the model for the other known copy in the Ny Carlsberg Glyptotek, Copenhagen.



THE PROPERTY OF A LADY

■ 502

**A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU
A GRADIN**

BY FRANÇOIS LINKE, INDEX NUMBER 618, PARIS, CIRCA
1900

The serpentine superstructure with two small shelves above a
drawer to each side joined by a central shelf over a gilt tooled black
leather writing surface above a frieze drawer, signed 'Linke' to right
corner mount, the key stamped '618'

38 in. (96.5 cm.) high; 33½ in. (85 cm.) wide; 21 in. (53 cm.) deep

£4,000-6,000

\$5,700-8,500

€4,700-6,900



■ ~ 503

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE
CIRCA 1900

The shaped *fleur de pêcher* marble top above a bombe glazed door
enclosing adjustable glass shelves

65¼ in. (165.5 cm.) high; 32¾ in. (83.5 cm.) wide; 17 in. (43 cm.)
deep

£15,000-25,000

\$22,000-36,000

€18,000-29,000



■ - 504

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE TABLE

BY FRANÇOIS LINKE, INDEX NUMBER 131, PARIS, CIRCA 1900

The shaped glazed hinged top above a serpentine frieze with mask escutcheon, on cabriole legs headed by foliate clasps running to scroll sabots, with original key numbered '131' 30¼ in. (77 cm.) high; 28 in. (71 cm.) wide; 22¾ in. (58 cm.) deep

£10,000-15,000

\$15,000-21,000

€12,000-17,000

With its delicate cabriole legs and finely chased mounts, this exquisite vitrine table is a wonderful example of Linke's aesthetic vision. The fluidity of the piece recalls the Louis XV rococo and yet the celebrated *ébéniste* retained the progressive liveliness of *art nouveau* design so fashionable in Paris at this date. Linke produced a number of these charming display tables in 75 cm. and 100 cm. widths, the first of which was produced in the early 1890s and the last for the English retailer of Maple in 1919. (C. Payne, *European Furniture of the 19th Century*, Woodbridge, 2013, p. 247). The present lot follows the design of Linke's index number 131, and relates closely to a version with mounts designed by the sculptor Léon Messagé (C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 247). However, here Messagé's distinctive shell to the centre of the frieze is supplemented by a mask escutcheon, seemingly symbolic of autumn, that is more redolent of Messagé's mounts for a *gaine* designed for Linke's gold-medal winning stand at the 1900 *Exposition Universelle*. It is notable that the piece retains its original key.



THE PROPERTY OF A LADY
(LOTS 504-514)



■ 505

**A FRENCH GILTWOOD SALON SUITE
OF LOUIS XV STYLE, LATE 19TH 20TH
CENTURY**

Comprising four fauteuils and a canapé, each with a shaped back carved with foliage and shell motifs, with carved arms and serpentine seats on slightly cabriole legs and scroll feet, upholstered in floral tapestry

The fauteuils: 41¼ in. (106 cm.) high; 27½ in. (70 cm.) wide; 24½ in. (62 cm.) deep

The canapé: 44½ in. (113 cm.) high; 72½ in. (184 cm.); 26½ in. (67.5 cm.) deep

(5)

£5,000-8,000

\$7,200-11,000

€5,800-9,200

■ ~506

**A FRENCH KINGWOOD, AMARANTH,
AND BOIS SATINE MARQUETRY AND
PARQUETRY SIDE CABINET**

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

The rectangular top with a *fleur de pêcher* marble top above a sloping frieze mounted with scrolling foliage, with two panelled cupboard doors with marquetry flowers and enclosing two shelves, the sides applied with masks on slightly cabriole legs united by a concave-sided platform stretcher, signed 'F. Linke'

57¼ in. (146.5 cm.) high; 32 in. (81 cm.) wide; 17½ in. (44.5 cm.) deep

£5,000-8,000

\$7,200-11,000

€5,800-9,200





■ 507

**A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE,
AND SYCAMORE MARQUETRY VITRINE-CABINET**
LAST QUARTER 19TH CENTURY

The oval top with pierced three-quarter gallery inset with *brèche violette* marble above glazed wide bowfront door and glazed sides enclosing two glass shelves and mirrored base, the lower section inset with *brèche violette* marble with a frieze drawer, the *sabots* each inscribed '1281', the mounts various inscribed 'CF 1276', '976,' and '1239
64 in. (162.5 cm.) high; 30½ in. (77.5 cm.) wide; 25½ in. (65 cm.) deep

£10,000–15,000

\$15,000–21,000
€12,000–17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 June 1989, lot 261.

THE PROPERTY OF A LADY
(LOTS 504-514)

508

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

OF LOUIS XVI STYLE, LATE 19TH CENTURY

Each backplate cast with an urn surmounted by fruit and foliage above a mask and musical trophies with lion masks issuing scrolling branches cast with acanthus and terminating in eagle's heads, fitted for electricity
24 in. (61 cm.) high; 16 in. (40.5 cm.) wide; 9½ in. (24 cm.) deep (4)

£5,000-8,000

\$7,200-11,000
€5,800-9,200



509

A PAIR OF VIENNA-STYLE PORCELAIN BLUE-GROUND TWO-HANDLED VASES AND COVERS

CIRCA 1900, SPURIOUS BLUE SHIELD MARKS, SIGNED 'W. PFOHL'

Each painted by *W. Pfohl*, with a continuous scene of courtly figures in landscape against a gold ground chased with scrolls, the fixed circular stand reserved with two medallions of mythological figures, the blue ground embellished with trellis and scroll ornament in gilding and white enamel
20½ in. (52.1 cm.) high (2)

£4,000-6,000

\$5,700-8,500
€4,700-6,900



■ ~ 510

A FRENCH ORMOLU-MOUNTED KINGWOOD AND MAHOGANY PARQUETRY CARD-TABLE

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

The parquetry top divided into four sections enclosing a green felt-lined interior, fitted with a single frieze drawer mounted with masks and foliage on cabriole legs, the right corner mount signed '*F. Linke*'
29¾ in. (75.5 cm.) high; 23 in. (58.5 cm.) square, closed

£3,000-5,000

\$4,300-7,100
€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 March 1989, lot 381.



■ 511

A FRENCH ORMOLU-MOUNTED MAHOGANY TABLE DE MILIEU

BY FRANÇOIS LINKE, INDEX NUMBER 114, PARIS, CIRCA 1900

The lobed rectangular top inset with *fleur de pêcher* marble and with ormolu border chased with feathers and darts, with a frieze drawer to centred by a medallion chased with *putti* at play, on ormolu legs cast with female terms and joined by a interlaced stretcher centred by an ormolu basket, signed 'F. Linke' 29½ in. (75 cm.) high; 31¼ in. (79.5 cm.) wide; 21 in. (53.5 cm.) deep

£15,000–25,000

\$22,000–36,000

€18,000–29,000

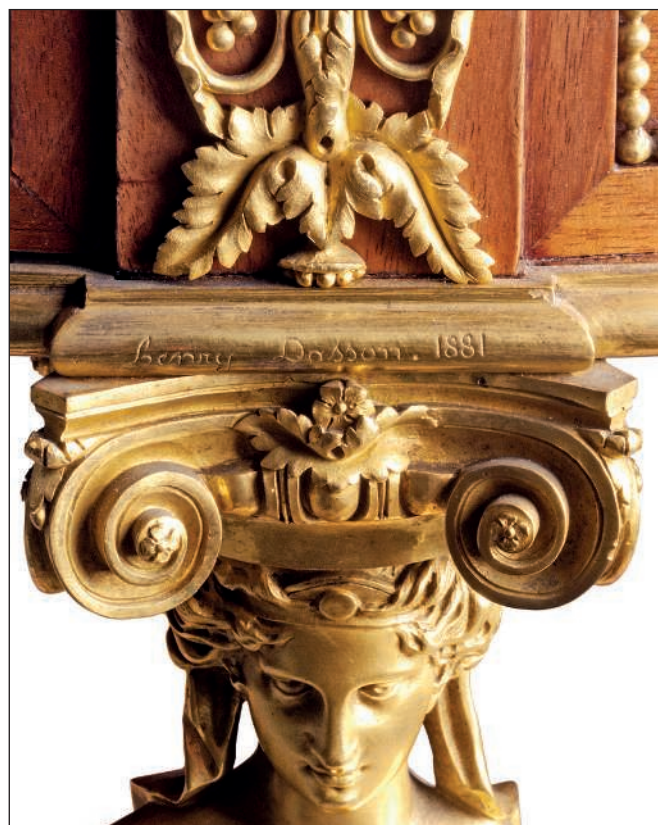
PROVENANCE:

Anonymous sale; Christie's, London, 3 July 1969, lot 93.

LITERATURE:

C. Payne, *François Linke, 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 125

Exhibiting the finest cabinetmaking of the belle époque, this *table de milieu* is inspired by the production of Adam Weisweiler working a century earlier. Payne notes that François Linke first made this model circa 1891 under index number 114. Like the present lot, the first examples had *fleur de pêcher* marble tops and one was made with a fall front *secrétaire* drawer (*ibid*, p. 125). An example of this table, also with a *fleur de pêcher* marble top, sold *A Private Collection: Volume II*, Sotheby's, New York, 19 April 2007, lot 151 (\$72,000).



■ 512

A FRENCH ORMOLU AND MAHOGANY CENTRE-TABLE

BY HENRY DASSON, PARIS, DATED 1881

The circular mottled red and black granite inset top with foliate-cast ormolu border, the frieze mounted with trophies emblematic of the four seasons amid scrolling foliage, supported by four male and female herm figures on tapering pilasters cast and chased with flowers on short spirally-turned legs united by a pierced 'X'-shaped stretcher, signed and dated 'Henry Dasson 1881' 28½ in. (72.5 cm.) high; 33¼ in. (84.5 cm.) diameter

£30,000–50,000

\$43,000–71,000
€35,000–58,000

Famed cabinet-maker Henry Dasson (d. 1896) is recorded as having worked in Paris at 106, rue Vieille-du-Temple. In 1870 Dasson purchased the firm of the *ébéniste* Charles Winckelsen upon his death, and began producing an impressive range of pieces for the Paris Expositions from 1878 until 1895. Dasson specialized in reproducing a wide range of high quality furniture and *objets d'art* in the style of Louis XIV, XV and XVI, often directly copying known works of these periods. This elegant *guéridon*, designed in the *goût Weisweiler*, epitomizes the supreme quality of Dasson's finest work. A comparable example, dated 1867 and formerly in the collection of Pierre Lecoules, is illustrated in D. Ledoux-Lebard, *Le mobilier français du XIX siècle*, Paris, 1984, p. 148. Another example, dated 1884, sold at Christie's, London, 29 March 2007, lot 96 (£216,000).

THE PROPERTY OF A LADY
(LOTS 504-514)



THE PROPERTY OF A LADY
(LOTS 504-514)



513



513
**A PAIR OF ORMOLU AND MEISSEN
PORCELAIN THREE-LIGHT
CANDELABRA**

THE PORCELAIN CIRCA 1750, THE ORMOLU
19TH CENTURY

One mounted with a Meissen porcelain figure of a
carpenter, the other with a figure of a blacksmith,
both from the tradesmen series modelled by *J.J.*
Kaendler and *P. Reinicke*

15½ in. (39.5 cm.) high (2)

£3,000-5,000

\$4,300-7,100
€3,500-5,800

514
**A PAIR OF NORTH EUROPEAN ORMOLU,
WHITE MARBLE AND ROCK CRYSTAL
TWIN-LIGHT CANDELABRA**

SECOND QUARTER 19TH CENTURY AND
LATER

Each with baluster stem with arched scrolled
canopy issuing pendant faceted drops above two
scrolling foliate branches, on circular marble bases
above square plinths on ormolu bun feet, the rock
crystal bodies replaced

32¾ in. (83.5 cm.) high; 17 in. (43 cm.) wide;
9 in. (23 cm.) deep (2)

£5,000-8,000

\$7,200-11,000
€5,800-9,200



514

PROVENANCE:

Anonymous sale; Christie's, London, 17 April 1980,
lot 123.



THE PROPERTY OF A GENTLEMAN

■ 515

TWO ITALIAN WHITE MARBLE MODELS OF THE 'MEDICI' VASE AND THE 'BORGHESE' VASE
MID-19TH CENTURY

Each of campana form carved with a continuous frieze of Classical figures

The 'Medici' vase: 31 in. (79 cm.) high; 25 in. (63.5 cm.) diameter

The 'Borghese' vase: 31 in. (79 cm.) high; 24 in. (61 cm.) diameter (2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

The vases are modelled after the celebrated Antique marble 'Borghese' and 'Medici' originals believed to date from the first century A.D and named for the noble families to whom they belonged.

The Medici Vase reappeared in the inventory of the Villa Medici in Rome in 1598 and was transferred to the Uffizi in Florence in 1780.

The marble Borghese Vase was discovered in Carlo Muti's garden in Rome *circa* 1566 and moved to the Villa Borghese by 1645 until it was purchased by Napoleon in 1808. The vase was moved to the Louvre in 1811 where it remains today.

Although they were apparently never displayed together they were considered the greatest vases from antiquity and were subsequently paired by many grand tour artists and regularly copied as a pair from the middle of the seventeenth century, in a variety of media.

Another pair of Borghese and Medici marble vases, of identical size and similar date to the present lot, were sold at Christie's, New York, 17 October 2003, lot 124 (\$113,525).

516

A FRENCH GILTWOOD AND COMPOSITION MUSICAL FIGURAL AND SINGING BIRD AUTOMATON CLOCK ALMOST CERTAINLY BLAIZE BONTEMES, PARIS, THIRD QUARTER 19TH CENTURY

The violin-playing figure beside a revolving glass rod waterfall, the birds perched on various branches, singing and some hopping from branch to branch when playing, the enamel dial with Roman hours, twin barrel movement with recoil anchor escapement, Brocot suspension and count wheel strike on bell, the back plate stamped with 'Japy Freres' trade stamp, separate musical movement to base, the reverse to tree stamped 'B O / N / T'

29½ in. (75 cm.) high; 23½ in. (60 cm.) wide; 12 in. (30.5 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000

Blaise Bontems (b.1814) was enthralled by birds and their song from an early age. After an apprenticeship in Vosges, he set up on his own in 1849 in Paris, exhibiting at the Great Exhibition in London in 1851. His automatons were referred to by the jurors at the exhibition as 'toys for adults rather than children' and were priced at £12 or for the rarer examples including a clock, £18 (see D. Roberts, *Mystery, Novelty and Fantasy Clocks*, Atglen, 1999, p. 209). By the 1860s, his success was international and ninety percent of his automata were exported, to which the label inside the present clock would seem to attest.



PROPERTY FROM A DISTINGUISHED ENGLISH COLLECTION

■ 517

ANTONIO BORTONE (ITALIAN, 1844–1938)

Young girl reading

signed 'PROF. Bortone/Firenze' to base, with *verde antico* pedestal marble

The marble: 39½ in. (100.5 cm.) high

The pedestal: 40 in. (101.5 cm.)

circa 1870–1900

(2)

£8,000–12,000

\$12,000–17,000

€9,300–14,000

Professor Antonio Bortona was born in Ruffano, near the city of Lecce in southern Italy. He studied at the Academy of Fine Arts of Naples, and became honorary professor of that Academy, as well as the Academies of Florence and Lecce. Notable commissions include statues of Saint James the Lesser and Saint Anthony for the Cathedral of Florence, a bust of King Victor Emmanuel for the façade of the Italian parliament and his *Monument to Francesca Capece* in Maglie.



PROPERTY FROM A PRIVATE COLLECTION

■ 518

ITALIAN SCHOOL (LATE 19TH CENTURY)

Dolce Ferita (Sweet Wound)

titled 'DOLCE FERITA' and with partially effaced inscription 'Come eser...e tra i fiori ferisce Amore Ma le ferita sua ..arriva il c...e', on a circular marble pedestal

marble

The figure: 63 in. (160 cm.) high; 24 in. (61 cm.) wide; 21 in. (53.5 cm.) deep

The pedestal: 31¼ in. (81 cm.) high; 25½ in. (65 cm.) diameter

circa 1870-1900

(2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000



■ ~ 519

AN ITALIAN IVORY-INLAID WALNUT, AMARANTH, FRUITWOOD, AND MARQUETRY SIDE CABINET

ATTRIBUTED TO LUIGI AND ANGELO FALCINI, FLORENCE, MID-19TH CENTURY

The rectangular top with canted front corners and inset with marquetry scene of courting figures in a garden, above two frieze drawers and two cupboard doors enclosing three frieze drawers with inset pulls, cornered by lion heads above a scroll column terminating in paw feet, the sides with marquetry panels depicting birds 40½ in. (103 cm.) high; 49¼ in. (125 cm.) wide; 23 in. (58.5 cm.) deep

£10,000–15,000

\$15,000–21,000
€12,000–17,000

The Falcini brothers, restorers and creators of Renaissance and Baroque marquetry, were sons of a cabinet maker from Campi, near Florence. In the 1820s they established workshops in the *via delle Fosse* and *via Rosa*, Florence. Renowned for their superb execution and elaborate use of inlaid woods in the Renaissance-style in a city famous for its *intarsia* workshops since the 16th century, their repertoire, which in the early days concentrated on neoclassical and monochromatic decoration, developed to incorporate richer polychromatic inlays and ornate, animated designs, as seen in the marquetry of the present lot.

The practice of incorporating multiple coloured woods in their marquetry in addition to other exotic materials like mother-of-pearl, ivory, bone and on occasion metal reflects the Falcini brothers inherent interest in baroque art at the last court of the Medicis. Beginning in 1834 the Falcini brothers exhibited a medal-winning works of the exhibitions at the *Accademia delle Belle Arti*, Florence, in addition to the 1854 and 1861 Florence exhibitions, the 1851 Great Exhibition, London, and the 1855 Paris *Exposition*. Their high quality work was in demand from many significant Italian and international collectors, and they were engaged in important commissions for a number of prominent patrons. The latter included Prince Demidoff for the *Villa San Donato*, Florence, the Duchess of Casigliano and Countess Borghesi.

■ ~ 520

AN ITALIAN BRASS-MOUNTED IVORY-INLAID EBONY, FRUITWOOD AND GREEN-STAINED MARQUETRY CENTRE TABLE

ATTRIBUTED TO LUIGI AND ANGELO FALCINI, FLORENCE, MID-19TH CENTURY

The rectangular top centred by a poly-lobed reserve with floral scrolled border enclosing parrots perched on a floral bouquet, flanked to each side by a floral wreath inlaid with a bird and butterfly, surrounded by birds within ribbon-tied scrolling acanthus and floral branches terminating in serpents, the moulded edge inlaid with flower-filled foliate *entrelac*, the frieze conformingly inlaid with birds divided by floral volutes, and fitted with a long drawer, on circular columnar legs inlaid with stringing and Bacchic masks, joined by a waved 'X'-shaped stretcher with reserves enclosing floral sprays and insects, the central roundel inlaid with the Medici coat-of arms, on turned bun feet 33 in. (84 cm.) high; 48 in. (122 cm.) wide; 32 in. (81.5 cm.) deep

£30,000–50,000

\$43,000–71,000
€35,000–58,000**PROVENANCE:**

Anonymous sale; Christie's, London, 6 March 2014, lot 35 (£64,900).

LITERATURE:S. Chiarugi, *Botteghe di Mobiliari in Toscana 1780-1900*, Firenze, 1994, pp. 194-197A. Gonzalez-Palacios, *Il Tempio del Gusto, La Toscana e l'Italia Settentrionale*, Vol. I, p. 179C. Paolini, A. Ponte, O. Selvafolte, *Il Bello Ritrovato*, Novara, 1990, p. 226



This important table by the Florentine brothers, Luigi and Angiolo Falcini (fl. 1836-69), is modelled on the celebrated Baroque table made for the Medici family in the third quarter of the 17th century, attributed to Lionardo van der Vinne (d. 1713), and by the 19th century in the collection of the *Accademia delle Belle Arti*, now in the *Palazzo Pitti*, Florence. It is one of four very similar tables attributed to the Falcini brothers, which are known to date; one in the National Gallery of Ottawa (no. 18187, purchased 1974), one in the Institute of Fine Arts in Detroit (no. 71.293, provenance, W. Apolloni, Rome), and one sold at auction (Sotheby's London, 2 October 1998, lot 337, subsequently Sotheby's New York, 16 November 2011, lot 77). Interestingly, the Medici family correspondingly commissioned four tables of this model in 1679 (F.J. Cummings, *Bulletin of the Detroit Institute of Arts*, Vol. 51, No. 1, 1972, pp. 12-13).

In 1977, the similarity of the Detroit table to the Medici table in the *Palazzo Pitti* led to a suggestion that the former was by van der Vinne and 17th century (A. Gonzalez-Palacios, 'A Grand-Ducal Table', *Bulletin of the Detroit Institute of Arts*, Vol. 55, No. 44, 1977, p. 169). This mistaken attribution demonstrates that the exceptional craftsmanship of the Falcini brothers can be taken for the work of a Renaissance master, and suggests their ability to recreate a series of tables of almost indistinguishable quality from the originals. When compared, the present table is not identical to the Medici table, but a magnificent interpretation by the Falcini brothers.



~ 521

A FRENCH ORMOLU-MOUNTED FRUITWOOD AND IVORY MARQUETRY STRIKING MANTEL CLOCK

BY MAISON GIROUX, THE MARQUETRY BY FERDINAND DUVINAGE, PARIS, THIRD QUARTER 19TH CENTURY

With ormolu urn finial above a rectangular case inlaid overall with fruiting foliage and centred by an exotic bird beneath silver dial, with 'FD Bté' monogram, the reverse signed 'ALPH GIROUX PARIS'; the twin barrel movement with Brocot escapement and rack striking to bell
14¾ in. (37.5 cm.) high; 7½ in. (19 cm.) wide; 5¼ in. (14.5 cm.) deep

£3,000–5,000

\$4,300–7,100
€3,500–5,800

■ 522

A PAIR OF ITALIAN CUT AND BEADED-GLASS VASES
EARLY 20TH CENTURY

Decorated overall with geometric panels, each volute krater form on a waisted stem and square base, the interior fitted with a candle nozzle and drip-pan
32¾ in. (83 cm.) high; 13¼ in. (33.5 cm.) wide; 9 in. (23 cm.) deep (2)

£5,000–8,000

\$7,200–11,000
€5,800–9,200

~ 523

A FRENCH CARVED IVORY FIGURE OF A SEA NYMPH
DIEPPE, CIRCA 1870

unsigned, on a turned ebonised oak plinth
18 in. (46 cm.) high, the figure
24½ in. (62.5 cm.) high, overall

£5,000–8,000

\$7,200–11,000
€5,800–9,200



~ 524

**A NAPOLEON III ORMOLU-MOUNTED CUT-BRASS AND SILVER
INLAID TORTOISESHELL 'BOULLE' MARQUETRY, EBONY AND
KINGWOOD CASSET**

THIRD QUARTER 19TH CENTURY

The hinged top centred by a reserve decorated with Berainesque scrolls and enclosing a plain interior, the canted angles surmounted by a boar above renaissance clothed figures, the front with a temple escutcheon

5 3/8 in. (13.7 cm.) high; 23 3/4 in. (60 cm.) wide; 20 in. (51 cm.) deep

£15,000-25,000

\$22,000-36,000

€18,000-29,000





■ 525

A MONUMENTAL FRENCH (CLEMENT MASSIER) MAJOLICA JARDINIÈRE AND STAND

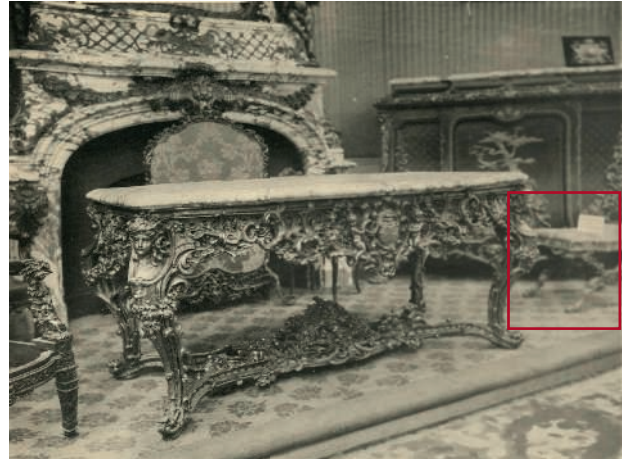
LATE 19TH CENTURY, IMPRESSED FACTORY MARK

Decorated in turquoise dripped glaze, the shell-moulded jardinière applied with three entwined serpent handles, on a triple dolphin support, the cruciform pedestal with three dolphins entwined around the central column moulded with reeds
70 ½ in. (179 cm) high overall

£8,000–12,000

\$12,000–17,000

€9,300–14,000



One of the stools of this model (lot 526) as shown by Cacaout at the 1900 Paris Exposition universelle

■ 526

A PAIR OF FRENCH GILTWOOD 'CURULE' STOOLS

BY F. CACAUT, PARIS, LATE 19TH CENTURY

Each stool with X-frame supports elaborately carved with scrolling acanthus interwoven with floral garlands and joined by an undulating stretcher, covered in crimson silk damask with cushion, signed 'F. CACAUT'

23 in. (58.5 cm.) high; 26 in. (66 cm.) wide; 20 ½ in. (52 cm.) deep (2)

£15,000–25,000

\$22,000–36,000

€18,000–29,000

LITERATURE:

La Décoration et l'ameublement à l'Exposition de 1900, A. Guérinet ed., 1901, vol. 3, pl. 12.

A similar stool, if not the present pair itself, was shown at the 1900 Paris Exposition universelle and is illustrated in A. Guérinet as part of a 'Salon Louis XIV' exhibited by 'Cacaout' of 68 rue Saint-Sabin, Paris (*op. cit.*).

Little is known of Cacaout although it is likely that he was both a sculptor and furniture designer. An 'F. Cacaout' of this address exhibited a sculptural group entitled 'La Grève' in the category of *objets d'art* at the 1889 Exposition universelle. It also has been suggested that Cacaout was responsible for sculpting the gilt-bronze mounts to a large cabinet made by the *ébéniste* A. Gouverneur, which was exhibited alongside what appears to be the present lot at the 1900 Exposition (the cabinet sold Christie's, London, 28 October 2014, lot 30). However, the sophisticated, high-relief carving on the present pair of giltwood stools and the existence of an elaborately carved giltwood bureau and cartonnier in a similar high rococo style (reputedly presented to Joseph-Hippolyte Guibert, Archbishop of Paris) also recorded to be signed 'F. Cacaout' indicates that Cacaout was most likely responsible for more than just the mounts, presumably designing the entire pieces of furniture on his aforementioned eponymous stand.





527

■ 527

A PAIR OF FRENCH BRASS LANTERNS
LATE 19TH/EARLY 20TH CENTURY

Each of square form with scrolled arms and bevelled glass panels suspending a four-light fitting, fitted for electricity

44¾ in. (114 cm.) high; 21½ in. (54.5 cm.) square (2)

£8,000–12,000

\$12,000–17,000

€9,300–14,000

■ 528

A LARGE PAIR OF BOHEMIAN ENGRAVED GLASS GOBLETs AND COVERS

LATE 19TH/20TH CENTURY, THE DESIGN POSSIBLY BY FRANZ HANSEL OF AUGUST BÖHM

Each with domed cover with flori-form spire finial, deeply engraved with a cloaked equestrian figure pointing his rifle at a prowling animal, riding through a forest, the reverse cut with an ovolo boss, on an octagonal knopped faceted stem and flori-form foot 26½ in. (67.2 cm.) high (4)

£10,000–15,000

\$15,000–21,000

€12,000–17,000

For a large pair of amber stained goblets and covers with a nearly identical scene, see Bonhams, London, 26 October 2016, lot 20.



528



THE PROPERTY OF A GENTLEMAN

■ 529

A NORTH ITALIAN POLYCHROME AND ETCHED GLASS MIRROR
MURANO, LATE 19TH CENTURY AND REUSING EARLIER ELEMENTS

The shaped frame mounted with clear glass foliate clasps and garlands of ribbon-hung polychrome glass flowers, surmounted with a shell cresting above an engraved and *verre églomisé* panel depicting Venus and Cupid

79 in. (201 cm.) high; 50½ in. (128 cm.) wide

£20,000–30,000

\$29,000–43,000

€24,000–35,000

PROVENANCE:

With Carlton Hobbs, London.

Anonymous sale; Sotheby's, London, 9 June 2015, lot 141.



THE PROPERTY OF A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

■ * 530

A FRENCH ORMOLU-MOUNTED WALNUT CREDENZA

BY EDWARD LIEVRE, PARIS, 1870

In the neo-Renaissance style, the spreading pediment with Vitruvian scroll-fitted frieze, centred by an urn and flanked by cartouches, the quarter paneled doors with pierced rinceaux reserves and centred by portrait relief roundels of King Charles VII of France 'The Victorious' (1403-1461) and Agnès Sorel (1422-1450), each opening to an adjustable shelf, flanking a statuette of 'The Belvedere Hermes', the base fronted by five open arches centred by a pair of columns with Corinthian capitals, above a spreading platform, on bun feet 71¼ in. (181 cm.) high; 59 in. (150 cm.) wide; 23½ in. (57 cm.) deep

£50,000-80,000

\$72,000-110,000

€58,000-92,000

PROVENANCE:

Succession de Feu Edouard Lièvre, Paris, Hôtel Drouot, 21-24 March 1887, no. 16 (3,500 francs).

Ancienne collection de M. Leprince.

Collection particulière.

EXHIBITED:

Galerie Roxane Rodriguez, Paris, 16 September – 16 October 2004.

LITERATURE:

Catalogue des Meubles d'Art de la Succession de feu de M. Edouard Lièvre, 21-24 March 1887, no. 16.

P. Eudel, L'Hôtel Drouot et la Curiosité en 1886-1887, Paris, 1888, p. 120: 'Credence en noyer enrichie de bronzes'.

'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris 2004, S. 28 ff.

Optima propagare Edouard Lièvre : Créateur de meuble & objets d'art, Galerie Roxane Rodriguez, Paris, 2004, pp. 32-33.

This cabinet, '*Crédence en noyer enrichie de bronzes*', is Lièvre's defining piece in the Renaissance style. Its importance is underlined by it being retained in Lièvre's own collection until the sale of his personal property at Hôtel Drouot in March 1887 following his death. It recalls Franco-Flemish cabinets-on-stands of the early 17th century such as the 'Marie de Medici cabinet' in the V & A (W.64:1 to 3-1977), which Lièvre might have seen at Mentmore Towers, Buckinghamshire, where it was from circa 1855 in the collection of Baron Mayer Amschel de Rothschild (d. 1874). Part of Lièvre's genius was his flair for combining historically accurate ornament to create new designs. As evidenced by the present cabinet, his skill lay in maintaining the correct proportions and symmetry. With subtle hints and acknowledgement to past masters, Lièvre creates something both quite new, yet in homage to the antique. This historicism is evident to the *crédence* not just in its form, but also in the use of a statuette of Antinous, a reduction after the Belvedere Hermes. A favourite of the Emperor Hadrian, the antique original takes a prominent position in the Belvedere of the Museo Pio-Clementino (Vatican Collection). The portrait plaques depict Charles VII and his favourite mistress Agnès Sorel, chosen to represent love. Also by Lièvre, compare a mirror 'Psyché de Sarah Bernhardt' (*Connaissance des Arts*, N° 228, Paris, 2004, S. 28 ff. p. 4-5) and a cabinet-on-stand with identical figure of Antinous (opposed by Diana) sold Sotheby's, New York, 16 November 2011, lot 239.





531

THE PROPERTY OF A LADY

■ 531

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875),

Panthère de Tunis No. 1 (Panther of Tunis No. 1)

signed 'BARYE' and inscribed 'F. BARBEDIENNE FONDEUR (PARIS)', the underside stamped '13752' and painted '3298'

bronze, dark brown patina

4¾ in. (12.5 cm.) high; 10 in. (25.5 cm.) wide; 3½ in. (9 cm.) deep

£2,000–3,000

\$2,900–4,300

€2,400–3,500

LITERATURE:

M. Poletti and A. Richarme, *BARYE: Catalogue raisonné des sculptures*, Paris, 2000, p. 221, A85.

■ 532

A FRENCH PATINATED-BRONZE GROUP OF ANDROCLES AND THE LION

SECOND-HALF 19TH CENTURY

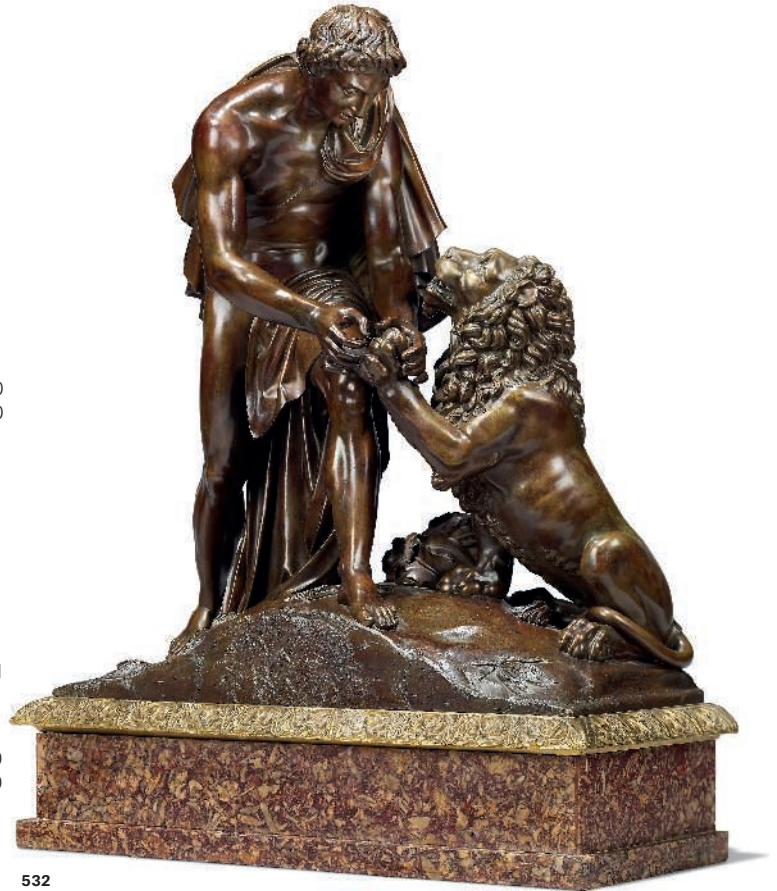
Inscribed 'Jean de Bologna', on an ormolu base with Spanish brocatello stepped plinth

27¼ in. (69.5 cm.) high; 22 in. (56 cm.) wide; 10½ in. (24 cm.) deep, overall

£4,000–6,000

\$5,700–8,500

€4,700–6,900



532

THE PROPERTY OF A LADY

533

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Lion terrasant un sanglier (Lion bringing down a boar)

signed and stamped 'BARYE', the underside marked in paint '12/1878', on a stained oak base

bronze, dark brown patina

15¼ in. (39 cm.) high; 18¾ in. (49 cm.) wide; 8½ in. (23 cm.) deep

16½ in. (42 cm.) high, overall

cast by Graux-Marly

£3,000–5,000

\$4,300–7,100

€3,500–5,800

LITERATURE:

M. Poletti and A. Richarme, *BARYE: Catalogue raisonné des sculptures*, Paris, 2000, p. 170, A 48.



533



THE PROPERTY OF A LADY

■ 534

AN ITALIAN GILTWOOD AND PIETRE DURE CENTRE TABLE
BY GIOVANNI UGOLINI, FLORENCE, LATE 19TH/EARLY 20TH
CENTURY

The rectangular black marble top inlaid with polychrome marbles and various hardstones, including malachite and lapis lazuli, depicting birds perched on branches with fruiting pomegranates, inset within a giltwood frame with lapped surround above a pierced *rocaille* foliate scrolled frieze, on shell-carved cabriole legs joined by an X-frame stretcher, surmounted by a flowering urn, with printed paper label 'GIOVANNI UGOLINI FABRICANT de MOSAIQUE Florence/ 11 Via dei Fossi 11/ On prend visiter les atelier Assortiment de Tables, Bijouterie et autres Objets en Mosaïque,' with an indistinct signature to the underside

29½ in. (75 cm.) high; 38¼ in. (97 cm.) wide; 27 in. (68.5 cm.) deep

£15,000–25,000

\$22,000–36,000
€18,000–29,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 2014, lot 98 (£20,000).

In addition to the very fine inlay representing birds and ripening pomegranates, the table is notable for the variety of rich materials it employs, such as lapis lazuli and malachite, which are superbly contrasted against a black ground.

Ugolini's workshop opened in Via dei Fossi in 1868, specialising in semi-precious stone and marble inlays. In addition to the 1900 Paris *Exposition Universelle*, they are recorded as having exhibited at the *Bruxelles Exposition* in 1897. In the twentieth century their workshop was located on the Chiasso degli Altoviti. The oldest mosaic gallery in Florence, the firm is still in operation.

THE PROPERTY OF A GENTLEMAN

■ 535

MATHURIN MOREAU (FRENCH, 1822-1912)

Nymphes

each signed 'M Moreau'

bronze, dark brown patina

16¼ in. (41.5 cm.) high; 24¾ in. (63 cm.) wide;

11 in. (28 cm.) deep

Cast circa 1880-1900

(2)

£5,000-8,000

\$7,200-11,000

€5,800-9,200

■ 536

A PAIR OF ITALIAN EBONISED OAK AND WALNUT FIGURAL CONSOLE TABLES
LATE 19TH CENTURY

Each with serpentine top inset with grey-veined pink marble supported by a Native American Indian with hardstone eyes and carved with feathered skirt and headdress, one female with a beaded necklace, the other male with coin necklace

33 in. (84 cm.) high; 32½ in. (82.5 cm.) wide;

17 in. (43 cm.) deep

(2)

£5,000-8,000

\$7,200-11,000

€5,800-9,200



535



536



THE PROPERTY OF A GENTLEMAN

■ 537

**FRANÇOIS-CHRISTOPHE-ARMAND
TOUSSAINT (FRENCH, 1806-1862)**

*Deux indiens portant des torches (Pair of
Indian figures holding torches)*

each signed 'A. TOUSSAINT 1850.' and inscribed
'F. BARBEDIENNE. FONDEUR' to integral base,
on bronze and slate pedestals, each with a glass
shade, fitted for electricity

bronze, parcel gilt and brown patina

44 in. 112 cm. high, the figures

85 in. high (217 cm.) high, overall

Cast circa 1850-1900

(4)

£20,000-30,000

\$29,000-43,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Bonhams, London, 10 July 2014,
lot 100 (£122,500).

Having studied under David D'Angers at the
École des Beaux-Arts in Paris from the age of
21, Toussaint went on to receive the Grand Prix
de Rome four years later with a figure titled
Canapée foudroyé sous les murs de thèbes.
The present bronzes are after the models first
exhibited in plaster at the 1847 Salon (no. 2161).
Exhibited in again bronze in 1850 (no. 3313), a
pair were commissioned by the French state on
23 February of the same year for the *Ministre
de l'Intérieur* at the Elysée Palace. It is likely as
a result of this that Toussaint was awarded the
Médaille de la Légion d'Honneur in 1852. With
this impressive pair, Toussaint demonstrates the
remarkable vision and talent that earned him this
honour, a true *tour-de-force* of fashionable Far-
Eastern elegance.

The present figures are examples of the largest
size edited by the Barbedienne foundry as listed
in their 1886 catalogue. They were also cast in life
size by the Graux-Marly foundry who exhibited
a pair at the 1862 International Exhibition in
London, where they were described by the French
reporter Deherain as 'During one of our last
Salons, everyone was struck by those half naked
figures, with their eyes on the ground, expressing
the resignation of a vanquished people; these are
two excellent candelabra models, who have been
reduced to numerous dimensions; these will be
beautiful at the bottom of a monumental stair'.





■ ~ 538

A PAIR OF FRENCH BRONZE MODELS OF THE 'MARLY' HORSES ON CUT-BRASS INLAID, RED TORTOISESHELL 'BOULLE', EBONY AND EBONISED PLINTHS

AFTER THE MODELS BY GUILLAUME COUSTOU, LATE 19TH CENTURY

Each rearing horse with attendant on naturalistically-cast base, one stepped rectangular plinth decorated with scrolled arabesques in *première-partie*, the other in *contre-partie*

The bronzes: 22½ in. (57 cm.) high; 17½ in. (44.5 cm.) wide; 7¼ in. (18.5 cm.) deep

The plinths: 6 in. (15 cm.) high; 19 in. (48 cm.) wide; 10½ in. (26.5 cm.) deep

(2)

£5,000–8,000

\$7,200–11,000

€5,800–9,200

538

THE PROPERTY OF A GENTLEMAN

■ ~ 539

A FRENCH ORMOLU-MOUNTED, CUT-BRASS INLAID, RED TORTOISESHELL 'BOULLE' MARQUETRY, EBONY AND EBONISED SIDE CABINET

SECOND HALF 19TH CENTURY

With a black marble top above a single door enclosing two shelves 49 in. (124.5 cm.) high; 36 in. (91.5 cm.) wide; 15¼ in. (38.5 cm.) deep

£2,500–4,500

\$3,600–6,400

€2,900–5,200



539

THE PROPERTY OF A LADY

■ ~ 540

A NAPOLEON III ORMOLU-MOUNTED CUT-BRASS-INLAID RED TORTOISESHELL 'BOULLE' MARQUETRY, EBONY AND EBONISED CENTRE TABLE

THIRD QUARTER 19TH CENTURY

Decorated overall with scrolled arabesques in *première partie*, the eared serpentine top above a waved frieze fronted by a single drawer, the sides centred by female masks, on cabriole legs headed by *putto* terms terminating in rockwork *sabots*

30¼ in. (77 cm.) high; 55 in. (140 cm.) wide; 24½ in. (88 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800



540

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 2014, lot 218 (£3,750).

THE PROPERTY OF A GENTLEMAN

■ ~ 541

AN ENGLISH ORMOLU-MOUNTED, CUT-BRASS, PEWTER, AND TORTOISESHELL-INLAID 'BOULLE' MARQUETRY, EBONY SIDE-CABINET OF LOUIS XIV STYLE, SECOND HALF 19TH CENTURY

The breakfront top above a stiff-leaf cast frieze and central door mounted with satyr masks and inlaid with *Berainesque* designs, flanked by two glass doors framed with cut-brass and tortoiseshell arabesque scrolls, each door enclosing a velvet lined interior each with two shelves, the central section with one shelf, the angles headed by bearded herms, the base fronted by a floral medallion flanked Bacchus mask

50¼ in. (127.5 cm.) high; 86 in. (218.5 cm.) wide; 19 in. (49 cm.) deep

\$8,600-11,000

€7,000-9,200





■ ~ 542

A FINE FRENCH ORMOLU-MOUNTED, ENGRAVED AND CUT-BRASS INLAID, TORTOISESHELL 'BOULLE' MARQUETRY THREE-PIECE STRIKING MANTEL CLOCK AND GARNITURE BY LESAGE, PARIS, CIRCA 1899-1901

Comprising a *pendule à cercle tournant* and a pair of eight-light candelabra, the pendule with a figure of Cronos pulling a drape emblematic of night over a star-studded blue-tôle orb encircled by a band cast in relief with the signs of the Zodiac, fronted by a dial aperture with enamel hour and minute chapters, on a spreading socle cornered by winged sphinxes atop a square base with concave sides and squared *toupie* feet, signed 'F. LESAGE A PARIS' and dated '1899', the twin barrel movement with Brocot suspension and count wheel strike on bell; the candelabra *en suite* each with baluster stem issuing S-scolled branches headed by busts

The clock: 30½ in. (77.5 cm.) high; 15½ in. (39.5 cm.) wide; 14 in. (35.5 cm.) deep

The candelabra: 25½ in. (65 cm.) high

(3)

\$80,000-120,000

\$120,000-170,000

€93,000-140,000

PROVENANCE:

Made for Monsieur Bertrand, baron de Lassus, (1868-1909), for the château de Valmirande, near Montréjeau, Haute-Garonne, France.

This remarkable clock garniture is exemplary of the perfection of manufacture achieved at the end of the 19th century in the arts of *horlogerie* and *marqueterie*. Reviving the 'Boulle' style synonymous with André-Charles Boulle (1642-1732), the maker Lesage has sought to outdo the great master. The reclining sphinx and the figure of the Titan Chronos as 'Father Time' wielding a scythe, are attributes familiar to Boulle's oeuvre, but especially in the monumental figure of Chronos unveiling a star-studded orb, this clock shows a very 19th century extravagance and ambition.

The firm of Lesage is recorded as early as 1812 and noted to have had 'the most beautiful models for the reconstruction of ancient bronze clocks' (Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 410). By 1898 Monsieur Lesage is recorded as an *ébéniste* and *marqueteur* at 70, Rue Amelot, Paris, for the '*répartition de pendules anciennes et meubles*'. Francois Lesage Fils is recorded to have '*composée et exécuté*' the present clock in 1899 for Monsieur le Baron Lassus, '*expédiée au château de Valmirande*', with the candelabra following in 1901.

Bertrand, baron de Lassus (1868-1909) inherited an immense fortune from his mother, of the the Pillet-Will family of bankers. He was an eminently romantic character, an amateur mountaineer and gentleman explorer, who devoted some of his considerable fortune to setting up base camps for leisurely climbs with friends in the Pyrenees. In 1892 at the age of only 24, Bertrand de Lassus began the construction of the extravagant château de Valmirande near Montréjeau in the Haute-Garonne region. A '*palais quasi-royal*', inspired by the castles of the Loire valley, and designed in the neo-Renaissance style by the architect Louis Garros, the immense château de Valmirande is set in some forty hectares of parkland arranged by Bühler frères.





543

THE PROPERTY OF A GENTLEMAN

543

A PAIR OF NAPOLEON III ORMOLU-MOUNTED CHINESE PORCELAIN JARDINIÈRES

THE PORCELAIN POSSIBLY LATE 18TH/EARLY 19TH CENTURY, THE MOUNTS THIRD QUARTER 19TH CENTURY

Each tapering circular body painted with floral anthemion and mounted with a pierced *guilloché* rim and twin naturalistic bullrush handles with dolphin-mask terminals, on a waisted socle, domed base and pierced foliate feet

18¾ in. (47.5 cm.) high; 15 in. (38 cm.) wide

(2)

£2,000–3,000

\$2,900–4,300

€2,400–3,500

PROVENANCE:

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

■ 544

A PAIR OF FRENCH ORMOLU CHENETS OF REGENCE STYLE, MID-19TH CENTURY

Each modelled as an urn flanked by dragons, above a portrait medallion, on scrolling acanthus clad feet

11¾ in. (30 cm.) high; 17¾ in. (45 cm.) wide;

8¼ in. (21 cm.) deep

(2)

£4,000–6,000

\$5,700–8,500

€4,700–6,900

THE PROPERTY OF A PRIVATE COLLECTION

■ ~ 545

A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU PLAT OF REGENCE STYLE, LATE 19TH CENTURY

The top with gilt-tooled brown leather writing surface above three frieze drawers, on tapering legs headed by caryatid masks

29½ in. (75 cm.) high; 80 in. (203 cm.) wide; 40¼ in. (102 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 February 1996, lot 108.



544



545



■ 546

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND AMARANTH ARMOIRES

BY MAISON MOTTHEAU ET FILS, PARIS, CIRCA 1870

Each of breakfront rectangular form with cast acanthus leaf tip and mirrored 'S'-scrolls frieze, above egg and dart border centred by a male mask and two quarter-veneered doors cornered with winged *putto* masks and enclosing four adjustable shelves, the mounts stamped 'EM'

66¼ in. (168.5 cm.) high; 45¾ in. wide; 16½ in. (42 cm.) deep (2)

£25,000–35,000

\$36,000–50,000

€29,000–40,000

While the *bronzier* Maison Mottheau & Fils is perhaps best known specialising primarily in lighting fixtures, a category in which they flourished with the advent of electricity, the firm also supplied a wide array of functional decorations, including household furnishings. Such was the case at the 1900 Paris *Exposition universelle*, the firm displayed pieces in the Louis XVI and Art Nouveau styles.



■ ° 547

A PAIR OF FRENCH GILT AND PATINATED-BRONZE FIVE-LIGHT WALL-APPLIQUES

IN THE MANNER OF ANDRE-CHARLES BOULLE,
LATE 19TH CENTURY

Each modelled with flaming urn above an architectural back-plate issuing five acanthus-clad candle-arms and centred by a turbaned mask flanked by berried garlands, fitted for electricity

30½ in. (77.5 cm.) high; 21 in. (53.5 cm.) wide; 11½ in. (29 cm.) deep (2)

£15,000–25,000

\$22,000–36,000

€18,000–29,000



■ ° 548

**A FRENCH GILT AND PATINATED-BRONZE EIGHTEEN-LIGHT CHANDELIER
IN THE MANNER OF ANDRÉ-CHARLES BOULLE, LATE 19TH CENTURY**

En suite with the previous lot, the acanthus-clad corona above a domed canopy suspending a central urn stem and circular platform hung with berried garlands between turbaned figural masks and issuing scrolling arms terminating in dished and *rocaille*-cast drip-pans, each above two further scrolling arms, suspending a boss with oak leaf finial, drilled for electricity
40¾ in. (103.5 cm.) high; 40 in. (101.5 cm.) diameter

£30,000–50,000

\$43,000–71,000
€35,000–58,000

This chandelier and wall-lights *en suite* (lot 547) are derived from the model by the preeminent cabinetmaker André-Charles Boulle, *ébéniste du Roi* to Louis XIV. The closest parallel to the present lot in form is the chandelier in the Audience Room of the Reiche Simmer, München, Residenz, dated *circa* 1715 (illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, Vol. I, p. 53, fig. 1.6.7). This form, with large masks beneath the central stem appears on other chandeliers attributed to Boulle, including one in the Louvre (*op cit.*, p. 52, fig. 1.6.5.), and another formerly in the Lopez-Willshaw Collection and now on loan to the Victoria and Albert Museum, London (*op. cit.*, p. 52, fig. 1.6.6). However, the present lot reveals itself as a product of its own era with the introduction of turbaned figures replacing those of female masks, a clear reference to the themes of 'Orientalism' so prevalent throughout the nineteenth century.





549

■ 550

DENYS PUECH (FRENCH, 1857-1942)

La Sirene (The Mermaid)

signed 'D. PUECH', titled 'LA SIRENE', with foundry inscription 'F. BARBEDIENNE. Fondateur' and stamped 'A. COLLAS / BREVETE / RÉDUCTION MÉCANIQUE', with plaque inscribed 'HOMMAGE A MR CHARLES PRETAVOINE / NOTRE DIRECTEUR / 8 JANVIER 1902', the underside marked '52066'
 bronze, light brown patina
 38 in. (96.5 cm.) high; 25 in. (63.5 cm.) wide;
 21¾ in. (55.5 cm.) deep
 This cast circa 1900

£8,000-12,000

\$12,000-17,000

€9,300-14,000

The group depicts an original theme based on the legend of Homer, where a winged Siren carries off a young man in her arms. This particular group differs from the conventional interpretation, as here the man is shown as rather child-like and does not resemble the strong hero sailor of the legend.

The present group entitled *La Sirène* was a work first exhibited by Puech at the Salon of 1890 and subsequently purchased by the state. Another example of this group, dated 1903, is in the collection of the Ny Carlsberg Glyptotek, Copenhagen.

■ 549

MARIUS JEAN ANTONIN MERCIÉ (FRENCH, 1845-1916)

Gloria Victis

signed 'A. MERCIÉ', inscribed 'F. BARBEDIENNE. Fondateur', with foundry mark 'RÉDUCTION MÉCANIQUE / A COLLAS BREVETE'; and titled 'GLORIA VICTIS', on a spreading circular *nero antico* marble socle
 bronze, reddish-brown patina and gilt-bronze
 44¾ in. (114 cm.) high; 33 in. (84 cm.) wide; 22 cm. (56 cm.) deep
 This cast circa 1880

£10,000-15,000

\$15,000-21,000

€12,000-17,000

The winged female figure of hope carries to glory a dying French hero, his broken sword a sign of defeat. As the sting of their defeat at the hands of the Prussians was still keenly felt by the French nation, the idea of commemoration of heroism in defeat made Mercié's composition especially popular. Critics also marvelled at the compositional daring of the group, balancing as it did two figures on the minimal support of one foot.



550

■ 551

**A LARGE SARREGUEMINES MAJOLICA BLUE-GROUND
JARDINIÈRE AND STAND**

DESIGNED BY ALEXANDRE SANDIER, SECOND QUARTER 20TH
CENTURY, IMPRESSED UPPERCASE MARKS AND '539', MODEL NO.
1272, AND STAMPED MARK

Enriched with gilding overall, the circular *jardinière* modelled with Classical
figures among scrolling ribbons and braided garlands, supported by a
conforming baluster-form stand flanked by three monopodia above a stepped
circular base decorated with interlaced urns
36¼ in. (92 cm.) high; 30 in. (56 cm.) diameter

£5,000–8,000

\$7,200–11,000
€5,800–9,200

Alexandre Sandier (1843-1916) trained as an architect at the Ecole des
Beaux-Arts in Paris from 1862-1868 before becoming a decorator and
designer at the Sarreguemines factory. In 1881 Sandier entered a plaster
prototype of this form for the competition *Prix de Sèvres*, which was so
successfully received that it went on to be reproduced in majolica (fig. 1). The
decorative moulding on the vase is emblematic of ceramic production with
the urn motif repeated on the footrim of the base as well as the central frieze.
The Sarreguemines Museum described this model as a '*Coupe Sandier*' in
their 1990 catalogue *De l'Utile au Futile: une grand variété d'objets*. Another
jardiniere on stand of the same model and with a marble plinth sold in these
rooms 18 September 2014, lot 14 (£18,750).



Fig 1. The plaster model illustrated in
Revue des Arts Décoratifs, 1878



552

■ 552

**A NAPOLEON III ORMOLU STRIKING MANTEL CLOCK
MID-19TH CENTURY**

Of Renaissance style, the breakfront architectural pediment surmounted by a demon grotesque flanked by a winged *putti* and centred to the front by a three-faced bust allegorical of time above figures of Helios and Celene with corresponding attributes, the circular dial supported by suspended figures and between a cockerel to each side, the sides and reverse with panels of auricular motifs, stamped '24'; the twin barrel movement with rack strike to bell and stamped '285/CR'
35¼ in. (89.5 cm.) high; 19¾ in. (50 cm.) wide; 11 in. (28 cm.) deep

£15,000-25,000

\$22,000-36,000

€18,000-29,000

■ 553

**A NAPOLEON III ORMOLU-MOUNTED ONYX AND ENAMEL
THREE-PIECE STRIKING MANTEL CLOCK GARNITURE**

BY EUGENE CORNU, PARIS, THE FIGURE CAST FROM A MODEL BY ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887), LAST QUARTER 19TH CENTURY

Comprising a mantel clock and a pair of five-light candelabra; the break-front rectangular clock surmounted by a winged Classical maiden holding a oil lamp and centred to the front by a circular dial and raised on paw feet; the figure signed 'A. CARRIER.', the dial inscribed 'EUGNE CORNU / Bould des Italiens / PARIS'; the twin barrel movement with rack strike to bell and stamped '4938' and 'FOT ETE'

The clock: 31½ (80 cm.) high; 17¼ in. (44 cm.) wide; 9½ in. (24.5 cm.) deep

The candelabra: 27½ in. (70 cm.) high; 13½ in. (34 cm.) diameter

(3)

£8,000-12,000

\$12,000-17,000

€9,300-14,000



553



THE PROPERTY OF A LADY

■ 554

A PAIR OF MONUMENTAL FRENCH ORMOLU-MOUNTED SEVRES (NAPOLEON III) PORCELAIN VASES (VASE 'FLOREAL')
CIRCA 1859-62, IRON-RED CROWNED N DECORE MARKS FOR 1862, BOTH WITH INCISED H-59-4 POTTER'S MARKS

Each finely painted after Desportes with a continuous view of wooded landscape, the front with a hunt scene of hounds felling either a stag or a boar, flanked by sinuous upright foliate loops handles, the neck with stylised flori-forms

39¼ in. (99.5 cm.) high

(2)

£30,000–50,000

\$43,000–71,000
€35,000–58,000

PROVENANCE:

Property from a Private Monaco Collection; Christie's, London, 6 March 2014, lot 6 (€76,900)



555

555
A MINTON PORCELAIN PATE-SUR-PATE
CHOCOLATE-BROWN FLASK

CIRCA 1875, FAINT GILT CROWNED GLOBE MARK, INCISED 465,
 SIGNED WITH AN MLS MONOGRAM FOR LOUIS SOLON

Finely painted by *Louis Solon* and hand-tooled in white slip with a putto seated on a bough of ivy, spinning a web, the shoulder with stylised pendant flowers in polychrome slip
 5¼ in. (10.5 cm.) high

£5,000–8,000

\$7,200–11,000
 €5,800–9,200

In the London International Exhibition of 1871, one of the pieces receiving the highest praise was a similar little bottle by Solon with Cupid caught in a spider-web. See *The Art-Journal Catalogue of The International Exhibition 1871*, London, p. 59 for an engraving of this vase, now preserved in the Bowes Museum, County Durham. As Solon chose this subject for his inaugural exhibition with Minton and received critical acclaim, it is likely that it was a personal favourite.



557

■ **556**
A RUSSIAN ORMOLU AND MALACHITE GUERIDON
 SECOND HALF 19TH CENTURY

The circular malachite-veneered top over a gadrooned baluster shaft supported by three tapering legs terminating in paw feet and alternating with anthemion and scrolling lotus
 29¼ in. (71.5 cm.) high; 24½ in. (62 cm.) diameter

£4,000–6,000

\$5,700–8,500
 €4,700–6,900

THE PROPERTY OF A GENTLEMAN

■ **557**
A FRENCH ORMOLU AND PORCELAIN-MOUNTED WALNUT
AND BURR AMBOYNA CABINET-ON-STAND
 BY CHARLES-GUILLAUME DIEHL, PARIS, THIRD QUARTER 19TH CENTURY

The rectangular breakfront cabinet surmounted by a shield-mounted pediment and inset with an oval porcelain plaque finely painted with a Classical figure dancing with a *putto* and marked 'L.M.IE'; the cabinet door enclosing ten fruitwood-strung drawers lined in blue silk and with a lock signed 'DIEHL / PARIS / 19.r. Michel-le-Comte', above a frieze drawer and supported by four tapering legs joined by a stretcher with urn finial
 54¼ in. (138 cm.) high; 18½ in. (47 cm.) wide; 15½ in. (39.5 cm.) deep

£6,000–8,000

\$8,600–11,000
 €7,000–9,200



556



■ 558

A PAIR OF FRENCH GILT-COPPER AND CERAMIC-MOUNTED EBONY AND EBONIZED PEDESTALS

BY CHARLES GUILLAUME DIEHL, PARIS, THE DESIGN ATTRIBUTED TO JEAN BRANDELY, PARIS, CIRCA 1870

Each with square top suspending drops, above a central stem mounted with stylized foliage and lions masks over Grecian herms separating lavender ground ceramic panels painted with stylized foliage, on a circular base raised on an eared plinth, reduced in height 41½ in. (105.5 cm.) high; 19½ in. (49.5 cm.) square (2)

£15,000–25,000

\$22,000–36,000
€18,000–29,000

Specializing in *néo-Grec* decorations and furnishings, Charles-Guillaume Diehl's medal-winning display at the 1867 Paris *Exposition Universelle* included the 'Triomphe de Mérovée' cabinet à médailles (purchased by the Louvre in 1973 and now on display in the Musée d'Orsay, OA10440, and of which there is another example in the Metropolitan Museum of Art) and the *Coffret Impérial à bijoux* for Princesse Mathilde (Château Compiègne).

A collaboration between Diehl, Kowalewski, his chief *ébéniste*, and the industrial designer Jean Brandely, it was Brandely who provided the plans for furniture and designs for both marquetry and bronze applications. Described as "a bold, strange artist...an enterprising man with spontaneity" (Auguste Luchet in *L'Art Industrielle à l'Exposition Universelle de 1867: Mobilier, vêtement, aliments*, Paris, 1868), Brandely is often credited with the distinctive figural mounts replicated on the present lot and other works in the *néo-Grec* style, for which Diehl became so renowned.

A single example of the present model is illustrated in H. Samaha, *Beirut: Hidden Treasures*, 2014, p. 221 and a variant was sold Christie's, New York, 20-21 April 2005, lot 52 (\$31,200).



559



THE PROPERTY OF A LADY

■ 559

**ÉMILE-LOUIS PICAULT
(FRENCH, 1833-1915)**

The Pharaoh's Gift; and The Queen's Offering

each plinth signed 'E. PICAULT', *The Queen's Offering* further inscribed 'NITOCRIS' to the front of the plinth, on square *verde antico* bases
bronze, patinated and gilt
31 in. (78.5 cm.) high, overall; 8¼ in. (21 cm.) square, the base
Cast circa 1870 (2)

£15,000-25,000

\$22,000-36,000

€18,000-29,000

Émile-Louis Picault (1833-1915) trained under the Dutch sculptor Louis Royer and exhibited a wide range of works at the Paris Salons between 1863 and 1909. His 'Orientalist' subjects are some of his most popular works and follow in the tradition of ethnographic-based artwork in France during the second half of the nineteenth century.

The male figure is traditionally identified as Pharaoh Menthuophis, ruler of Egypt, who was murdered circa 2200 B.C. He was succeeded by Queen Nitocris, the second figure, who was believed to be either his wife or his sister. According to legend, her six year reign witnessed two important events: the completion of the third pyramid, and the dramatic revenge exacted upon the murderers of Menthuophis. Seeking to avenge the Pharaoh's death, the Queen organised a banquet for the accomplices in an underground chamber she had specially constructed for the event. At the height of the feasting, Nitocris suddenly flooded the chambers with water brought from the Nile by means of a concealed pipe. Everyone drowned except for Nitocris, who escaped only to take her life in an ash pit rather than face punishment from the remaining conspirators.



THE PROPERTY OF A GENTLEMAN

■ 560

ARTHUR STRASSER (AUSTRIAN, 1854-1927)

Cleopatra

signed and dated 'Strasser Wien / 1905', titled 'Kleopatra' to front edge of plinth, and signed and dated 'Strasser / 1905' to the left of Cleopatra's feet, with foundry stamp and numbered 'K.-K. Kunst-Erzgiesserei / 325' to the right side of base

bronze, dark brown patination with traces of gilding
39 in. (99 cm.) high; 32¼ in. (82 cm.) wide; 18¾ in. (48 cm.) deep
cast by K.-K. Kunst-Erzgiesserei, circa 1905

£40,000-60,000

\$57,000-85,000

€47,000-69,000



Trained at the Akademie der Bildenden Künste in Vienna, Strasser also spent several years between 1881-1883 in Paris refining his craft. Earlier in his career the sculptor belonged to the Naturalist movement, observing and depicting subjects faithfully rather than idealizing or stylizing.

However, following a trip to Cairo in 1892, Strasser became greatly influenced by the perceived exoticism of the East, and continued to return to this theme through the remainder of his career. His travels clearly inspired the present depiction of Cleopatra which also shows the influence of Lawrence Alma-Tadema's last great flourishing of Orientalism, *The Finding of Moses*, painted in 1904, which depicts several male attendants in white loincloths carrying the Pharaoh's daughter in an elaborately decorated chair.



561

■ 561

A PAIR OF PARIS (JACOB PETIT) PORCELAIN CAMPANA VASES

MID-19TH CENTURY, BLUE J.P. MONOGRAM MARKS

Each painted front and back with a bird perched among lush bouquets and floral and gilt vine, flanked by double-loop scroll handles with bearded mask terminals
17 in. (43 cm.) high

(2)

£4,000–6,000

\$5,700–8,500

€4,700–6,900

■ 562

A FRENCH GILT AND SILVERED-BRONZE GUERIDON

SECOND QUARTER 19TH CENTURY

Modelled as an *athénienne* with circular violet *breccia* marble top above lion monopodia joined by 'X'-form polished steel rods, on a concave tripartite base
31½ in. (80 cm.) high; 18½ in. (47 cm.) diameter

£10,000–15,000

\$15,000–21,000

€12,000–17,000

This *guéridon* probably dating to the French Restoration period shows the neoclassical vocabulary of Percier and Fontaine as executed by Jacob-Desmalter et Cie. The lion monopodia are directly derived from antiquity showing the influence of Greek and Roman ornament and are reminiscent of the support for a Malachite basin executed by Jacob Desmalter for the Tuileries and preserved today in the Grand Trianon (see Michel Beurdeley, *Geroges Jacob et son temps*, Editions d'Art Monelle Hayot, Saint Rémy en l'Eau, 2002, p. 117). Although the present *table athénienne* is overall more elaborate, the distinctive 'X'-form rods between the legs are very similar to those on a *guéridon* by Desmalter delivered in 1809 for the *cabinet particulier du petit appartement de l'Impératrice* at Fontainebleau (illustrated in J.P. Samoyault, *Meubles entrés sous le Premier Empire*, Paris, 2004, no. 180, pp. 253-254).



562



■ 563

A FRENCH ORMOLU DRESSING-TABLE MIRROR
SECOND QUARTER 19TH CENTURY

The circular swing plate with channelled frame surmounted by a scrolled-acanthus crest flanked by cherubs holding floral garlands, supported to each side by conforming uprights atop a swan issuing a four-light candelabrum, on an eared rectangular plinth with tapering stiff-leaf cast edge, the back of the base stamped 'L/52 j 1/DC'

33¼ in. (84.5 cm.) high; 47 in. (119.5 cm.) wide

£15,000–25,000

\$22,000–36,000

€18,000–29,000

Classical writers maintained that swans loved music and they are thus an attribute of Apollo, God of music and poetry, and their appearance heralded his birth. Chosen by Zeus to seduce Leda, their elegance made swans a symbol of feminine seduction and an allegory of love. The use of a swan as a support for a candelabrum or wall-light is an allusion to Apollo, the sun god, conquering darkness. Compare a suite of wall lights made for the Tuileries Palace by Pierre-Philippe Thomire in 1810 (see O. Nouvel-Kammerer, *Symbols of Power: Napoleon and the Art of the Empire Style*, New York, 2007, n. 139, p. 236).





■ * 564

A RUSSIAN LARGE GILT AND POLYCHROME DECORATED GLASS VASE

BY THE IMPERIAL GLASS WORKS, ST PETERSBURG, PERIOD OF ALEXANDER II, 1867

Of slender pear-shaped form with flaring lip, on a circular foot, the body painted with varicolour exotic birds in nests and on branches, in a mountainous landscape, the neck painted in shades of blue simulating sky, the lip and foot decorated with gilt acanthus and geometric motifs, inscribed under base with Cyrillic factory mark in black 'I.S.Z.' and dated '24.V.1867.'

22¼ in. (56.5 cm.) high

£10,000–15,000

\$15,000–21,000

€12,000–17,000



~ 565

A FRENCH GILT AND SILVERED-BRONZE, JASPER, AND LAPIS LAZULI CLOCK, 'PENDULE A CERCLES TOURNANTS'

CIRCA 1895

Modelled as an *athénienne* surmounted by *putti* flanked by a Classical maiden holding an amber rose and cooing doves on an agate base, with ivory dial and single barrel time-piece movement, the top inscribed 'LE MAIRE DEMOUY A PARIS', with 800 French standard mark and maker's mark *FB* in lozenge shaped punch with divisive between

10¼ in. (26 cm.) high; 6 in. (15.5 cm.) wide;

5½ in. (14 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000





■ 566

**A RUSSIAN ORMOLU AND POLYCHROME-DECORATED
OPALINE AND CUT-GLASS SIXTEEN-LIGHT CHANDELIER**
MID-19TH CENTURY

The circular corona issuing a starburst of drops above an opaline glass baluster shaft finely painted with gilt and polychrome floral motifs, the lower circlet suspending twelve scrolled swan-form candlearms and four vertical nozzles, hung overall with cut-glass chains and droplets, losses and replacements to glass elements, later wired for electricity
52 in. (132 cm.) high; 38¼ in. (97 cm.) diameter

£25,000–35,000

\$36,000–50,000
€29,000–40,000





567

■ ~ 567

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND TULIPWOOD PARQUETRY TABLES DE NUIT

LATE 19TH CENTURY

Each with an oval *levanto rouge* marble top above a frieze drawer, one enclosed with cabinet door opening to a *rouge griotte* marble-lined interior, the other open with a quarter-veneered oval tier, each with fluted tapering legs joined a concave x-frame stretcher surmounted by a rosette, the lock stamped 'BREVET/ No 148202' and 'V.F./ PARIS' with crossed keys

32 in. (81.5 cm.) high; 18¼ in. (46.5 cm.) wide;
16 in. (40.5 cm.) deep

(2)

£5,000–8,000

\$7,200–11,000

€5,800–9,200

■ ~ 568

A FRENCH ORMOLU-MOUNTED MAHOGANY, TULIPWOOD, AMARANTH, SYCAMORE, AND MARQUETRY ARMOIRE

BY PAUL SORMANI, PARIS, LATE 19TH CENTURY

The rectangular top with rounded corners above an egg and dart border and two doors each with central marquetry medallions depicting a floral bouquet against a trellis ground and enclosing an interior built for adjustable shelves, the sides with quarter-veneered parquetry panels, on fluted tapering feet, the lock signed 'Sormani/ 134 B. d Hausmann/ Paris' 71 in. (180.5 cm.) high; 43¼ in. (110 cm.) wide; 17½ in. (44.5 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000



568

■ 569

**A FRENCH MAHOGANY, AMARANTH, AND BOIS SATINE
MARQUETRY AND PARQUETRY COMMODE**

BY FRANÇOIS LINKE, INDEX NUMBER 1690, PARIS, CIRCA 1900

The breakfront *brocatelle violette de Jura* marble top over three small sprung
frieze drawers and two long drawers, the top right mount signed 'F. Linke'
35 in. (89 cm.) high; 51½ in. (131 cm.) wide; 23 in. (58.5 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000

LITERATURE:

C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge,
2003, p. 504 (illustrated)



Linke's cliché of the present lot, Index Number 1690
(courtesy Christopher Payne/Linke archive)





571

■ 571
**A FRENCH ORMOLU-MOUNTED
 AMARANTH AND PLANE CENTRE TABLE**
 BY E.-GUILLAUME-EDMOND LEXCELLENT,
 PARIS, CIRCA 1870

The rectangular white marble top above a scrolling foliate frieze, centred to the front and back by a sunburst mask with ribbon-tied laurel branches, on tapering fluted legs inset with chandelles and headed by foliate paternae, stamped four times under the marble 'LEXCELLENT PARIS' and '438 MX' three times, with *marque au feu* to the underside 'LEXCELLENT 8, RUE BREGUET PARIS'

30 in. (76 cm.) high; 55¼ in. (140.5 cm.) wide;
 29½ in. (75 cm.) deep

£12,000–18,000

\$18,000–26,000
 €14,000–21,000

THE PROPERTY OF A GENTLEMAN

■ 572
**A FRENCH ORMOLU AND WEDGWOOD-
 MOUNTED MAHOGANY AND EBONY
 SIDE CABINET**

BY EMMANUEL-ALFRED (*DIT* ALFRED II)
 BEURDELEY (1847-1919), PARIS,
 AFTER THE MODEL BY ETIENNE AVRIL,
 LATE 19TH CENTURY

The inset eared rectangular white marble top above an *entrelac* mounted frieze drawer and a pair of cupboard doors with Wedgwood blue jasperware oval medallions of classical maidens, the interior with an adjustable shelf, on square tapering legs, the reverse of the jasperware medallions stamped 'WEDGWOOD', the ormolu mounts variously marked to the reverse 'BY' 40¾ in. (103.5 cm.) high; 36½ in. (93 cm.) wide; 22½ in. (57 cm.) deep

£20,000–30,000

\$29,000–43,000
 €24,000–35,000

570
**A PAIR OF FRENCH GILT AND
 PATINATED-BRONZE CHENETS**
 BY ALFRED BEURDELEY, PARIS,
 CIRCA 1860-1880

Each modelled as seated *putto* above a scrolling acanthus frieze supported by fluted *toupie* feet, the undersides inscribed 'BY' and variously stamped 'BY' and 'F7'

10¼ in. (26 cm.) high; 7¼ in. (18.5 cm.) wide;
 4 in. (10.2 cm.) deep (2)

£4,000–6,000

\$5,700–8,500
 €4,700–6,900



570



The present lot is a faithful and exquisitely executed reproduction of a cabinet by Etienne Avril (1748-1796) now at the Château de Fontainebleau. The model was copied by Beurdeley and exhibited at the 1880 *Exposition de l'Union Centrale des Beaux Arts appliqués à l'Industrie* in Paris. After the closure of Beurdeley's workshop one was sold in the *vente Beurdeley*, Galerie Georges Petit, Paris, 6-9 May 1895, lot 332. It was bought by Denière, most probably the famous bronze maker and dealer, for 1550 francs. Another can be seen in a photograph of the *salon des dessins* at the Beurdeley *hôtel particulier* at rue de Clichy, Paris, circa 1910 (see C. Mestdagh and P. Lécoules, *L'Ameublement d'art français: 1850-1900*, Paris, 2010, fig. 174, p.156). Examples of the model have sold from *The Beurdeley Collection*; Bonhams, London, lot 168 (stamped 'A. BEURDELEY A PARIS'); and at Wapler, Paris, 3 July 1996, lot 592 (a matched pair, apparently unsigned).



■ 573

A FRENCH ORMOLU AND JASPERWARE-MOUNTED MAHOGANY AND BURR AMBOYNA VITRINE CABINET-ON-STAND

IN THE MANNER OF ADAM WEISWEILER, LAST QUARTER 19TH CENTURY

The white marble top with a three-quarter balustrade gallery above glass door enclosing a red velvet lined interior, the base with sprung drawer on filled-fluted legs joined by a platform loop stretcher

54¼ in. (138 cm.) high; 29¼ in. (74.5 cm.) wide; 17 in. (43 cm.) deep

£12,000–18,000

\$18,000–26,000

€14,000–21,000



573



574

THE PROPERTY OF A GENTLEMAN

■ 574

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

BY EDMOND POTEAU, PARIS, LATE 19TH CENTURY

The white marble top with a pierced arch gallery above four drawers, flanked to each side by a curved glazed vitrine fitted with three shelves, the lockplate signed 'E. Poteau. 59 rue de Turenne, Paris'

49 in. (119.5 cm.) high; 35¼ in. (89.5 cm.) wide; 15¼ in. (39 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200

PROVENANCE:

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

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



■ 575

A FRENCH ORMOLU AND CUT-GLASS THIRTY-LIGHT CHANDELIER

BY BACCARAT, PARIS, CIRCA 1900

The sectional baluster stem supporting six groups of four scrolling candle branches with glass drip trays stamped 'BACCARAT' and hung overall with lustre drops, with some losses and replacements
51 in. (129.5 cm.) high; 44½ in. (113 cm.) diameter

£15,000–25,000

\$22,000–36,000

€18,000–29,000



■ 576

A PAIR OF LATE VICTORIAN GILT-BRASS NINE-LIGHT TORCHERES

LATE 19TH CENTURY

Each modelled as an *athénienne*, the two-tiered top issuing scrolling candelarms with frosted glass shades and surmounted with vase finial, supported by three winged female herms joined by floral garland swags and terminating in hoof feet on a concave-sided tripartite base, re-gilt, fitted for electricity

84 in. (213.5 cm.) high; 25 in. (63.5 cm.) diameter

(2)

£15,000–25,000

\$22,000–36,000

€18,000–29,000

PROVENANCE:

Probably acquired by Thomas Taylor, 3rd Marquess of Headfort (d. 1894), Headfort House, co. Meath, Ireland.

Thence by descent at Headfort, until sold:

The Property of Headfort School sold by order of the Governors to benefit the restoration of Headfort House, and its Adam interiors, Christie's, 14 November 1996, lot 45.

■ 577

A VICTORIAN ORMOLU-MOUNTED AND EMBOSSED LEATHER INSET AMARANTH, BURR AMBOYNA AND MARQUETRY SIDE CABINET

ATTRIBUTED TO JACKSON AND GRAHAM, MID 19TH CENTURY

The break front *rose de Valence* marble top above a floral garland frieze centred by a mask of a Classical maiden and two cabinet doors inset with gilt and polychrome embossed leather panels each set behind glass and framed with a beaded border, each enclosing one adjustable shelf with mirrored back, the right cabinet with later pull-out slide, the bowed sides with trellis marquetry and each enclosing a shelf, the locks stamped 'CHUBB & SON/ MARKERS TO HER MAJESTY', 'CHUBB'S / PATENT', '57 ST PAULS CR YD/ LONDON', and '198209' and '198212', respectively
42¼ in. (107.5 cm.) high; 86 in. (218.5 cm.) wide; 19¼ in. (49 cm.) deep

£20,000–30,000

\$29,000–43,000

€24,000–35,000

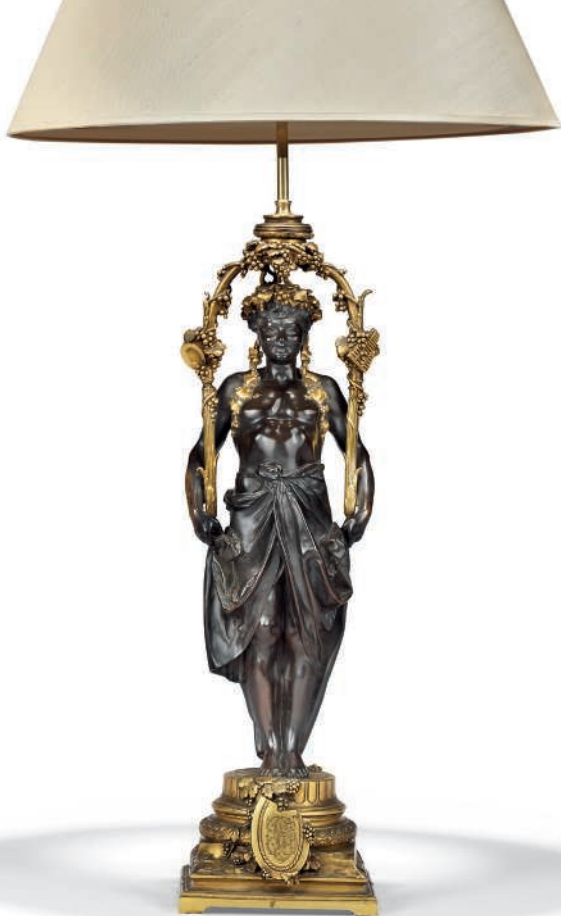
COMPARATIVE LITERATURE:

J. Meyer, *Great Exhibitions*, Woodbridge, 2006, p. 119, ill. D21.

The present lot may be compared to a 'Cabinet in Louis XVI style' by Jackson and Graham shown at the 1862 London Exhibition (J.B. Waring, *Masterpieces of Industrial Art and Sculpture 1862*, pl. 111.). Modelled after known works from what was described as the 'best period Louis Seize', both cabinets illustrate the firm's innovative designs with similar top fluted baluster pilasters terminating in spiralled gadrooning, as reproduced here.

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





579

■ 579
A FRENCH GILT AND PATINATED-BRONZE FIGURAL LAMP
 BY CHRISTOFLE ET CIE, PARIS, CIRCA 1870

Modelled as a bacchic herm holding a vine trellis on a low column fronted by a cartouche monogrammed with letters 'JCE', numbered '1607125', fitted for electricity
 24 in. (61 cm.) high, excluding fitments

£3,000–5,000

\$4,300–7,100
 €3,500–5,800

THE PROPERTY OF A GENTLEMAN

■ 578
A FRENCH ORMOLU-MOUNTED ROUGE GRIOTTE MARBLE JARDINIÈRE
 LATE 19TH CENTURY

Of rectangular out-shape with herm handles to the corners, lacking liner
 12½ in. (31 cm.) high; 20 in. (51 cm.) wide; 11½ in. (29.5 cm.) deep

£2,000–3,000

\$2,900–4,300
 €2,400–3,500



578

THE PROPERTY OF A PRIVATE COLLECTION

■ 580
A FRENCH ORMOLU-MOUNTED MAHOGANY AND SYCAMORE MARQUETRY COMMODE
 AFTER THE MODEL BY JEAN-HENRI RIESENER, LATE 19TH/EARLY 20TH CENTURY

The breakfront *brèche d'alep* marble top above three frieze drawers and a cupboard door inlaid with a flower filled vase, the concave sides with trellis marquetry, on scrolled *sabots*
 36 in. (91.5 cm.) high; 63¾ in. (162 cm.) wide; 22¾ in. (58 cm.) deep

£4,000–6,000

\$5,700–8,500
 €4,700–6,900

PROVENANCE:

Anonymous sale; Christie's, London, 29 February 1996, lot 112.



580

■ 581

A LARGE FRENCH ORMOLU-MOUNTED ROUGE GRIOTTE FIVE-PIECE STRIKING MANTEL CLOCK AND GARNITURE

BY FERDINAND BARBEDIENNE, PARIS, LAST QUARTER 19TH CENTURY

Comprising a mantel clock, a pair of nine-light candelabra, and a pair of urns, the clock surmounted by a gilt and patinated-bronze figure of a seated warrior, signed 'F. BARBEDIENNE. FONDEUR.' and stamped 'A. COLLAS REDUCTION MECHANIQUE', on a breakfront marble base fronted by an oak leaf garland swagged clock dial signed 'F. BARBEDIENNE / PARIS'; the twin-barrel movement with strike on bell, cornered by lion paw monopodia, the candelabra *en suite*, each of vase shape issuing acanthus scroll branches applied with bacchic masks flanked by handles, signed 'F. BARBEDIENNE'; the urns *en suite* with fixed covers

The clock: 36¾ in. (93 cm.) high; 24½ in. (62 cm.) wide; 12 in. (30.5 cm.) deep

The candelabra: 37½ in. (95 cm.) high

The urns: 80½ in. (47 cm.) high

(5)

£25,000-40,000

\$36,000-57,000

€29,000-46,000





582

■ 582

A FRENCH GILT AND PATINATED BRONZE, RED MARBLE AND CUT-GLASS JARDINIERE

THE BRONZE MODEL BY AUGUSTE MOREAU, LAST QUARTER 19TH CENTURY

The circular cut-glass bowl modelled with scrolling feathers, seated above a garland-hung urn, supported by winged *putti* on an ormolu-mounted stepped, cylindrical *griotte de campan* marble base, the bronze signed 'Ate Moreau' and stamped 'GK 23'

30½ in. (77 cm.) high; 13 in. (33 cm.) diameter

£5,000–8,000

\$7,200–11,000

€5,800–9,200

■ ~ 583

A FRENCH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD GUERIDON

LATE 19TH/ EARLY 20TH CENTURY

The circular *Alicante rouge* marble top above a frieze drawer supported by four tapering cabriole legs joined by a stretcher centred by a basket

30 in. (76 cm.) high; 24¼ in. (61.5 cm.) diameter

£3,000–5,000

\$4,300–7,100

€3,500–5,800

■ ~ 584

A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AND FRUITWOOD MARQUETRY TABLE-A-ECRIRE

IN THE MANNER OF CHARLES TOPINO, LATE 19TH CENTURY

The oval top with marquetry a vase of flowers and writing instruments and mounted with a pierced three-quarter gallery, above a writing slide and a concave-fronted oval undertier with similar marquetry, the hipped cabriole legs with acanthus-cast *sabots*

29½ in. (75 cm.) high; 22¼ in. (56.5 cm.) wide; 15¾ in. (39.5 cm.) deep

£4,000–6,000

\$5,700–8,500

€4,700–6,900

This *table à écrire* is decorated with *naïve* marquetry of vases and utensils in the chinoiserie taste popularized by Charles Topino, *maitre* in 1773, and is derived from Chinese coromandel lacquer and porcelain from the Kangxi period (1662-1722). At the turn of the 20th century François Linke, is recorded to have made this model.



583



584



585

THE PROPERTY OF A LADY

■ 585

**A PAIR OF FRENCH ORMOLU TABLE LAMPS
OF LOUIS XV STYLE, LATE 19TH/EARLY 20TH CENTURY**

Each modelled as a candlestick with asymmetrical scrolling rockwork-decorated baluster stem, surmounted by three *putti* supporting the nozzle and a green *tôle* shade, on domed base, inscribed 'F. Linke'

31½ in. (80 cm.) high

(2)

£8,000–12,000

\$12,000–17,000

€9,300–14,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 2014, lot 30 (£15,000).

■ 586

**A NAPOLEON III LARGE GILT AND PATINATED-
BRONZE URN JARDINIÈRE**
THIRD QUARTER 19TH CENTURY

The everted lip above a continuous frieze cast with playing and harvesting *putto* flanked by scrolling leaf-clad handles, on a square *rogue griotte* marble base with concave corners mounted with rosettes, with removeable liner
24¾ in. (63 cm.) high; 25¼ in. (64 cm.) wide; 18 in. (46 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000



586



587

587

A FRENCH ORMOLU-MOUNTED GLASS CENTREPIECE

LATE 19TH/EARLY 20TH CENTURY

The scalloped oval bowl supported by a berried acanthus and rocaille cast frame

8 in. (20 cm.) high; 26¼ in. (67 cm.) wide; 11 in. (30.5 cm.) deep

£2,500–3,500

\$3,600–5,000

€2,900–4,000

■ ~ 588

A FRENCH ORMOLU-MOUNTED KINGWOOD AND 'VERNIS MARTIN' VITRINE CABINET

LATE 19TH/EARLY 20TH CENTURY

With an inset *brèche d'Alep* marble top above a frieze centred by a relief-cast plaque of Bacchic *putti*, with a three-quarter glazed door and sides above *vernis Martin* panels painted with courting couples, the interior lined in red velvet with two glass shelves and one velvet-lined shelf, on short cabriole legs and hoof *sabots*, the central *vernis Martin* panel signed 'S. Pepin'

64¼ in. (163 cm.); 33¼ in. (84.5 cm.) wide; 15¼ in. (39 cm.) deep

£12,000–18,000

\$18,000–26,000

€14,000–21,000



588



THE PROPERTY OF A GENTLEMAN

■ Ω 589

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

20TH CENTURY, SPURIOUS BLUE INTERLACED L MARKS ENCLOSING S

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

64¾ in. (164.5 cm.) high

(2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

PROVENANCE:

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



590

590
A PAIR OF FRENCH ORMOLU-MOUNTED PORCELAIN VASES AND COVERS
 PROBABLY SAMSON, LATE 19TH CENTURY

591
A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES-STYLE PORCELAIN TURQUOISE-GROUND VASES
 LATE 19TH/EARLY 20TH CENTURY, SPURIOUS INTERLACED L MARKS, SIGNED BERTREN

Each with domed lid with flower finial, above a berried laurel wreath collar and ovoid *famille verte* body decorated with Chinese vases, on a tripartite base
 15¾ in. (40 cm.) high, overall (2)

Each painted by *Bertren*, in the manner of *Watteau* with lovers in gardens, within gilt scrollwork cartouches, the reverse with a lakeside landscape, flanked by winged female-bust term handles
 26½ in. (67.5 cm.) high (2)

£5,000–8,000

\$7,200–11,000
 €5,800–9,200



591

592
A NAPOLEON III ORMOLU STRIKING MANTEL CLOCK
 THIRD QUARTER 19TH CENTURY

Modelled as the 'Three Graces' above a breakfront base hung with berried laurel garlands and centred by a white enamel dial, the twin-barrel movement with rack strike on bell
 27 in. (68.5 cm.) high; 19¼ in. (49 cm.) wide; 10¼ in. (26 cm.) deep

£7,000–10,000

\$10,000–14,000
 €8,100–12,000



592

■ 593

A FRENCH ORMOLU-MOUNTED AMARANTH, MAHOGANY AND BURR-AMBOYNA PARQUETRY VITRINE CABINET-ON-STAND
 BY ETIENNE-SIMON-EUGÈNE ROUDILLON, PARIS, LATE 19TH CENTURY

The rectangular Spanish *brocatelle* marble top above scrolling foliate frieze, with a bevelled glass door enclosing two adjustable glass shelves and mirrored back, above a sprung frieze drawer and supported by fluted tapering legs joined by a concave under-tier with pierced gallery, stamped 'E. RENAULT & CIE' twice to vitrine and 'MSON ROUDILLON / ALAVOINE & CO / PARIS' to base

57¾ in. (147.5 cm.) high; 29 in. (73.5 cm.) wide; 15½ in. (39.5 cm.) deep

£10,000-15,000

\$15,000-21,000

€12,000-17,000

Etienne-Simon-Eugène Roudillon is first recorded as being an established *tapissier-ébéniste* in Paris in 1844 (see D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, Paris, 1984, pp. 563-4).

The business grew rapidly and in 1853 Roudillon took over the firm of *tapissiers*, Ringuet-Leprince, and set up ateliers at 9, rue Caumartin, employing more than five hundred workers. Particularly inspired by furniture of the Louis XIV period, Roudillon was renowned for adherence to a particular style and the historical verity of their productions (O. Lacroix, *Expositions Internationales Londres 1872: Beaux-arts et beaux-arts appliqués à l'industrie*, Paris, 1872, pp. 43-44). The firm was represented at nearly all the major exhibitions of the second half of the 19th century, frequently winning awards for their "charming furniture" (D. Ledoux-Lebard, 564). In 1880 Roudillon sold his business to Renault & Cie., which in turn became Alavoine & Co. in 1890. The present lot is particularly interesting as it reflects this transitional period for the company. The cabinet-on-stand was almost certainly conceived as one, however the reverse of the vitrine is stamped 'E. RENAULT & CIE', while the stand is stamped 'MSON ROUDILLON / ALAVOINE & CO / PARIS'. It is therefore most likely that this model was made to Roudillon's design by both Renault and Alavoine after the acclaimed *tapissier-ébéniste* had sold the company. The inclusion of 'Alavoine & Cie' in the maker's stamp indicates that the stand was not made, or the unit as a whole at least retailed, no earlier than 1890.





■ 594

A FRENCH ORMOLU-MOUNTED MOULDED AND ETCHED GLASS VASE AND COVER

BY BACCARAT, PARIS, CIRCA 1910

With domed lid and pomegranate finial above a waisted neck etched with a flowering trellis beneath scrolling acanthus, and flanked with *rocaille* handles centred by cattails, on spreading foot cornered with acanthus-leaf mounts above a stepped base, the underside of the cover stamped '4', the interior of the vase stamped 'BACCARAT'
17 in. (43 cm.) high; 11 in. (28 cm.) wide

£8,000-12,000

\$12,000-17,000
€9,300-14,000

This vase and cover was first displayed by Baccarat in 1909 at the *Exposition internationale de l'Est de la France*, Nancy. Retailled as a *drageoir*, the original purpose of such a vessel was hold confectionary, such as *dragées*, or sugared almonds.

■ 595

A PAIR OF FRENCH ORMOLU AND CUT-GLASS SURTOUT DE TABLE

BY MAISON BOIN-TABURET, PARIS, LATE 19TH CENTURY

Each comprising of a circular bowl with acorn apron inset with a cut-glass liner, raised on four scrolling fluted pilaster supports above engraved circular plinth, stamped 'BOINTABURET A PARIS 64287 30' and '64288 30'
7½ in. (19 cm.) high overall; 15¼ in. (40 cm.) diameter (2)

£8,000-12,000

\$12,000-17,000
€9,300-14,000

Maison Boin-Taburet, founded in Paris, circa 1875, was famed for his recreations in the style *tous les Louis*, which he exhibited at the 1889 Paris and 1891 Moscow Exhibitions. In the former exhibition he was awarded a Gold Medal for a table centrepiece after a design by Juste-Aurele Meissonnier (1695-1750).



■ 596

A FRENCH ORMOLU, CUT AND MOULDED-GLASS TWELVE-LIGHT CHANDELIER

BY BACCARAT, PARIS, LAST QUARTER 19TH CENTURY

The corona issuing out-turned acanthus above a Vitruvian scroll frieze suspending three mulyi-baluster supports strung with scrolling gadrooned glass, supporting a circular tier mounted with winged *putto* and issuing twelve acanthus-clad scrolled branches with glass drip-pans impressed 'BACCARAT', centred by gadrooned glass dish above a glass orb terminal, with losses and replacements, stamped with Baccarat seal and number '740', fitted for electricity
42½ in. (108 cm.) high; 31 in. (79 cm.) diameter

£30,000-35,000

\$43,000-50,000
€35,000-40,000





Fig 1. A variation of this model, by Bacarrat circa 1830

Founded in 1764 by Royal consent, the firm of Baccarat became known as the *Compagnie des Cristalleries de Baccarat* during the 19th century. François-Eugène de Fontenay joined the company in 1841 and soon discovered that by the addition of nickel oxide in the manufacturing process, a perfectly clear product, "crystal glass", free of discolouration and imitating precious rock crystal, was produced. The Baccarat company was awarded a Gold Medal at the *French Expositions des Produits de l'Industrie* in 1844. With the continuing improvement in their manufacturing standards, the quality of Baccarat's 'crystal glass' improved and reached the highest level by the end of the century, competing successfully with the Bohemian glass industry. Baccarat 'crystal glass' is still highly regarded, not only for its unusual clarity, but also for its great solidity and weight. The present chandelier is an unusual and rare model by Baccarat. The distinctive winged *putti*, which hold aloft torches, were first used by Baccarat on a pair of large blue and white crystal basins shown at the 1878 *Paris Exposition universelle* (see D. Sautot & B. d'Antras, *Baccarat*, Paris, 1998, pp. 88-89) and this model of chandelier was conceived at around this time also (see fig. 1). Another example of this model sold Christie's, London, 28 October 2014, lot 34 (£50,000).

■ 597

A FRENCH ORMOLU-MOUNTED MAHOGANY COMMODE

LATE 19TH/EARLY 20TH CENTURY

The 'D'-shaped breakfront grey-veined white marble top above a frieze applied with alternating floral stems, the front with two frieze drawers between a central drawer, flanked on each side by a panelled pilaster capital, the rounded sides centred with medallion depicting Marie Antoinette and the *dauphin* Louis Auguste, inscribed 'M.ANT. ARCHI.SE.D'AUTRICHE DAUPHINE DE FRANCE' and 'LOUIS AUGUSTE DAUPHIN DE FRANCE' respectively, above a fluted base and supported on *toupie* feet, the lock signed 'B. THEAU/ SERRUIER / PARIS

37 in. (94 cm.) high; 29¾ in. (75.5 cm.) wide; 83½ in. (212 cm.) deep

£35,000–40,000

\$50,000–57,000

€41,000–46,000

This large and impressive commode is a 19th century variation of the celebrated example completed by Guillaume Benneman from a piece originally begun by Joseph Stöckel, and installed in Louis XVI's bedroom at the Château de Compiègne in 1786 following Benneman's extensive refurbishments. Today, it is in the collections of the Louvre (OA 5507).



■ 598

A PAIR OF LARGE FRENCH ORMOLU-MOUNTED SEVRES-STYLE PORCELAIN BLUE-GROUND VASES AND COVERS

LATE 19TH /EARLY 20TH CENTURY, SPURIOUS INTERLACED L MARKS IN BLUE AND GILDING, SIGNED F. ANITOLET

Each of slender form with twin scroll handles, reserved on one side with a gilt-scroll cartouche painted with courting figures, the obverse with a woodland landscape cartouche, the covers spuriously inscribed 'Offert par le duc de Richelieu / a Madame de Compan' and mounted with pinecone finial

41¼ in. (101.5 cm.) high

(2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

■ 599

A PAIR OF FRENCH ORMOLU-MOUNTED BRECHE VIOLETTE MARBLE PEDESTALS

LATE 19TH CENTURY

Each with square tops above ormolu Ionic capitals hung with berried laurel garlands, on a stepped square base

46¼ in. (117.5 cm.) high; 13½ in. (34.5 cm.) square

(2)

£15,000–25,000

\$22,000–36,000

€18,000–29,000



597



598



599





Fig 1. Paper label to the underside of the central drawer.

■ ° ~ 600

A NAPOLEON III ORMOLU, CUT-BRASS AND PEWTER INLAID EBONY BUREAU PLAT

BY JOSEPH CREMER, PARIS, CIRCA 1850-1860

The serpentine rectangular top inset with tooled red leather within a border inlaid with scrolling acanthus, above three frieze drawers to the front, the right drawer with fitted interior and *coffret fort* veneered in *bois citronné*, with three false drawers to the reverse, cornered by male masks on cabriole legs above acanthus lion-paw feet, the centre drawer lock signed 'Crèmer R. St. Louis 60 Paris' and the underside of the centre drawer with paper labelled 'RUE ST. LOUIS (AU MARAIS) / N°. 60 / Médailles de 1ère Classe Expositions universelle de Londres 1851 & Paris 1855 / 9 MEDAILLES OR ARGENT & BRONZE / CREMER / Marqueteur, Mosaïste Brevet s.g.d.g. / Fournisseur du Roi de Hollande / Marqueterie par la Pile électrique / Paris', signed and dated 'Le 18 AOUT 1859 / M. de Cremer'

29 in. (74 cm.) high; 69 cm. (175.5 cm.) wide; 37¼ in. (94.5 cm.) deep

£80,000-120,000

\$120,000-170,000

€93,000-140,000

PROVENANCE:

By repute executed for Comte Alexis Charles de Wendel (1809-1870) and placed in his *hôtel particulier* at 10 Rue de Clichy, Paris.

Joseph Cremer was an *artiste en mosaïque et marqueterie* with prestigious patrons including King Louis-Philippe and the King of Holland. Born in 1811 in Luxembourg to French parents and active in Paris between 1839 and 1878, Cremer is first recorded at 29 rue de L'Entrepôt as an *ébéniste* specialising in marquetry. Cremer exhibited at the major exhibitions, winning medals in 1839, 1844, 1849 and 1852 culminating in a *Médaille d'Honneur* at the 1862 London Great Exhibition. "Comme ton, comme dessin, il est impossible d'atteindre dans un travail de marqueterie à plus d'harmonie et de justesse," declared the jury at the 1855 Paris Exhibition— "M. Cremer est un maître," they proclaimed.

The present *bureau plat* is a masterful example of his art, with marquetry so precise and refined that Cremer received a patent for his technique, as highlighted on the paper label to the underside the central drawer, which lists the maker's achievements (fig. 1). A product of the Industrial Revolution, Cremer took advantage of, and improved upon, the contemporary innovations in machinery, applying them the decorative arts, which in this period were also often referred to as the 'industrial arts'.

It is interesting to imagine the appeal that such an innovative piece of furniture would have had for the Comte Alexis Charles de Wendel (1809-1870), knight of the Legion of Honour, for whom the present lot was almost certainly a commission. Charles was the descendent of a long lineage of ironmasters and the second son of François de Wendel, the inventor of the first French rolling-mills, who created a name for himself as an industrialist and engineer. A great figure in Parisian society and French politics, between 1864 and 1867 Charles had an *hôtel particulier* built in a newly fashionable quarter of Paris at 10 rue de Clichy, now known as 'L'hôtel de Wendel' and which was decorated in the *bon goût* of the period. An inventory taken at the time of Charles's death in 1870 lists three desks "[un] pupitre à écrire en acajou, bureau en marqueterie style Louis XV, un autre 'genre BOULLE.'" Cremer received many commissions for pieces in 'Boullé' manner and the last desk listed in the inventory most assuredly refers to the present bureau. The *hôtel particulier* remained in the family until 1985.







*** 601**

A PAIR OF NAPOLEON III ORMOLU-MOUNTED CHINESE TURQUOISE-GLAZED EARTHENWARE POT-POURRIS
THIRD QUARTER 19TH CENTURY, THE EARTHENWARE QING DYNASTY (1644-1911)

Each vessel modelled as a three elephant heads with up-turned trunks and mounted with elephant finial, *shishi* handles, and pierced trefoil base, the earthenware with minor differences
14½ in. (37 cm.) high; 8¾ in. (22 cm.) diameter (2)

£8,000–12,000

\$12,000–17,000
€9,300–14,000



602

A PAIR OF FRENCH 'JAPONISME' ORMOLU-MOUNTED RED-GROUND PORCELAIN VASE LAMPS
LAST QUARTER 19TH CENTURY

The baluster vases painted with birds amongst cherry blossoms, mounted with bamboo-form handles and base
23¾ in. (60.5 cm.) high; 10½ in. (26.5 cm.) wide; 9 in. (23 cm.) deep (2)

£5,000–8,000

\$7,200–11,000
€5,800–9,200



THE PROPERTY OF A GENTLEMAN

■ 603

**A FRENCH 'JAPONISME' ORMOLU-MOUNTED CLOISONNE
JARDINIÈRE-ON-STAND**

ATTRIBUTED TO MAISON MARNYHAC, PARIS, SECOND HALF 19TH
CENTURY

The circular *cloisonné jardinière* with waisted top with rim modelled as *lingzhi* and mounted with dragon-form ormolu handles hung with oval rings, above an affixed ormolu stand with four out-swept legs modelled as bamboo centred by a pierced cylindrical band and joined by a circular stretcher, each leg supported by a frog with protruding tongue
38 in. (96.5 cm.) high; 27 in. (68.5 cm.) wide; 18 in. (46 cm.) deep

£12,000–18,000

\$18,000–26,000
€14,000–21,000

This model of *jardinière* is recorded to have been made by the *bronzier fondeur* Maison Marnyhac. Another example, identical but in red enamel, signed by Marnyhac sold Christie's, Paris, 2 July 2008, lot 111. Also compare a *jardinière* on tripod stand with two dragon handles by Ferdinand Barbedienne in the Phoenix Art Museum (1982.214).



PROPERTY OF A DISTINGUISHED EUROPEAN PRIVATE COLLECTION

■ 604

A FRENCH MACASSAR EBONY CENTRE TABLE
BY ESCALIER DE CRISTAL, PARIS, LATE 19TH CENTURY

The octagonal *levanto rouge* marble top above eight out-swept tapering supports and a later central ebonized vase support over a stepped base on a circular plinth, stamped 'ESCALIER DE CRISTAL / PARIS'
30¾ in. (77.5 cm.) high; 39½ in. (100.5 cm.) diameter

£10,000–15,000

\$15,000–21,000
€12,000–17,000

This highly unusual, almost Art Deco looking, table is exemplary of the high-quality furniture by the *marchand-éditeur* L'Escalier de Cristal at the end of the 19th century. Established in 1802 by Madame Désarnaud, L'Escalier de Cristal was 'Fournisseur breveté du Roi', supplying furniture and objets d'art to noble families throughout France and beyond. They counted among their Russian client Tsar Alexander III, Grand Duke Alexis Alexandrovitch and the Demidoff families (W. Zeisler, *L'objet d'art et de luxe Français en Russie (1881-1917)*, 2014, p. 341). From 1840, L'Escalier de Cristal were awarded medals at most of the international exhibitions. The firm became an icon of *goût Parisien* and luxury: 'Toutes les fortunes, tous les gens qui ont le discernement clair viennent Paris, de tous les pays du monde pour lui [Pannier] demander son goût régulateur' (*Exposition Universelle de Londres, Catalogue de la section française*, 1862, p. 175).



605

605

A FRENCH 'JAPONISME' BRONZE-MOUNTED AND GILT-PAINTED CRYSTAL VASE

BY BACCARAT, PARIS, CIRCA 1880

The trumpet-shaped crystal vase decorated with flowering cherry blossom branches above an elephant with an extended trunk supported on a rectangular base, stamped 'BACCARAT' and '55' 31¼ in. (35 cm.) high; 9¾ in. (25 cm.) wide; 7¼ in. (18 cm.) deep

£6,000–8,000

\$8,600–11,000

€7,000–9,200

606

A NAPOLEON III 'JAPONISME' ORMOLU AND ETCHED-GLASS ETAGERE

BY ALPHONSE GIROUX, PARIS, THIRD QUARTER 19TH CENTURY

Modelled as bamboo stalks mounted with bamboo leaves to the legs, the top hung with four handles and with three circular tiers each etched with floral and ivy motifs and encircled by a three-quarter pierced gallery, the top tier signed 'ALPH. GIROUX PARIS' 33½ in. (85 cm.) high; 18 in. (46 cm.) diameter

£10,000–15,000

\$15,000–21,000

€12,000–17,000

LITERATURE:

C. Payne, *Paris Furniture: the luxury market of the 19th century*, Éditions Monelle Hayot, 2018, p. 77 (illustrated).

The Maison Alphonse Giroux (active 1799-1867) was established in Paris by François-Simon-Alphonse Giroux (d.1848). Specialising in the production of small items of furniture, as well as *objets d'art, de fantaisie et de papeterie* in a wide range of materials and styles. In 1838, the company was taken over by Giroux's two sons, Alphonse-Gustave (d.1886) and André (d.1874), who under the name of Giroux & Cie, further extended the business, showing and frequently winning medals at the *Exposition des Produits de l'Industrie française*. With many esteemed patrons, the firm was responsible for a bedroom suite supplied to Charles X in 1826, and between 1855 and 1857 supplied furniture to Napoléon III and Empress Eugénie.

A similar, yet slightly less lavish guerdon with unadorned handles and legs, sold Christie's, Paris, 26 November 2013, lot 168.



606



■ 607

A PAIR OF MINTON POTTERY JARDINIÈRES

CIRCA 1883, IMPRESSED YEAR CYPHERS AND NUMERALS

Each formed as a Chinese censer with ring handles and mask and paw feet, printed and painted with a continuous scene of swallows in flight above water with lilies and irises against a pale yellow ground, between red and black Chinese-style borders
19½ in. (49.5 cm.) high

(2)

£5,000–8,000

\$7,200–11,000

€5,800–9,200



■ 608

AN INDIAN SILVER AND PARCEL-GILT CHILD'S HOWDAH

LATE 19TH/EARLY 20TH CENTURY

With a domed canopy above a pierced gallery flanked by seated lions set behind a deep seat between peacock sides and fronted by a frieze panel centred by a cartouche, on elephant feet with four carrying rods headed with lions
47 in. (120 cm.) high; 28 in. (71 cm.) deep; 86½ in. (220 cm.) long, approximately

£8,000–12,000

\$12,000–17,000

€9,300–14,000



■ 609

A FRENCH POLYCHROME PATINATED-BRONZE MOUNTED ALGERIAN ONYX VASE

THE DESIGN ATTRIBUTED TO EUGÈNE CORNU AND POSSIBLY EXECUTED BY G. VIOT & CIE., PARIS, CIRCA 1870

The baluster vase with applied blossoming branches and flanked by a peacock, all patinated in gilt, silver, and iridescent copper, on a gilt and silver-painted damascene circular base with scrolled feet
24½ in. (62 cm.) high; 14½ in. (37 cm.) wide; 11½ in. (29 cm.) deep

£20,000–30,000

\$29,000–43,000
€24,000–35,000

At this vase's centre is an iridescently-patinated peacock intended to resemble Japanese metalworks known as *mokume*. Similar designs incorporating this design are repeated throughout Cornu's *oeuvre*, particularly a number of onyx *guéridons* of either peacock or crane-form, such as two sold at Christie's, London, 23 September 2010, lots 75 and 76. A vase of this form, Christie's, New York, 21 October 2015, lot 1 (£30,000). Another, mounted as a lamp, was sold at Christie's, New York, 19 & 20 October 2011, lot 63 (\$26,250).



■ 610

A FRENCH 'CHINOISERIE' ORMOLU LAMP TORCHERE
THIRD QUARTER 19TH CENTURY

The frosted glass shade decorated with gilt dragons and above a pierced bowl supported by a baluster shaft with scalloped *lingzhi* border supported by three out-swept legs each hung with addorsed dragon head handle, joined by a pierced central tier, and terminating in scrolled feet mounted with a cartouche centred by a sage, the top fixture inscribed '* J.S.*/PARIS/BTÉ S.G.D.G.' the valve knob marked 'J.S./BREVETE S.G.D.G./PARIS'

61 in. (155 cm.) high; 16 in. (40.5 cm.) diameter

£10,000-15,000

\$15,000-21,000
€12,000-17,000

The resurgence of interest in China was fueled in France by Napoleon III and Empress Eugénie. Following a recent interest in, collection, and later public display of Chinese of enamels at the Tuileries in Paris, the rooms at Fontainebleau were remodelled in 1863 to complement the exhibits with furnishings in the Chinese taste supplied by French makers. An amalgamation of various Chinese motifs, the present gas lamp *torchère* reflects how fanciful interpretations of the East were adapted by Western makers to suit their clients needs.



■ * 611

A FRENCH 'JAPONISME' GILT AND SILVERED BRONZE WALL MIRROR

THE DESIGN ATTRIBUTED TO EDOUARD LIÈVRE, LAST QUARTER 19TH CENTURY

The cresting modelled as addorsed dragons centred by a roundel above a rectangular bevelled plate within foliate relief frame with canted corners 23 x 14½ in. (58.5 x 37 cm.)

£8,000-12,000

\$12,000-17,000
€9,300-14,000

Édouard Lièvre (d. 1886) was one of the most talented and prolific industrial designers of the second half of the 19th century, with a broad repertoire that included 'sinojaponais' and neo-Renaissance style furniture and ceramics. Trained initially as an illustrator under Thomas Couture, from 1870 Lièvre was fully immersed in decorative art providing designs for manufacturers and *marchand-éditeurs*. In the 1870s, Edouard Lièvre designed a small group of furniture in '*le style japonais et chinois*' for important private clients and for editors of luxurious furniture and objects. His designs were made by the silversmith Christofle and bronzier Barbedienne, and by the *ébéniste* Paul Sormani. However, Lièvre is most often associated with the *marchand-éditeur* and retailer of *haut luxe* furnishings L'Escalier de Cristal. See similar stylized dragon mounts of the same quality to the present lot on the vitrine cabinet (sold Christie's, London, 10 June, 2014, lot 56) and the *étagère-vitrine* (sold Christie's, New York, 18 November 2014, lot 50).



THE PROPERTY OF A GENTLEMAN

■ * 612

A PAIR OF FRENCH ORMOLU AND CLOISSONNE ENAMEL LOBED JARDINIÈRES-ON-STANDS

ATTRIBUTED TO MAISON MARNYHAC, CIRCA 1870-1880

Each with pierced rim, the body decorated with flowers, on a stand with winged figural terms and paw feet

55 in. (139.5 cm.) high; 16 in. (40.5 cm.) diameter (2)

£30,000-50,000

\$43,000-71,000
€35,000-58,000

PROVENANCE:

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

These *jardinières* of Chinese *cloisonné* enamel atop *neo-grec* sphinx tripod stands are exemplary of the *meubles et objets fantastiques* exhibited at the Great Exhibitions during the second half of the 19th century by the *industriels d'art* Barbedienne, Maison Marnyhac, Christofle and Servant. These monoliths of art production, particularly Christofle and Barbinienne, utilised considerable revenues made from the mass production of bronzeware and silver electroplate to employ designers including Frédéric-Eugène Piat,

Edouard Lièvre, Louis-Constant Sévin and Emile Reiber to create fantastic works of art for public display which demonstrated the considerable technical expertise of their manufactories. These *maîtresornemanistes* mixed styles, often taking inspiration from diverse sources ranging from antiquity to the Orient, and created new designs for the scrutiny of the juries at the Great Exhibitions.

The present *jardinières* can be attributed to Maison Marnyhac whose repertoire was extensive, incorporating '*tous les styles et toutes les époques*', Pompeian, Chinese and '*Japonisme*', including two large 'Chinese' *cloisonné* vases supported by elephant heads exhibited in 1878. Compare a *cloisonné* enamel gueridon signed Maison Marnyhac sold Christie's, London, 6 March 2014, lot 190.



613



■ 613

A PAIR OF JAPANESE LARGE CLOISSONNE ENAMEL VASES
MEIJI PERIOD (1868-1912)

Decorated with birds amidst various blossoming branches on a deep blue ground
59¼ in. (150.5 cm.) high; 21¼ in. (54 cm.) diameter (2)

£25,000–40,000

\$36,000–57,000
€29,000–46,000

■ 614

A PAIR OF GILT AND LACQUERED-BRASS OCCASIONAL TABLES
20TH CENTURY

Each modelled as cranes standing upon curling lily pads among cattails and scrolling flowers with light fittings, with a central shaft supporting an oval glass top, fitted for electricity

32¾ in. (83.5 cm.) high; 24 in. (61 cm.) wide; 20 in. (51 cm.) deep (2)

£5,000–8,000

\$7,200–11,000
€5,800–9,200

■ 615

A PAIR OF CHINESE LARGE CLOISSONNE ENAMEL 'CRANE'-FORM CENSERS
LATE 19TH/EARLY 20TH CENTURY

Each crane modelled grasping the removeable stem of *lingzhi* in its beak and standing on a polychrome, grassy mound interspersed with flowers framed by a pierced fence and raised on a waisted hexagonal base

82¾ in. (209 cm.) high; 21 in. (52 cm.) diameter (2)

£50,000–80,000

\$72,000–110,000
€58,000–92,000

COMPARATIVE LITERATURE:

Wang-go Weng and Yang Boda, *The Palace Museum: Peking, Treasures of the Forbidden City*, New York, 1982, pp. 24, 44-45, 51.

Pairs of other comparable large crane-form incense burners can be seen in photographs illustrated by Wang-go Weng and Yang Boda in *The Palace Museum: Peking, Treasures of the Forbidden City*, New York, 1982. The authors note that the various *cloisonné* censers, including the pair of cranes, would have "emitted fragrant smoke that spiralled upward to envelop the Son of Heaven in ethereal haze." Cranes of this size and type were typically placed before the throne and symbolized auspiciousness and longevity.



614







616



■ 616

A PAIR OF FRENCH CAST-IRON, PARCEL-GILT AND PATINATED-METAL FIGURAL SIX-LIGHT TORCHERES

CAST BY A. DURENNE, PARIS, LATE 19TH 20TH CENTURY

Each modelled as a young Egyptian figure supporting an urn issuing scrolling leaf-clad candlearms with frosted glass flame shades centred by a larger flame shade and standing on a small circular base, one with foundry mark 'A. DURENNE / MAITRE de FORGES / ...', the other 'A. DURENNE / Sommevoire ...', above a spreading cast iron pedestal with foliate motifs, fitted for electricity

86 in. (218.5 cm.) high; 14¼ in. (37 cm.) diameter, overall

(2)

£6,000–8,000

\$8,600–11,000

€7,000–9,200



617

■ 617

A FRENCH LIFE-SIZE PATINATED CAST-IRON FIGURE OF MERCURY

AFTER GIAMBLOGNA, LATE 19TH CENTURY

unsigned

76¼ in. (194 cm.) high; 18½ in. (47 cm.) wide; 42¾ in. (108.5 cm.) deep

£7,000–10,000

\$10,000–14,000

€8,100–12,000

■ 618

A PAIR OF FRENCH BRONZE AND MARBLE JARDINIERS
SECOND HALF 19TH CENTURY

Each modelled as a sphinx with uplifted wings supporting a mottled ochre marble bowl with grape-leaf mounts and seated above a stepped square green marble base

53 in. (134.5 cm.) high; 22½ in. (57.5 cm.) diameter (2)

£15,000-25,000

\$22,000-36,000

€18,000-29,000



618

■ 619

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

Paire de chiens de chasse (Pair of hunting dogs)

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

cast iron

37½ in. (95 cm.) high; 35 in. (89 cm.) wide; 17½ in. (44.5 cm.) deep (2)
circa 1860-1900.

£12,000-18,000

\$18,000-26,000

€14,000-21,000

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



619

PROPERTY FROM A PRIVATE COLLECTION

■ 620

ANTONIO TANTARDINI (ITALIAN, 1829-1879)

La bagnanti (The bather)

signed and dated 'ANTONIO. TANTARDINI. / MILANO. 1878.', with a white marble pedestal

The sculpture: 66 in. (165 cm.) high; 22½ in. (57.5 cm.) wide; 27½ in. (70 cm.) deep

The pedestal: 24¼ in. (61.5 cm.) high; 29 in. (74 cm.) wide; 27 in. (68.5 cm.) deep

(2)

£40,000–60,000

\$57,000–85,000

€47,000–69,000

Antonio Tantardini studied under Lorenzo Bartolini. He sculpted a number of important monuments and exhibited a seated bather with raised arm, titled *La Bagnanti*, to great acclaim at the London 1862 International Exhibition and again at the Philadelphia Centennial Exhibition in 1876. An example of *La Bagnanti*, dated 1863, sold Christie's, London, 6 March 2014, lot 203.







621

■ 621

PAUL-EUGENE MENGIN (1853-1937)

Le puits qui parle (The talking well)

signed 'MENGIN'; inscribed 'Susse Fres Edts, Paris', and with foundry mark 'SUSSE FRERES EDITEURS/PARIS'

bronze, reddish-brown patina

22¾ in. (58 cm.) high; 24 in. (61 cm.) wide; 14 in. (35.5 cm.) deep

Cast circa 1900

£7,000–10,000

\$10,000–14,000

€8,100–12,000

■ 622

A FRENCH ORMOLU-MOUNTED VERNIS MARTIN DECORATED OAK BUREAU PLAT

ATTRIBUTED TO EMMANUEL ZWIENER, PARIS, LATE 19TH CENTURY

The serpentine *breche d'Alep* marble top above three frieze drawers decorated with pastoral scenes and courting figures in landscapes, the reverse with false drawers, the sides similarly decorated, on cabriole legs

31¾ in. (81 cm.) high; 59 in. (150 cm.) wide; 33 in. (84 cm.) deep

£12,000–18,000

\$18,000–26,000

€14,000–21,000

A bureau plat by Zwiener of nearly identical form was sold Sotheby's, New York, 26 October 2006, lot 106 (\$48,000). Both demonstrate Zwiener's fine reinterpretations of the Louis XV taste, and highlight his use of choice materials and superbly chased mounts. Notably, the military trophy cartouche to the centre of each frieze drawer is one of Zwiener's hallmarks, and appears on numerous pieces by the maker including three *bombé* *secrétaires*: one sold Sotheby's, 26 October 2006, lot 137 (\$42,000); the second commissioned for Kaiser Wilhelm II for Schloss Neues Palais, Sans Souci, Potsdam circa 1895, sold Christie's, New York, 14 September 1995, lot 454; and the third illustrated C. Mestdagh, *L'Ameublement d'art Français 1850-1890*, Paris, 2010, p. 304, fig. 363.



622



■ ~ 623

A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD VITRINES
 ATTRIBUTED TO EMMANUEL ZWIENER, LAST QUARTER 19TH CENTURY

Each with serpentine marble top above two glazed doors with scrolling leaf-cast surround and conforming sides, enclosing a mirrored interior fitted with two shelves, the shaped apron with central foliate mount inscribed '74' to the reverse, on acanthus-clad paw feet

58½ in. (148.5 cm.) high; 57½ in. (146 cm.) wide; 17½ in. (44.5 cm.) deep, each (2)

£40,000–60,000

\$57,000–85,000

€47,000–69,000

With its sinuous neo-rococo lines, flowing gilt-bronze, and refined veneering these elegant vitrines are almost certainly by Emmanuel Zwiener. Born in Herdon, Germany in 1849, Emmanuel Zwiener is recorded as having worked in Paris at 12, rue de la Roquette from 1880 to 1895. At the Paris *Exposition universelle* of 1889, Zwiener received a gold medal and was lauded by the jurists who noted 'M. Zwiener qui... s'est mis au premier rang par la richesse, la hardiesse et le fini de ses meubles incrustés de bronzes et fort habilement marquetés' (*Rapport du Jury International, Exposition Universelle Internationale de 1889 à Paris*, Group III. - Mobilier et accessoires Classes 17 à 29. p.10). In 1895 he sold his Paris workshop to Jean-Henri Jansen for 10,000 francs. Emmanuel continued to work with Jansen on a few projects and with his brother Julius who was an established cabinetmaker in Berlin. In 1894 Julius apparently bought numerous designs and sketches for furniture from Paris to Berlin and Julius' furniture is stylistically so similar that and it is often attributed to Emmanuel in Paris.



624

THE PROPERTY OF A GENTLEMAN

■ ~ 624

A FRENCH ORMOLU-MOUNTED KINGWOOD AND MAHOGANY SECRETAIRE CABINET

ATTRIBUTED TO EMMANUEL ZWIENER, PARIS, CIRCA 1890

The shaped *brocatelle d'Espagne* marble top above a cupboard door and a drawer, the interior with two shelves, the fixed stand with a pull-out slide above a frieze drawer, on cabriole legs

58½ in. (148 cm.) high; 30 in. (76 cm.) wide; 13¾ in. (35 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200

PROVENANCE:

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

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

■ 626

A FRENCH ORMOLU-MOUNTED MAHOGANY OCCASIONAL TABLE

BY FRANÇOIS LINKE, INDEX NUMBER 257, PARIS, LATE 19TH/ EARLY 20TH CENTURY

The curvilinear square top with up-turned shell mounts two two sides, above a sprung frieze drawer to one side and a slide to the reverse, on four tapering cabriole legs joined a lower tier, one corner mounted signed 'Linke'

31 in. (79 cm.) high; 15½ in. (39.5 cm.) square

£4,000–6,000

\$5,700–8,500

€4,700–6,900

Two variant examples of this table by Linke *sans tablettes*, or lower shelves, are illustrated in C. Payne, *François Linke 1855-1946: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 66, pl. 58.



625

THE PROPERTY OF A LADY

■ ~ 625

A FRENCH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD PARQUETRY CARTONNIER CABINET

BY HENRY DASSON, PARIS, CIRCA 1880

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

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

£2,000–3,000

\$2,900–4,300

€2,400–3,500



626



■ 627

A FRENCH ORMOLU AND MARBLE TEA TABLE
LATE 19TH CENTURY

The removeable tray top set above a further serpentine *breche violette* marble top with foliate-hipped cabriole legs joined by a under tier

38½ in. (97.5 cm.) high, overall; 40½ in. (103 cm.) wide; 24½ in. (62.5 cm.) deep

£15,000–20,000

\$22,000–28,000

€18,000–23,000



628

■ 628

A FRENCH ORMOLU-MOUNTED CAMPAN GRIOTTE MARBLE JARDINIÈRE

LATE 19TH CENTURY

The sculpted red marble basin with gilt-metal liner and mounted with scrolling acanthus handles and scrolled feet
15 in. (38 cm.) high; 31¼ in. (79.5 cm.) wide; 19 in. (48.5 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000

■ 629

A FRENCH ORMOLU-MOUNTED GILT AND BLACK JAPANED COMMODE OF LOUIS XV STYLE, THIRD QUARTER 19TH CENTURY

OF LOUIS XV STYLE, THIRD QUARTER 19TH CENTURY

The *brèche violette* marble top above two *bombé* drawers decorated with figures in a pavilion, the sides similarly decorated within a scrolling ormolu freize
35½ in. (90 cm.) high; 54¾ in. (139 cm.) high; 24 in. (61 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000



629



■ 630

A MEISSEN (OUTSIDE-DECORATED) PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF WATER

CIRCA 1880, BLUE CROSSED SWORDS MARK WITH INCISED LINE BELOW, INCISED MODEL NO. 320, PRESSNUMMERN 66 AND 35

After a model by *J.J. Kändler*, the ribbon-tied reed handle surmounted by a winged putto, with shell-moulded spout, the body moulded with a fleet of war ships among waves and a turtle between an applied figure of a Nereid and Neptune on a shell above four hippocampi, the foot moulded with bulrushes and applied with stylised dolphins

24¾ in. (62.7 cm.) high

£8,000–12,000

\$12,000–17,000

€9,300–14,000



■ 631

A MEISSEN PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF AIR

CIRCA 1880, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. N.327, GILT 9.

After a model by *J.J. Kändler*, the billowing drape handle with two winged putti playing a bagpipe to the upper terminal, the neck moulded with bands of brightly coloured feathers above a winged putto head, the body moulded with birds among clouds flanked by applied figures of Juno with a peacock and Zephyr, the foot moulded with further feathers and applied with another putto

25¾ in. (64.4 cm.) high

£8,000–12,000

\$12,000–17,000

€9,300–14,000



632

■ 632

HENRI CROUS VIDAL (FRENCH, 1864-1918)

Les figures au puits (Figures at a well)

signed 'H. Vidal'

bronze, reddish brown patina

39¼ in. (100 cm.) high; 20½ in. (22 cm.) wide; 13 in. (33 cm.) deep

Cast circa 1900

£5,000-8,000

\$7,200-11,000

€5,800-9,200



634



633

633

A FRENCH ORMOLU ENCRIER

LATE 19TH/EARLY 20TH CENTURY

Of cartouche *rocaille* shape, surmounted by a *putto* above a water-spilling urn flanked by lidded inkwells

8½ in. (21.5 cm.) high; 14¼ in. (46 cm.) wide; 9 in. (23 cm.) deep

£4,000-6,000

\$5,700-8,500

€4,700-6,900



■ 634

TWO FRENCH GILT-METAL FIRESCREENS

LATE 19TH/EARLY 20TH CENTURY

Each of cartouche shape, one centred with a trophy of musical instruments, the other with two *putto* tending a fire

29 in. (73.5 cm.) high; 26½ in. (67.5 cm.) wide; 6¼ in. (16 cm.) deep, the larger (2)

£4,000-6,000

\$5,700-8,500

€4,700-6,900

PROPERTY FROM A PRIVATE COLLECTION

■ 635

**A FRENCH GILTWOOD, GILT-GESSO AND
MAHOGANY VITRINE CABINET**
LATE 19TH CENTURY

The arched cresting above a central *bombé* glass door enclosing three glass shelves and velvet-lined backing, with concave sides, the central frieze to the base centred with 'C' scrolls flanked by dragons, on lion paw feet, the reverse branded with the Russian Imperial Warrant

85½ in. (217 cm.) high; 42½ in. (108 cm.) wide; 14¾ in. (37.5 cm.) deep

£20,000–25,000

\$29,000–36,000

€24,000–29,000

PROVENANCE:

The Russian Imperial Collection.

Bought in Paris in 1970 from the heirs of an ambassador stationed in Moscow.





636

THE PROPERTY OF A GENTLEMAN

■ 636

AFTER ANTOINE COYSEVOX (FRENCH, 1640-1720)

Flora et L'amour au Hamadryade (Flora and Love or Hamadryad)

Inscribed 'A. COYSEVOX. F. 1710', with foundry mark 'F. BARBEDIENNE. FONDEUR.' and foundry stamp 'REDUCTION MECANIQUE / ALLE COLLAS'; dated '1862-1905'

bronze, gilt
27½ in. (70 cm.) high
Cast circa 1880-1900

£5,000-8,000

\$7,200-11,000
€5,800-9,200

■ 637

A FRENCH GILTWOOD CONSOLE

OF LOUIS XIV STYLE, THIRD QUARTER 19TH CENTURY

The serpentine *Rance* marble top above a scrolling acanthus frieze centred by a winged shell with conforming sides and supported by two strapwork legs with male masks above a stretcher with grotesque mask, on hoof feet
35 in. (89 cm.) high; 71½ in. (181.5 cm.) wide; 27½ in. (70 cm.) deep

£8,000-12,000

\$12,000-17,000
€9,300-14,000

This console is a superb replica of the famous original designed and carved circa 1713 by Jules Degoullons (1671-1737) and supplied to Charles-Henri II de Malon de Bercy. That console was for the grand cabinet in the Château de Bercy and is now in the collections of the Louvre (B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. 2, no. 7, pp. 40-41).



637

THE PROPERTY OF A GENTLEMAN

■ 638

MATHURIN MOREAU (FRENCH, 1822-1912)

Le printemps (Springtime)

signed 'Mathurin Moreau / Sculpt' and numbered '7837'

bronze, gilt and reddish-brown patina

31½ in. (80 cm.), high

Cast circa 1900

£5,000–8,000

\$7,200–11,000

€5,800–9,200



638

■ ~ 639

**A NAPOLEON III ORMOLU-MOUNTED, CUT-BRASS INLAID, TORTOISESHELL, AND EBONY 'BOULLE' BUREAU PLAT
THIRD QUARTER 19TH CENTURY**

The rectangular top inlaid with *Berainesque* motifs, above three frieze drawers to the front and three false drawers to the reverse, cornered by male masks on

cabriole legs terminating in hoof feet

31 in. (79 cm.) high; 45½ in. (115.5 cm.) wide; 26¾ in. (68 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000



639



(detail of signature)

■ 640

A PAIR OF FRENCH ORMOLU FIVE-LIGHT WALL-APPLIQUES
BY HENRY DASSON, PARIS, DATED 1880

Each modelled as a caryatid figure, one male, the other female, supporting two branches in one hand, three in the other, each branch with a circular drip-pan and a baluster nozzle, the scrolled acanthus body with a foliate terminal, each signed on the lower right edge 'henry Dasson 1880', the reverse to one stamped 'H D', drilled for electricity

42 in. (106.5 cm.) high; 14½ in. (37 cm.) wide; 12 in. (30.5 cm.) deep (2)

£30,000–50,000

\$43,000–71,000

€35,000–58,000



■ 641

A PAIR OF FRENCH ORMOLU FIVE-LIGHT WALL-APPLIQUES

BY HENRY DASSON, PARIS, DATED 1880

Each modelled as a caryatid figure, one male, the other female, supporting two branches in one hand, three in the other, each branch with a circular drip-pan and a baluster nozzle, the scrolled acanthus body with a foliate terminal, each signed on the lower right edge 'henry Dasson 1880', drilled for electricity
 42 in. (106.5 cm.) high; 16½ in. (42 cm.) wide; 12 in. (30.5 cm.) deep (2)

£30,000–50,000

\$43,000–71,000
 €35,000–58,000

COMPARATIVE LITERATURE:

C. Mestdagh, *L'Ameublement d'Art Français 1850-1900*, Paris, 2010, p. 159

These large wall-lights are representative of the high quality bronze work for which Henry Dasson is famed. They are modelled with term figures of Zephir and Flora and reprise the French early 18th century model in the J. Paul Getty Museum (85.DF383.1-2).



642

THE PROPERTY OF A LADY

■ 642

A RESTAURATION ORMOLU AND PATINATED BRONZE TEN-LIGHT CHANDELIER

SECOND QUARTER 19TH CENTURY

The tooled ceiling rose suspending a dished reservoir with flame finial and pinecone boss, issuing ten leaf-wrapped and Bacchic-headed branches

33 in. (84 cm.) high; 25½ in. (65 cm.) diameter

£4,000–6,000

\$5,700–8,500

€4,700–6,900

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 2014, lot 36 (£5,000).



643

■ 643

A NAPOLEON III GILT AND PATINATED-BRONZE STRIKING MANTEL CLOCK

THE CASE BY HENRI PICARD, PARIS, THE MOVEMENT BY VICTOR PAILLARD, PARIS, CIRCA 1870

Modelled as an urn flanked by seated Classical maidens, one with a celestial sphere, the other with a scroll, the case stamped 'H. PICARD' and 'BO' to the reverse, the white enamel dial inscribed 'RA' and signed 'VICTOR PAILLARD/ FT DE BRONZES/ A PARIS', the twin-barrel movement with strike on bell and stamped 'VR PAILLARD/ A PARIS' 27½ in. (70 cm.) high; 23 in. (58.5 cm.) wide; 11 in. (28 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000

The present mantel clock is a fine replication by Picard of the Louis XVI model, whose original design may be firmly attributed to Etienne Martincourt (*maître* 1762; d. 1791) on the basis of a recently discovered signed drawing showing an identical model clock atop a musical base (Paris, Bibliothèque Doucet, inv. VI E Rés, fol. 86). At least four 18th century examples of the clock are documented, one of them supplied to Louis XVI for the Salle du Conseil at the Tuileries, circa 1773-7, and now in the collection of the J. Paul Getty Museum, Malibu (see G. Wilson *et al*, *European Clocks in the J. Paul Getty Museum*, Los Angeles, 1996, no. XVI, pp. 114-123).

■ ~ 644

A FRENCH ORMOLU-MOUNTED MAHOGANY AND KINGWOOD BUREAU PLAT

BY FRANÇOIS LINKE, INDEX NUMBER 133, PARIS, CIRCA 1900

The rectangular top inset with gilt and tooled brown leather, above a breakfront frieze set with three frieze drawers, the reverse similarly decorated with false drawers, the corners centred with masks, on cabriole legs with satyr terminals and paw sabots, the lock stamped 'CT LINKE/ SERRURERIE / PARIS'

29¾ in. (75.5 cm.) high, 56½ in. (143.5 cm.) wide, 31½ in. (80 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000



644



645

**A NAPOLEON III ORMOLU AND CUT-GLASS FIVE-PIECE TABLE GARNITURE
BY HENRI PICARD, PARIS, THIRD QUARTER 19TH CENTURY**

Comprising a centerpiece and four tazze, the centerpiece with an oval bowl etched in decoration with roses, supported by a balluster shaft flanked by two seated putti holding rose garlands on spreading leaf-cast circular foot, the rim incised '1009' and the underside inked '1518 1009' and with paper label 'EXPOSITION DES BEAUX ARTS / 1873' and inked '226', the tazze *en suite*, each with a later glass bowl supported by a single recumbent putto and stamped to the underside 'H. PICARD' and 'N'

The centerpiece: 12 in. (31 cm.) high; 15 in. (38 cm.) wide; 11 in. (28 cm.) deep

The tazze: 11 in. (28 cm.) high; 11¼ in. (30 cm.) diameter

(5)

£18,000–25,000

\$26,000–36,000
€21,000–29,000



The Parisian firm of Jeanselme, founded in 1824 and known as Jeanselme Frères from 1829, specialized in the design and manufacture of chairs and filled many orders for the Imperial households with part of their output remaining in the Mobilier National (see G. Janneau, *Le Mobilier Français, les Sièges*, Paris, 1999, p. 198). In the 1830s and 1840s family firm received several commissions to furnish several palaces including Fontainebleau and the Palais Royal. They remained one of the foremost firms of cabinet-makers in Paris until their demise in 1930.

648

649

647

■ 646

A NAPOLEON III ORMOLU-MOUNTED EBONY AND EBONISED 'GRAND BUFFET' CABINET

ATTRIBUTED TO JEANSELME, PARIS, THIRD QUARTER 19TH CENTURY

The *campan rubané* marble top above four frieze drawers and panelled cupboard doors each enclosing a shelf
41¾ in. (106 cm.) high; 127 in. (320 cm.) wide; 21½ in. (55 cm.) deep

£5,000-8,000

\$7,200-11,000

€5,800-9,200

■ 649

A NAPOLEON III ORMOLU-MOUNTED EBONY AND EBONISED CONSOLE TABLE
BY JEANSELME, PARIS, THIRD QUARTER 19TH CENTURY

The *campan rubané* marble top above two frieze drawers and 'S'-shaped carved corbel legs and panelled back, stencilled 'JEANSELME FILS GODIN/...'

41 in. (104 cm.) high; 60 in. (152 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000

\$4,300-7,100

€3,500-5,800

■ 647

A NAPOLEON III ORMOLU-MOUNTED EBONY AND EBONISED EXTENDING DINING TABLE

ATTRIBUTED TO JEANSELME, PARIS, THIRD QUARTER 19TH CENTURY

The 'D'-shaped ends opening to enclose ten leaves, on central baluster pillar with four out scrolled legs, the ends with hinged legs for use when extended, leaves lacking
31½ in. (80 cm.) high; 65 in. (165 cm.) diameter (closed); 24 ft 3 in. (741 cm.) long (extended)

£3,000-5,000

\$4,300-7,100

€3,500-5,800

By family tradition the present suite came the Château de Chantilly. Frederick Hegel, whose family later owned the suite recounts the history-
'I think it was in 1906, my mother and father agreed to leave Skovgaard in the winter and move into the city, and rather suddenly my father bought a large house with five floors, Amaliegade Nr. 15. There were infinite rooms, and it became his joy and delight to furnish the house from cellar to attic, a project he achieved quite quickly. The most beautiful things he bought were from the eccentric antique dealer Petersen in Kronprinsessegade, who bought in France each year and brought home the most beautiful things. Mainly furniture.

■ 648

A NAPOLEON III ORMOLU-MOUNTED EBONY AND EBONISED 'GRAND BUFFET' VITRINE CABINET

BY JEANSELME, PARIS, THIRD QUARTER 19TH CENTURY

The arched pediment centred by a *rocaille* cartouche above a pair of panelled glass doors enclosing three adjustable shelves, flanked by quadrant shelves, the breakfront cabinet base with frieze drawer above a pair of panelled doors enclosing an adjustable shelf, the D-shaped sides with conforming drawers and cupboards, variously stamped 'JEANSELME' and stencilled 'JEANSELME Père & FILS' to the reverse
124 in. (315 cm.) high; 97½ in. (248 cm.) wide; 27 in. (69 cm.) deep

£10,000-15,000

\$15,000-21,000

€12,000-17,000

Some of the most beautiful pieces were the furniture for the large dining room. Black furniture with bronze mounts. They came from the Chantilly Castle, it was once said, and this was confirmed as the Princess Marie of Orléons once visited my mother and father in the house and recognised the furniture, which is now at the Valdemar Castle.'

-Erindringer, p. 46 (translated from the Danish)

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 November 1992, lots 82-85.





■ ° 650

A MONUMENTAL SEVRES (NAPOLEON III) PORCELAIN PALE-YELLOW GROUND VASE (VASE DE NIMES)

CIRCA 1858-63, IRON-RED CROWNED N MARK ABOVE 63, INCISED DS-58-7 POTTER'S MARK

The model designed by *Jules-Pierre-Michel Diéterle*, of baluster form, finely painted with a continuous band of scrolling pink ribbons among laurel, blackberries and tulips, flanked by undulating scroll-handles with bearded mask terminals, a star stencilled to the front and back of the neck
56 in. (142.2 cm) high

£50,000–80,000

\$72,000–110,000

€58,000–92,000

Fantastic in scale, the 'Vase de Nîmes' was a highly regarded form at Sèvres throughout the second half of the 19th century. It was first modelled by Jules-Pierre-Michel Diéterle (1811-1889) in 1853 and, according to the Sèvres Archives, the first models entered the salerooms in August of 1855, the year of the *Exposition universelle* in Paris. Other examples of this impressive form were exhibited at the 1867 *Exposition universelle* in Paris (painted by Roussel and noted as a "merveille," or "wonder," of the exhibition); the 1873 International Exhibition in Vienna (two exhibited, one with flowers and orchids by Barriat, the other with figures by Roussel); and the 1876 Centennial Exposition in Philadelphia (one painted with grapes and wisteria).

Further enhancing the prestige of this form, in the Autumn of 1896 Tsar Nicholas II of Russia and his empress, Alexandra Federovna, came on an official state visit to France where they were given a number of presents, the most spectacular and, at 6000 francs, the most expensive of which was a 'Vase de Nîmes.' This incredible gift has been in the collection of the Hermitage in St. Petersburg since 1931. See N. Kazakevitch, "Le vase de Nîme, cadeau de la France au tsar Nicolas II," *L'Estampille / L'Objet d'art*, n° 370, June 2002, fiche 370B.





651



652

THE PROPERTY OF A GENTLEMAN

■ **651**
A FRENCH ORMOLU AND WHITE MARBLE STRIKING MANTEL
CLOCK
 OF LOUIS XVI STYLE, LATE 19TH CENTURY

Modelled as a wine barrel wagon surmounted by a bacchic *putto* with a staff a wreath, lead by a satyr, trailed by grape leaf clad *putto*, and centred by a circular enamel dial, on breakfront oblong base fronted with mirrored goats between an ewer set within a niche raised on eight acorn feet, the twin barrel movement with rack strike on bell
 19¾ in. (50 cm.) high; 21¼ in. (54 cm.) wide; 6 in. (15.5 cm.) deep

£7,000–10,000

\$10,000–14,000
 €8,100–12,000

■ **652**
A VICTORIAN GEM-MOUNTED GILT AND SILVERED-BRONZE
STRIKING MANTEL CLOCK
 RETAILED BY HOWELL AND JAMES, LONDON, THE DESIGN BY E.
 FINLEY, THIRD QUARTER 19TH CENTURY

The oval body surmounted by a winged mermaid playing a horn and centred by an enamel dial inscribed 'HOWELL JAMES & CO./ To The Queen / LONDON - PARIS'; surrounded by engraved shells and foliage set with agate gems, flanked to each side by a pierced scroll volute, on a square moulded base, centred by a scallop-shell and coral, flanked to each side by a winged hippocampus, the twin-barrel movement with rack strike on a bell and stamped 'HOWELL JAMES & CIE/ TO THE QUEEN/ 1193'
 19¼ in. (49 cm.) high; 13¼ in. (33.5 cm.) wide; 7¾ in. (19.5 cm.)

£2,500–4,000

\$3,600–5,700
 €2,900–4,600

This model of timepiece was shown at the 1871 International Exhibition in London (*The Art Journal Catalogue of the International Exhibition, 1871, P. 17, illustrated*)

■ **653**
AN ITALIAN PATINATED-BRONZE AND WHITE MARBLE
FIGURAL FOUNTAIN
 LATE 19TH CENTURY

Modelled as a maiden standing atop a rocky outcrop pouring a bottle of wine into a grey-veined white marble basin carved as a conch shell
 44¼ in. (112.5 cm.) high; 19½ in. (49.5 cm.) wide; 15 in. (38 cm.) deep

£6,000–8,000

\$8,600–11,000
 €7,000–9,200



653



■ 654

GIOVANNI CINISELLI (ITALIAN, 1832-1883)

Dawn and Dusk

signed 'G.CINISELLI/ROMA', on an ormolu base with green painted reserves
marble

The figure: 43 $\frac{3}{4}$ in. (110 cm.) high; 15 in. (38 cm.) wide; 12 $\frac{1}{4}$ in. (31 cm.) deep

The base: 7 in. (18 cm.) high; 19 in. (48.5 cm.) square

Circa 1870

£30,000–50,000

\$43,000–71,000

€35,000–58,000

Giovanni Ciniselli was born in Novate near Milan, where he studied at the Brera Academy. Settling in Rome in 1856 he worked in the studios of Pietro Magni and Orazio Andreoni. As was the fashion of the day he specialised in biblical, allegorical or historical subjects, usually women sculpted in marble. Ciniselli produced a number of allegorical groups, as well as public monuments, including his statue of Count Welserheim in Vienna, and his statue entitled *Reading*, a seated girl, was bought in Rome and is displayed in the Manchester Central Library and *Ruth* is at Kibble Palace, Glasgow Botanic Garden. He was awarded a medal at the Melbourne Exhibition of 1881.



655

■ 655

LOUIS CHARLES HIPPOLYTE BUHOT (FRENCH, 1815-1865)

Porteuse d'eau (A water carrier)

unsigned
bronze, gilt-bronze, malachite
32 in. (81½ cm.) high
Circa 1860

£4,000–6,000

\$5,700–8,500
€4,700–6,900

THE PROPERTY OF A GENTLEMAN

■ * 656

ANTOINE BOFILL (SPANISH, 1875 - AFTER 1925)

Arab man praying

signed 'Bofill'
marble and gilt-bronze
25 in. (63.5 cm.) high
Circa 1900

£7,000–10,000

\$10,000–14,000
€8,100–12,000



656

■ 657

**GIOVANNI BATTISTA LOMBARDI
(ITALIAN, 1823-1880)**

Sunammita

signed and dated 'Lombardi f./ Roma 1875', with
Fior di pesco Apuano and white marble rotating
pedestal
marble

The sculpture: 36½ in. (93 cm.) high; 14½ in. (37
cm.) wide; 18¼ in. (46.5 cm.) deep

The pedestal: 36 in. (91.5 cm.) high; 15 in. (38 cm.)
diameter

£30,000-50,000

\$43,000-71,000

€35,000-58,000

LITERATURE:

A. Conconi Fedrigolli, *Giovanni Battista Lombardi*,
Brescia, 2006, no. 55, pp. 158-159

A student of the Accademia in Rome under
the direction of Piètro Tenerani (a pupil of
Thorvaldsen), Lombardi established a celebrated
career producing large religious and allegorical
subjects. Much like the present lot, the artist
heavily favoured individual biblical female
subjects, including Ruth, Susanna, Deborah, and
Rebecca. The present model has been previously
been mistakenly titled 'Ruth', as published in
A. Panzetta, *Dizionario Degli Scultori Italiani
dell'Ottocento e del Primo Novecento*, 1994, no.
474, p. 111. However, recent scholarship indicates
that this forlorn female figure is actually a
depiction of Abishag of Shunem (Fedrigolli, *op.
cit.*, p. 158).

Sunammita (young woman from *Sunem*) or 'Bride
of Songs', as she is titled by Lombardi, was
selected as the most beautiful woman in the land
to be the servant of King David in his old age,
assisting in keeping him warm when he could
not keep warm himself. Abishag was cherished
by the King, and when he died Adonijah, David's
eldest surviving son, requested permission
from the newly crowned king Solomon to marry
her. Viewing the proposal as a threat-- for it
was perceived that having relations with the
former king's concubine was a veiled method of
proclaiming oneself king-- Solomon refuses and
condemns Adonijah to death.

Here Lombardi depicts Sunamitta after the death
of King David at a moment when her destiny is
being decided for her. She is either to become
the Adonijah's wife or Solomon's concubine. The
artist has masterfully captured the character's
fragile state where one can sense both her
resignation and her grief. First modelled in 1865,
another example dated 1874 was sold Sotheby's,
London, 20 March 1992, lot 151. The gesso
modello is in the Museo Civici, Brescia (inv. 165,
Fedrigolli, *op. cit.*, p. 67).





658

THE PROPERTY OF A LADY

■ 658

MARIUS-JEAN-ANTONIN MERCIE (FRENCH, 1845-1916)

David vainqueur de Goliath (David vanquisher of Goliath)

signed 'A. MERCIÉ', with 'A. COLLAS BREVETE / REDUCTION MECANIQUE' seal, on an integral base centred by a medallion with the Hebrew characters for 'David'

bronze, gilt and reddish brown patina

35½ in. (90 cm.) high

cast by Achilles Collas circa 1870-1900

£3,000-5,000

\$4,300-7,100

€3,500-5,800



659

THE PROPERTY OF A GENTLEMAN

* 659

A SET OF TWELVE PATINATED-BRONZE RELIEF PORTRAITS OF EMPERORS

PROBABLY ITALIAN, 20TH CENTURY

Each in a *brocatelle d'Espagne* marble frame

10¼ in. x 9 in. (26 x 23 cm.), each

£6,000-9,000

(12)

\$8,600-13,000

€7,000-10,000



■ ~ 660

GERMAN (SECOND HALF 19TH CENTURY)

A battle scene

in an ebonised frame

ivory relief

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

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

£12,000–18,000

\$18,000–26,000

€14,000–21,000

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



■ 661

A FINE ITALIAN MICROMOSAIC PLAQUE DEPICTING A FLOWER STILL-LIFE

ROME, SECOND HALF 19TH CENTURY

Depicting a flower-filled urn on a ledge against a black marble ground, set within an acanthus-carved giltwood frame

The plaque: 19½ x 15.12 in. (49.5 x 39.5 cm.)

The frame: 28½ in. x 24½ in. (72.5 x 62 cm.)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

In the first half of the 19th century especially, mosaicists sought to demonstrate their skill by choosing obviously painterly subjects to trick the eye of the viewer into thinking on first sight that they are looking at an oil on canvas. The complexity of rendering naturalistic flowers of assorted types resulted in the relative rarity of large flower pictures in comparison to the more common Grand Tour and pastoral scenes.

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



THE PROPERTY OF A LADY

■ 662

AN ITALIAN MICROMOSAIC AND GILTWOOD CENTRE TABLE
ROME, THIRD QUARTER 19TH CENTURY

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

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

\$22,000-36,000
€18,000-29,000



663

■ 663

A FRENCH LARGE 'NEO-GREC' GILT AND PATINATED-BRONZE AND GREEN MARBLE VASE

CAST BY FERDINAND BARBEDIENNE, THE DESIGN BY FERDINAND LEVILLAIN, PARIS, LAST QUARTER 19TH CENTURY

Of urn shape with loop handles above a tapering body with a continuous frieze of Classical figures and cast 'EK THEATOPEA', supported on three lion-monopodia legs headed by anthemion above a *verde antico* concave tripartite base, inscribed 'F. LEVILLAIN' and 'F. BARBEDIENNE'

57 in. (145 cm.) high; 19 in. (48.5 cm.) diameter

£8,000-12,000
\$12,000-17,000
€9,300-14,000

LITERATURE:

The Illustrated Catalogue of the Paris International Exhibition 1878, Pub. London, Virtue Co., p.153.

These large tripod-supported Grecian vases, with altar-decorated bas-reliefs and inscribed prayers to a goddess, would originally have

been conceived as oil-lamps. An example of the collaboration between Ferdinand Levillain (d.1905), the late 19th century *sculpteur-ornemaniste*, and Ferdinand Barbedienne (d.1892), perhaps the most celebrated *bronzier* of the same era, this model vase was first shown at the Paris Universal Exhibition in 1878 and the design published in the illustrated catalogue (op. cit.).

A pair of ormolu examples of these vases were sold Christie's, New York, 24 April 2001, lot 251 (\$68,150).



664

■ 664

A PAIR OF FRENCH GILT-COPPER ELECTROTYPE MOUNTED, STAINED SYCAMORE, EBONY AND EBONIZED MARQUETRY PEDESTALS

BY CHARLES-GUILLAUME DIEHL, PARIS, CIRCA 1860

Each circular top above a polychrome anthemion frieze supported by three tapering legs mounted with peacock feathers suspending drops, joined a small circular tier, and ending in paw feet

38½ in. (98 cm.) high; 13¾ in. (35 cm.) diameter (2)

£10,000-15,000

\$15,000-21,000
€12,000-17,000



■ ° 665

EMILE LOUIS PICAUTL (FRENCH, 1833-1915)

The Priest and The Scribe

each modelled as a torchère and with foundry inscription 'Boyer Fres XI Paris.', on circular stepped marble base, modelled as gas lamps
 bronze, gilt and patinated; marble
 55¾ in. (141 cm.) high; 16 in. (40.5 cm.) wide;
 10 in. (25.5 cm.) deep, each
 Cast circa 1870-1880

(2)

£30,000-50,000

\$43,000-71,000

€35,000-58,000

Emile-Louis Picault (1833-1915) trained under Louis Royer, the Dutch sculptor, and exhibited a wide range of sculpture at the Paris Salon between 1863 and 1909. The previous generation's interpretations of ancient Egypt is immediately noticeable in all of Picault's designs of Egyptian figures. Inspired by ethnographic findings of the mid-19th century, Picault also drew directly from the immensely popular vogue of 'Egyptomania' that flourished, particularly in the wake of the success of performing arts in recreating this era, in particular Giuseppe Verdi's *Aida*, from which Picault took direct visual cues from the set and costume designs of Pierre-Eugène Lacoste.

Picault produced a variety of Egyptian figures during his career due to the popularity and success of these statues. He also utilized a range of materials, patinas and figure compositions. Some are made entirely of bronze, whereas others like the present lot integrate materials like *griotte rouge* marble and incorporate grander designs for their bases or their tall staffs, allowing them to function as free-standing centrepieces. The present lot appears unique with the addition of gas lighting fixtures to the top of each staff, thus serving a functional work of art. Another nearly identical to pair of statues, yet lacking the lighting fixture, were sold at Christie's, New York, 25 October 2006, lot 104 (\$72,000).



■ 666

A PAIR OF ITALIAN WALNUT LARGE 'CURULE' THRONE CHAIRS
 ATTRIBUTED TO LUIGI FRULLINI, FLORENCE, CIRCA 1875

These chairs are hand-carved and there are minor differences in the detailing between them, each with curved reclined seatback between carved uprights surmounted by 'devil's' heads, the arms modelled as seated griffins with crossed paws, above a padded dark navy striped velvet circular seat, on X-frame supports centred by medallions enclosing a crowned lion head, the front legs terminating in hoof feet

49¾ in. (126.5 cm.) high; 34½ in. (87.5 cm.) wide; 45½ in. (115.5 cm.) deep (2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

COMPARATIVE LITERATURE:

S. Chiarugi, *Botteghe di Mobiliari in Toscana 1780-1900*, Florence, 1994, p. 316.

E. Colle, *Il Mobile dell'Ottocento in Italia: Arrede e Decorazioni d'Interni dal 1815 al 1900*, Milan, 2007, p. 406.



One of the chief proponents of the late 19th century Italian Renaissance revival, Luigi Frullini was described as the 'Donatello of woodcarvers' (H. Zimmerman, 'Luigi Frullini', *The Magazine of Art*, 1898, p. 279). The present pair of chairs is testament to his skill and typifies the renewed interest in both the Renaissance and the Antique source material that emerged at this time. On completing his studies at the *Accademia di Belle Arti* in his native Florence, Frullini joined the workshop of Angiolo Barbetti, which proved extremely important in shaping his future career, as Barbetti's workshop furnished the interiors to some of the richest European clientele. After five years, Frullini left to found his own *atelier* in the via Santa Caterina, where he dedicated his efforts to reviving the art of wood-carving.

Frullini's work was intimately linked with the nineteenth century penchant for historicism and is an example of Neo-Renaissance style at its best. However, he was also very drawn to the *Stile Liberty*, as evidenced by his close study of the natural world and meticulously scientific reproductions of flowers and animals in many of his designs.

The present pair of chairs is almost identical to a model in a Florentine collection (fig. 1, circa 1875), but differs in various interesting ways. Where the Florentine model utilises Frullini's naturalistic interest in the rams' heads to the top of each upright, the model here is more whimsical, looking back to the antique models of satyrs. Similarly, the lifelike cloven hooves of the Florentine model are replaced with more stylised versions in the present lot. The graceful curves of the X-frame and the elegant cross-pawed griffins in both models are testament to Frullini's famed dexterity and exemplify the reason for his global popularity.

Similarly to Michelangelo, Frullini habitually worked without tracing the overall design onto his block first. This allowed for wonderful fluidity and imaginative flair seen in his works, such as the *Dance of the Hours*, for which the French government awarded him the *Legion d'Honneur*. He went on to win many other awards, including medals at the 1862 International Exhibition in London and two further awards at the *Paris Exposition Universelle* of 1867 and later in 1878. Today, his works can be seen in museums including the Musée d'Orsay, Paris; the Metropolitan Museum of Art, New York; the Philadelphia Museum of Art; and the Victoria & Albert Museum, London.



Fig 1. A comparable chair by Luigi Frullini in a period photograph.



SILVERSMITHS AND GOLDSMITHS INDEX

- A**
Adams, G., 452
Archambo, P., 420
- B**
Banzer, G. K., 482
Barnard, 458
Bartolotti, C. or G., 471, 474, 475
Bateman, P., 435
Bateman, W., 435
Bettesworth, P., 407
Biennais, M-G., 486
Bingham, M., 404
Bridge, J., 444, 447
- C**
Clifton, J., 413
- D**
Devlin, S., 465
Dixon, G., 406
- E**
Eaton, W., 452
Elkington, F., 455, 457
Elliott, W., 445
Elston, J., 412
Emes, J., 431
- F**
Ferdinando, M., 469
- G**
Garrard, R., 422, 426, 429, 449
Garrard, S., 461, 464
Gorham, 462
Groenewout, J., 487
- H**
Hallmuth, C. G., 476
Hancock, C. F., 446
Heming, T., 421
Hennell, R., 424, 425, 450
Higgins, F., 452
Hunt, J. S., 451, 454, 456, 459, 460
- I**
Imlin, J. L., 491
- J**
Jones, R., 428
- K**
Keate, W., 410
Klinkosch, J. C., 497
Knopf, C. J., 483
- L**
Lamerie, P. de, 423
Leach, J., 417
Leake, R., 416
- M**
Mortimer, J., 451
Memlingh, R., 490
Meure, P., 420
- N**
Nutting, H., 432
- P**
Petschler, G. C. D., 485
Pijzel, A. D., 486
Pijzel, D., 486
Pitts, T., 430
Punge, C., 405
- R**
Ramsden, O., 463
Rayne, W. the elder, 402
Rethmeyer, D. W., 486
Roskell, R., 456, 459, 460
Rundell, P., 434, 438
- S**
Schleissner, J. D., 496
Scofield, J., 428
Sibley, R., 439
Sigel, J. L., 484
Simon, F. M., 486
Sleath, G., 401
Smith, B., 448
Solanier, P., 481
Spilsbury, F., 415
Spinazzi, G., 472
Storr, P., 433, 434, 436, 437, 439, 443, 453
Story, J. W., 445
- T**
Taylor, J., 411
Taylor, W., 427
Townsend, E., 418
Tuite, J., 414
- W**
Wakelin, J., 422, 426, 427, 429
Westrik, D., 489
Wyon, T., 447
- Z**
Zeidler, W., 480
Zoffoli, G., 473

FURNITURE MAKERS AND SCULPTORS INDEX

- B**
Baccarat, 575, 594, 596, 605
Barbedienne, F., 581
Barye, A.-L., 531, 533
Beurdeley, A., 570, 572
Blaize Borthers, 516
Bofill, A., 656
Bortone, A., 517
Buhot, L. C. H., 655
- C**
Canova, A. (after), 501
Cacaut, F., 526
Canova, A. (after), 501
Christofle et Cie., 579
Ciniselli, G., 654
Cornu, E., 553, 609
Coysevox, A., 636
Cremer, J., 600
- D**
Dasson, H., 512, 625, 640, 641
Diehl, C.-G., 557, 558, 664
- E**
Escalier de Cristal, 604
- F**
Falcini, L. & A., 519, 520
Ferdinando, M., 469
Finley, E., 652
Frullini, L., 666
- G**
Giroux, A., 521, 606
- I**
Italian School, 518
- J**
Jackson and Graham, 577
Jacquemart, H.-A.-M., 619
Jeanselme, 646, 647, 648, 649
- L**
Lesage, F., 542
Levillain, F., 663
L'excellent, E.-G.-E., 571
Lièvre, E., 530, 611
Linke, F., 502, 504, 506, 510, 511, 569, 626, 644
Lombardi, G. B., 657
- M**
Maison Boin-Taburet, 595
Maison Marnyhac, 603, 612
Maison Motteau & Fils, 546
Massier, C., 525
Meissen, 513
Mengin, P.-E., 621
Mercié, J. A. M., 549
Mercié, M.-J.-A., 658
Minton, 555, 607
Moreau, A., 583
Moreau, M., 535, 638
- P**
Picard, H., 643, 645
Picault, E. L., 665
Picault, É.-L., 559
Poteau, E., 574
Puech, D., 550
- R**
Roudillon, E.-S.-E., 593
- S**
Sandier, A., 551
Sèvres, 650
Sormani, P., 568
Strasser, A., 560
- T**
Tantardini, A., 620
Toussaint, F.-C.-A., 537
- U**
Ugolini, G., 534
- V**
Vidal, H. C., 632
- Z**
Zwiener, E., 622, 623, 624

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can 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 reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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 (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'.

○

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

△

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

◆

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

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

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

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

FOR CLOCKS

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

FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

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

*'Studio of ...'/'Workshop of ...'

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

*'Circle of ...'

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

*'Follower of ...'

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

*'Manner of ...'

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

*'After ...'

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

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

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

'With signature ...'/'With date ...'/'

'With inscription ...'

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 10.30am on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

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

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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



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A FRENCH ORMOLU-MOUNTED KINGWOOD FAUTEUIL DE BUREAU
BY FRANÇOIS LINKE, INDEX NUMBER 703, PARIS, CIRCA 1900
£150,000-250,000

THE EXCEPTIONAL SALE

London, 5 July 2018

VIEWING

30 June - 5 July 2018
8 King Street
London SW1Y 6QT

CONTACT

Robert Copley
rcopley@christies.com
+44 (0)20 7389 2353

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



The Stowe Wine-Cistern

A MASSIVE GEORGE I SILVER TWO-HANDLED WINE-CISTERN

Mark of Jacob Margas, London, 1714

33¾ in. (85.7 cm.) wide and 18¼ in. (46.4 cm.) high

This magnificent cistern was sold by the 2nd Duke of Buckingham in the famous 40 day Stowe sale, Christie's, 6 September 1848 (18th day), lot 420, described as 'A noble cistern with embossings in the taste of the time of Queen Anne – on a raised foot, with dolphin handles',

sold to Town and Enamuel for £330.12.

£1,000,000–1,500,000

THE EXCEPTIONAL SALE

London, 5 July 2018

VIEWING

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CONTACT

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rcopley@christies.com

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PARIS FURNITURE

the luxury market of the 19th century

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