

THE  
EXCEPTIONAL  
SALE 2018

*London*  
*5 July 2018*



CHRISTIE'S













# THE EXCEPTIONAL SALE 2018

**PROPERTIES FROM**  
THE COLLECTION OF  
BARONESS CARMEN  
THYSSEN-BORNEMISZA

AND VARIOUS PROPERTIES

## **AUCTION**

Thursday 5 July 2018  
at approximately 5.30 pm immediately following  
*Thomas Chippendale: 300 Years*

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

## **VIEWING**

Saturday	30 June	12.00 pm – 5.00 pm
Sunday	1 July	12.00 pm – 5.00 pm
Monday	2 July	9.00 am – 4.30 pm
Tuesday	3 July	9.00 am – 8.00 pm
Wednesday	4 July	9.00 am – 4.30 pm
Thursday	5 July	9.00 am – 3.00 pm

## **AUCTIONEER**

Gemma Sudlow

## **AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **KATHARINE-15417**

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Front cover: Lot 130  
Inside front cover: Lot 130 (detail)  
Page 1: Lot 105 (detail)  
Opposite: Lot 110 (detail)  
Back cover: Lot 120



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Opposite:  
Lot 112 (detail)  
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Lot 112

## CHRISTIE'S

PROPERTY FROM THE COLLECTION OF  
BARONESS CARMEN THYSSEN-BORNEMISZA  
(LOTS 101-102)

101

**A GERMAN SILVER-GILT-MOUNTED TURBO-SHELL CUP**

LÜNEBURG, LATE 16TH / EARLY 17TH CENTURY, MAKER'S MARK INDISTINCT,  
POSSIBLY THAT OF CLAUS HARDERS

The turbo shell rim cast with masks and reclining figures and retained by four straps cast with herms and strapwork, the knop with three winged figures and bunches of fruit, above a circular stepped foot cast and chased with fruits to the upper band and strapwork to the lower, surmounted by a later figure probably emblematic of Fortune astride a globe, *marked on foot*  
11 in. (28 cm.) high

£200,000–300,000

\$270,000–400,000  
€230,000–340,000

**PROVENANCE :**

Anonymous sale; Sotheby's, Zurich, 18 November 1977, lot 98.  
with Kugel, Paris, 1979.

**EXHIBITED :**

St. Petersburg, The State Hermitage Museum and Moscow, The State Russian Museum, *Gold and Silver Treasures from Thyssen-Bornemisza Collection*, 1986, p. 23, cat. no. 7.  
Miami, Center for Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art; Fort Worth, Kimbell Art Museum; Memphis, The Dixon Gallery and Gardens, *Gold and Silver from Thyssen-Bornemisza Collection*, 1987-1988, cat. no. 7.

**LITERATURE :**

H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 46, pp. 166-167.







(Alternative view)



(Alternative view)

These objects, intended more for display than daily use, decorated the *Schatzkammer* or *Kunstammer* of the rich and intellectually curious throughout Europe in the 16th and 17th centuries such as the *Grünes Gewölbe* in Dresden. The new taste for gilt-mounted nautilus shells in particular was satisfied by increased commercial exchanges with the East. The current cup is mounted with the shell of a Great Green Turban shell (*Turbo marmoratus*) as recorded by Linnaeus, 1758. The shells were sourced in the Indo-West pacific and besides being mounted in cups such as the present example were used in the production of mother-of-pearl.

The Victoria and Albert Museum has a magnificent 16th century example marked for Nuremburg (863:1, 2-1882). In their cataloguing of it they note two examples which are listed in an inventory dated 1574 of Queen Elizabeth I's jewels and plate. They note that 'one of these is a cup of mother of pearl with a cover of silver gilt topped with a Triton wielding a trident; the other is a standing cup of shell garnished with gilt silver and with the story of Jonah on it also in silver'. It is known that one of these two cups was a New Year's gift of Lord John Grey in 1559. This sits well with contemporary demands of New Year's gifts that they be made of expensive and rare materials, combined in technically challenging and aesthetically complex fashions. Others are recorded in Ferdinando de'Medici's *Tribuna*, where the 1589 inventory mentions various shells,

including at least one which is described as being 'decorated in very low relief and set on a gilt silver base'. Speaking of another silver-gilt mounted turbo cup by Jacob Frick, Constance, 1590-1600 from the Gilbert Collection, now on loan to the Victoria and Albert Museum T. Schroder (*The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, pp. 514-518) notes that the earliest example of mounting such a cup is probably one possibly mounted in Salzburg about 1500-1520 which is now in the Museo degli Argenti, Florence. He records another Turbo shell, mounted as an ewer, by Wenzel Jamnitzer, Nuremberg, circa 1570 which is in the Schatzkammer in Munich.

Noting that the maker's mark on the mounts of present cup is unclear H. Müller explains the possible attribution to Claus Harders and records a double cup engraved with an inscription dated 1585 by him which is in the collection of the Kunstgewerbemuseum in Berlin (inv. No. 1874.385) and which is published by S. Bursche (*Das Lüneburger Ratssilber*, Munich, 2008, no. 31, pp. 118-119). Harder was made a master in 1572 and died in 1610. Müller notes the similarities in 'the neat clarity and precise delineation of the ornamental work', going on to note that the 'latter is more densely applied in the present case' (H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 46, p. 166).







PROPERTY FROM THE COLLECTION OF  
BARONESS CARMEN THYSSEN-BORNEMISZA  
(LOTS 101-102)

102

**A SILVER-GILT MOUNTED HARDSTONE CUP**

POSSIBLY CREATED BY EDWARD FARRELL IN THE EARLY 19TH CENTURY,  
INCORPORATING 16TH CENTURY ELEMENTS, AFTER A DESIGN BY VIRGIL SOLIS

The agate carved as a turbo shell surmounted by the figure of Neptune holding a cornucopia and a trident, astride a seahorse, on circular base with stem cast as a satyr holding two dolphins, engraved underneath with an inscription and painted inventory number '718'  
9¼ in. (23.5 cm.) high

The inscription reads '*Formerly in the possession of HRH the Duke of York.*'

£120,000–180,000

\$170,000–240,000  
€140,000–210,000

**P R O V E N A N C E :**

Prince Frederick, Duke of York (1763-1827), according to the inscription.  
Arturo José López Willshaw (1900-1962) of Hôtel Rodocanachi, Neuilly-sur-Seine, companion of Alexis von Rosenberg, Baron de Redé, Hôtel Lambert, Paris.  
Twenty-Five Renaissance Jewels and Works of Art from the Collection of the late Arturo-Lopez-Willshaw; Sotheby's, London, 10 June 1974, lot 23.

**E X H I B I T E D :**

Miami, Center for Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art; Fort Worth, Kimbell Art Museum; Memphis, The Dixon Gallery and Gardens, *Gold and Silver from Thyssen-Bornemisza Collection, 1987-1988*, cat. no. 7.

**L I T E R A T U R E :**

J. F. Hayward, *Virtuoso Goldsmiths*, London, 1976, p. 334, pl. 10.  
H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 82, pp. 276-277 (as Antwerp circa 1560-70).  
Sammlung Thyssen-Bornemisza, *Gold and Silver Treasures from the Thyssen-Bornemisza Collection*, Lugano, exhibition catalogue, 1987, p. 23, no. 7.  
H-U Mette, *Der Nautiluspokal Wie Kunst und Natur miteinander spielen*, Munich, 1995, fig. 126.





An engraving by Virgil Solis (1514-1562)



Nautilusbokaal, Balthazar van den Bos, after Cornelis Floris (II), 1548  
© The Rijksmuseum

### VIRGIL SOLIS AND CORNELIS FLORIS

The design for this cup is derived from an engraving by Virgil Solis (1514-1562) which in turn takes inspiration from a work by Cornelis Floris (1514-1575) published by Hieronymus Cock (1518-1570) in 1548, as cited by Hannelore Müller in her catalogue of the Thyssen-Bornemisza collection (*op. cit.*, 276-278), see above. Both designs show the shell shaped bowl supported by the figure of a satyr clasping a dolphin beneath each arm. The bases differ from the present cup, being spool shaped and applied with a snail. The Solis design is closer to the present cup. Both depict the figure of Neptune however, on the cup he is astride a hippocamp.

The dating of these designs led Hayward to attribute the cup to an Antwerp workshop of the 1560s in *Virtuoso Goldsmiths*, p. 334. This was discussed at length by Müller and the attribution questioned, however, there are a number of factors which suggest the English Regency period for the assembly and partial creation of the cup. Its ownership by the Duke of York, as recorded by the inscription on the base, places it in the sphere of the celebrated retailer Kensington Lewis (c.1790-1854) and the silversmith Edward Farrell. Lewis supplied the Duke with magnificent works, many in a Mannerist revival style. He was an early promoter of antiquarian taste and bought Renaissance works of art in the Duke of Norfolk's sale at Christie's in 1816. He acquired a salver decorated with 'figures of marine deities' or 'sea nymphs and tritons in relief,' and a tankard with 'a feast of the Gods, in exquisite bas-relief. . . Alexander visiting the tent of Darius. . . the handle formed as a syren [sic].' He also owned and exhibited the celebrated Aldobrandini tazze in 1826.

A metal analysis of samples taken from the strapwork of the upper body of the present lot show it to be 95% silver, almost Britannia standard. Whilst the level of impurities of gold, lead and bismuth do not point to a 19th century alloy, Edward Farrell is known to have worked in the Britannia standard, perhaps reusing early 18th century metal. Gilding prevents the testing of the figures and the base. The construction of the stem and base, with the elements soldered together rather than being detachable and fixed by bolts and nuts, is atypical of 16th century construction. As a Regency creation it is an important and early example of Royal collecting tastes. Interestingly the sale of the Duke of Cambridge's collection, which took place at Christie's on 7 June 1904, included as lot 134 'A NAUTILUS CUP, mounted with silver-gilt, the borders and straps finely engraved with running arabesque foliage and chased with masks, on silver-gilt stem formed as a Satyr carrying two dolphins, and on circular plinth chased with three masks, and chased with strapwork; the cup is surmounted by a figure of Neptune riding a sea-horse riding a sea-horse - 6½ in. high - German, late 16th Century.' The absence of a hardstone bowl and the discrepancy in size make it very unlikely that this is the same piece, however it could well have been a similar version to the present lot, produced for the Duke's brother, or perhaps the prototype for the present lot.









The Duke of York (1763-1827)

#### THE DUKE OF YORK (1763-1827)

Prince Frederick Augustus, Duke of York and Albany, in common with his elder brother King George IV and to a lesser extent the Dukes of Sussex and Cambridge, was one of the most influential collectors of antique and modern silver of the early 19th century. His acquisitiveness, unfettered spending and his taste for gambling led to his his finances being in a parlous state at the time of his death. His debts were estimated to be between £200,000 and £500,000. The imprecise nature of the figure being perhaps an indication of just how chaotic the Duke's financial affairs were. This led to the unprecedented sale of his collection at Christie's over four days. The present cup does not feature in the sale and this, together with the inscription, suggests the cup left the Duke's collection before his death, possibly as a gift.

Prince Frederick was the second and favourite son of King George III. He was married to Princess Frederica, daughter of Friedrich Wilhelm II, King of Prussia, when he was twenty-eight although they separated shortly thereafter. At the time of his wedding he was said to have had the enormous income of £70,000. Following the outbreak of the war with France in 1793, the Duke fought in the Flanders campaigns and became Commander-in-Chief of the Army five years later. In 1809 he was accused of corruption on account of the practices of his mistress, Mary Ann Clark, who profited from her intimacy with the Commander-in-Chief by selling promotions to officers. The scandal forced him to resign for two years, but he was reinstated in 1811. He is remembered as having greatly improved the training of soldiers and provision for uniforms. Ironically he championed promotion on merit rather than patronage.

Following the death of his mother Queen Charlotte in 1818 he was made legal guardian of the now mad King George III. The King finally died in 1820 and the Duke became his elder brother's heir presumptive, much enjoying his importance at court. The extravagance of his brother's coronation much appealed to him and he optimistically decreed that his enthronement would be similarly lavish. In the autumn of 1826 he was afflicted by dropsy and early in the following year he died at the Duke of Rutland's house in Arlington Street. His body lay in state in St. James's Palace and was taken in procession to St. George's Chapel, Windsor, where his funeral took place.











A LION AND AN OWL FROM  
'THE YVES SAINT LAURENT AND  
PIERRE BERGÉ MENAGERIE'





# THE YVES SAINT LAURENT AND PIERRE BERGÉ SALE

The collection of Yves Saint Laurent and Pierre Bergé was sold by Christie's in Paris over the course of five sales in February 2009, following the death in June 2008 of Yves Saint Laurent and the subsequent decision of his partner that the collection had 'lost a greater part of its significance.' At the time of the sale it was the most valuable private collection ever sold, a record the sale held until earlier this year with the sale, also by Christie's, of the Collection of Peggy and David Rockefeller.

Yves Saint Laurent was born in 1936 and became one of the world's leading fashion designers. Indeed, by 1957, when Christian Dior died, Saint Laurent, then only 21, was already being tipped as his successor as the greatest couturier. For almost half a century, encouraged and faithfully supported by Pierre Bergé, the brilliant designer became the symbol of French elegance throughout the world, as did his three initials, YSL. Supremely chic, sober and revolutionary, giving women a new freedom, his style has not yet been surpassed. In 1983, at the height of his career, the designer became part of the art world when Diana Vreeland, the queen of fashion, organised a retrospective of his work at the Metropolitan Museum of Art in New York.

Pierre Bergé, who created the fashion house with Yves Saint Laurent, and accompanied him throughout his life, was much more than just the well-known tycoon. A refined literary figure, he was a friend of Jean Giono and Jean Cocteau, a renowned expert in music, he also discovered the talent of Bernard Buffet at the very start of the fledgling artist's career. He was an active donor to major causes. The Centre Pompidou, the Louvre, the National Gallery in London and many other important institutions owe Bergé a great deal. Highly sought-after and acquainted with all those who set the 'tone' of the social, political and cultural life of Paris, Yves Saint Laurent and Pierre Bergé guarded their incredible collection of works of art, as if it were their secret garden. The dazzling nature of their collection was shaped by a single principle: each piece was purchased for the simple satisfaction of the two collectors looking for exceptional pieces. Indifferent to trends, their main reference was the large mansion in Paris of Vicomte and Vicomtesse de Noailles, where they were frequent guests in their youth. This rich, aristocratic and eccentric couple had inherited masterpieces and major pieces of furniture from their ancestors, which they combined with works bought from their artist friends, Picasso, Giacometti, Balthus, Tanguy, Dalí and many others. In a stunning room covered in vellum by Jean-Michel Frank, antique pieces and modern art were audaciously and gracefully mixed. Yves Saint Laurent and Pierre Bergé would never forget this lesson: the search for perfection, an insatiable curiosity and freedom of taste.

In 1972, when they moved into the flat on rue de Babylone, formerly occupied by Marie Cuttoli, herself a great patron of the arts, they followed the same path with their own strong personalities. They recreated the atmosphere which had fascinated them and which was described as a 'sublime hotchpotch of works of art' by Philippe Jullian, who understood everything about taste. The creative bond that united Yves Saint Laurent and Pierre Bergé enabled them to assemble a collection where each period and artist is represented at the highest level. To paraphrase Proust, whom Saint Laurent revered, they 'built a cathedral which they defended valiantly'. In the 1960s they were among the first collectors, along with Andy Warhol and Ileana Sonnabend, to acquire furniture and objects from the Art Deco period which was only just being rediscovered.

In 1992, Pierre Bergé moved to his own apartment in rue Bonaparte. At first glance, the beautiful flat looks lavishly traditional, but a second look enables you to realise that the same eclectic taste reigns there. *Le désespoir de Pierrot*, a poignant masterpiece by Ensor, (sold in their sale 23 February 2009, lot 17), paintings by Mondrian, Degas, de Hooch, Manet and Géricault are mixed with a Weisweiler table and other treasures. Most outstanding of all, is the group of German ceremonial silverware, enamels from Limoges and Venice, bronzes, rock crystal and ivory objects. A real '*Wunderkammer*'. It is one of the most fabulous treasure troves one could ever imagine being in private hands.

The silver, miniatures and objects de vertu from the collection were sold on the third day of the sale, featuring some 110 lots, which represented one of the most outstanding collection of silver offered for sale in recent years and which had been imaginatively displayed at Yves Saint Laurent's and Pierre Bergé's apartments. The acquisition of the menagerie, of which the owl and lion offered here formed part, was inspired in part by a photograph by Willy Maywald of Marie-Laure de Noailles showing the Vicomtesse reclining in an elegant gown next to a gueridon filled with treasures, including silver animals like the two examples offered here. Nicolas and Alexis Kugel note how '*Yves Saint Laurent would sometimes throw down the gauntlet and challenge us. One day he brought us a photograph of Marie-Laure de Noailles...*' They go on to quote Yves Saint Laurent as saying '*I am obsessed with this image, I have made a blow up of the gueridon. I would like to create a similar ensemble.*'

Like the greatest collectors they understood the importance of seeing their silver out on display, as originally intended, to be admired by visitors for its decorative appeal and workmanship. The silver, silver-gilt and gold collection filled table after table in the apartments with displays of outstanding German 16th-, 17th- and early 18th-century silver made in the country's three greatest silversmithing centres Augsburg, Nuremberg and Hamburg with pieces ranging from mounted exotic nautilus shells and ostrich eggs, to models of ships known as nefs, not to mention the menagerie of silver-gilt animals.

## WELCOME CUPS

The tradition of offering a guest a '*Willkommen Pokale*', or welcome cup, of wine was long established in Europe and culminated, in the 16th and 17th centuries, with the production of charming cups in the form of animals with detachable heads. These cups would have taken a form relevant to their owners, for example modelled as a heraldic beast or the symbol of a guild. The cups gave silversmiths the chance to use their skills in a variety of forms. Indeed, the menagerie of silver-gilt cups assembled by Yves Saint Laurent and Pierre Bergé included, besides the present owl and lion, a stag, a swan, a greyhound, a horse and a unicorn. However, it was lions and owls such as the present examples which seem to have been among the most popular of this form of cup. Another lion, marked for Christoph Erhart, Augsburg, 1590-1594 was formerly in the Rothschild collection and later the Thyssen-Bornemisza collection (Christie's, London, 29 November 2011, lot 526, £421,250) and another cup in the form of an owl, with a body formed from a coconut was acquired by Sir Julius Wernher, 1st Bt. and descended in the collection at Luton Hoo until sold by Christie's (Christie's, London, 5 July 2000, lot 24).







(Alternative view)

PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 103-104)

103

### A GERMAN SILVER-GILT CUP IN THE FORM OF A LION RAMPANT

MARK OF TOBIAS ZEIL(N)ER, AUGSBURG, CIRCA 1630

Realistically modelled standing on his hind legs and with outstretched fore legs, his tail wrapping around his legs, on an oval base cast and chased with rockwork, foliage and exotic creatures, *marked on base, the base further later engraved with a scratchweight 'No 2 W 47 Lot'*

8½ in. (21.5 cm.) high

18 oz. 15 dwt. (584 gr.)

£180,000-250,000

\$250,000-330,000

€210,000-280,000

#### PROVENANCE:

with Galerie Kugel, Paris.

The Collection of Yves Saint Laurent and Pierre Bergé; Christie's, Paris, 24 February 2009, lot 174, when acquired by the present owner.

Tobias Zeil(n)er was made a master of the Augsburg guild in 1625 and married the same year Euphrosina, the daughter of Hans I Peter, who was also a goldsmith, having become a master in 1591. Zeil(n)er produced a variety of different objects during his career. These include two further figural cups, one in the form of a parrot, circa 1630, and one in the form of a merchant, 1638-1641, (H. Seling, *Die Augsburger Gold-und Silberschmiede 1529-1868*, Munich, 2007, p. 249, and p. 250, respectively). His mark also appears on the mounts on a House Altar, 1626-1630 (*op. cit.*, p. 249, and now in the collection of the Augsburg Museum); a cup, 1630-1632, now in the Kremlin. (*op. cit.*, p. 249); a schauplatte in the Swedish Royal Collection (*op. cit.*, p. 249); a centrepiece, 1638-1641 (*op. cit.*, p. 250) and a tankard, 1638-1641 (*op. cit.*, p. 250). Zeil(n)er died in 1666, though as his last known work is marked with the Augsburg town mark as used from 1638 to 1641, it is possible that he had stopped producing silver well before his death.



(Detail of marks)







(Alternative view)

PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 103-104)

104

### A GERMAN SILVER-GILT CUP IN THE FORM OF AN OWL

MARK OF MARTIN MALFEIT, NUREMBERG, 1569-1575

Realistically modelled, the body and detachable head each chased with foliage, standing on a circular pedestal, the top chased with foliage and with an egg and dart rim, *marked on neck, the neck further marked with a later French tax mark*

6 in. (15.2 cm.) high  
8 oz. 12 dwt. (268 gr.)

£180,000–250,000

\$250,000–330,000  
€210,000–280,000

#### PROVENANCE:

The Collection of Yves Saint Laurent and Pierre Bergé; Christie's, Paris, 24 February 2009, lot 142, when acquired by the present owner.

Martin Malfeit is believed to have been originally from the Netherlands and became a master of the Nuremburg guild as early as 1569. He married Esther, daughter of the silversmith Hans I Bauch. Little of his work is known, with only one cup of 1569-1576 being recorded (K.Tebbe et al, *Nürnberg Goldschmiedekunst*, Nuremberg, 2007, vol. I, p. 267, no. MZ0551), now held in the National Museum in Copenhagen. He is, however, recorded as producing several drinking objects for the Council between 1570 and 1578, so it is tempting to think that they could be the same type of object as that offered here. Malfeit died in 1608, and left behind at least two daughters including Susanna who married in 1597 the silversmith Georg Rühl, who was to produce some of the most exceptional silver in Nuremburg in the early 17th century.



(Detail of marks)





PROPERTY OF A GERMAN NOBLE FAMILY

~ 105

**A SILVER-INLAID, TORTOISESHELL-VENEERED, CARVED IVORY AND EBONISED WOOD CHESS SET**

AUGSBURG, CIRCA 1705-1709, THE BASES OF THE CHESS PIECES EACH STAMPED BY THE SILVERSMITH PAUL SOLANIER (1635-1724), ONE OF THE IVORY CHESS PIECES INDISTINCTLY SIGNED 'HE./M...'

The top of the chess board with alternating squares of stained ivory and tortoiseshell inlaid with silver stars and scrolls; the sides veneered with tortoiseshell and silver foil trim and fitted with two drawers to house the chess pieces; the chess pieces made of ivory on silver-gilt bases and from ebonised walnut (?) on ebony and silver bases; the pieces in the form of standing warriors, figures on elephants and figures on horseback

22¼ x 22¼ x 4½ in. (56.5 x 56.5 x 11.5 cm), the board; 3¼ (8 cm) high, the tallest chess piece

£150,000-250,000

\$210,000-330,000

€180,000-280,000

**PROVENANCE :**

Probably Christian I von Münch (1690-1757) ennobled in 1731, then by direct descent to Oscar von Münch (d.1920), whose property on his death passed to the present owner's family.













#### COMPARATIVE LITERATURE :

R. Berliner, *Die Bildwerke des Bayerischen Nationalmuseums, XIII, Die Bildwerke in Elfenbein, Knochen.....*, Augsburg, 1926, pp. 132-135, 282-285.

Munich and Nuremberg, Bayerischen Nationalmuseum and Germanischen Nationalmuseum, *Schönes Schacht - Die Spiele des Bayerischen Nationalmuseums in München und des Germanischen Nationalmuseums in Nürnberg*, 11 Jun. - 2 Oct. 1988, G. Himmelheber and U. Schneider eds.

Vienna, Kunsthistorisches Museum, *Spielwelten der Kunst - Kunstkammerspiele*, 21 May - 2 Aug. 1998, Hamburg, Museum für Kunst und Gewerbe, *Schachpartei durch Zeiten und Welten*, 5 May - 28 Aug. 2005, H and B. Holländer eds.

H. Selig, *Die Augsburger Gold- und Silberschmiede 1529-1868 - Meister, Marken, Werke*, Munich, 2007, pp. 333-334.

Chess is one of the most ancient strategic board games, and is thought to have had its origins in India sometime before the 7th century. It came to western Europe through different channels including the Arab conquest of Spain, and the expression 'check mate' in English is thought, ultimately, to be a corruption of 'sheikh mat', Arabic for 'the sheikh/king is dead'.

Because the game came to be associated with the intellectual, leisured classes an industry developed for the production of chess sets that incorporated the most luxurious materials and exquisite craftsmanship, often being made of inlaid amber, hardstone or ivory and tortoiseshell, as with the present example. This trend developed particularly from the 16th century onward, with the original abstract pieces replaced by figurative examples in the most elaborate sets.

The pieces of this set are each stamped with the maker's mark of Paul Solanier (1635-1724), who was active in Augsburg in the late 17th and early 18th centuries. He is best known for his work producing domestic silver such as beakers and salvers, with no previous record of him having produced a chess set of this type. His work is recorded in a number of private collections as well as museums in Budapest, Frankfurt and the Metropolitan Museum of Art in New York.

Despite their small size, the figures themselves are carved with an astonishing vigour and high level of characterisation. The two sides almost certainly represent the 'Romans', carved in ivory, and the 'Carthaginians' carved in ebonised wood. This makes reference to the Punic wars fought between the rising Roman Empire and the more established empire of the Carthaginians of North Africa (264-146BC). These wars, some of the most extensive ever seen until then, are perhaps best known today for the story of Hannibal's crossing of the Alps using elephants in 218BC. The king figure of the Carthaginians - sitting proudly on his horse and wearing a turban decorated with a silver plume - is among the most powerful images of either side.

Considering the quality of the carving of these chess pieces, it is perhaps unsurprising that one of the ivory bishops holds in his hand a piece of paper that is inscribed with what appears to be the remains of a signature. Executed on a minute scale, one can still make out 'He...' and on a second line 'M...'; however it has not proven possible thus far to identify the sculptor. They can be compared in general terms to a number of chess pieces but are perhaps closest stylistically to a set in the Bayerischen Nationalmuseums, Munich, which was catalogued in 1926 as 'German, late 16th century' (illustrated in Berliner, *op. cit.*, pp. 133-134, 282-283). With their energetic, twisting poses, and elongated hexagonal bases they share many similarities with the present set. In addition, the costumes of the opposing sides, with the ivory pieces dressed in 'Roman' armour and the stained wood pieces in exotic dress that includes feathered headdresses, are closely comparable. The Munich set has more recently been catalogued as 'German, second half 17th century' (see Munich and Nuremberg, *op. cit.*, pp. 28-29).

The chess set was almost certainly the property of Christian I von Münch (1690-1757), a leading Augsburg banker who was ennobled in 1731. Von Münch was in contact with the court of Charles Albert, Duke of Bavaria, who is known to have pawned works of art from his collection in order to raise funds for his military campaigns. Although documents have not surfaced which can verify this early provenance, the chess set was certainly in the possession of his direct descendants, and at the death of Oscar von Münch in 1920, it passed to the family of the present owners. The set offered here shares the same provenance as the 'Altenstetter Service' sold in these Rooms in 2005 (1 December, lot 514) and now in a private collection.









# AN AUGSBURG MASTERPIECE CLOCK BY HIERONYMUS SYX

106

## A SOUTH GERMAN ORMOLU, SILVER AND GILT-BRASS QUARTER-STRIKING ASTRONOMICAL MASTERPIECE TABLE CLOCK

HIERONYMUS SYX, AUGSBURG, 1705



THE CASE: embellished overall with coloured glass *Kunkelstein*, the kneeling Atlas finial supporting a globe with engraved band indicating age of the moon, above a four-tiered structure enclosing the bells, each element with *repoussé* silver foliate ornament flanked by leaf-capped spheres about the stylised dolphin and baluster columns, the rectangular case with further silver foliate mounts and with eagle and dolphin head cast angles, on a conforming stepped spreading plinth with gadrooned border, detachable side panels, formerly on a further base (probably a turntable)

THE MAIN DIAL: the three inner rings for variable Italian and Babylonian hours, each engraved '1-24', a silvered twice 12-hour ring in Roman numerals with outer quarter hour ring divided 'I-III' and with Arabic five minute markers, the reversible outer calendar ring engraved with six months to each side, showing months, days of month and corresponding Saints days together with dominical letters, the subsidiary dials: upper left showing the Golden Number 'Cyclus Aurei Numeri' numbered '1-19'; upper right for Cycle of Indiction 'Cyclus Idictionum' numbered '1-15'; lower left for alarm setting; lower right with Zodiacal calendar, engraved with corresponding symbols for the months, for setting the latitude for the variable hours numbered '12-19'

THE ASTROLABE DIAL: the latitude plate with stereographic projections, engraved 'Tropicus Capricorni', 'Circulus Equinoctialis' and 'Tropicus Cancrini', the finely engraved *rete* with pointers for 15 stars ('Crus Aquary', 'Venter Ceti', 'Piostrum Ceti', 'Oculus Jaury', 'Canis Major', 'Canis Minor', 'Lucida Hydra', 'Car Leonis', 'Spica Virginis', 'Cauda', 'Sinister Serpentarii', 'Corona Septentrionalis', 'Caput Antinoj', 'Caput Serpentarii' and 'Crus Pegasi'), and showing orders of magnitude (1-3), the elliptic with zodiacal divisions and symbols, the double-ended rule indicating against the *rete* with one end showing the hours of daytime, the other engraved with sun face and indicating the position of the sun through the Zodiac throughout the year, aspect diagram to central disc and phases and age of moon viewed through an aperture, enclosed by a twice 12-hour ring; the subsidiary dials: upper left for '12' or '24' hour striking; upper right for strike / silent 'Schlägt / Schlägt nit'; lower left showing Dominical Letters; lower right with planetary days of the week 'Sool' (Sunday), 'Luna' (Monday), 'Mars' (Tuesday), 'Merc' (Wednesday), 'Jupiter' (Thursday), 'Venus' (Friday) and 'Saturn' (Saturday); the left-hand side of the case with indications for quarter striking '1-4', the right-hand side with 12 or 24-hour striking indications

THE MOVEMENT: the gilt-brass square-section posted frame movement raised above the base on turned pillars, signed to both end plates 'Hieronimus Syx / Augustae Vindelicorum' and with Augsburg 'pine-cone' marks, with blued-steel highlights and ornamental engraving, three-chain fusee movement and a standing barrel for the alarm, verge escapement, countwheel strike to bell and quarter strike to further bell, front-swinging pendulum; some later elements and some dials apparently non-functioning

31 in. (78.7 cm.) high; 12¾ in. (32.4 cm.) wide; 10⅝ in. (26.4 cm.) deep



(Days of the week dial)

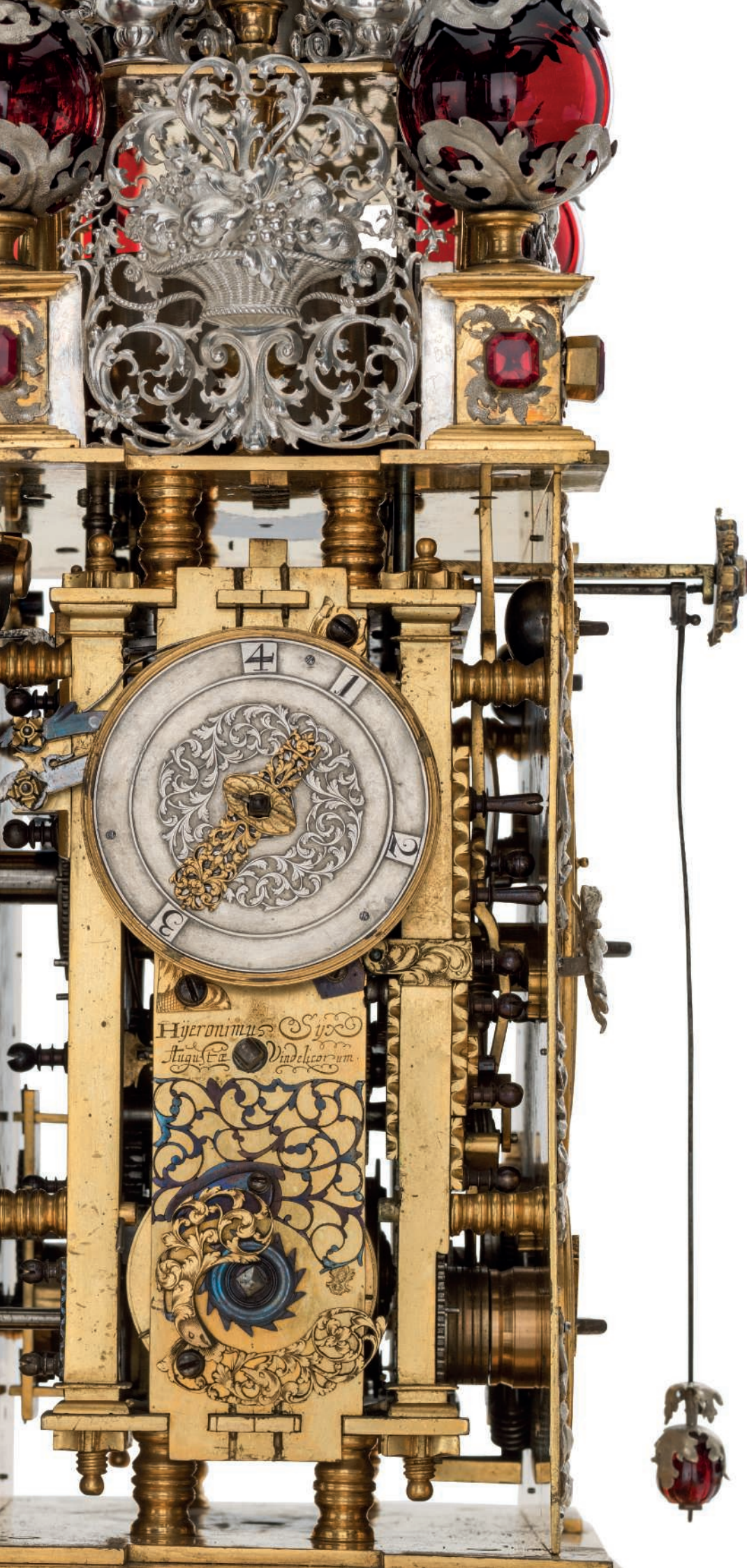
£400,000–600,000

\$540,000–800,000  
€460,000–680,000









**PROVENANCE :**

Lempertz, Zurich, 14-17 November 1956,  
lot 1333a.  
Collection of Mr & Mrs. M. W. L. Boon, until sold;  
Kunstveilingen Sotheby Mak Van Waay B. V.,  
Amsterdam, 2 April 1981, lot 264.  
The Al-Tajir Collection, until acquired by the  
present owner.

**EXHIBITED :**

Christies, London, 'The Glory of the Goldsmith',  
3-22 January 1990, No. 240.

**LITERATURE :**

K. Maurice, *Die Deutsche Räderuhr*, vols. I & II,  
Munich, 1976, pp. 42-3, pl. 247.  
J. Abler, *Meister der Uhrmacherkunst*,  
Dusseldorf, 1977, p. 587.  
*Clocks*, June 1981, pp. 26-31.  
*The Glory of the Goldsmith, Magnificent Gold  
and Silver from the Al-Tajir Collection*, Christie's,  
London, 1989, pp. 274-5.

**COMPARATIVE LITERATURE :**

K. Maurice and O. Mayr (editors), *The Clockwork  
Universe, German Clocks and Automata 1550-  
1650*, Munich, 1980.  
L. Winters, *A Renaissance Treasury, The Flagg  
Collection*, New York, 1999.  
D. Thompson, *The British Museum Clocks*,  
London, 2004.

**AUGSBURG MASTERPIECE CLOCKS**

Hieronimus Syx (or Six) (b. 1680 – d. 1726),  
a 'small watchmaker', is documented  
as completing this clock in 1705 as his  
'Masterpiece'. (1)

The history of the craft system in Augsburg  
dates to the fourteenth century when  
clockmakers were part of a larger guild  
of general smiths formed in 1368. The  
clockmakers became autonomous in 1564  
allowing them to govern their own trade.

To become a Master, a clockmaker had to  
complete an apprenticeship for three years  
and to work following different masters as  
a journeyman for a similar period. Only then  
could he apply to be a Master clockmaker  
by proving his ability and skill creating a  
Masterpiece clock.









The Ilbert Masterpiece clock



The Münster Masterpiece clock

The Augsburg clockmakers' guild stipulated that for a Masterpiece clock the following functions had to be fulfilled;

'A clock of the dimensions as hitherto, about a span high, which strikes the hours and the quarters. It shall also have an alarm and shall likewise show the astrolabe, the length of the days, the calendar and the planets and their signs. When the quarter hand is moved, all hands shall move in time with it, and in addition the clock shall strike the hours both to 12 and 24, as one may select.' (2)

As with all Masterpiece clocks, this clock would have been made over a period of only six months. When completed in 1705, the 1577 statutes of the guild were still in force. These had remained unchanged in the intervening 128 years which explains the traditional tower format of this clock.

Augsburg is known for the quality of its clock making and this clock epitomises this high level of craftsmanship together with the collaboration of other specialist workers such as the goldsmiths, coppersmiths and brass-founders. The latter were by 1588 strictly limited to only seven masters with a further stipulation that they only cast for clockmakers. Elements such as the dolphin mounts to the angles of the present clock would have been produced in quantity and are often repeated on known clocks; for example, the masterpiece clock formerly from the Ilbert Collection and now in the British Museum (3) shares its mounts with the 'Quitzen' masterpiece clock by Johan Hasse (4) and another Augsburg clock of this period formerly at Münster (5). The present clock is marked with the Augsburg hallmark, the pine cone, to each end plate of the movement.

A contemporary addition to this clock are the *Kunkelstein* glass sphere finials, this is a type of coloured glass invented by Johann Kunkel (1637-1703) whilst director of the laboratory and glass works of Brandenburg, in imitation of rubies, formed by the reaction of gold salts with tin chloride.

(1) K. Maurice, *Die Deutsche Räderuhr*, vols. I & II, Munich, 1976, pp. 42-43.

(2) K. Maurice and O. Mayr, *The Clockwork Universe, German Clocks and Automata 1550-1650*, Munich, 1980, p. 67.

(3) Museum reference: Reg. CAI - 2129.

(4) Christie's, London, 5 December 1995, lot 83.

(5) Maurice, *Op.Cit.*, pl. 248.









Fig. 1 William Pether (1738-1821), after Joseph Wright of Derby, A.R.A. *A Philosopher Giving a Lecture on the Orrery*, mezzotint, 1768, on laid paper, published by J. Boydell, London.

## PROPERTY OF A GENTLEMAN

~ 107

### A GEORGE III MINIATURE ORRERY

PROBABLY BY JOHN & EDWARD TROUGHTON FOR ROBERT NEWMAN, CIRCA 1800

The blue painted central dial decorated with stars, signed on silvered plaque *Rob<sup>t</sup> Newman London*, with index pointer on column, central sun ball, arms with ivory spheres for Mercury and Venus; silvered lunar scale 1-29½, silvered zodiac disc, ivory moon with black painted shade, brass day-night divider raised on column, silvered non-linear scale 1-5.18 for lunar nodes. The small terrestrial globe comprised of twelve gores, signed on cartouche *BARDIN London*. Supported on 12-inch diameter dodecahedral mahogany base, surmounted by a 10½-inch silvered armillary hemisphere comprised of Arctic Circle, Tropic of Cancer, half Equator graduated I-XII by quarter-hour, half meridian ring graduated by 10°, horizon ring with calendrical and zodiacal scales. 13½ x 12 x 12 in. (34 x 30 x 30 cm.)

£70,000–100,000

\$94,000–130,000

€80,000–110,000

#### PROVENANCE :

Acquired by the present owner in 2006.

#### COMPARATIVE LITERATURE :

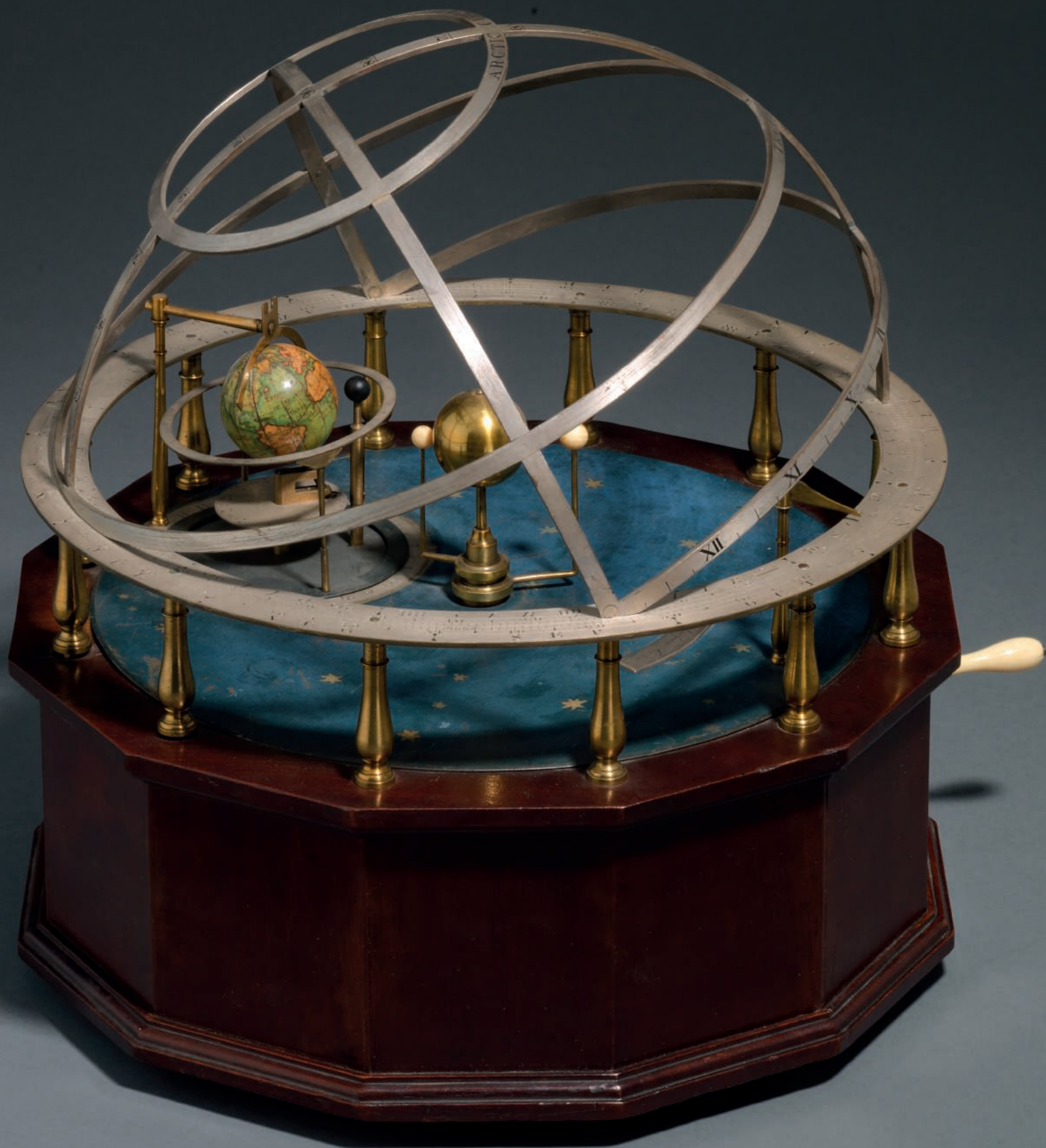
J. Harris, *The Description and Use of the Globes and the Orrery*, London, 1783.

J. Troughton, *A Catalogue of Mathematical, Philosophical and Optical Instruments*, London, [1783].

H. King, *G geared to the Stars: The Evolution of Planetariums, Orreries and Astronomical Clocks*, Bristol, 1978.

L. Taub, 'Are Orreries "Newtonian"? A Consideration of the Material, Textual and Pictorial Evidence', *The Whipple Museum of the History of Science: Instruments and Interpretations*, Cambridge, 2006, pp. 403–426.









*If while you turn the Handle you observe the Planets, you will see them perform their Motions in the same relative Times as they really do in the Heavens. (1)*

A mechanical model of the Solar System, the orrery is a didactic astronomical instrument invented during the age of Enlightenment. It takes its name from an instrument made in 1712 by John Rowley (c.1665-1728) for Charles Boyle the fourth Earl of Orrery (1676-1732). His design was copied from earlier instruments made by the renowned clockmakers George Graham (1673/4-1751) and Thomas Tompion (1639-1713); these survive at the Museum of the History of Science, Oxford [Inv. no. 97810] and the Adler Planetarium, Chicago [A-156]. The earliest devices were restricted to a demonstration of only the Sun-Earth-Moon system; the instrument was expanded to include the known planets and embellished with a surrounding armillary hemisphere by the master craftsman Thomas Wright (fl. 1718-47) and termed the 'grand orrery'.

This orrery was almost certainly made by the Troughton dynasty of instrument makers, who list in their catalogue of 1783 orreries from £50 to £250. (2) A near identical model inscribed 'Troughton Invenit' is held at the Science Museum, London [1924-471] that was either made by John Troughton (c.1716-88) or his nephews John (c.1739-1807) and Edward (c.1756-1835). The Bardin terrestrial globe dates to 1780/90 and could have been used up to 1805 when its cartography would have been updated with the circumnavigation of Tasmania (here it is given as a peninsula of Australia). Little is known of Robert Newman, he may have been the clockmaker made free in 1801 or possibly related to the mathematical instrument makers Thomas Newman (fl. 1764-1790) who apprenticed under the same master as John Troughton. King notes that small orreries cased with armillary hemispheres were rarely made after 1800, and by 1825 were "almost historical curiosities". (3)

Luxurious instruments such as the orrery provided owners with a means of demonstrating their knowledge of the subject to others, but also acted as an import centrepiece for a lecture. The iconic image of the orrery taking centre stage in the theatre of learning is that in the painting by Joseph Wright (1734-97) of Derby *A Philosopher Giving a Lecture on the Orrery* that was further popularized by the rich mezzotints after it by William Pether in 1768 (fig. 1).

One turn of the handle rotates the Earth through one day, the Moon orbits the Earth, Venus and Mercury then orbit the central brass sphere of the Sun at their relative speeds. Thus the astronomical phenomena that appear in the sky can be demonstrated from an otherwise unobtainable vantage point to understand the causes behind events such as an eclipse. A mechanical show of natural philosophy such as this would have appealed greatly in Hanoverian England, where the status of astronomy had risen from being the pursuit of a select few initiated scholars to an activity that attracted the interest of wider society.

(1) J. Harris, *The Description and Use of the Globes and the Orrery*, London 1783, p.158

(2) J. Troughton, *A Catalogue of Mathematical, Philosophical and Optical Instruments*

(3) H. King, *G geared to the Stars*, Bristol 1978, p. 166









# THE FERRETTI EWER AND BASIN

108

## A VENETIAN GLASS DIAMOND-ENGRAVED ARMORIAL EWER AND BASIN

CIRCA 1690-1691

The ewer engraved in diamond-point with the arms of Ferretti beneath a bishop's hat, a double-headed eagle flanked by putti holding coronets, two storks amongst numerous small birds in flight and with a spray of flowers to either side, the large basin engraved with four coats-of-arms, two beneath a double-headed eagle and two beneath a putto holding a coronet, and issuant with carnation-sprays and other flowering foliage. The ewer 9 in. (23 cm.) high, the basin 16¾ in. (42.5 cm.) diameter.

£40,000–60,000

\$53,000–80,000

€46,000–69,000

### PROVENANCE:

Raimondo Ferretti (1650-1719), Bishop of Recanati-Loreto, later Archbishop of Ravenna.

Anonymous sale, Sotheby's London, 30 June 1980, lot 196.

An Important Collection of Venetian and Façon de Venise Glass, Christie's, London, 28 March 2000, lot 70.

Private collection, France.

### EXHIBITED:

Musée Ariana, Geneva, 17 May - 18 September 1995, no. 204.

### LITERATURE:

Erwin Baumgartner, *Verre de Venise - Trésors inédits*, exhibition catalogue, Musée Ariana, Geneva, 1995, pp. 112-113, no. 204.

This exceptionally rare ewer and basin were made for Raimondo Ferretti (1650-1719), the Bishop of Recanati-Loreto, and later the Archbishop of Ravenna. While ewers and basins of this form (either undecorated or sparsely engraved), are recorded in the literature (1), the present lot would appear to be the only known example of an elaborately-engraved armorial ewer with its matching basin. Only a small number of other diamond-point engraved (2) armorial glass pieces are known to have survived (3), and it appears that none of these are of comparable significance in terms of size and complexity of decoration.

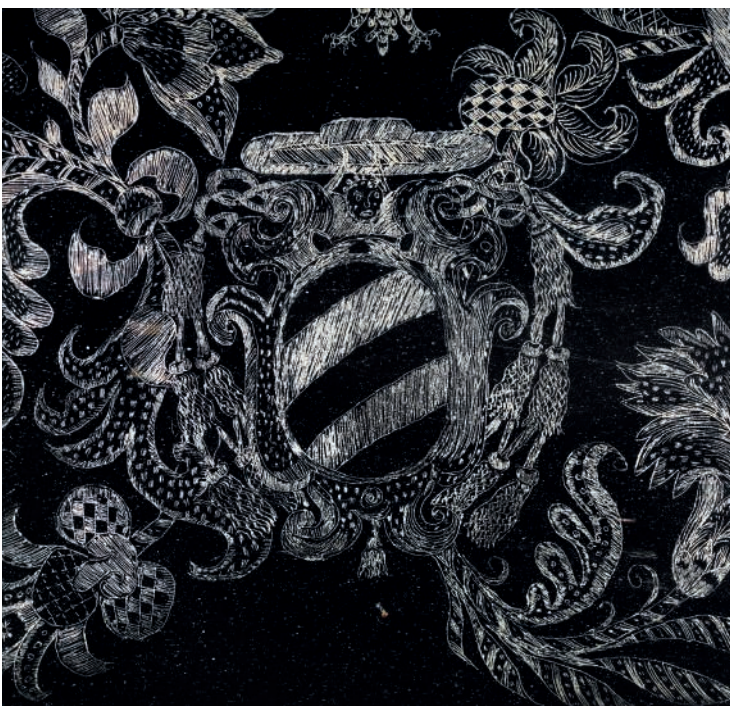
Raimondo Ferretti was born in Ancona, the son of Count Cesare Ferretti and the Marchioness Maddalena Silvestri. The Ferretti family had strong ecclesiastical connections, and over the centuries various members of the family rose to prominent positions in the church (4). Raimondo Ferretti was ordained in 1674 and between 1675 and 1682 was head of the literary academy, *Anelanti*, founded by his father. He became governor of the ecclesiastical province of Loreto in 1682 before being ordained Bishop of Recanati-Loreto on 10th July 1690. Two years later, on 9th January 1692, he became Archbishop of Ravenna under the pontificat of Pope Clement XI, a position he held until his death in 1719.











(detail of the Ferretti arms on the basin)

The present ewer and basin were probably presented to Ferretti on his ordination as a Bishop of Recanati-Loreto, and the ensemble may have served as an *aquamanile* on this occasion. The engraved coat-of-arms reflect his status as a bishop, providing an accurate *terminus post quem* and *terminus ante quem* for the decoration, which must have been executed between the summer of 1690 and the end of 1691, because the bishop's hat, or *galero*, is engraved with six tasselled cords, or *fiocchi*, to each side. As Ferretti became Archbishop of Ravenna in January 1692, this position would have been denoted by ten *fiocchi* to each side of the *galero*, rather than six.

Much as the Renaissance *maiolicari* made use of prints as inspiration for their decoration on maiolica a century earlier, glassmakers and other craftsmen drew inspiration from printed designs which were in circulation at the time. The diamond-point floral decoration is very much akin to 17th century lace and embroidered decoration. The scrolling foliate designs echo those which embroiderers wove with gold thread into chasubles, ecclesiastical robes or other draperies and textiles. Heraldic devices and references to the Ferretti family are also woven into the design of both pieces. The armorials are surmounted alternatively by a putto holding a count's coronet and an Imperial double-headed eagle, a reference to the privilege granted to the family by the Habsburg Holy Roman Emperor, Rudolph II (1552-1612), which allowed the Ferretti family to add the Imperial double-headed eagle to their arms (field argent with two bends gules).





There can be no doubt that the present ewer and basin were intended to reflect Raimondo Ferretti's status. The elaborate decoration, the heraldic references, the *galero* representing his ecclesiastical position and the choice of Venetian glass itself, a highly expensive and sought-after medium, all point to an ensemble which was to be created to reflect his status and wealth. The remarkable condition of the ewer and basin suggest sparing use. It is possible that the ensemble was used ceremonially in the Palazzo Mengoni-Ferretti in Ancona, possibly for occasions that required sacred ablutions, or for baptisms.

(1) See the lobed basin illustrated by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg*, Lingen, 1994, p. 84, no. 25 and an engraved example illustrated by Frides and Kitty Laméris, *Venetians & Façon de Venise Glass 1500-1700*, Lochem, 1991, p. 87, no. 61.

(2) The technique of diamond-point engraving traces its origins from Roman times. It had all but disappeared in medieval Europe before it reappeared as a method of decorating glass in Venice from the 1530s. The technique is thought to have been reintroduced at Murano by master glass-maker, Vincenzo d'Angelo.

(3) These include a Venetian plate probably made to commemorate the marriage of Paolo Orsini and Isabella de Medici in 1558 in the Corning Museum of Glass, New York, museum no. 83.3.51.

(4) Most notably Giovanni Maria Mastai Ferretti (1792-1878), who became Pope Pius IX, the longest reigning elected Pope.



PROPERTY FROM AN IMPORTANT ARISTOCRATIC COLLECTION

109

**A SILVER, GILT-BRONZE, EBONY AND PAINTED HARDSTONE ARCHITECTURAL TABERNACLE**

ROME, CIRCA 1600-1625

The painted hardstones consisting of lapis-lazuli, Sicilian jasper, *Rojo Alicante* and agate; the three-storey facade with a first level consisting of two arched staircases with gilt-bronze balusters, the central body with three niches, the central larger niche with a silver figure of Christ from the workshop of Alessandro Algardi, in front of a window with open shutters, the two side niches with figures of St Peter and St Paul, with two silver figures of putti seated above, the central level punctuated by two lapis-lazuli, gilt-bronze and silver columns holding silver figures of Isaiah and a Pilgrim, the upper level surmounted by a pediment crowned with reclining allegories; the whole decorated with 24 painted hardstone panels depicting scenes from the New Testament 41¼ x 28¾ x 17¼ in. (105 x 73.5 x 43.3 cm)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**PROVENANCE :**

Aristocratic collection, Milan, since at least the mid-19th century.

In the collection of the great-grandfather of the present owner and thence by descent.

**COMPARATIVE LITERATURE :**

J. Montagu, *Alessandro Algardi*, London, 1985, II, pp. 315-322.

A. Di Castro *et al.*, *Marmorari e Argentieri a Roma e nel Lazio tra Cinquecento e Seicento*, Rome, 1994, figs. 29-30.

H. Millon, *The Triumph of the Baroque: Architecture in Europe 1600-1750*, London, 1999, pp. 33-55.

W. Koeppe and A. Giusti, *Art of the Royal Court: Treasures in Pietra Dure from the Palaces of Europe*, exh. cat. New York, 2008, no. 19.

A. González-Palacios, 'Concerning Furniture: Roman Documents and Inventories: Part 1, c. 1600-1720', in *Furniture History*, vol. XLVI, 2010, p. 65.

Of elegant proportions, this early baroque tabernacle looks like the façade of a miniature church dating from the reign of Pope Paul V (1550-1621). Composed of three storeys, it is embellished with semi-precious stones painted with scenes from the New Testament, and centred by an aedicule framed by large Corinthian columns with lapis lazuli veneers. The rarity of this precious tabernacle, which has passed down by inheritance through the line of an aristocratic Milanese family, is attested to by the absence from the literature of any comparable structure in this dynamic architectural form.

**A BAROQUE FACADE**

The design of this tabernacle derives from Roman architecture of the early 17th century (Millon, *loc. cit.*). The new architecture of this century began in Rome with the work of Carlo Maderno at Santa Susanna, St Peter's and the Mattei and Barberini palaces. The expansive and grandiose features of the present tabernacle and its structural components that advance towards a kind of visual crescendo are highly indebted to Maderno's designs, in particular the façade of Santa Susanna (1597-1603). It is interesting to note a similar curvilinear design between the double staircase of the lower storey of the present tabernacle and the staircase descending down to the crypt at Santa Susanna (Di Castro, *loc. cit.*). The interiors of churches at this period were laden with expensive marbles and semi-precious stones, and the overall effect of these interiors, such as the altar of the Gregorian chapel at St Peter's designed by Giacomo della Porta in the last quarter of the sixteenth century, was to inspire luxurious cabinets and miniature altars, such as the present lot.







### PIETRA DURA FOR THE BORGHESE FAMILY

In Rome the Borghese family reached the epoch of their power when Cardinal Camillo became pope in 1605, taking the name of Paul V. Paul V was obsessive about hard stones, which can be seen in near-contemporary descriptions of his collections, and it is certain that he owned several grand cabinets and architectural objects inlaid with coloured stones. One such cabinet from his collection, known as the Borghese-Windsor Cabinet, was recently on the market and acquired by the Getty Museum in Los Angeles (inv. no. 2016.66). Another pair of cabinets made in Rome in this period were sold from Castle Howard in 2015 that bore the crowned eagles seen in the Borghese coat-of-arms.

One of Paul V's first acts as Pope was to elevate his sister's son to Cardinal status; Cardinal Scipione (1577-1633) subsequently became the greatest patron and collector of his time. Descriptions of his villa near the Porta Pinciana refer to numerous objects inlaid with coloured stones. Alvar González-Palacios has discovered that early in his reign, Paul V acquired some precious pieces of furniture in this style as gifts for his nephew the Cardinal. In 1609 he bought an ebony cabinet with colonnettes mounted with lapis lazuli and angels, silver mounts and panels of lapis lazuli painted with biblical scenes which clearly relates in type to the lot discussed here (González-Palacios, *loc. cit.*). Although the specific description differs slightly from the present tabernacle, it is an important document that helps us place the present work, with its numerous painted hardstone panels of biblical scenes, in the collecting circles of Pope Paul V.

### PAINTINGS ON STONE

Vasari accredited the development of the technique of painting on stone to Sebastiano del Piombo, collaborator and friend of Michelangelo, who worked in Rome in the mid-16th century. By the early seventeenth century this art had advanced considerably and specialist artists were able to interpret the natural beauty of semi-precious stone to create scenes of remarkable ingenuity and depth. The numerous paintings on stone in the present tabernacle, which number at least 24, are exceptional for their quality, and remarkable for having remained within their original structure.

The stones used for the painted scenes, lapis lazuli and Sicilian jaspers, were silicates, therefore hard stones (*pietra dura*), which were rare and costly compared to the marbles that were more easily obtainable from around the Mediterranean. These true *pietra dura* panels required specialist skills and tools to work and this was often done by gem cutters. There are few other examples of table altars or tabernacles made in Rome, rather than Florence, using lavish painted stones such as in the present lot. A portable altar from the Pallavicini collection, Rome, from the same period has a central painting on amethyst (Koeppel and Giusti, *loc. cit.*), but this is a single painting compared with the more luxurious and complex grouping of multiple painted stones in the present tabernacle.

### ALESSANDRO ALGARDI'S CHRIST

The central figure of Christ, with his head bowed and his hands tied behind his back, is cast in silver and finely chased with wire brushing and matt punching. The model for this figure was convincingly ascribed to Alessandro Algardi, the high-Baroque sculptor and Roman rival of Bernini, by Jennifer Montagu in 1985 (Montagu, *loc. cit.*). The broad chest and shoulders, and the fluid treatment of the anatomy are characteristic of Algardi's sculpture of the later 1630s. This figure was produced in numerous versions in silver and bronze both as Christ at the Column and as part of a three-figure Flagellation group. The present figure is one of the finest known examples, comparable to an example in the Metropolitan Museum of Art, New York (inv. no. 59.153). Algardi was legally debarred from working in silver and, although it is not impossible that he flouted those rules, it is likely that he sent his model of Christ to a professional silversmith to be cast. Regulations required silver to be marked by the maker and the official of the guild, and the absence of these marks suggests that it may have been commissioned by a cardinal, who were exempt from these rules. Probably cast a generation after the creation of the tabernacle, the Christ may have been commissioned to fill a gap and cleverly married to mirror the movement of the double-staircase and continue the magnificent impression given by the silver figures against the ebony and *pietra-dura* frame.









FERDINANDO TACCA





LOUIS XIV'S GIFT TO HIS SON





PROPERTY OF A NOBLEMAN

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**A BRONZE GROUP OF HERCULES OVERCOMING ACHELOUS**

FERDINANDO TACCA (1619-1686), FLORENCE, CIRCA 1640-50

On a naturalistic base; with French Royal inventory number '-No-302' inscribed to the reverse of the bull; reddish-brown patina; cast after a model by Pietro Tacca (1577-1640); Hercules naked except for his lionskin, bends forward beside the bull, grasping both his horns in his hands and wrestling him to the ground

22¾ x 21½ x 15 in. (57.8 x 54.5 x 38.1 cm)

**Estimate on request**

**PROVENANCE :**

Given by Louis XIV to his son, the Grand Dauphin, in 1681 (no. 4).

Formally incorporated into the French Royal collection in 1711 on the death of the Grand Dauphin.

At Château de Meudon from 1722 until 1785.

Sent to Paris to be conserved by Jean-Antoine Houdon, 1785.

Garde-Meuble de la Couronne and then Galerie des Bronzes, Paris, 1788.

Salon des conférences des Archives et Bibliothèque du Palais du Conseil des Anciens, 1796.

Sotheby's, Monte Carlo, 18 June 1989, lot 892.

With Rosenberg and Stiebel, New York (?).

Property from the Estate of Wendell Cherry, Sotheby's, New York, 20 May 1994, lot 45, where acquired by the present owner.

**EXHIBITED :**

Royal Academy, London, *Bronze*, 15 Sept.-9 Dec. 2012, no. 118.

Wallace Collection, London, on loan Jan.-Sept. 2013.

**LITERATURE :**

Paris, Musée du Louvre, *Les Bronzes de la Couronne*, 12 Apr.-12 Jul. 1999, no. 302, pp. 172-3.

London, Royal Academy, *Bronze*, D. Ekserdjian ed., 15 Sept.-9 Dec. 2012, no. 118, p. 273.

J. Warren (ed.), *Renaissance and Baroque Bronzes: in and around the Peter Marino Collection*, London, 2013, pp. 22-3.

J. Warren, *The Wallace Collection: Catalogue of Italian Sculpture*, vol. II, 2016, pp. 544-9, figs. 116.2-3.

**COMPARATIVE LITERATURE :**

A. Radcliffe, 'Ferdinando Tacca, the missing link in Florentine baroque bronzes', in *Kunst des Barock in der Toskana: Studien zur Kunst unter der letzten Medici*, H. Keutner ed., Munich, 1976, pp. 14-23.

London, Victoria and Albert Museum, *Giambologna 1529-1608 - Sculptor to the Medici*, 5 Oct.-16 Nov. 1978, C. Avery and A. Radcliffe eds.

A. Brook and K. Watson, 'Tacca Family', in *Grove Art Online*, 2003 [online resource].

London, San Marino and Minneapolis, Wallace Collection, Huntington Art Collections and Minneapolis Institute of Arts, *Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection*, 29 Apr. 2010 - 15 May 2011, J. Warren ed., no. 8.

P. Wengraf, *Renaissance & Baroque Bronzes from the Hill Collection*, New York, ed. 2014, cat. no. 15.









Detail of French Royal Inventory Number "302" on the reverse of the left rear leg of the bull in the present bronze

*'The French royal collection version is a cast of superb quality...'*

Jeremy Warren

The present group by Ferdinando Tacca represents a high point of Florentine seventeenth century bronze casting. Hercules is depicted in a ferocious battle against the god Acheloüs, who has transformed himself into a bull. The result is a superb feat of compositional bravado, technical brilliance and overpowering force. Given by King Louis XIV of France to his son in 1681, the present bronze repeatedly appears in the inventories of the French Royal Collection until it was sold or dispersed during the Revolution.

The bronze depicts Hercules' struggle with the river god, Acheloüs, one of Hercules' rivals for the hand of the beautiful Deianira. Faced with an array of suitors for his daughter, Deianira's father, King Oeneus of Calydon, announced a contest in which the strongest would win her hand. Acheloüs was by far the strongest in the region, but because of Deianira's great beauty Hercules travelled far to Calydon for the contest. It was well-known that Hercules was the strongest mortal in the world and the other suitors withdrew, leaving Hercules to wrestle Acheloüs. The river god was able to transform himself at will; he could become a snake, a bull-headed man or a bull, and did so during his wrestling match with Hercules. Hercules defeated Acheloüs, ripping off one of his horns, which became the ubiquitous classical symbol of abundance, the cornucopia. The bronze follows the story of the contest as outlined in Ovid's *Metamorphoses* (IX, 94-103, London, 1567).

#### A GIFT OF THE MEDICI

The model of the present group is from a series of five bronzes of Hercules commissioned from Pietro Tacca, Ferdinando's father, by Grand Duke Cosimo III of Tuscany around 1614, as part of a gift for King James I of England. This project never came to fruition and it does not appear that any of these models were cast during Pietro Tacca's own lifetime (Warren, 2016, *op. cit.*, no. 116). The impetus for their creation seems to have come from a request by Prince Henry of England for the Medici to send him some more bronzes, after the success of a royal gift in 1612. The Prince died in 1614, but soon after Cosimo ordered a set of the Twelve Labours of Hercules from Tacca and two others, as a gift to Henry's father King James I. Tacca made five models for the series but

they were never cast, and in 1633 he is recorded still seeking payment for the models from the Grand Duke (*ibid*, p. 536). The five models in the series are of *Hercules and the Centaur*, *Hercules overcoming Acheloüs*, *Hercules and the Erymanthian Boar*, *Hercules and the Arcadian Stag* and *Hercules supporting the Heavens*.

A source for the models may have been a series of prints by Antonio Tempesta published in 1608, which shows similarities with the compositions of *Hercules and the Stag*, *Hercules and the Boar* (in the background) and *Hercules overcoming Acheloüs* (see fig. 1). An alternative source for the present group may be an engraving of the same subject by Gian Giacomo Caraglio, published in 1524, after a drawing by Rosso Fiorentino (see fig. 3.), in which the pose and type of bull are almost identical to the animal in the present bronze. The closest possible source is from a series of prints by Cornelis Cort after Frans Floris I that were published by Hendrick Goltzius in 1563. This engraving is also thought to have inspired Cornelis van Haarlem's great painting of the same subject (sold at Christie's, New York, 15 April 2008, lot 25).

#### FERDINANDO TACCA

Ferdinando Tacca was one of the leading sculptor's working under the Medici in Florence in the seventeenth century. Inheriting his father's studio which he in turn had inherited from Giambologna, Tacca continued their great legacy in creating exquisite bronze casts for the Medici family and noble patrons throughout the courts of Europe. Ferdinando improved on the technical capabilities of Pietro Tacca, Antonio Susini and Giambologna by casting superb bronzes in ever increasing scale.

Ferdinando Tacca was born in Florence in October 1619. His father, Pietro, had inherited Giambologna's studio in Borgo Pinti on his death in 1608 and was recognised as the official court sculptor to Cosimo II de Medici, Grand Duke of Tuscany. It is likely that Ferdinando assisted his father in his workshop growing up. When Pietro himself died in 1640, Ferdinando immediately took over the running of the large studio and succeeded his father as court sculptor to Ferdinand II, who had succeeded his father.



### FATHER AND SON IN THE WORKSHOP

Pietro had been trained by Giambologna to work in marble and bronze, but the latter became his favourite material and his marble statues were usually handed over to his assistants. Pietro built on Giambologna's sophisticated Mannerist style, but was able to achieve a greater technical mastery which in turn influenced his own stylistic development.

Pietro's last important commission was an equestrian monument to Philip IV, King of Spain. Philip requested from Tacca that he be depicted on a rearing horse; this difficult feat had never before been achieved on a monumental scale. Tacca's lifelong study of casting helped him to resolve, with advice from Galileo Galilei, the immense challenge. This was 'one of the greatest achievements in the history of Western sculpture' (Watson and Brook, *loc. cit.*). Ferdinando must have been closely involved in the commission, and after Pietro's death he carried it to its completion, travelling to Madrid to unite and erect the sculpture in the garden of Buen Retiro in 1642.

Both Pietro and Ferdinando were mindful not to abandon the celebrated style of Giambologna that had proved immensely popular with patrons Europe-wide. And yet the bronzes of both Pietro and Ferdinando are distinct from Giambologna and each other. Their works tended 'towards naturalism more marked than that displayed in Giambologna's sculpture'. Both father and son developed a style of their own, which can be seen most tellingly in their small-scale bronze sculptures. In the tradition of Giambologna's other major assistant, Antonio Susini, Pietro and Ferdinando concentrated huge resources in creating exquisite surface finishes and the result was that they 'could make bronze resemble skin or hair, hide or cloth, rock or plant' (*ibid.*).

### SEEKING NEW PATRONAGE

After completing work on the equestrian statue of Philip IV, Ferdinando returned to Florence. From 1642 to 1649 he worked on two monumental bronze statues of Grand Dukes Ferdinand I and Cosimo II, which his father had begun for the *Cappella dei Principi* in San Lorenzo, Florence. But following this Ferdinando had to seek patronage outside the Medici court, which was by this date in decline. His most important works in the following period were a life-size *Crucifix* and four infant angels in bronze for the palace chapel of Prince Carlo I Cybo Malaspina of Massa-Carrara (1647-9), an antependium relief of the *Stoning of St Stephen* (1656), kneeling infant angels in bronze executed for the Bartolommei family (1650-5, Getty Museum), the bronze *Fountain of Bacchus* (1658-65, Prato, Palazzo Pretorio), and private commissions such as a bronze figure of *Apollo* (Los Angeles County Art Museum).

Alongside this Ferdinando also worked on independent bronze groups. The most impressive of these were the five re-worked casts of the Labours of Hercules after models created by Pietro, that include the bronze of *Hercules overcoming Achelöus* discussed above. It is not known who commissioned Ferdinando to cast such expensively assembled large-scale bronze sculptures, but it was unlikely to have been done from his own reserves. The theatricality of the models would have appealed to Ferdinando, who was known to have pursued a second vocation as a stage designer, and they inspired in him some of his greatest achievements in bronze. Their richly defined surfaces are an enormous achievement in themselves, and give evidence that his engineering and casting skills were just as important as his artistic vision.



Fig. 1. Antonio Tempesta, Hercules and Achelöus, 1608, engraving from the *Labours of Hercules*, plate 82 © Metropolitan Museum of Art









Fig. 2. Ferdinando Tacca, *Hercules overcoming Achelöus*, circa 1640-50 © Wallace Collection, London

### ESTABLISHING FERDINANDO'S OEUVRE

In 1976 Anthony Radcliffe published a paper 'Ferdinando Tacca, the missing link in Florentine Baroque bronzes' (Radcliffe, 1976, *loc. cit.*) that first established Ferdinando's authorship of a group of high-quality bronze mythological sculptures. Because of the reduced patronage provided by the Medici Grand Dukes in the mid-seventeenth century, there is remarkably little documented work by Ferdinando, considering his status and the length of time he was running the most important bronze workshop in Florence. Radcliffe convincingly linked these previously mis-attributed bronzes to Ferdinando by comparing them stylistically to the relief of the *Stoning of St Stephen*. Each of these bronzes consists of two-figures, set apart from each other on a thin base, 'in such a way as to emphasize a single, frontal view—a kind of miniature theatre. He thus provides a link between Giambologna and Giovanni Battista Foggini' (Watson and Brook, 2003). This series is now known to include ten models – often in variant versions – representing the following pairs: *Medoro and Angelica*, *Apollo and Daphne*, *Bireno and Olimpia*, *Hercules and Iole*, *Mercury and Juno*, *Pan and Diana*, *Roger and Angelica*, *Ceres and Bacchus* and *Venus and Adonis* (Wengraf, *loc. cit.*).

Wengraf argues that these two-figures groups were conceived earlier than previously thought, possibly even as early as 1635-40, when Ferdinando was still in the workshop of his father Pietro. Between nine and eleven groups by Ferdinando are noted in the inventory of the *commissaire des guerres* Jean-Baptiste de Bretagne drawn up after his death in October 1650 (see Warren, 2010, *op. cit.*, p. 94), which would give a terminus ante quem to the conception and casting of the models.

Radcliffe noted the individual way that Ferdinando modelled his bases, which was quite unlike the bronzes of Giambologna or Antonio Susini. His bases are all modelled in the same 'quasi-naturalistic way and worked with sinuous convoluted tracks of unusually heavy punching' (Radcliffe, *op. cit.*, p. 18). This can be seen in his two-figure groups but also in his casts of Pietro's models of the Hercules series; most evidently in the superb rendition of the bases of *Hercules overcoming Achelöus* and *Hercules overcoming the Centaur Eurytion*, which show an obsessive attention to work every surface, a hallmark of Ferdinando's work which made him one of the greatest sculptors working in bronze in the seventeenth century.









Fig. 3. Gian Giacomo Caraglio, *Hercules overcoming Achelous*, 1524, after Rosso Fiorentino © Metropolitan Museum of Art

#### COMPARISON WITH THE WALLACE VERSION

The present bronze is one of two known casts; the other cast was probably acquired by the 3rd Marquess of Hertford in 1842 and is in the Wallace Collection, London (see fig. 2.). In his exhaustive study of the Italian sculpture in the Wallace Collection, Jeremy Warren compares the two bronzes, commenting that the 'outstanding version numbered 302 in the French royal collection, now in private hands...is of higher quality' than the version in the Wallace (Warren, 2016, *loc. cit.*).

Warren notes that the two bronzes have a few small variations; in the present cast Hercules is positioned slightly further back and his head is lowered, which helps to increase the psychological tension within the composition. The lion skin that Hercules wears as a cloak is pushed further into the air in the present version, which increases the sense of Hercules' forward movement. Technically the present cast is an advancement on the Wallace cast; the finishing is of a higher quality

and the weight is more evenly distributed so that fewer extra sections were needed to be inserted after casting. Warren argues that this evidence suggests that the Wallace example may precede the present bronze, as the latter appears to improve on the design of the Wallace cast.

#### ENTRY INTO THE FRENCH ROYAL COLLECTION

The present bronze was one of nine given by Louis XIV to his twenty-year-old son, the Grand Dauphin, in 1681. For reasons of rank, it was considered necessary for the Grand Dauphin to own a collection of bronzes, as proof of his interest in the humanist achievements of the Renaissance. At the Grand Dauphin's early death in 1711, these bronzes were incorporated into the royal collection by Louis XIV, where they remained until the Revolution. Three other bronzes by Tacca from the Hercules series also formed part of this gift from Louis XIV to his son. Today, two are in the Louvre and the third is in the collection of the Prince of Liechtenstein.











# PRESENTED BY KING JANUS OF CYPRUS TO THE MAMLUK SULTAN

PROPERTY OF A GERMAN COLLECTOR

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## A NORTH ITALIAN MEDIEVAL BROADSWORD FROM THE MAMLUK ARSENAL IN ALEXANDRIA

PROBABLY MILAN, DATED 1419

With tapering double-edged blade struck on each side with two maker's marks, an initial 'P' co-joined with a cross, and engraved on one side at the forte in slender Arabic script '*habs al-malik al-mu'ayyad bi-khaza'in al-silah bi-thaghr al-Iskandariya sana ithnayn wa 'ashr* (sic) *wa tha[manmiya]*' (Abu'l-nasr Shaykh. Pious donation of the King al-Mu'ayyad Abu'l-Nasr Shaykh to the arsenal in the frontier city of Alexandria, in the year 812(sic)) (1), straight iron cross-guard with downturned tips, blackened wood grip-scales, and wheel pommel with central recess on each side, the cross guard and pommel probably added in Cyprus, the grip probably an Ottoman 19th century replacement. Length of blade 35½ in. (90.5 cm.); overall length 44¾ in. (112.7 cm.)

£200,000–300,000

\$270,000–400,000

€230,000–340,000

### PROVENANCE :

Presented as a diplomatic gift by King Janus of Cyprus to the Mamlūk Sultan Malik Mu'ayyad Abu'l-Nasr Shaykh, 1419, whereupon deposited in the Arsenal in Alexandria.

The Ottoman Empire invade the Mamlūk Sultanate, 1517, the sword subsequently removed from the Arsenal in Alexandria, taken to Istanbul and probably stored in the St. Irene Arsenal.

Many items from the St. Irene Arsenal, probably including this sword, transferred to the new Maçka Armoury (Grand Depot of Arms) in Istanbul, mid-19th century.

A number of items from the collection held at the Maçka Armoury are sold by the Ottomans, principally following the end of the First World War, early 20th century.

Anonymous sale; Graf Klenau, München, 16 June 1973, lot 5070, where acquired by Annelies Maurer, upon her death bequeathed to the present owner.

### COMPARATIVE LITERATURE :

E. Combe & A.F.C. de Cosson, *European Swords with Arabic Inscriptions from the Armoury of Alexandria*, Extrait de Bulletin de la Société Royale d'Archéologie d'Alexandrie, No. 31, 1937.

L. Kalus, 'Donations pieuses d'épées médiévales à l' Arsenal d'Alexandrie', *Revue des Etudes Islamiques*, Paris, 1982, cat. 58, pp. 52-64.

C. Thomas, *A Distinctive Group of Swords from the Arsenal of Alexandria*, The Park Lane Arms Fair Guide, 2003, pp. 29-44.

*The Harriet Dean Sword, The rediscovery of an important sword from the Arsenal of Alexandria*, The Park Lane Arms Fair Guide, 2018, pp. 92-100.

This rare medieval sword belongs to a group of European swords gifted in the years following the Lusignan-Mamlūk treaty of 1414, believed to have been diplomatic gifts from King Janus of Cyprus (r. 1398-1432) to the Mamlūk Sultan Malik Mu'ayyad Abu'l-Nasr Shaykh of Alexandria. The sword has been very finely preserved, largely due to the fact that it spent a considerable proportion of the last six centuries in the arid climates of Egypt and modern-day Turkey.









(detail)

#### ORIGIN OF THE SWORD AND THE MAMLUK ARSENAL

This sword and the group gifted in the years following the 1414 treaty belong to a larger group of European swords, all of which were deposited in the Mamlūk arsenal in Alexandria at the bequest of the ruling Sultans and Emirs and are believed to have originated from Cyprus. Most of the swords from the larger group bear an Arabic inscription naming the donor and the year of bequest. At least thirteen named bequests from the arsenal are known to have taken place between 1367-8 and 1436-7.

Some of these swords were given in tribute or taken as trophies of war, most notably those deposited after the Mamlūk invasion of Cyprus in 1426, whilst others – such as the present example – were given as diplomatic gifts.

The European swords from Mamlūk arsenal range in form and design and the present example is considered to be from the most handsome type of the entire group. The blade of this sword was supplied from Northern Italy (probably Milan) with the cross-guard, pommel and original grip possibly added in Cyprus to the local taste before being sent to Alexandria.

#### THE LUSIGNANS, THE MAMLUKS AND THE TREATY OF 1414

The intention of the Lusignan-Mamlūk treaty of 1414 was to restrain Cypriot piracy and general aggression towards Mamlūk Egypt after a period of conflict between these two kingdoms.

The Lusignans were a noble Crusader family from Poitou in western France, several of whom became Kings of Jerusalem, Cyprus and Lesser Armenia. Under King Pierre I (Pierre de Lusignan), the Cypriots had invaded the Muslim Mamlūk Empire in 1365 in what became known as the Alexandria Crusade. A fleet had set out from Cyprus, victoriously taking and plundering the city of Alexandria and their occupation of the city lasted for days.

The origins of the Mamlūk Sultanate are found in the practice of using slave soldiers as a significant component of Muslim armies, which began in the Middle Ages. The term Mamlūk itself originates from an Arabic word for slave. In time, the Mamlūks became a dominant military power and were able to exert considerable influence over their political masters to the extent of being able to depose, or in some cases murder, Sultans with impunity. The Mamlūk generals established a dynasty that ruled Egypt, the Levant and Hejaz from 1250 until the invasion of Egypt by the Ottomans in 1517, which saw the Caliphate regain control over the region. The power of the Mamlūks was not entirely broken by the invasion, though, and they remained an important political force throughout the Ottoman occupation of Egypt until the Napoleonic invasion of 1798.

#### MOVEMENT OF THE SWORD FROM THE MAMLUK ARSENAL

Sometime after the Ottoman invasion of Egypt, the inscribed items from the Alexandria arsenal – if not the entire contents – were removed and probably stored in the St. Irene Arsenal in Istanbul. By the mid-19th century much of St. Irene's contents were relocated to the newly constructed Maçka Armoury (Grand Depot of Arms) and after the Second World War the remaining pieces of the collection were relocated to a former military gymnasium, which over time was rebuilt into the current military museum Askeri Müze.

The Ottomans sold many items from the Alexandria arsenal collection during the early decades of the 20th century, perhaps most famously to Dr. Bashford Dean, first curator of Arms & Armor at the Metropolitan Museum of Art in New York, during his six-month acquisition tour of Europe and Turkey in 1919-20. Several of these Arabic inscribed swords also appeared for sale in London circa 1930 with the antiques dealer Hal Furmage, a number of which found their way into famous private collections.



(detail)



### COMPARABLE EXAMPLES

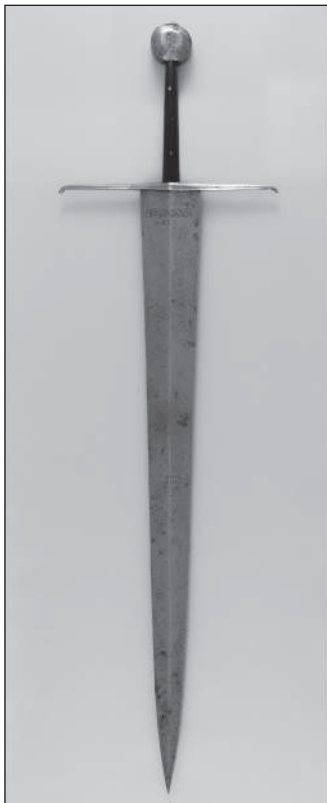
It is thought that as many as 200 inscribed Alexandrian swords and blades of all types have survived, 102 of which remain in the collections of the military museum Askeri Müze in Istanbul (including 64 complete European swords). Around 21 swords conforming to the type of the present example are believed to be in existence, at least ten of which are still in the collection of the Askeri Müze. Of this distinct group, three are held in the collection of The Metropolitan Museum of Art in New York, the Philadelphia Museum of Art and the Royal Armouries in Leeds. The remainder are privately owned or have been identified through old photographs. Thus, these rare swords are seldom offered for sale. Only four of this type having appeared in the last 45 years, a total which includes the appearance of the present example for sale in 1973 as well as the "Harriet Dean" sword sold at Christie's, London, 17 December 2015, lot 335.

A very similar sword to the present example was bequeathed by Bashford Dean in 1928 to The Metropolitan Museum of Art, New York and now forms part of the Bashford Dean Memorial Collection (accession no. 29.150.143, on view in Gallery 370).

This sword, like others in the Alexandria group, bears an inscription in Arabic naming the Sultan and detailing the year in which he bequeathed it. The date is written out grammatically and as with other examples from this particular group (including both the Bashford Dean and the Harriet Dean swords) is noted as being erroneously dated as Sultan Malik Mu'ayyad Abu'l-Nasr Shaykh reigned from 815 AH (1412 AD) until 824 AH (1421 AD) and should be corrected to 822 AH (1419 AD) (1).

(1) E. Combe & A.F.C. de Cosson, *European Swords with Arabic Inscriptions from the Armoury of Alexandria*, *Extrait de Bulletin de la Société Royale d'Archéologie d'Alexandrie*, No. 31, 1937 and L. Kalus, *Donations pieuses d'épées médiévales à l' Arsenal d'Alexandrie*, *Revue des Etudes Islamiques*, Paris, 1982, cat. 58, p. 54.

We would like to thank Clive Thomas for his valuable assistance with this catalogue description.



The Bashford Dean sword in The Metropolitan Museum of Art, New York



The Harriet Dean sword, sold Christie's, London, 17 December 2015





PROPERTY FROM THE COLLECTION OF  
BARONESS CARMEN THYSSEN-BORNEMISZA  
(LOTS 112-114)

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### A LOUIS XV ENAMELLED GOLD-MOUNTED ROCK CRYSTAL TRAVELLING NÉCESSAIRE

PARIS, 1750-1756, MAKER'S MARK LACKING,  
THE ENAMEL ATTRIBUTED TO LOUIS-FRANÇOIS AUBERT (FL. 1748-1755)

Comprising: four bottles of square section and two of oblong section, the rims enamelled *en plein* and *basse taille* with vari-coloured opaque flowers and translucent green leaves, each cover with a double cartouche finial enamelled with opaque pink flowers and buds and translucent foliage, each with copper-gilt stopper; a diamond cut tapering funnel and a fluted beaker with flared rim, each with gold mounts and a spoon with fiddle shaped terminal, enamelled with opaque blue and white ribbons suspending flowers and foliage, on an engraved diaperwork and rococo scroll ground, the spoon marked with the charge and five bottles marked with the *décharge of Julien Berthe*, one bottle and the mounts on the funnel and beaker apparently unmarked, the spoon and each bottle marked with a later tax mark for Lemberg, some pieces further marked with later differing French import marks, each piece with painted inventory number 'DW 35/9-9-10.', contained in a red velvet lined and fitted contemporary gilt-metal mounted Japanese black lacquer case heightened in gilt with cranes the case 9¼ in. (23.5 cm.) wide; 8½ in. (21.4 cm.) deep and 7 in. (18 cm.) high; the spoon 5¾ in. (14.5 cm.) long

£100,000-150,000

\$140,000-200,000  
€120,000-170,000

#### PROVENANCE :

Russian Imperial Collections (Leningrader Museen und Schlosses Eremitage, Palais Michaeloff, Gatschina u.a.); Rudolph Lepke, Berlin, 6-7 November 1928, lot 265. David David-Weill (1871-1952). The David David-Weill Collection; Ader-Picard, Paris, 4 June 1971, lot 69. with A la Vieille Russie, New York, 22 November 1976.

#### EXHIBITED :

New York, The Metropolitan Museum of Art, 19 October 1974-5 January 1975. St. Petersburg, The State Hermitage Museum and Moscow, The State Russian Museum, *Gold and Silver Treasures from Thyssen-Bornemisza Collection*, 1986, p. 79, cat. no. 79. Miami, Center for Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art; Fort Worth, Kimbell Art Museum; Memphis, The Dixon Gallery and Gardens, *Gold and Silver from Thyssen-Bornemisza Collection*, 1987-1988, cat. no. 79.

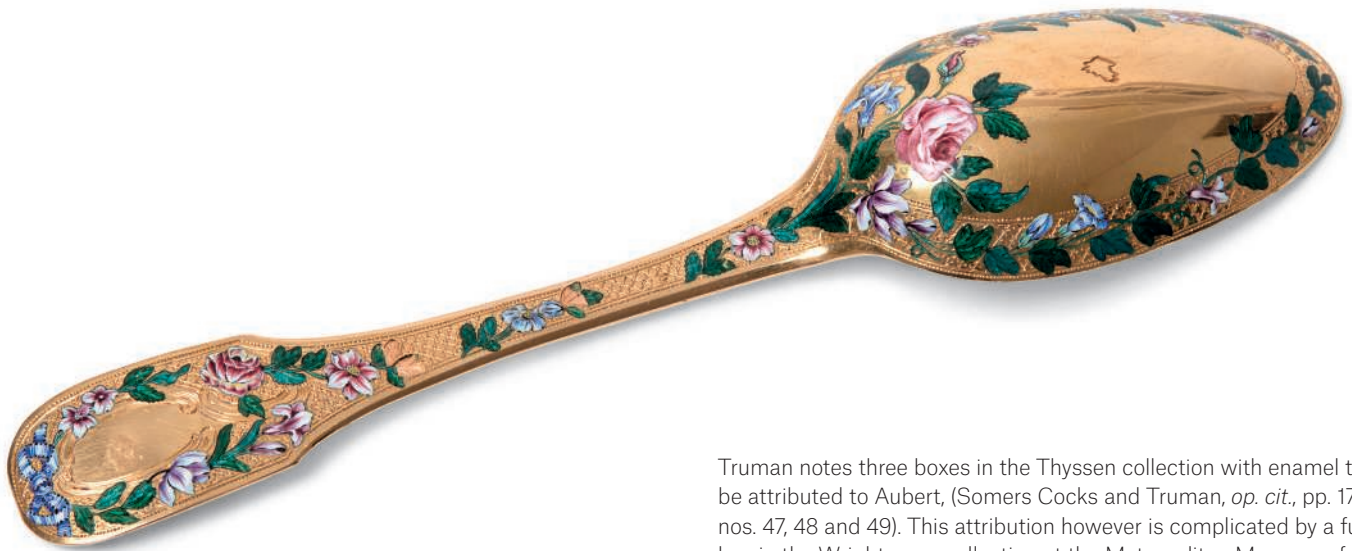
#### LITERATURE :

A. Somers Cocks and C. Truman, *The Thyssen-Bornemisza Collection: Renaissance Jewels, Gold Boxes and Objets de Vertu*, London, 1986, pp. 188-189, no. 54.









### 18TH CENTURY FRENCH ENAMEL

Discussing enamellers working in 18th century France, C. Truman notes that they seem to fit into three categories: those who were registered as goldsmiths, those who worked for the Sèvres porcelain factory and were able to work on their own account, and those whose names come to us through contemporary inventories, but about whom little is known (C. Truman, *The Wallace Collection of Gold Boxes*, London, 2013, p. 40). Perhaps best known in this last group is Louis-François Aubert (1721-1755), to whom the enamel on the present necessaire could be attributed. Truman records that his works were so widely known, and presumably respected, in the 18th century that it could be recognised by its style. Most of the work now believed to be by him is unsigned, though a portrait miniature of King Louis XV signed 'LF Aubert. F. 1752' is known (Christie's, London, 27-28 November 2012, lot 300). It would certainly seem that Aubert was celebrated for his enamelled flowers, which appear regularly in 18th century inventories, including one described as 'une boîte d'or, émaillée par Aubert, à fleurs de relief, fond mat à mosaïque et bordure d'or polie' [a gold box enamelled by Aubert with flowers in relief, a matt gold patterned background with border of polished gold] (*op. cit.*, p. 40). It is interesting to note that that box was by Jean Ducrollay, to whom the present necessaire has previously been attributed.

Another box with enamel attributed to Aubert was purchased from Lazare Duvaux by Mme de Pompadour. Described as 'une tabatière d'écaillé piqué, en cage, à contours, la garniture en or, émaillé de rose par Aubert' [a shaped tortoiseshell pique snuffbox mounted in gold and enamelled in pink by Aubert]. Mme de Pompadour owned at least two other boxes which were included in the inventory of her chattels on her death 'une boeste en or, émaillée par Aubert' [a box in gold, enamelled by Aubert], valued at 437 livres and 'une autre émaillée à fleurs en relief par Aubert' [another enamelled with flowers in relief by Aubert], valued at 400 livres (A. Somers Cocks and C. Truman, *The Thyssen-Bornemisza Collection: Renaissance Jewels, Gold Boxes and Objets de Vertu*, London, 1986, p. 32).

Truman notes three boxes in the Thyssen collection with enamel that may be attributed to Aubert, (Somers Cocks and Truman, *op. cit.*, pp. 174-179, nos. 47, 48 and 49). This attribution however is complicated by a further box in the Wrightsman collection at the Metropolitan Museum of Art (1976.155.14). That box is by Jean Frémin and dated 1756-1757 and, in the opinion of Truman, is by the same hand as the three Thyssen boxes. As Aubert died in 1755, this calls the attribution into question, however Truman notes that the enamel could still be by his widow or workshop continuing to work after his death (Somers Cocks and Truman, *op. cit.*, p. 32).

A closer example to the enamel on the present lot is that on a travelling inkwell, which was once part of the exceptional collection of gold boxes, Renaissance jewellery and continental silver formed by Sydney J. Lamon (Christie's, London, 28 November 1973, lot 17). This travelling inkwell was, like the present lot, not marked by the maker but, as well as the charge and decharge of Julien Berthe, it was struck with the date letter for 1752-1753. It, too, was enamelled *en plein* and *basse taille* with a combination of open pink and cream roses surrounded by vibrant green enamelled leaves and further partially opened buds. The Lamon box was formerly in the collection of Baron Max von Goldschmidt-Rothschild and is believed to have been a gift to Mme de Pompadour from Louis XV.



A travelling inkwell from the Sydney J. Lamon collection









Bergkristall in Goldemail, Paris 1750

265

### THE RUDOLPH LEPKE SALE

The sale conducted by Rudolph Lepke in Berlin in November 1928 was one of the most significant disposals of works of art confiscated from the Russian Imperial and noble families by the Soviet Government following the 1917 revolution. The series of both private and public sales of such works of art in the 1920s and 1930s is discussed in detail in A. Odom and W. Salmond, eds., *Treasures into Tractors, The Selling of Russia's Cultural Heritage, 1918-1938*, Washington. 2009.

In his forward to the Lepke catalogue, the art historian and curator, Wilhelm von Bode (1845-1929) wrote 'We can only welcome the Soviet government's decision to sell in Berlin the surplus of works of art from its museums and palaces. The old treasures in the Hermitage have remained untouched and have been so greatly enriched that even with the addition of the Winter Palace's premises in Leningrad it is impossible to show them all at the same time' (Translated and quoted in A. Odom and W. Salmond, *op. cit.*, p. 118).

### 265. REISEAPOTHEKE,

bestehend aus einem rechteckigen Kasten mit Goldlackmalerei auf schwarzem Grund, Reiher darstellend; darin sechs vierseitige Kristallflakons mit emaillierten Golddeckeln, einem Kristalltrichter, einem Kristallbecher und einem emaillierten Goldlöffel. Die Flakondeckel, mit Rosenzweigen in Email verziert, haben durchbrochene Griffe in Rokokoform; der goldene Löffel mit reicher Blumenmalerei in Email und mit zwei Stempeln.

Kasten: H. 17, Br. 23,5 cm.

Frankreich, um 1750.  
Tafel 83.

The Lepke sale comprised 447 lots and included, in addition to fine art, a superb array of decorative arts selected from the collections of the Hermitage, Gatchina and the Mikhailovsky Palace. In addition to the present lot, the sale included 40 mostly French gold boxes. The sale, not unsurprisingly, attracted huge interest, with the best part of 1,000 people attending, and it fetched a total of just over 2 million marks with the 122 lots removed from the Hermitage making up approximately 850,000 of that total.

### DAVID DAVID-WEILL

David-Weill was born in San Francisco in 1871, the son of Julia and Alexandre Weill, who had fled France in 1870 due to the Franco-Prussian War. His extended family included the three brothers who founded Lazard Frères and Co. The family returned to Europe in 1883, and David-Weill studied at the Lycée Condorcet and the École Libre des Sciences Politiques. He married in 1897 and had seven children. He joined the family firm, eventually rising to the position of Chairman.

Besides being a banker, David-Weill was a passionate art collector who amassed a wide ranging collection, which resulted in him being named as president of the council of French national museums and vice president of the Friends of the Louvre. Much of his collection was confiscated by the Nazis and later returned to him, and was subsequently given by him to museums, including the Louvre, and to libraries. Despite this, a significant collection remained, and was sold decades after his death in a series of sales in the early 1970s. The silver and objects of vertu sales alone filled three catalogues in 1971 and 1972, and included, besides the present lot, masterpieces such as a Louis XV gold sugar box and cover by Louis Picasse, Paris, 1750 (re-sold Christie's, Paris, 8 November 2013, lot 128) and works by François Thomas Germain.

### THE NÉCESSAIRE

The nécessaire has existed in a variety of forms for centuries. Somers Cocks and Truman note one appearing in an inventory of Charles VI in May 1387 (*op. cit.*, p. 188) and another belong to François I in the 16th century. The latter was supplied by Jehan Cousin l'aîné and comprised an ebony box containing a mirror, combs, brushes and on the cover a clock set with a large sapphire. It was not until the 18th century that these objects were to become known as nécessaires.

In discussing an English nécessaire of circa 1760 Vanessa Brett, former editor of the *Journal of the Silver Society*, writes:

*'This nécessaire epitomises the trinkets or baubles that in the eighteenth century were known as toys, things which Samuel Johnson described as 'a thing of more show than use, a petty commodity, a trifle'. It would have been sold in a toyshop. Although by selling such wares toy-men and their customers were scorned by high-minded men such as Adam Smith and caricatured by the playwright Robert Dodsley, toyshops were amongst the most fashionable - if not the most fashionable - shops in London and Bath. Those who could afford these things appreciated the workmanship, technical advances, and new and exotic materials that went into their making. They liked their luxuriousness, femininity and sheer frivolity - they liked them as status symbols.'*

A toy-man or toy-woman, as they would have been known in London, did not make anything, instead acting purely as a retailer, the equivalent of a French *marchand mercier*, who would likely have supplied the present example. Indeed, Lazare Duvaux, who supplied a gold box enamelled by Aubert to Mme de Pompadour was known to have supplied nécessaires to his clients, including one for M. Duflot, which, like the present example, included four rock-crystal and gold flasks, a gold-mounted beaker and a funnel to fill the flasks (Somers Cocks and Truman, *op. cit.*, p. 189).

113 No Lot









Studio of François Hubert Drouais (Paris 1727-1775), *Portrait of Louis-Stanislas-Xavier de France* (1755-1824), comte de Provence © Christie's Images

PROPERTY FROM THE COLLECTION OF  
BARONESS CARMEN THYSSEN-BORNEMISZA  
(LOTS 112-114)

■ 114

### A ROYAL LOUIS XVI ORMOLU-MOUNTED ACAJOU MOUCHETE COMMODE

BY ADAM WEISWEILER, CIRCA 1784

The breakfront rectangular moulded grey-veined white marble top above three breakfront frieze drawers and two long drawers *sans traverse*, the panelled front mounted with spiralled berried rosettes to the incut corners, the angles headed by fluted and laurel-hung brackets, with conforming apron mount, on turned tapering fluted legs with stiff-leaf cast collars and feet, stamped 'A \* WEISWEILER', stencilled twice 'F N.o 153', the 'F' beneath a closed crown, inscribed twice 'No. 20' and 'L' once, branded 'F' beneath a closed crown and with a partial paper label 35¼ in. (89.5 cm.) high; 51¾ in. (131.5 cm.) wide; 23¼ in. (59 cm.) deep

£200,000–300,000

\$270,000–400,000  
€230,000–340,000

#### PROVENANCE :

Delivered circa 1784 to the Garde-Meuble Royal at the Château de Fontainebleau.  
Louis Stanislas Xavier, comte de Provence (1755-1824), recorded in 1786 and 1787 in his *cabinet* at the Château de Fontainebleau.  
The Duchesse de Talleyrand-Périgord, née Anna Gould (1875-1961), the Palais Rose, avenue Foch, Paris, and by descent to her daughter Violette de Talleyrand; sold Sotheby's, Monaco, 5 February 1978, lot 43.

#### LITERATURE :

Château de Fontainebleau, *Inventory*, 1786.  
Château de Fontainebleau, *Inventory*, 1787.



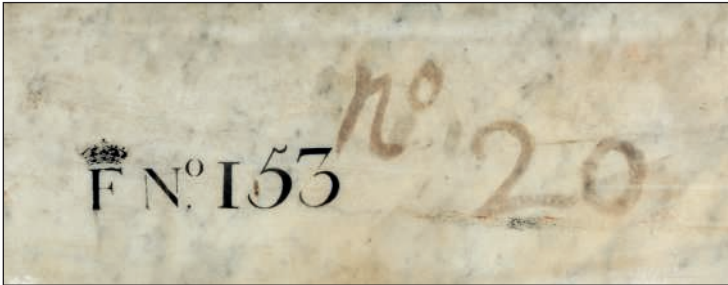
THE COMTE DE PROVENCE WEISWEILER COMMUNE







View of château de Fontainebleau, circa 1725



Detail of the Royal inventory brand to the underside of the mable top



Detail of the Royal inventory brand to the back

Adam Weisweiler, *maître* in 1778.

#### A ROYAL PROVENANCE

Marked with the crowned F', this superb commode by Adam Weisweiler (1750-1810) corresponds to the commode listed in both the 1786 and 1787 inventories of the *cabinet de retraite* of the comte de Provence (1755-1824) at the château de Fontainebleau:

In 1786 it states:

*"S.No. une commode de bois d'acajou à moulure dudit bois, rosace de bronze dans les encoignures de 3 panneaux du devant et de ceux des côtés. Chutes, anneaux, entrées, sabots de bronze doré, dessus de marbre blanc veiné de 4 pds de large, 2 grands tiroirs et trois petits dans la frises"*

And later in 1787:

*"Monsieur... Cabinet intérieur- No.86: une commode de bois d'acajou à moulure dudit bois, rosace de bronze dans les encoignures des 3 panneaux du devant et de ceux des cotés, chutes, anneaux entrées, sabots de bronze doré, dessus de marbre blanc veiné de 4 pds de large, 2 grands tiroirs et trois petits dans la frises... 500 l."*

However, it seems that the commode may originally have been intended to furnish the *appartement* of the Comte d'Artois, Louis XVI's other brother, as the number '153' stencilled on the present piece would logically relate to the numbering of other pieces listed in the comte d'Artois's apartments, such as the pieces '152' and '154', which remained in their original position in his former bed chamber.

This commode would, in all probability, have been placed in comte de Provence's cabinet during the reorganisation of the rooms after the new panelling was completed in 1784 – a project that had been ongoing since 1752. The comte de Provence had himself inherited this suite of rooms in 1771 on the occasion of his marriage to Marie Joséphine of Saxony (1753-1810). These rooms, now known as *l'appartement du pape*, were variously redecorated during the 19th Century; however, the *cabinet intérieur* retains the original 1784 panelling, which shows the same elegant rosettes to the in-cut corners as the commode.



*Appartement du comte de Provence*, Château de Fontainebleau © RMN-Grand Palais (Château de Fontainebleau) / Gérard Blot









The related commode by Jean-Henri Reisener, 1780s, private collection



The related commode stamped by J.-H. Reisener and A. Weisweiler, sold in 1990

Interestingly, a *bureau à cylindre* by Jean-Henri Riesener (1734-1806), now in the Louvre (OA 5160), is also stamped with the Fontainebleau stencil '153'. Originally intended for the private use of Thierry de Ville d'Avray (1732-1792), *Intendant du Garde-Meuble* from 1784 to 1792, this bureau was also moved to the *appartement* of the comte de Provence in 1785, where it appears alongside the present commode in the 1786 and 1787 inventories.

Nicholas Marie Potain (1723-1790), *contrôleur des bâtiments du château de Fontainebleau*, was in charge of the refurbishing of the king's brothers' *appartements* in 1784 and would have decided on the necessary pieces and their placement following delivery. A dossier sent to Ville d'Avray in March 1785 discussing the possible expense of new furniture for the comte's *appartement* offers an explanation for the re-shuffling of furniture rather than further expenditure at a time when the royal coffers were not in a healthy state (1). It is clear that the comte de Provence was pleased with his new *appartement*, as on the 13 October 1795 Potain wrote to Ville d'Avray: '*Monsieur m'a marqué de la satisfaction de l'arrangement ... il est certain que cette réparation était bien nécessaire.*' (Archives Nationales, OI 1436-452)

#### ANNA GOULD AND THE COMTE DE CASTELLANE

In the late 19th or early 20th Century, another arbiter of taste, Boniface, comte de Castellane (1867-1932), acquired the commode for the Palais Rose, a magnificent building on the avenue Foch, designed by the architect Ernst Sanson (1836-1918) in 1896 for the comte the year after his marriage to the American heiress Anna Gould (1875-1961). As one of the most refined tastemakers of the *Belle Epoque*, it is unsurprising that a work of such graceful sophistication as this commode attracted his attention. The place, itself in part a copy of the Grand Trianon, was decorated and furnished throughout in the grandest style of the *Ancien Régime*, and was the site of Castellane's lavish entertaining. The marriage, never one of love, broke down in 1906, and Anna later remarried Castellane's cousin, Hélié de Talleyrand-Périgord, the Duc de Talleyrand (1859-1937). The new couple retained the property on avenue Foch, as it was her father's railroad millions that had built and furnished it. The house and its contents remained in the family until the property was sold in 1962.



Le Palais rose, avenue Foch, Paris





#### ADAM WEISWEILER

Whilst this commode is stamped by Adam Weisweiler, it is stylistically more closely related to the oeuvre of Jean-Henri Riesener. This can be explained by Riesener's official role as *ébéniste du Roi* between 1774 and 1784. The latter supplied the crown with pieces valuing more than 938,000 livres; to respond to such pressure he was forced to subcontract work, a practice common among former *ébénistes du Roi* such as Antoine Gaudreau (1680-1746) or Gilles Joubert (1689-1775). Weisweiler was particularly favoured by Riesener around 1784. Several pieces bearing both *ébénistes's* stamps are recorded, such as an almost identical commode sold at Drouot Montaigne, 7 February 1990.

Born in Neuwied, Weisweiler is believed to have studied with David Roentgen (1743-1807) before emigrating to Paris, where he was established as an *artisan libre* – a foreign worker protected by the medieval right of refuge – by 1777, the year of his marriage. The following year he became a *maître-ébéniste*, and established his workshop on the rue du Faubourg Saint-Antoine, joining Riesener and the elite group of German artisans providing pieces for the French royal family. Further collaborations included those supervised by the *marchand-mercier* Dominique Daguerre (d. 1796), who sold Weisweiler's works to Royal households across Europe. In his own pieces, Weisweiler used costly veneers, lacquer, and even polished steel to obtain the luxurious finishes and effects for which he became known. Notable works in his distinctive style included pieces supplied for Marie-Antoinette's apartments at Saint-Cloud.

(1) P. Verlet, *Le Mobilier Royal Français*, vol. II, Paris, 1992, p. 97.



PIERRE MAZELINE





THE FOUR SEASONS





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

115

**A SET OF FOUR ALLEGORICAL MARBLE FIGURES  
REPRESENTING THE FOUR SEASONS**

PIERRE MAZELINE (1632-1708), PARIS, CIRCA 1690

Spring depicted as a semi-clad female figure with garlands of flowers in her hair and left hand, standing in front of a tree trunk with a putto at her side; Summer depicted as a semi-clad female figure holding a sickle, a sheaf of corn and with a crown made of corn; Autumn depicted as a youthful Bacchus holding a goblet and grapes, with a lion skin over his shoulder, vines in his hair and standing against a tree trunk alongside a wine pitcher; Winter depicted as an old man, wrapped in a cloak, standing beside a flaming brazier: each on a panelled faux marble wood pedestal  
Spring 34¼ in. (86.5 cm.) high; Summer 31 in. (78.8 cm.) high; Autumn 35 in. (89 cm.) high; Winter 30¼ in. (77 cm. high) (4)

£700,000-1,000,000

\$940,000-1,300,000  
€800,000-1,100,000

**P R O V E N A N C E :**

Almost certainly the estate of Pierre Mazeline (1632-1708), rue de Bourbon, Paris, appearing in an inventory of 29 February, 1708 and sold 2 July, 1708 (11, 870 *livres*).

Joseph-Marie Terray, abbé de Molesme and *contrôleur général des finances* under Louis XV (1715-1778), rue Notre-Dame-des-Champs, Paris and château de la Motte Tilly.

Antoine Jean Terray, vicomte de Rozières (1750-1794), hôtel d'Aumont, 7 rue de Jouy, Paris and sold 20 January, 1779, lot 16.

Dubois [Paris trade].

Frédéric, comte Pillet-Will (1837-1911), Hôtel Pillet-Will, 31 rue de Faubourg-Saint-Honoré, Paris.

With Wildenstein, New York.

European Private Collection.

**E X H I B I T E D :**

New York, *The Arts of France from François Ier to Napoléon Ier: A Centennial Celebration of Wildenstein's Presence in New York*, 26 Oct. 2005 - 6 Jan. 2006, New York, no. 35, pp. 136-140 and back cover [entries by Joseph Baillio].









Fig. 1. *Joseph-Marie Terray* (1715-78) Abbe de Molesmes, 1774 (oil on canvas), Roslin, Alexander (1718-93) © Château de Versailles, France / Bridgeman Images

#### L I T E R A T U R E :

G. Bapst, *Les Quatre Saisons, statues de marbre de l'époque de Louis XIV ayant appartenu à l'abbé Terray*, Paris, 1920, pp. 12-22 [as by Antoine Coysevox and dated circa 1680-90].

F. Souchal, *French Sculptors of the 17th and 18th centuries: The reign of Louis XIV*, vol. 3, Oxford, 1987, p. 112.

#### C O M P A R A T I V E L I T E R A T U R E :

F. Souchal, *French Sculptors of the 17th and 18th centuries: The reign of Louis XIV*, vols. 2 and 3, Oxford, 1981 and 1987, pp. 172-192 [Jouvenet] and pp. 93-112 [Mazeline].

C. B. Bailey, 'The abbé Terray: an enlightened patron of modern sculpture', *Burlington Magazine*, vol. 135, no. 1079 (February, 1993), pp. 121-132.

C. B. Bailey, 'Ministerial Patronage in the Private Sphere: The Abbé Joseph-Marie Terray (1718-1778)', in *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris*, New Haven and London, 2002, pp. 70-100.

A. Maral, *Le Versailles de Louis XIV: un palais pour la sculpture*, Dijon, 2013, p. 138

G. Firmin, exh. cat., *De Versailles à la Motte Tilly: L'abbé Terray, ministre de Louis XIV*, château de la Motte Tilly, La Motte Tilly, 10 Jun. - 20 Sept. 2015.





Fig. 2. South facade of Chateau de La Motte-Tilly, 1755, by Francois Nicolas Lancret, La Motte-Tilly, Champagne-Ardenne, France, 18th century © De Agostini Picture Library / W. Buss / Bridgeman Images

There is, perhaps, no more universally appreciated and timeless subject for garden sculpture than the *Four Seasons*. Mazeline, an important contributor to the garden sculpture at Versailles, has here produced a more practical-scale version of the sculpture than being designed for King Louis XIV. And Mazeline's *Four Seasons*, are a rare survival. Since they have spent their lives sheltered inside the salons of collectors, unlike actual garden statuary, they are in superb condition: the garden of Versailles in miniature.

#### MAZELINE AND SCULPTURE FOR THE COURT OF LOUIS XIV

As noted by Baillio, this group was, until 1994, attributed to Antoine Coysevox (1640-1720), the French sculptor celebrated for the many projects he produced for Louis XIV for the gardens of the châteaux of Versailles and Marly. However, as research by Professor François Souchal has revealed, they have now been re-attributed to Pierre Mazeline (Baillio, *op. cit.*, pp. 136-138). Souchal's breakthrough in identifying Mazeline as the most likely sculptor came with analyzing the inventory of Mazeline's rue Bourbon studio done after his death on 29 February, 1708. The inventory, with the valuations provided by Barthélemy de Mélo and François Pasquier describes: '*quatre figures de marbre représentant les Saisons*' (*ibid.*). Souchal also notes the close resemblance of the *Four Seasons* to other works by Mazeline, in particular, the figures of *Justice* and *Prudence* on Mazeline's tomb for the Chancellor Michel Le Tellier in the church of Saint-Gervais (1686-1688), and the figure of *Religion* on the tomb for the Duc de Créquy in the church of the Capuchins on the Place Vendôme (1688-99).

Mazeline (1633-1708), was accepted into the Royal Academy in 1668. But it was for his sculptural contributions to the gardens of the château de Versailles that he is remembered. Both Coysevox and Mazeline were part of the team of Charles Le Brun, Louis XIV's *Premier peintre du Roi*, working on the royal residences and gardens, and so the confusion in attribution of these *Four Seasons* between Coysevox and Mazeline is understandable. While Mazeline's most important architectural and garden sculpture projects were at Versailles, he also worked on the other royal residences of the châteaux of Saint-Germain-en-Laye, Marly and Meudon, as well as such prestigious ecclesiastical projects as the church of les Invalides (Souchal, 1987, *op. cit.*).

Intriguingly, there is also the possibility that *the Four Seasons* could have been sculpted by another celebrated French sculptor working at the court of Louis XIV, Noël Jouvenet. Jouvenet (d. 1716) came from a well-known family of painters and sculptors. His first cousins were all famous painters and his brother was a *sculpteur chez le Roi*. Jouvenet's own title was *Sculpture ordinaire du Roi* and he worked for Louis XIV for nearly his entire career (Souchal, 1981, *op. cit.*, p. 172). Mazeline and Jouvenet worked on many projects together, both royal and private commissions, and their Paris residences were adjacent to one another and they both owned adjoining properties at Versailles as well (Souchal, 1981 and 1987, *op. cit.*, pp. 172 and 93). Since Mazeline died unexpectedly in 1708 and, according to Souchal, 'did not have time to dispose of the works that remained in his studio,' it is possible the works of Mazeline and Jouvenet were not clearly delineated by ownership, or indeed authorship at the time of his death (Baillio, p. 138).







The differences between the work of Mazeline and Jouvenet are often difficult and, in the case of joint projects, practically impossible to distinguish. However, there are some subtle stylistic indications to several of Jouvenet's works that indicate the *Four Seasons* might point towards the hand of Jouvenet over that of Mazeline. The *Four Seasons* are physically more liberated than many of the marbles designed by Mazeline during this period, especially the figures of *Spring* and *Autumn* with their raised arms and, in the case of *Spring*, the playful putto which is charmingly informal when compared to so many of the larger garden sculpture being then produced for Versailles and other royal parks. Charles Lebrun's designs for a group of the *Four Seasons*, all quite solid and more reserved figures, are, perhaps more representative of many of the sculptural programs being carried out during this period (Maral, *loc. cit.*). However, Mazeline was clearly not without a sense of humor, as illustrated by a pair of gilt-lead putti, done in collaboration with Etienne Le Hongre circa 1678-1680, for the roofs of two pavilions flanking the *Bosquet de la Renommée* at Versailles (*ibid.*, pp. 170-171).

It may prove impossible to determine whether the *Four Seasons* was by Mazeline or Jouvenet as they were closely interconnected, professionally and stylistically; however both Mazeline and Jouvenet produced superb sculpture for the most discriminating audience imaginable: the Sun King, Louis XIV himself, and his court at Versailles.

#### OTHER MODELS OF MAZELINE'S *FOUR SEASONS*

The inventory of Mazeline's studio, compiled after his death, listed the *Four Seasons* with a value of 1,000 *livres*, many times the amount of almost all the other sculpture noted (Souchal, 1987, *op. cit.*, p. 112). This is a clear indication that Mazeline's contemporaries highly-valued this group. And when Mazeline's estate was settled on 2 July, 1708, they were sold for the staggering price of 11,870 *livres*, further evidence of their contemporary value (Baillio, *op. cit.*, p. 136).

It is no surprise, then, that there would be other versions of this popular group. All are noted by Baillio, and that there were at least two other complete sets of the *Four Seasons* completed, but in bronze (*ibid.*). One set, of parcel-gilt bronze and slightly smaller than the present marbles, are in the Wallace Collection. The second set, sold by Maurice Segoura, Paris, and now in a private collection, were previously in Durlacher's, Sir Valentine Abdy's and Hubert de Givenchy's collections. There was also a bronze cast of *Summer* and *Autumn* sold in the Leboeuf de Montgermont sale at the Galerie Georges Petit, 16-19 June, 1919, lots 346 and 347. These two are now in a private French collection. Lastly, there was a bronze of *Winter* sold Christie's, Monte Carlo, 4 December, 1988, lot 166.

#### THE ABBE TERRAY: AMATEUR EXTRAORDINAIRE

Joseph-Marie Terray was an exceptional figure in mid-18th century France (fig. 1). A brilliant politician and a shrewd courtier manoeuvring ruthlessly in the Paris salons and the palace of Versailles (Terray was a protector of Madame du Barry, the final mistress of Louis XV) and a hugely important collector and patron of some of the most significant painters, sculptors and architects working in France during the *siècle des lumières*. Terray's origins were not modest as he was the son of a *fermier-général* from Lyon and the nephew of François Terray, who had made his fortune as the doctor of the Regent's mother. But his rise to prominence was meteoric and was, as noted by Bailey, a

brilliant example of the upward mobility possible for a young man with intelligence, ambition and connections (Bailey, 2002, *op. cit.*, p. 73). He entered both the religious orders and the judiciary and soon was known as '*la meilleure tête de Parlement*'. In 1769, he was appointed *Contrôleur-Général*, a hugely powerful position with enormous control over the economy of France, and he set in motion a successful, and violently controversial, series of reforms to the royal finances.

In his capacity as *Contrôleur-Général*, he often came into conflict with the Marquis de Marigny, Louis XV's *Directeur-Général des Bâtiments*, as he tried to restrain Marigny's grand construction projects. But this conflict was resolved in Terray's favour when he actually replaced Marigny in 1773 and became himself *Directeur-Général des Bâtiments*. This was a post he held for about a year and, as noted by Bailey, may have been the moment when Terray first began collecting, as there is little evidence he had made any efforts towards building a collection before this (1993, *op. cit.*, p. 123). But Terray made up for lost time. Between 1773 and his death in 1778, Terray began commissioning works of art on a large scale. The paintings are impressive but the sculptural commissions are astonishing. Lemoine, Pigalle, Clodion, Tassaert, Caffieri, Mouchy, Pajou were all of the most celebrated contemporary French sculptors. And they all worked for Terray, with much of the sculpture gallery designated for Terray's new hotel on the rue Notre-Dame-des-Champs, designed by Le Carpentier and finished by Barré in 1773 (*ibid.*).

It is amongst this group of sculptures, some of the most dazzling pieces produced in late-18th century France and now scattered to museums and private collections world-wide, that the present *Four Seasons* was exhibited. Mazeline and his *Four Seasons* can therefore be included in this august group, not only as brilliantly-carved marbles, but because they fit thematically as well. Many of Terray's most important sculptural commissions reflect his connection to the trade of grain and, primarily, the theme of agriculture which suggests abundance and prosperity (*ibid.*, pp. 123-125). And so, too, do Mazeline's *Four Seasons* which show *Spring*, *Summer* and *Autumn* in all their fruitfulness. *Winter* is, perhaps less so, but at least he has a thick fur-lined cloak and a blazing fire to warm himself.

After the death of Louis XV in 1774, his successor, Louis XVI, dismissed Terray. Terray partly removed himself to his estate at La Motte Tilly (fig. 2). The château, while a gorgeous example of mid-18th century architecture by François-Nicolas Lancret, nephew of the painter, was originally designed as a hunting lodge and probably most of the collections were always intended for his Paris *hôtel*. After Terray's death an inventory was made by the *notaire* François Charles Joullain, dated 11 March, 1778, which notes the *Four Seasons* located at Terray's house on the rue Notre-Dame-des-Champs: *No. 29, Les quatre saisons figures en marbre prisées milles livres...1000'* (Baillio, *op. cit.*, p. 136).

Later owners included the celebrated 18th and 20th century dealers Dubois and Wildenstein, as well as the late 19th century banker, comte Pillet-Will, but it is the inclusion of the *Four Seasons* in Terray's collection that marks them as representative of the most sophisticated 18th century taste imaginable.





Wateringbury Place, Kent

PROPERTY OF A GENTLEMAN  
(LOTS 116-117)

■ ~ 116

AN ANGLO-INDIAN ENGRAVED IVORY AND INDIAN ROSEWOOD  
CLOTHES-PRESS

VIZAGAPATAM, CIRCA 1760

Inlaid overall with rich borders of exotic flowerheads and scrolling foliage, the moulded dentil cornice above a pair of fielded panel doors inlaid with a bold sprouting bamboo design, enclosing five slides, the side panels inlaid with palm trees, the base with two long and two short drawers with silvered brass handles, the side panels inlaid with fruiting trees, on bracket feet, the drawers hardwood lined, minor restorations to the inlay in 'ivorine', redundant small screw holes and cut central tenon to the top of the cornice indicate that this press may have been conceived with a further broken pediment with central platform, the hinges and door lock replaced, one drawer lock lacking

87 in. (221 cm.) high; 55¼ in. (140 cm.) wide; 24¼ in. (62 cm.) deep

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE :

David Style, Esq., Wateringbury Place, Kent, sold Christie's house sale, 31 May - 2 June 1978, lot 627.

Anonymous sale, Christie's, London, 24 June 1982, lot 151.

A private collection until sold

The Gothick Pavilion: from Byron to Beaton, Christie's, London, 9 December 2010, lot 40,

where acquired by present owner









This clothes-press, made of Indian rosewood, inlaid with exotic foliage and flowers in ivory with intricately engraved resin or 'lac' detail, undoubtedly inspired by fashionable Indian chintz textiles, is typical of the fine work for which the East-Indian port of Vizagapatam, on the Coromandel Coast, became justly renowned. Vizagapatam furniture was enthusiastically collected by the 'nabobs', conspicuously wealthy Europeans and employees of the East India Company (EIC), such as Sir Edward Harrison (d. 1732) of Balls Park, Hertfordshire, Governor of Fort St. George (Madras) from 1711-17, who made their fortune on the Indian subcontinent (see Christie's, London, 7 July 2011, lots 14-17, for a series of Vizagapatam furniture from the collection of Harrison's descendants, Raynham Hall, Norfolk).

#### THE DESIGN

Although the vast majority of Vizagapatam wares are small in scale, often in the form of work-boxes, tea-caddies and miniature bureaux - such as that for which Thomas Chippendale supplied a stand in 1767 at Mer sham-Le-Hatch (1) - larger, higher status pieces of furniture were also made, such as the bureau-cabinet and dressing-table acquired by Richard Benyon, Governor of Fort St. George from 1734 to 1744, now at Englefield House, Berkshire (2). The decoration of this press shows the combination of both ivory inlay and engraved-ivory veneered edge banding widely adopted in the mid-18th century during the transitional phase between the earlier technique of wholly-inlaid decoration and the later fashion for veneering pieces entirely in ivory; the latter becoming common practice from the 1770s onwards. The borders of densely scrolling foliage relate to several pieces dated to the mid-18th century and illustrated by Amin Jaffer (3). This mode of decoration was also notably employed to the dressing-bureau from the collection of 'Clive of India' (1724-74) Commander-in-Chief of British India, now in the collection of The National Trust, Powis Castle, Powys, (4) and another given by Warren Hastings (1732-1818), the first *de facto* Governor-General of India, to his god-daughter Amelia Maria Alt in 1789.

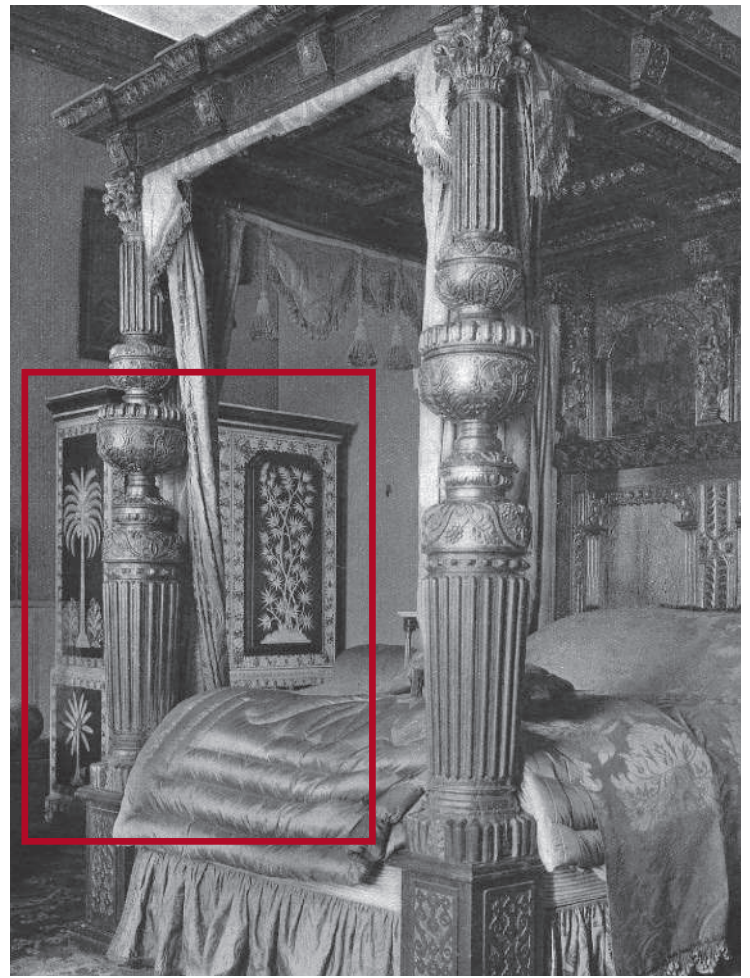
The cabinet trade in Vizagapatam was already well established at the end of the 17th century when local craft skills using ivory inlay set in contrast on grounds of teak, padouk, rosewood or ebony were married to interpretations of western furniture forms. There was also a flourishing textile trade as Vizagapatam was a centre of production for the colourful cloth known as 'chints' (chintz), which was in high demand in the west, and consequently the port was a regular destination for EIC ships, although the transportation of furniture fell under the remit of private, rather than EIC, trade, which explains why it doesn't feature in EIC records. The trade in textiles was the very reason for much European settlement in the region with an English textile factory established in the port in 1668, while the Dutch trading post at Bimlipatam had been founded as early as 1628. An inventory of 1641 shows that 'chints' was being used to decorate whole rooms in Britain; 'a suite of hangings Consisting of Four pieces of Indian Pantadoes & Curtaynes of the same suite for the same Roome, And a Canopy of the same suite with a valence thereunto. Pantadoe Carpetts for the same Roome' (5). The quality of the work was noted by Major John Corneille in Vizagapatam in 1756, who wrote that the chintz 'is esteemed the best in India for the brightness of its colours' and 'the place is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection' (6). Thus, the elaborate inlay work of this press employs the exotic indigenous flowers and foliage framing a boldly drawn central tree design, which is a close derivative of bordered tree patterns frequently seen in the chintz textiles, so beloved by Europeans. Furthermore, the small plant-like tendrils that form a ground for the broad borders are also characteristic of chintz fabrics, further illustrating the link.



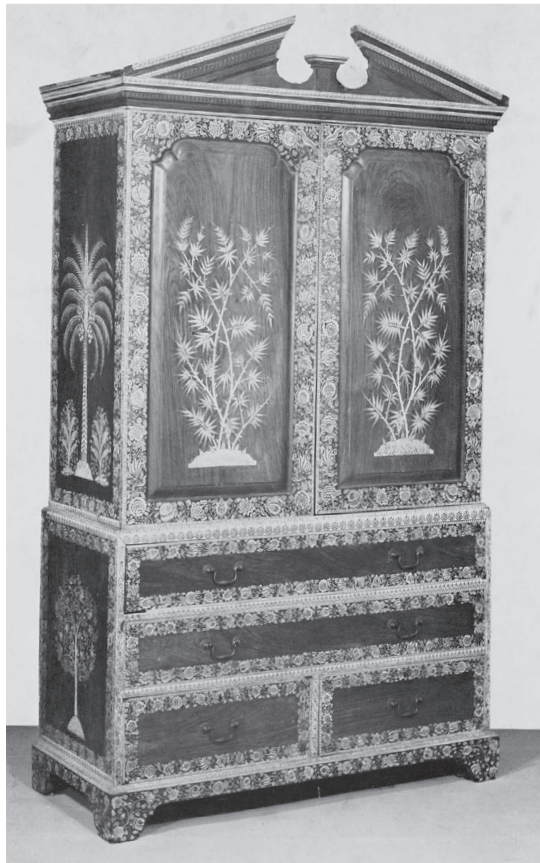
### RELATED CLOTHES-PRESSES

Vizagapatam Clothes-presses, such as this, are particularly rare, with few examples recorded. One, of almost identical design, from the collection of the Earl of Craven, was photographed for *Country Life*, *in situ* in the Brocatelle room at Coombe Abbey in 1909 (7) and another, with the addition of a broken pediment, was, formerly at Shottesbroke Park, White Waltham, Berkshire, and was sold from the collection of Sir John Smith, CBE, Christie's, London, 15 November 1990, lot 111. Another press, displaying identical bamboo and palm marquetry but with three long drawers to the base section, was sold anonymously, Sotheby's, London, 8 October 1965, lot 64 and a further closely related mid-18th century press, with broader marquetry borders (reconstructed in England in the late 18th/19th century) was sold in Le Goût Steinitz III, Christie's, London, 6 December 2007, lot 391 (£180,500).

- (1) P. Thornton, 'The Furnishing of Mersham-Le-Hatch - Part 1', *Apollo*, April 1970, p. 277, fig. 13.
- (2) A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 182, fig. 81 and p. 187, fig. 85.
- (3) *Ibid*, pp. 187-193, nos. 40-42.
- (4) *Ibid* p. 172, fig. 73.
- (5) J. Irwin, K.B. Brett, *Origins of Chintz*, London, 1970, p. 25.
- (6) M. Edwardes and J. Corneille, *Journal of my Service in India*, London, 1966, pp. 100-101.
- (7) H. Avray Tipping, *English Homes, Period IV, Late Stuart, 1649-1714*, Vol. I, London 1929, p. 171, fig. 227.



The Craven Press *in situ*, Coombe Abbey, Warwickshire, © *Country Life*



The Shottesbroke Press



The Steinitz Press



# THE SHEEPSHANKS DESK



PROPERTY OF A GENTLEMAN  
(LOTS 116 - 117)

■ ~ 117

## AN ANGLO-INDIAN ENGRAVED IVORY AND INDIAN ROSEWOOD DRESSING-BUREAU

VIZAGAPATAM, CIRCA 1740-50

Inlaid overall with rich borders of exotic flowerheads and scrolling foliage, the rectangular top above a long frieze drawer and eight short drawers, the kneehole with a recessed sliding compartment of three pigeon-holes above three further short drawers, on square bracket feet with 19th century brass castors, the silver handles and the locks probably added in England, the drawers hardwood lined, minor restorations to the inlay in 'ivorine', three escutcheons, three locks one handle set and two circular back-plates replaced  
33¼ in. (84.5 cm.) high; 41¼ in. (105 cm.) wide; 25½ in. (65 cm.) deep

£150,000–250,000

\$210,000–330,000

€180,000–280,000

### PROVENANCE:

Almost certainly John Sheepshanks (d. 1863), Park House, 24, Rutland Gate, London  
The Sheepshanks family, Stoke Lake House, Devon and by descent until sold  
Christie's, London, 9 July 2015, lot 149, where acquired by the present owner.









Portrait of John Sheepshanks at his Old Bond Street home by William Mulready, circa 1832-34  
© Victoria & Albert Museum

This Vizagapatam kneehole dressing-bureau is part of a select group that includes related examples formerly in the collections of such renowned East India Company (EIC) men as Robert Clive, 'Clive of India' (1724-74), Commander-in-Chief of British India, and Warren Hastings (1732-1818), the first de facto Governor-General of India. It was executed in circa 1740-50, and is made of Indian rosewood, inlaid with ivory marquetry that has been intricately engraved in a painterly fashion with a resin or 'lac' to represent exotic foliage and flowers, undoubtedly inspired by fashionable Indian chintz textiles. This technique is named after the East-Indian port of Vizagapatam, on the Coromandel Coast, from where the craft originates. In the 19th century, the dressing-bureau was almost certainly in the collection of John Sheepshanks (1787-1863), a notable art collector and patron of British artists, who included J.M.W. Turner (1775-1851) and John Constable (1776-1837). Sheepshanks was the founder of a national art collection at the South Kensington Museum, now the Victoria & Albert Museum, London, and as an enthusiastic philanthropist, believed in the benefits of self-improvement through art, and the accessibility of art to all strata of society.

#### JOHN SHEEPSHANKS (1786-1863)

In 1857, John Sheepshanks generously gave his large private collection of contemporary British oil paintings, drawings and sketches to the nation; these included works by Turner, Constable, David Wilkie, Edwin Landseer, and his favourite artist, William Mulready. Sheepshanks, the wealthy son of a Leeds textile industrialist, was one of the first of the emerging Victorian middle class to present their art collection to the nation, a bequest, which, unusually, occurred during his lifetime.

From 20 June 1857, his art collection was housed in dedicated galleries at the new 'Museum of Science and Art', South Kensington. His philanthropic ideals endorsed the view that art had the potential to benefit the less privileged classes, and a number of caveats with respect to this principal were attached to the legacy (1). The public collection was to be a scholastic source for future generations of artists, and Sunday afternoon and weekday evening openings were introduced specifically to enable working men and women the opportunity to view the collection.

This dressing-bureau, together with Sheepshanks' art and book collections, was almost certainly housed in one of his London properties; these included Park Cottage, Blackheath, and from 1841 until his death, Park House, 24 Rutland Gate, London. All the principal rooms of the latter, a brick-faced detached house, which he had commissioned, were on the ground floor, and comprised an entrance hall, drawing room, dining room and breakfast room, and a separate single storey wing to the south for an integral picture gallery in which the art collection was displayed. Sheepshanks had a close bond with contemporary artists, and entertained them at both properties; Landseer described evenings at Sheepshanks' home as consisting of 'fine works of art - agreeable conversation - eating, drinking and laughter' (2).

#### THE DATING AND EVOLUTION OF THE PATTERN

Vizagapatam furniture was enthusiastically collected by the 'nabobs', conspicuously wealthy Europeans and employees of the EIC like Sir Edward Harrison (d. 1732) of Balls Park, Hertfordshire, Governor of Fort St. George (Madras) from 1711-17, who made their fortune on the Indian subcontinent (see Christie's, London, 7 July 2011, lots 14-17 for related Vizagapatam furniture from Raynham Hall, Norfolk, consigned by Harrison's descendants, including a closely related dressing-bureau almost certainly from the collection of Harrison's daughter, Audrey, Lady Townshend, d. 1788). Inventories for British settlers from the second half of the eighteenth century regularly list ivory and ivory-inlaid articles, often small items such as table bureaux and dressing-cases. The earliest known dressing-bureau was acquired by Richard Benyon, Governor of Fort St. George from 1734-44, now at Englefield House, Berkshire (3). It features a combination of rosewood with wide ebony borders, the dense ivory marquetry inlay of trailing small flowers confined to the borders, a characteristic identified by Amin Jaffer as indicating a date of manufacture in the first quarter of the 18th century (4).

Another dressing-bureau of slightly later manufacture, purchased by Robert Clive, is now in the collection of The National Trust at Powis Castle, Powys (5). Clive served a number of terms in India, first travelling to Madras in 1744 as a writer or clerk for the EIC, and then through distinguishing himself in military actions, serving in Bombay (1755-60) and Bengal (1765-67). The dressing-bureau, with a closely matching though not integral toilet-glass must have been in his collection during his first or second term of service since it is recorded that the feet were replaced in 1761 by the eminent London cabinet-maker, George Bradshaw.

In common with other examples from this slightly later group, which include the present dressing-bureau, it is made of only one primary timber (the ebony borders no longer employed) and the marquetry is more painterly, featuring large leaves and oversized native flowers tied with ribbons at the corners, in addition to the dense small flowers of the 'Benyon table'. While the superb 'Clive table' features a curved 'alcove' kneehole, other examples, like the present dressing-bureau, have a rectangular kneehole, with an unusual sliding compartment of pigeon-holes and drawers, implying a dual purpose.



A further closely related dressing-bureau was in the collection of Warren Hastings, a senior representative of the EIC at Fort St. George (1768-72) and Governor-General of Bengal (1773-85). Hastings received furniture as gifts from the Mani Begum of Murshidabad, and also gave some of his Anglo-Indian pieces to Queen Charlotte, consort to George IV, who had a passion for this type of furniture.

They are all characterised by their ivory decoration of large densely foliated friezes inlaid on teak, padouk, rosewood or ebony, timbers which were all readily available in Vizagapatam. The cabinet trade in this port was already well established at the end of the 17th century when local craft skills, using ivory, were married to western furniture forms. There was also a flourishing textile trade; it was a centre for the production of the colourful cloth known as 'chintz' (chintz), which was in high demand in the west, and consequently the port was a regular destination for EIC ships, although the transportation of furniture fell under the remit of private, rather than EIC, trade, which explains why it isn't listed in EIC records. The trade in textiles was the very reason for much European settlement in the region with an English textile factory established in the port in 1668, while the Dutch trading post at Bimlipatam had been founded as early as 1628. An inventory of 1641 shows that 'chintz' was being used to decorate whole rooms back in Britain; 'a suite of hangings Consisting of Four pieces of Indian Pantadoes & Curtaynes of the same suite for the same Roome, And a Canopy of the same suite with a valence thereunto. Pantadoe Carpetts for the same Roome' (6). The quality of the work was noted by Major John Corneille in Vizagapatam in 1756, who wrote that the chintz 'is esteemed the best in India for the brightness of its colours' and 'the place is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection' (7). Thus, the delicate and elaborate inlay of this dressing-bureau represents the exotic indigenous flowers and foliage borders that often surround a central panel depicting a flowering tree motif found in chintz textiles, so beloved by Europeans. Furthermore, the small plant-like tendrils that form a ground for the large friezes are also characteristic of chintz fabrics.



(detail)



Detail of Palempore textile







Robert Clive's dressing-bureau, Powis Castle, Wales. © National Trust Images / Erik Pelham



The Townshend/Raynham Hall dressing-bureau



The Warren Hastings' dressing-bureau, with Lennox Money Antiques, 1977

## RELATED TABLES

Other closely related dressing-bureaux, which feature a sliding compartment to the kneehole and the same arrangement of drawers as the present example include:

One sold Sotheby's, New York, Property from the Collection of Lily and Edmond J. Safra, 3 November 2005, lot 144 (\$828,000 including premium). Executed in padouk rather than rosewood, it features closely related marquetry with large indigenous flowers. It was acquired from Mallet & Son in 2002 (8).

Another made in rosewood and again with very similar marquetry, almost certainly in the collection of Audrey, Lady Townshend (d. 1788) (daughter and heiress of Sir Edward Harrison of Balls Park, Hertfordshire) sold 'The Exceptional Sale', Christie's, London, 7 July 2011, lot 15 (£289,250 including premium), where it was offered alongside a series of related Vizagapatam furniture thought to have been collected by Sir Edward Harrison and which had descended through the Townshend family, Raynham Park, Norfolk (lots 14-17).

Another, given by Warren Hastings to his goddaughter Amelia Maria Alt on her marriage to George Elwes of Marcham Park, Berkshire, in 1789, was exhibited by Lennox Money Antiques, London, at the Grosvenor House Antique Dealers Fair, 1977.

A further dressing-bureau, with virtually identical marquetry, was sold, Sotheby's, London, 'The Property of Mr. and Mrs. Henry Cotton', 14 November 1975, lot 68.

(1) A. Kidd, D. Nicholls, *Gender, Civic culture and Consumerism: Middle-class identity in Britain 1800-1940*, Manchester, 1999, p. 72

(2) *ibid.*, p. 73

(3) A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 187, fig. 85.

(4) *Ibid.*, p. 182

(5) *Ibid.*, p. 172, fig. 73

(6) J. Irwin, K.B. Brett, *Origins of Chintz*, London, 1970, p. 25.

(7) Michael Edwardes, Major J. Corneille, *Journal of my Service in India*, London, 1966, pp. 100-101.

(8) L. Synge, *Mallet's Great English Furniture*, 1991, p. 184, fig. 210



(present lot)







# A ROYAL SPANISH TOILET-MIRROR



Maria Isabel of Portugal, Queen of Spain (1797-1818)

PROPERTY FROM A PRIVATE COLLECTION

118

## A SPANISH PARCEL-GILT SILVER TOILET-MIRROR FROM THE SERVICE OF MARIA ISABEL OF PORTUGAL, QUEEN OF SPAIN

MARK OF REAL FABRICA DE PLATERIA DE MARTINEZ, MADRID, 1815

The double-sided swivel mirror plate with canted angles surrounded by a border of applied flower-heads and vines, with laurel leaf, oak leaf and acorn cresting surmounted by two doves, flanked by Doric columns with winged Cupid finials, the front of the plinth with a frieze of putto sat astride hippocampi flanked by masks, centring the applied cast Royal arms of Spain below cast doves and the Royal crown, the back with a frieze cast as seated dogs amid trailing foliage, further applied with the Royal arms, *marked on one side*

36½ in. (92.5 cm.) high; 34¼ in. (87 cm.) wide

The arms are those of León quartering Castile with Bourbon in pretence for Maria Isabel of Portugal, Queen of Spain (1797-1818), daughter of John VI of Portugal and his wife Carlota Joaquina of Spain and sister of Pedro I of Brazil. She married, in 1815, King Ferdinand VII of Spain.

£50,000–80,000

\$67,000–110,000

€57,000–91,000









**PROVENANCE :**

Part of an extensive toilet-service presented by the city of Madrid to Princess Maria Isabel of Portugal, Queen of Spain (1797-1818) on her marriage to King Ferdinand VII of Spain and returned on her death to her husband,

King Ferdinand VII of Spain and by descent to his fourth wife,

Princess Marie Christina of the Two Sicilies, Queen Consort, and by descent to her eldest daughter Queen Isabella II, Queen Regnant of Spain (1830-1904) and probably by descent to her eldest surviving son,

King Alfonso XII (1857-1885), following the exile and later abdication of his mother,

and by descent to his son,

King Alfonso XIII (1886-1941) who is presumed to have given it away prior to 1925 when the remains of the service which were still preserved at the Palace were published.

Anonymous sale; Christie's, London, 27-28 November 2012, lot 628, where acquired by the present owner.

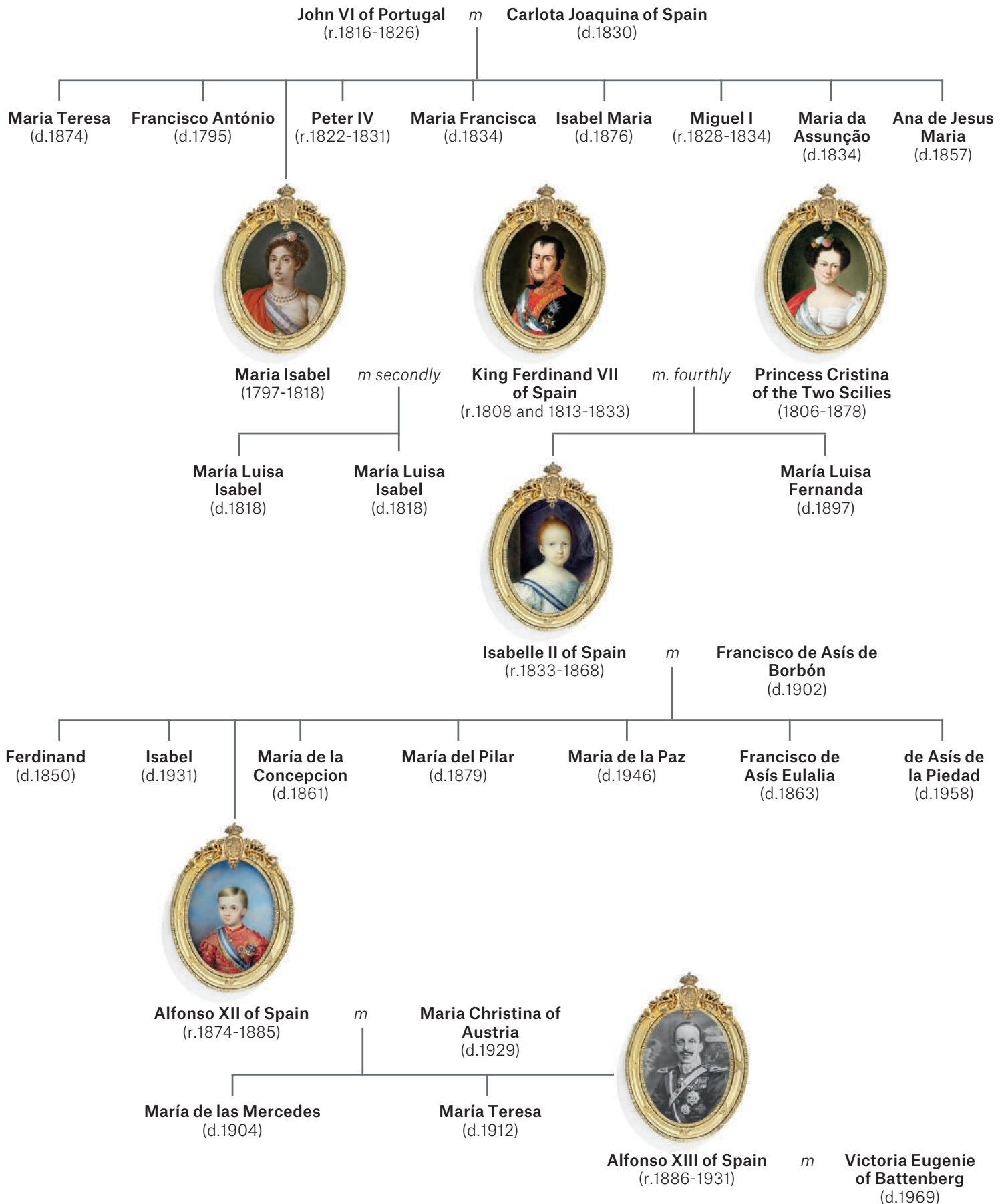
The service, to which the present mirror once belonged, has been extensively researched and published by Fernando A. Martín, the curator of Silver and Metalwork for the Royal Palace in Madrid, most recently in the exhibition catalogue *El aragonés Antonio Martínez y su fábrica de platería en Madrid*, Madrid, 2011, pp. 84-103. While many of the pieces from the service are still preserved in the Royal Palace it was thought that the present mirror, once the centrepiece of the service, was either lost or refurbished to match other services in the Royal Palace.



Other pieces from the Maria Isabel of Portugal, Queen of Spain's service © Patrimonio Nacional, Spain



# THE LINE OF DESCENT OF THE MIRROR







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

119

AN ALCORA FAIENCE WHITE BUST OF DON PEDRO PABLO  
ABARCA DE BOLEA, 10TH COUNT OF ARANDA

CIRCA 1775-1777

Probably modelled by *Julian López*, wearing the Order of the Golden Fleece and a fur-lined robe over  
a breastplate

28 in. (71 cm.) high

£50,000–80,000

\$67,000–110,000  
€57,000–91,000







This rare large-scale faience portrait, one of only a few early examples known, embodies the Count of Aranda's ambitious drive to develop the arts in his native Spain to a level that rivalled that of France and Germany.

Don Pedro Pablo Abarca de Bolea, 10th Count of Aranda (1718-1799), was a well-travelled man of the Enlightenment and a man ahead of his time. He inherited the prosperous Spanish ceramics factory at Alcora on his father's death in 1742, and his progressive tastes were hugely influential on the factory's practices and output. Aranda's varied career began with military success, and later he spent large periods of time travelling or in diplomatic service as Spanish Ambassador to Portugal, Poland and France, where he spent over a decade at the courts of Louis XV and Louis XVI.

Between about 1750 and 1754 Aranda lived abroad, studying military tactics. He spent the majority of this time in Prussia, but he also visited Dresden, Paris and Vienna. While he was in Dresden it seems highly likely that he would have been inspired by the fine porcelain produced by Augustus III's factory at nearby Meissen. At that time the chief modeller there, J.J. Kändler, was working on a monumental porcelain equestrian statue of Augustus, and it is tempting to speculate whether the count was aware of this project and whether this had any influence on the Alcora factory's ceramic portraiture (although Kändler never completed this project, he did produce a monumental head of the King).

Aranda was briefly Spanish Ambassador to Portugal in 1755, but even though he was recalled due to disagreements with the Portuguese statesman, Pombal, King Ferdinand VI still awarded Aranda the Order of the Golden Fleece. After King Ferdinand's death, Aranda was staying in



Ramón Bayeu y Subías, *Pedro Pablo Abarca de Bolea, Conde de Aranda, 1769-1770*  
© Colección Museo de Huesca, NIG. 03569, photographed by Fernando Alvirá

Zaragoza where the new King of Spain, Charles III, was delayed (due to the Queen's ill health). This gave him the opportunity to ingratiate himself with Charles, and having gained his favour Aranda's political standing increased during the 1760s. He was appointed Ambassador to Poland, where he arrived in September 1760. Throughout his travels the count was fascinated by other ceramic factories and their ability to produce porcelain. In 1764, he recruited Johann Christian Knipffer to introduce his porcelain-making expertise at Alcora and numerous appointments of skilled porcelain workers to Alcora would follow over time.

From 1773 Aranda was Ambassador to the Court of Louis XV in France, where he remained until 1787. This may have been the most formative experience of his career. During this time he met Benjamin Franklin and he pressed the Spanish government to support the American revolution and adapt its approach to American-Spanish colonies. Also during this period, Aranda tried to glean as much as possible about porcelain production from Parisian factories, and in 1774 he recruited François Martin (possibly from Limoges) to work at Alcora. Although Aranda was absent from his factory during these years, he remained actively engaged with it and he often had experimental samples sent to him in Paris for inspection. His first wife, Antonia María de Portocarrero, was left to oversee the running of the factory, with instructions from her husband. In 1786 Aranda arranged for two of his workers from Alcora, Vicente Alvaro and Cristóbal Pastor, to come to Paris and work at the Queen's factory in the Rue Thiroux for a year and a half to increase their expertise.

Aranda would have become very familiar with contemporary French portraiture while he was Ambassador in Paris. In the 1770s several portraits of his great friend Voltaire were produced by five different porcelain factories (Sèvres, Lunéville, Berlin, Wedgwood and Derby), and he would presumably have been aware of some of these. The present monumental portrait bust of Aranda is very much in the 18th century French style, at a time when rococo was receding in popularity and being replaced by the neoclassical style. As Alice Wilson Frothingham suggests (1), the fine quality of the Alcora portrait and its very French feel suggest that it was based upon a French original, presumably produced from life in France (the present whereabouts of an original bust is not known). If this is the case, it would be reasonable to assume that the original was sculpted in Paris during the count's time as Ambassador there. Aranda began his time in Paris as Ambassador in 1773, and in 1777 he was presented with the Order of the Holy Spirit by Louis XVI, which is not present on the Alcora bust, suggesting a *terminus ante quem* of 1777.

There does not appear to be any documentary evidence recording the author of the present model, or the date it was produced. Wilson Frothingham attributed the model to Julián López, which is highly likely as he was the master of sculptural work at Alcora. Records describe him as 'maestro principal d'buxante, tallista y modelista' (2). The present bust is of an unusually impressive size and it would certainly have taken considerable skill to model and fire.

In the final third of the eighteenth century, Alcora concentrated on the production of three different types of ceramic body; a refined faience, a *tierra de pipa* to emulate fashionable English creamware and a soft-paste porcelain. The earliest example of the Count of Aranda bust seems to be modelled in an unusual clay body, termed *loza blanca* in Spanish, decorated with a white opaque glaze and coloured enamels (held by the Hispanic Society of America). The Hispanic Society example has an earlier experimental glaze and it is thought to date to around 1775 when François Martin was first experimenting with ceramic bodies. Another undecorated example executed in a similar *loza blanca* to the Hispanic Society's example is noted to have been held at the factory for years, 'but if it survives, its location is unknown' (3).

It is possible that the present bust could be the missing example which was once held at Alcora. The body of the present bust is of faience type, suggesting that it could date to a period closely following the Hispanic





Society example. A probable date for the present bust would be between about 1775 and 1777 - if it had been modelled after this date presumably it would have incorporated the Order of the Holy Spirit, awarded to Aranda in 1777. If López was the modeller, by the latter part of the 1780s he was recorded by the factory director as being 'subject to fits, very old, and his head none to steady' (4), making it unlikely to have been produced at this time.

Two more models of this size are known, but these are thought to be later as they have *tierra de pipa* or creamware bodies and transparent glaze. Wilson Frothingham notes that both are left in the white and closer to the creamware perfected towards the end of the century, and she dates them to *circa* 1789-99 (5), although if this is the case, it seems odd that these models would not have been adapted at Alcora to include the Order of the Holy Spirit, which Aranda had been given in 1777. A biscuit version of the bust, coloured black, in the collection of the Duke and Duchess of Alba is illustrated by Wilson Frothingham, *ibid.*, 1960, p. 44.

Later versions of the bust have survived, although these examples have been adapted to incorporate the addition of the Order of the Holy Spirit, given to Aranda in 1777 (6).

(1) Alice Wilson Frothingham, "The Count of Aranda: Portraits in Alcora Ceramics", *The Connoisseur's Year Book*, The Hispanic Society of America, 1960, p. 43.

(2) 'Chief designer, carver and model-maker', see Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, p. 221.

(3) Frothingham, *ibid.*, p. 43.

(4) Frothingham, *ibid.*, 1960, p. 41.

(5) See Frothingham, *ibid.*, p. 43, and Anthony Ray, *ibid.*, London, 2000, p. 239. One of these creamware busts is at Sèvres, Cité de la Céramique, where it has been since it was purchased in 1876. Frothingham's 1960 article (p. 43) noted that the other was last seen in 1870 by Lady Charlotte Schriber in the Bauer Collection, Madrid, and that it had since disappeared, perhaps sold to another collector after it was exhibited by Bauer forty years later.

(6) A different model of the count, as an older man and with the addition of the Order of the Holy Spirit is illustrated by Frothingham, *ibid.*, p. 42, fig. 11.



# THE STOWE CISTERN

PROPERTY FROM A PRIVATE COLLECTION

120

## A GEORGE I SILVER CISTERN

MARK OF JACOB MARGAS, LONDON, 1714

Oval and on spreading foot applied with cut-card scrolls and shells, the upper and lower body similarly applied with with cast grotesque dolphin handles, with foliage heightened gadrooned rim, later engraved with a coat-of-arms within the Garter motto and below a marquess' coronet, with a later plug with detachable cover underneath, *marked underneath*

18¼ in. (46.4 cm.) high; 33⅞ in. (86 cm.) wide over handles  
606 oz. 16 dwt. (18,874 gr.)

The arms are those of George Nugent-Temple-Grenville, 1st Marquess of Buckingham (1753-1813).

£1,000,000–1,500,000

\$1,400,000–2,000,000  
€1,200,000–1,700,000

### PROVENANCE:

George Nugent-Temple-Grenville, 1st Marquess of Buckingham (1753-1813) and by descent to his son, Richard Temple-Nugent-Brydges-Chandos-Grenville, 2nd Marquess and later 1st Duke of Buckingham and Chandos (1776-1839) and by descent to his son, Richard Plantagenet Temple-Nugent-Brydges-Chandos-Grenville, 2nd Duke of Buckingham and Chandos (1797-1861).

The Stowe Sale; Christie's, London, 6 September 1848, lot 420 (£330 12s to Town and Emanuel, as "A noble cistern with embossings in the taste of the time of Queen Anne - on a raised foot, with dolphin handles").

Robert Crewe-Milnes, 1st Marquess of Crewe (1858-1945), by 1915.

A Private Collection; Sotheby's, New York, 3 November, 1989, lot 383.

Wendell Cherry (1925-1991) lawyer, entrepreneur, art collector and patron, New York.

The Estate of Wendell Cherry; Sotheby's, New York, 20 May 1994, lot 63.

Anonymous sale; Sotheby's, New York, 27 January 2011, lot 489.

### EXHIBITED:

London: Garrards, 'Exhibition of Choice Old English Plate from Private Collections in Aid of the Funds of the British Red Cross Society', 1915, no. 58, loaned by Robert Crewe-Milnes, 1st Marquess of Crewe, (as by Samuel Margas).

### LITERATURE:

A. G. Grimwade, *London Goldsmiths 1697-1837: Their Marks and Lives*, London, 1982, p. 591, (as by Samuel Margas).











George Nugent Temple Grenville, 1st Marquess of Buckingham © The National Portrait Gallery

### THE DUKES OF BUCKINGHAM AND CHANDOS

George Nugent-Temple-Grenville, 1st Marquess of Buckingham (1753-1813), whose arms are engraved on the present wine-cistern, was the son of George Grenville, who served as Prime Minister from 1763-1765 and his wife Elizabeth (d.1769), daughter of Sir William Wyndham who was a Chancellor of the Exchequer and who married one of the daughters of Charles Seymour, 6th Duke of Somerset. The duke didn't approve the marriage of his granddaughter to Grenville and so left her only a small inheritance on his death. Among his siblings was Thomas (d.1846) who served as a Member of Parliament and William, 1st Baron Grenville who went on to follow his father in becoming Prime Minister in 1806-1807. Grenville was educated at Eton and later matriculated at Christ Church, Oxford. He was to continue the family tradition in politics by becoming a Member of Parliament for Buckinghamshire in 1774, moving to the House of Lords in 1779 when he succeeded his uncle as Earl Temple. At this time he was also to take on the further family names of Nugent and Temple, by Royal Warrant.

Grenville held various positions, including Lord Lieutenant of Buckinghamshire, member of the Privy Council and Lord Lieutenant of Ireland. By Royal Warrant he was to create the Order of St. Patrick in 1783. In December of the following year, he was created Marquess of Buckingham and was to return for a second stint as Lord Lieutenant of Ireland, though it is generally accepted that his second posting was not as successful as the first, with the Marquess being accused of extravagance. This, along with other poor decisions, meant he was unpopular and, by 1789, he resigned from the office. Following this he had little involvement in politics and was to die at the family seat, Stowe House, in 1812.

Grenville was succeeded in his titles by his son, Richard Temple-Nugent-Grenville, whom he had with his wife Lady Mary Nugent, daughter of Robert Nugent, 1st Earl Nugent, and presumably also inherited the present wine-cistern. The younger Grenville followed the family tradition of an involvement in politics, serving as Member of Parliament for Buckinghamshire, the same seat his father had earlier occupied. On his succeeding his father, he moved to the House of Lords and was appointed a Knight of the Garter in 1820 and Lord Lieutenant of Buckinghamshire from 1813-1839. He was further honoured by being created Duke of Buckingham in 1822. Whilst still Earl Temple, he married Lady Anne Brydges, daughter and sole heir of James Brydges, 3rd Duke of Chandos. As a result, and by Royal license, he was to take the additional surnames of Brydges and Chandos, to become Temple-Nugent-Brydges-Chandos-Grenville. On his death in 1839 he was succeeded by his son Richard.

Richard who was to become 2nd Duke of Buckingham and Chandos followed in the family tradition to hold the seat as a Member of Parliament for Bedfordshire before succeeding his father and moving to the House of Lords. He was sworn into the Privy Council in 1841 and was also appointed as a Knight Grand Cross of the Royal Hanoverian Order and a Fellow of the Society of Antiquaries and Knight of the Garter in 1842. He married Lady Mary, daughter of the 4th Duke of Breadalbane in 1819, but this marriage ended in divorce in 1850 following the Duke's bankruptcy, the event for which he is most remembered. He was the last Duke of Buckingham and Chandos to live at Stowe House or to own the present wine-cistern.

Both the 1st and 2nd dukes spent lavishly on what Thompson called 'a collecting mania' (F. M. L. Thompson, 'The end of a Great Estate,' *The Economic History Review*, vol. 8, 1955, p. 37), spending for example £4,000 for a collection of rock specimens which was subsequently to be sold for only 320 guineas in the great auction in 1848. The 1st Duke was among the 'early and considerable purchasers' at the Orléans sale of Italian and French paintings in 1798, and commissioned the extensive Stowe service of Worcester porcelain, described as '*The Most Magnificent Dinner Service in the World*.' In 1827, the 1st Duke, by now in serious financial difficulties, was sent to the continent to curb his extravagant spending, but managed in three years of exile to accumulate yet more pictures and artefacts in Italy. In fact, it was during this banishment that his most important collecting opportunities arose, and it is possible that he acquired a pair of Charles X Ormolu mounted *secrétaire a abbatant* (Christie's, London, 9 July 2015, lot 142) on his return journey through the European capitals

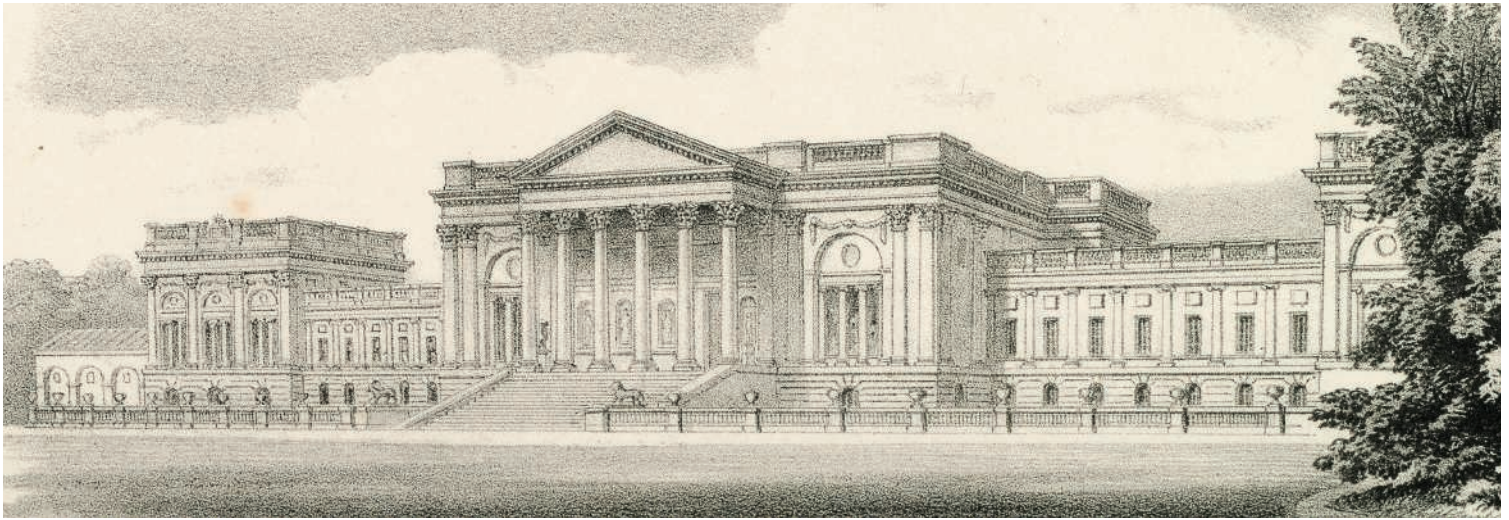


Detail of engraved coat-of-arms









An engraving of Stowe House, from the 1848 auction catalogue

### THE DOWNFALL AND THE STOWE SALE

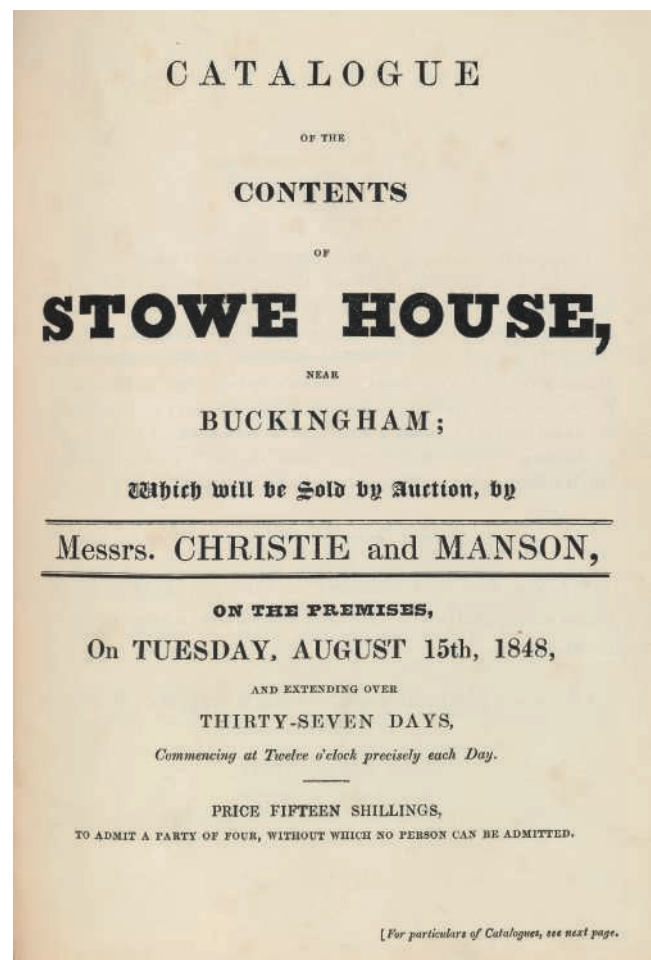
The demise of the family fortune, culminating in the sale of Stowe's contents, had no doubt commenced with the 2nd Duke's father, a prolific collector. It has long been speculated that the sale of the contents of Stowe House was necessitated by the lavish spending by the 2nd Duke, because of his excessive expenditure and land speculation. It seems more likely, however, that the land purchases were financed through the sale of other settled estates (Thompson, *op. cit.*, p. 37) and, as such, would not have significantly increased the debt burden on the estate. Equally the payment to the extended family would have been smaller than that of other grand families of the time as none of the immediate family was to have large numbers of children.

It seems likely that the Duke was for some time living beyond his means and had exaggerated ideas of his wealth. It was recorded in an indenture of 1847 between the 2nd Duke and his son that the rent roll of the estate was some £100,000 per year. However, a careful consideration (Thompson, *op. cit.*, p. 42-43) shows that it was more likely that the Duke had an estate of 67,000 acres receiving £67,000 in rent per year. While this would have fallen below the incomes of other great land owners such as the Dukes of Northumberland, Devonshire, Buccleuch and Portland, the Duke of Buckingham should still have been in a strong financial position. However, it is clear he was living well beyond his means when one considers that his debts were in the region of £1,500,000. It was easy to see that ruin was on the horizon. The Duke was paying interest of at least 4.5% on his debts, and in many cases much more, resulting in interest payment in excess of his incomes, which included an income from his wife and some railway compensation payments. Of course the Duke would have had other expenses on top of the interest on his debts - life insurance premiums and irredeemable annuities, to name but two.

It was thus inevitable that in August 1847 the bailiffs were to visit Stowe and that eventually the contents of the house were to be offered for sale in a marathon auction running forty-days the following year. Of the dispersal of contents at Stowe, including everything from the silver in the strong room to the deer in the deer park. H. R. Forster wrote:

*'The desecration to which the ancestral halls of the Duke of Buckingham have lately been subjected, has been regarded almost as a national disgrace. The 'household goods' of the ancestral home of the Dukes of Buckingham and Chandos have been shivered to fragments, which can never again be re-united. Those public and private testimonies of the estimation in which the family has been held from generation to generation, and which must have possessed for their owners a value wholly extrinsic of their commercial worth, have been torn from them, and 'scattered to the four winds of heaven'.*

The sale was widely covered by the contemporary press, as it represented such an astonishing reversal of fortune for one of England's greatest families. Richard, 2nd Duke of Buckingham had, within eight years of his succession, become a 'ruined man,' bankrupt with debts of over one million pounds. *The Times* wrote censoriously of the Duke 'as a man of the highest rank, and of a property not unequal to his rank, who has flung away all by extravagance and folly, and reduced his honour to the tinsel of a pauper and the baubles of a fool.'









## WINE-CISTERNS

The custom of arranging cisterns, fountains, ewers and sideboard-dishes to form a display during a formal banquet grew out of the medieval practice of placing silver to be used for serving wine on trestle tables on the side of the room. As noble and Royal life became less itinerant during the 17th century, the buffet became a permanent arrangement, which in some German courts, was of an immense scale. The buffet in the Berlin Schloss, for example, which has survived in almost original form since the end of the 17th century, is some 23 feet high. At a banquet, the various dishes comprising each course were highly dressed and decorated, and were piled on the dining table leaving little room for display of silver vessels. Therefore, a buffet became essential for the elaborate and costly displays of plate so necessary to signify the status of the host.

The silver cistern, sometime alone or sometimes two in graduating sizes is almost always the centrepiece of the buffet, if not in the entire collection of silver. Besides acting as a display of wealth, it served the practical purpose of cooling wine. Wine was decanted from casks into silver flasks or bottles which were then cooled in the cistern using water from a fountain positioned above. Another magnificent example of this system of function and display was the Hanover Cistern and Fountain, made for George I as Elector of Hanover, by Lewin Dedecke, circa 1710 (Christie's, New York, 23 October 2000, lot 486).

## JACOB MARGAS SILVERSMITH

Jacob Margas was the son of Samuel Margas, described as 'Samuel Marga de Rouen', a goldsmith working in St. Martin in the Fields. He apprenticed to Thomas Jenkins of the Butchers company from 1699, becoming free on 7 August 1706 and entering his first mark as a larger worker on 19 August 1706. Jacob's brother Samuel was also a silversmith who gained his freedom in January 1714 and entered his first mark in February 1715. The marks entered at Goldsmiths' hall for the two brothers were similar, so there had been in the past some misattribution of the present wine-cistern. This is particularly true as the date letter is that used from May 1714 to May 1715. As such, it is possible that Samuel was responsible for the work, but it seems unlikely that he would have been asked, or been able, to undertake such a complicated commission so early in his career.

Grimwade notes the difficulties in distinguishing between the two brothers and their father (*London Goldsmiths, 1697-1837*, London, 1982, p. 591). He records 'Old Margas' as being one of the Subordinate Goldsmiths to the King in 1723-1730. This would seem unlikely to be Margas senior as he is recorded as being 32 years old in 1687, which would make him 68, and thus likely too old to have been given such an appointment in 1723. The more likely candidate to have held this important role is Jacob, who was distinguished from his younger brother, another Subordinate Goldsmith from 1723-1730 and again 1732-1733, by being referred to as 'Young Margas.' The work that both silversmiths were producing during their careers shows a consistent quality as can be amply seen on the present wine-cistern.

## THE LATER OWNERS OF THE CISTERN

At some point following the Stowe sale, when the cistern left the collection of the Dukes of Buckingham and Chandos, it was acquired by the Marquess of Crewe. It was certainly with him before 1915, when he loaned it to Garrards for their exhibition of 'Choice Old English Plate from Private Collections in Aid of the Funds of the British Red Cross Society', where it featured as number 58, described as by Samuel Margas.

Robert Crewe-Milnes was born in Mayfair, the only son of Richard Monckton Milnes, 1st Baron Houghton and his wife Arrabella Crewe, daughter of John Crewe, 2nd Baron Crewe. Having been educated at Harrow and then Trinity College, Cambridge, Crewe-Milnes went on to have a busy career in politics. This began in 1883 when he was appointed private secretary to Lord Granville, only three years after graduating.



Crewe House, 1939 © Getty Images UK, original photo by Felix Man

Following the unexpected death of his first wife in 1887, he took a break from politics to study agriculture, but due to ill health abandoned that pursuit and instead returned to politics, becoming Lord Lieutenant of Ireland from 1892-1895. In 1892, on the death of his uncle he was to inherit some 50,000 acres of land and assumed, by Royal License, the additional surname of Crewe, which was followed by his creation as Earl of Crewe.

He married secondly in 1899 Lady Mary Etienne Hannah Primrose, daughter of his friend, the former Prime Minister Lord Rosebery. It was the same year he was to acquire what was to become Crewe House, and is now the embassy of Saudi Arabia, following the death of Edward Montagu-Stuart-Wortley-Mackenzie, 1st Earl of Wharnccliffe. It would seem likely that the present cistern was purchased around the same time as part of the furnishing for Crewe House in London, as Crewe Hall, his country seat in Cheshire, had been a family home for many generations and so presumably was already furnished.

The Earl of Crewe continued to have a close involvement in politics, serving, for example, as Secretary of State for India in both 1910-1911 and 1911-1915, the first stint of which saw him successfully organise the Delhi Durbar, which he is said to have designed to the last detail for the visit of George V, the first such visit by a British monarch to India. He also oversaw the moving of the capital of India from Calcutta to Delhi, and brought in the architect Sir Edwin Lutyens to create a grand vision for the design of New Delhi. In recognition of these accomplishments, he was raised in the peerage to Marquess of Crewe. He had a number of children with both of his wives, but all his sons pre-deceased him, and so when he died in 1945 his titles became extinct.

The cistern had ended up in the United States by 1989, when it first appeared at auction and was presumably acquired at that sale, either directly or perhaps through an intermediary, by Wendell Cherry, an American lawyer and entrepreneur who co-founded Humana, a hospital operator. Born in Kentucky in 1935 into a family involved in the wholesale grocery trade, Cherry was to initially study business administration, and later law. He was to marry firstly Mary Elizabeth Baird. Between them they had four children and secondly Dorothy O'Connell.

The company that Cherry founded was originally known as Extencicare Inc., and was involved in the operation of nursing homes. However, the company was later to expand first into the running of hospitals and later health insurance. Cherry and his wives used some of their wealth to fund their acquisition of art, being named at one point in the top 100 most important art collectors in the United States. Besides the present wine-cistern Cherry had an important collection of pictures including works by Picasso, Klimt, Modigliani, Degas and Manet. His passion for art was also evident in his generous philanthropy, which included donations to the Speed Art Museum and the Kentucky Centre for the Performing Arts. Following his death in 1991, a portion of his collection, including the wine-cistern was sold through a series of public auctions.







# THE SHERBORNE STOOLS

PROPERTY OF A LADY

■ 121

## A PAIR OF GEORGE II MAHOGANY HALL STOOLS

DESIGNED BY WILLIAM KENT, EXECUTED BY JAMES MOORE THE YOUNGER, 1730

Each rectangular top above a fluted frieze with canted corners and a pierced double S-scroll and acanthus apron centred by a shell, the sides carved with conforming double S-scrolls and foliate, on volute panelled legs carved with trailing bell flowers and acanthus to the front and scrolls terminating in foliate to each side, with batten-carrying holes to the feet, small variations in carving to the aprons, one lacking veneer to backrail

18¼ in. (46 cm.) high; 36½ in. (93 cm.) wide; 21¼ in. (54 cm.) deep

(2)

£60,000–100,000

\$81,000–130,000  
€69,000–110,000

### PROVENANCE :

Designed by William Kent and supplied by James Moore to Sir John Dutton, Lodge Park, Sherborne, Gloucestershire, in 1730 (as a set of four stools, £20, and a pair of settees £30), thence by descent until, sold by Lord Sherborne circa 1940, from whom the whole suite was acquired Leonard Knight, London. The settees acquired by Temple Newsam, Leeds in 1943; the stools acquired by Lord Wilton, Ditchley Park, Oxfordshire, until 1950 when the set of four stools was split into two pairs. One pair of stools: acquired by Royal Ontario Museum, 1999. This pair of stools: The Benjamin Sonnenberg Collection, sold Sotheby's, New York, 6-9 June 1979, lot 1681, when acquired by Mrs. Sandra Payson, thence by descent.

### LITERATURE :

For the suite:

D. Fitzgerald, 'A New Yorker's Unusual Collection', *Apollo*, March 1967, p. 164, fig. 7.

C. Gilbert, 'James Moore the Younger and William Kent at Sherbourne House', *The Burlington Magazine*, Vol. III, No. 792, March 1969, pp. 148-150, fig. 52.

'A pair of important George II mahogany stools' in Phillips Auction House, *Fine Furniture at Phillips, Highlights from 1998: A Preview of Sales to come in 1999*.

P. Kaellgren, 'Best Seats in the House: Two Eighteenth-century Stools recently acquired by the Royal Ontario Museum were part of a set designed by celebrated artist and architect William Kent', *Rotunda* 33, Fall, 2000, pp. 9-11.

S. Weber, 'Kent and the Georgian Baroque style in Furniture: Domestic Commissions', *William Kent Designing Georgian Britain*, New Haven and London, 2013, pp. 487-8, fig. 18.27.

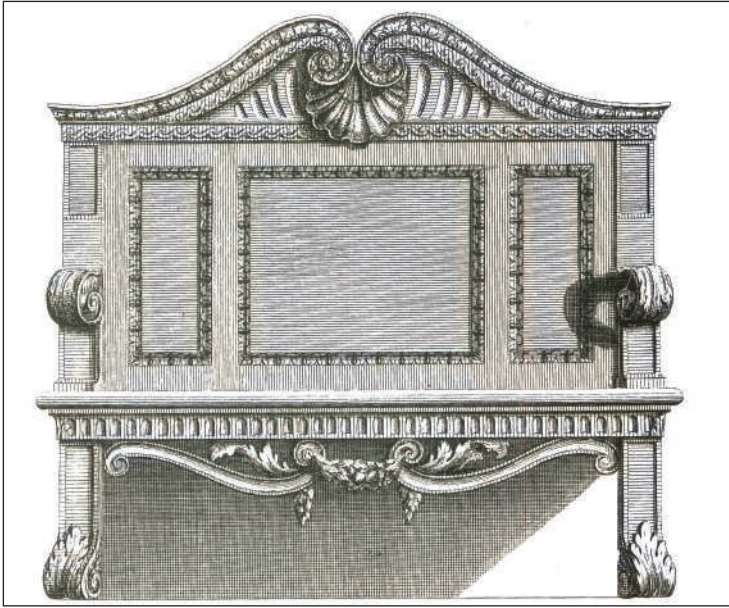


Lodge Park, Sherborne, Gloucestershire









A design for a 'Settee' by William Kent, published in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent*, 1744, pl. 42.



One of the pair of settees supplied by James Moore Junior for Lodge Park, now at Temple Newsam, Leeds © Courtesy of Leeds Art Fund

This robust pair of mahogany stools from a set of four stools and a pair of settees, designed by William Kent (1685-1748), was supplied by James Moore the Younger (d. 1734), cabinet- and chair-maker to Frederick, Prince of Wales (1707-51), to Sir John Dutton, 2nd Bt. (1684-1743) for his newly refurbished dining-room at Lodge Park, Sherborne, Gloucestershire (1). The stools are *en suite* with the pair of 'Settees', for which a design survives by Kent, the Rome-trained artist, protégé of Richard Boyle, 3rd Earl of Burlington and 'Master Carpenter' of George II's Office of Works. Together with other furniture executed by Moore for Sir John Dutton, these stools, and the corresponding settees, are fully-documented in the Sherborne papers. This furniture is an important addition to the history of early 18th century English furniture-making because it shows that craftsmen like Moore were working to furniture designs by Kent.

#### JAMES MOORE AND WILLIAM KENT

Between 1728 and 1730, Sir John Dutton instigated a partial-refurbishment of his country seat at Sherborne, Gloucestershire. The principal reception rooms of Sherborne House were remodelled, a new parlour and bedrooms were added, and Lodge Park, a two-storey hunting and banqueting lodge in the parkland, designed by Nicholas Stone or Balthasar Gerbier and constructed in *circa* 1634, was renovated. Among the Sherborne papers, an account for Sir John Dutton, dated 29 October 1728, reveals Kent's contribution to these improvements:

*'To Mr Kent for his trouble making Plans for me at my Lodge & House £31-10-0'*

Kent was also, undoubtedly, invited to design the mahogany furniture including a set of four stools, of which two are offered here, and a matching pair of settees (the latter, now at Temple Newsam, Leeds) (2).

A later account book for Sir John Dutton records payments to Moore for a consignment of furniture to Kent's designs including these stools, and the conforming settees:

*'1730*

*Nov 2*

*To Mr Moore for 2 Mahogany Settees for ye Dining Room at ye Lodge Carved 30-0-0*

*To Ditto for 4 Mahogany Stools Carved for ye Dining Room at ye Lodge 20-0-0'*

The account also reveals that Moore worked with the carver, James Richards (1721-67) on this commission. Richards, like Kent, worked for the Royal Office of Works as a 'Master Sculptor & Carver in Wood', and may have been proposed to Moore by Kent.

*'To Ditto [Mr Moore] making 2 Tables Frames for ye Carver for 2 Marble Tables at ye Lodge 5-10-0*

*To Mr Richards Carving ye two Table Frames above 13-10-0'*

Few of Kent's original designs and drawings for furniture are extant but a design for a 'Settee' by Kent, published in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent*, 1744, plate 42, is virtually identical to the settees supplied by Moore to Sir John Dutton, and interestingly, Dutton owned a copy of this volume (3). The design was evidently popular because similar models are at Raynham Hall and Houghton Hall, Norfolk (4).



These stools were almost certainly modelled on another design by Kent from the same series as they were intended to complement the settees. Moreover, as Kent customarily integrated interiors and furniture it seems likely he conceived the complete dining-room at Lodge Park. Of rectangular form, the carved Venus scallop shell found on the settee's pediment has been transferred to the apron of the stools and is flanked by 'S' scrolls and acanthus. Like the settees, the stools have a seat of solid mahogany, with a fluted border and corbeled legs with leaf carvings (5). One long side of the stools remains undecorated suggesting they were intended to stand against the wall of the dining-room at Lodge Park.

Kent probably first met Moore the Younger when he was in partnership with his father, Moore the Elder, Royal cabinet-maker to George I, working for James Brydges, Duke of Chandos (1673-1744) at Cannons, Middlesex. As Queen Anne's Paymaster-General under the Duke of Marlborough's patronage, Lord Chandos was among the richest men of his day, using his considerable fortune to furnish his mansion with such extravagance and taste that the author, Daniel Defoe (1660-1731) described it as: 'the finest house in England'. Kent was disposed to engage the same craftsmen on his commissions, a practice in accordance with the Royal Office of Works to which he was associated. Thus, Moore the Elder, and presumably his son, carried out Kent's designs for furniture in 'the new apartment at Kensington Palace'

between 1727 and 1729, and Moore the Younger and Kent, as shown above, were employed at Sherborne. Furthermore, Moore the Younger and Kent worked for Frederick, Prince of Wales; the former between 1732-34, and the latter, referred to by the Prince as 'our architect', on the design for the Royal Barge (6).

Little further is known of Moore the Younger: when his father died in 1726, he received as an inheritance: 'my materials of Trade, namely Wood and Tools at ye election of my wife Elizabeth, if she follows the trade to pay him one hundred pounds and she keeps the materials'. His widow evidently abandoned the business because the family partnership with the looking-glass manufacturer John Gumley ceased after her husband's death, and the entire stock was auctioned. On 1 July 1728, the *Daily Post* and *The Daily Journal* advertised the forthcoming sale of Moore the Elder's effects as follows: '*The Entire Stock of Mr James Moor, Cabinet-Maker to his late Majesty and an eminent Milliner, both deceas'd, consisting of the finest old Japan and India Cabinets, Screens, Chests, Tables, etc. Walnut-tree, Mahogany, and other fine Woods, Book-Cases, Drawers, Buroes, Desks, Tables and Chairs, with Several Pieces of Fine Hollands, Cambrics, Muslins, Damask and Diaper Table Linnen, new and fashionable*'. This description of the stock-in-trade provides an insight into the enlightening formation that his son undoubtedly received.





## SHERBORNE HOUSE

Sherborne House has been the family seat of the Duttons since Thomas Dutton bought the estate in 1551. The house received Queen Elizabeth for two state visits in 1574 and 1592. The house passed to his son, John 'Crump' Dutton (d. 1656), so called due to his hunched back, a supporter and close friend of Oliver Cromwell. It was 'Crump' Dutton who modified Sherborne House and had Lodge Park and its surrounding grounds constructed. Lodge Park, until recently thought to have been designed by Inigo Jones, was based on Jones's Banqueting House, and was intended as a hunting/banqueting lodge for deer-coursing (the ancient sport of watching deer-hounds chase stags). His great nephew, Sir John Dutton, 2nd Bt., hired landscape architect Charles Bridgeman to remodel some of the surrounding land while Kent was called in to renovate Sherborne House and Lodge Park. Thereafter, Lodge Park underwent various renovations, even as recently as 1960, with those carried out for Charles Dutton, 7th Lord Sherborne. When he died in 1982, Lodge Park and the Sherborne estate were left to the National Trust, who have restored Lodge Park to its original format (7). Sherborne House itself was sold in the 1970s.

## LATER HISTORY OF THE MOORE FURNITURE

In 1940, the army occupied Sherborne House, and Lord Sherborne was obliged to sell some furniture, which had come to him by descent in the Dutton family. This included some of the Moore furniture: the pair of settees, the set of four stools including the pair offered here, and six carved hall chairs from an original set of nine. This furniture was purchased by Leonard Knight Ltd., who sold the pair of settees to Temple Newsam in 1943; at the same time, Temple Newsam photographed the rest of the furniture to preserve its record in the museum files. The stools and chairs were acquired by Lord Wilton for Ditchley Park, Oxfordshire, but in the 1950s, these were sold when he moved to Ramsbury Manor. The set of four stools was split into pairs: the present pair was purchased by Benjamin Sonnenberg (sold 'The Benjamin Sonnenberg Collection, Sotheby's, New York, 5-9 June 1979, lot 1681), and the other pair is now at the Royal Ontario Museum, Toronto (8). One pair of chairs was in the collection of Peter Palumbo, London when Christopher Gilbert wrote his article on this furniture, another pair was offered Christie's, New York, 27 October 2006, lot 50, and sold, Christie's, New York, 17 October 2008, lot 118 (\$72,000 sold after sale), and the final pair are not located at present.

## RELATED FURNITURE BY WILLIAM KENT

A number of examples of related hall-settees and hall-bergères are known, all undoubtedly based upon the original Kent design, and largely recorded in houses where Kent was involved in remodelling and interior decoration.

A single chair was designed by Kent and his patron Lord Burlington for Chiswick House, Middlesex, and later removed to Chatsworth, Derbyshire. This chair was sold by Christie's from the collection of Christopher Gibbs Esq., The Manor House at Clifton Hampden, Christie's house sale, 25-26 September 2000, lot 9 where it fetched £141,250.

A set of four settees designed by Henry Flitcroft (d. 1769), and executed by George Nix was supplied in 1728 for John Montagu, 2nd Duke of Montagu for the Banqueting Hall of Montagu House, Whitehall (9). A further suite of six settees based on the pattern was provided for Sir Robert Walpole's Norfolk mansion, Houghton Hall (10) and have been attributed to the workshops of James Richards, who executed numerous architectural carvings as well as furniture for Royal commissions designed by Kent (11). The Sherborne settees, as well as the Houghton example, have a large-scale acanthus-carved apron beneath the seat.

At Holkham Hall, Norfolk, a pair of related double-seat settees was commissioned for the Palladio-inspired hall, which was designed by Thomas Coke, 1st Earl of Leicester (d. 1748) and William Kent. Built in the 1740s under the direction of the architect Matthew Brettingham Senior (d. 1769), the hall formed part of the 'Grand Apartment', which though roofed in 1749, only had its furnishing completed around 1760 by the Countess of Leicester. A further version of the model designed by William Kent in 1720-25 is at Raynham Hall, Norfolk (12).

(1) C. Gilbert, 'James Moore the Younger and William Kent at Sherborne House', *Burlington Magazine*, vol. III, no. 792, March 1969, p. 149, figs. 53-54.

(2) C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. II, Leeds, 1978, no. 324.

(3) S. Weber, 'Kent and the Georgian Baroque style in Furniture: Domestic Commissions', *William Kent: Designing Georgian Britain*, New Haven and London, 2013, p. 205.

(4) *Ibid.*, p. 487.

(5) *Ibid.* pp. 487-488.

(6) G. Beard, 'William Kent and the Cabinet-Makers', *Burlington Magazine*, vol. 117, no. 873, December 1975, p. 868.

(7) M. Miers, 'Lodge Park, Gloucestershire', *Country Life*, 18 May 2000, pp. 82-85.

(8) Museum no. 979.34 1-2

(9) T. Murdoch (ed.), *Boughton House: The English Versailles*, London, 1992, pp. 134-135, pl. 133.

(10) J. Cornforth, 'Houghton Hall, Norfolk', *Country Life*, 28 March 1996, pp. 52-59 and fig. 2.

(11) A. Moore, *Houghton Hall*, London, 1996, p. 116.

(12) H. Cescinsky, *The Old-World House: its Furniture and Decoration*, vol. II, New York, 1924, p. 119.







# THE GRIMSTHORPE SOFA

■ 122

## A GEORGE II MAHOGANY AND PARCEL-GILT SOFA

ATTRIBUTED TO PAUL SAUNDERS, CIRCA 1750

The shaped padded back in a foliate and C-scroll carved surround with a pounced ground and hatched panels, the scrolled and padded arms with foliate and cabochon-carved supports, the bowed seat with serpentine foliate-carved rails and upholstered in crimson silk damask, on cabriole legs headed by foliate-framed cabochons and with scrolled foliate feet with inset leather castors, repairs to carving and castors, the back uprights previously cut through and now returned to their original height

49 in. (125 cm.) high; 81 in. (206 cm.) wide; 38 in. (97 cm.) deep

£70,000–100,000

\$94,000–130,000  
€80,000–110,000

### PROVENANCE:

The suite probably commissioned by Peregrine, 3rd Duke of Ancaster and Kesteven (d. 1778) for Grimsthorpe Castle, Lincolnshire, and subsequently recorded at Grimsthorpe Castle in 1812. The property of the Late Rt. Hon. Lord Gwydir, removed from Grimsthorpe Castle, Christie's, London, 11 March 1829, lots 80-82. The suite was unsold, and reinstated at Grimsthorpe Castle by Peter Robert, 2nd Baron Gwydir (d. 1865).

### THE SETTEES:

Probably sold in the mid-19th century (see note) as they do not appear in the Grimsthorpe inventories dated 1867 and 1901-3.

The pair sold 'The property of Baroness Burton', Christie's, London, 22 November 1950, lot 321.

One settee was acquired from the Leidesdorf collection in 1971 by the Metropolitan Museum of Art, New York.

The present settee resurfaced in the early 2000's and was in a New York collection.

### THE CHAIRS:

Recorded in the 1867 and 1913 Grimsthorpe inventories

Photographed by *Country Life* in 1924 in the King James's Drawing Room at Grimsthorpe.

Offered for sale by the 2nd Earl of Ancaster (d. 1951), Sotheby's London, 11 May 1934, lot 168.

Withdrawn and sold privately.

See note for later history of the chairs.

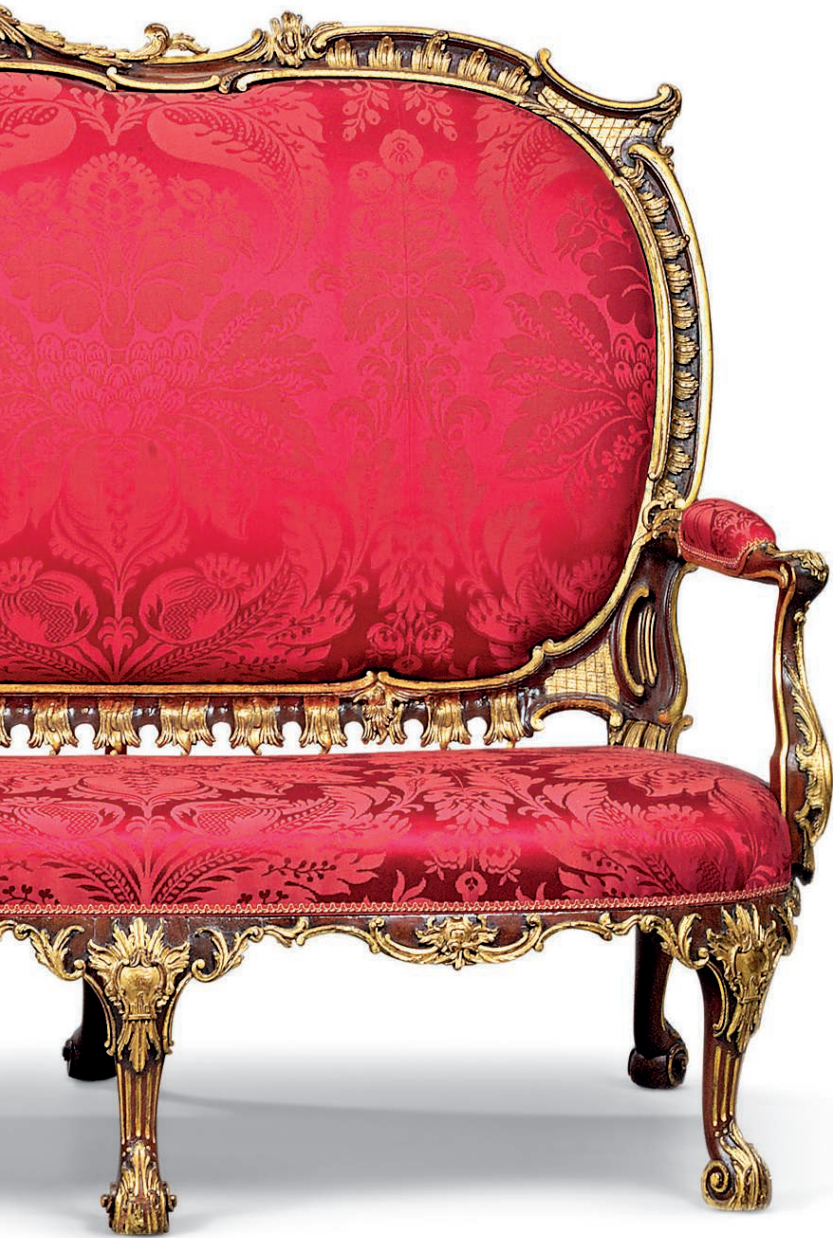


Grimsthorpe Castle © Country Life Picture Library









#### LITERATURE :

For the suite:

The suite recorded in 'Lady Willoughby's Drawing Room' at Grimsthorpe Castle, Lincolnshire in the 1812 household inventory.

G.R. and H.W. Harding, *A Catalogue of the Paintings, etc., Decorative Furniture, Works of Art and Porcelain at Grimsthorpe Castle, Lincolnshire: the Property of the Earl of Ancaster*, London, 1901-3, p. 153.

C. Hussey, 'Grimsthorpe - III Lincolnshire: The seat of the Earl of Ancaster', *Country Life*, 26 April 1924, p. 653, fig. 7.

W. Rieder, 'Eighteenth-Century Chairs in the Untermyer Collection', *Apollo*, March 1978, vol. 107, p. 184.

J. Cornforth, 'How French style touched the Georgian Drawing Room', *Country Life*, 6 January 2000, p. 55, fig. 3.

D.O. Kisluk-Grosheide, W. Koeppel, W. Rieder, *European Furniture in the Metropolitan Museum of Art: Highlights of the Collection*, New Haven and London, 2006, pp. 124-126, no. 48.

This settee is the 'missing' settee from a suite of seat-furniture originally comprising two settees and six armchairs from Grimsthorpe Castle, Lincolnshire. One settee and four of the armchairs from this suite are now at the Metropolitan Museum of Art, New York (1). This suite with a well-documented provenance is a rare example of seat-furniture in the 'French' style that appears to have been made specifically for French tapestry covers. The settee, and the suite to which it belongs, is attributed to the cabinet-maker and upholsterer, Paul Saunders (d. 1771), who was undoubtedly inspired by Chippendale in its design; Saunders was a contemporary of Chippendale, and a subscriber to the first edition of the *Director* (1754). Furthermore, as the tapestry-maker to George III, and combined with his cabinet-making skills, Saunders was fully able to supply seat-furniture frames made specifically for pre-existing tapestry covers.

#### HISTORY OF THE SUITE

The set was probably commissioned by Peregrine, 3rd Duke of Ancaster and Kesteven (1714-78) following his marriage to Mary Panton of Newmarket in 1750 when a significant refurbishment of Grimsthorpe Castle occurred.

In the 1812 inventory for Grimsthorpe, the suite was recorded in 'Lady Willoughby's Drawing Room' where it was described as: *'Two mahogany and gilt carved Sofas, stuff'd backs and seats cover'd with Tapestry de Goblins and brass nailed. Six Arm Chairs exactly to correspond with Do.'* (2). 'Lady Willoughby' was Priscilla, Baroness Willoughby de Eresby (1761-1828), who inherited Grimsthorpe on the death of the 5th Duke of Ancaster in 1809.

On 11 March 1829, the suite was offered for sale by Christie's, and described in *'A Catalogue of the first portion of the very elegant effects, the property of the Late Rt. Hon. Lord Gwydir, removed from Grimsthorpe Castle, for the purpose of sale'* as:

*Lot 80 - Six large fauteuils, with richly-carved and partly gilt frames, the backs, arms, and seats stuffed and covered with Beauvais tapestry, of pastoral designs, with flowers; also, loose holland covers*

*Lot 81 - A large settee, or high-back couch, to correspond*

*Lot 82 - Ditto*

The suite was purchased by 'Pecotti', an agent representing Peter Robert, 2nd Baron Gwydir, 22nd Baron Willoughby de Eresby (1782-1865), Lady Willoughby's eldest son and heir, and it was returned to Grimsthorpe. The settees sold for £16 16s each, and the chairs £7 15s each.



### THE SETTEES FROM THE SUITE

The settees are not included in the 1867 or 1901-3 inventories for Grimsthorpe although in the latter manuscript there is a reference to them: 'Two settees of similar design, and with similar coverings [to the chairs] were purchased by the same agent [in the March 1829 sale, and on behalf of Lord Gwydir] but are not at Grimsthorpe'; this suggests they had been moved to another mansion, or more likely sold. They did not re-emerge again until 22 November 1950 when they were sold by Christie's on behalf of Baroness Burton, and described in the sale catalogue as:

*'Lot 321 – A pair of Beauvais tapestry and giltwood settees, 6 ft. 10 in. wide – the framework probably English – second quarter of the 18th century / The giltwood borders to the shaped backs carved with wave ornament and foliage, the arm terminations and supports carved with cabochon and foliage and with shaped seat frames supported on cabriole legs carved on the knees with similar motifs and terminating in foliage scroll feet. The panels to the backs covered in Beauvais tapestry finely woven in colours... / From the Bretby Park Heirlooms, 1887.'*

The mention of the 'Bretby Park Heirlooms' is puzzling; on the 29 May 1918, a suite of seat-furniture, part of the heirlooms, was sold 'under the Wills of the 7th Earl of Chesterfield and the Dowager Countess of Chesterfield' by Christie's, and the description bears a slight resemblance to the Grimsthorpe suite:

*Lot 115 – A suite of old English furniture, of Louis XV design, the frameworks carved with shells and foliage, partly painted and gilt, the seats and backs stuffed, and covered with needlework with flowers and key-pattern in coloured wools, consisting of:*

*Six arm-chairs*

*Two settees – 7 ft. wide*

However, we know that the chairs remained at Grimsthorpe until sold in 1934, their history is described below, so the Bretby link seems to be flawed.

The pair to this settee was subsequently featured in the Baltimore Museum of Art exhibition catalogue: *The Age of Elegance: The Rococo and its Effect*, 1959, and in 1971, it was acquired by the Metropolitan Museum of Art, New York. However, in 1978, the whereabouts of the present settee was 'unknown' (3).

### THE CHAIRS FROM THE SUITE

The chairs are featured in the 1867 and 1901-3 inventories. In 1924, the chairs were photographed by *Country Life* in the King James's Drawing Room at Grimsthorpe (4). On the 11 May 1934, lot 168, the chairs were offered for sale at Sotheby's by Gilbert Heathcote-Drummond-Willoughby, 2nd Earl of Ancaster (1867-1951), but were withdrawn from the sale and sold privately. In 1949, four of the armchairs were acquired by Judge Irwin Untermyer (1886-1973) to form part of the Untermyer collection although by this date the chairs had been stripped of their gilding, and original upholstery (5). The two remaining chairs entered the collection of Walter P. Chrysler, Jr. (1909-88), sold Parke-Bernet, 30 April 1960, lot 227, and then, Arthur Leidesdorf until sold Sotheby's, 27 June 1974, lot 31. These two chairs are now in a private collection in the USA.



An armchair from the suite, with its original parcel gilding and Gobelins tapestry cover, formerly in the Walter P. Chrysler, Jr. Collection



The Oak Room in Judge Irwin Untermyer's apartment at 960 Fifth Avenue, New York in *Apollo*, March 1978





#### PAUL SAUNDERS, CABINET-MAKER AND 'TAPESTRY-MAKER'

The settee offered here, and the suite from which it is a part, can be attributed to the workshop of Paul Saunders (1722-71), an 'upholsterer' (upholsterer) and cabinet-maker of Soho, London on stylistic grounds. The form and ornament of this elegant settee reflects the influence of 'French' designs for chairs in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754 (pls. XVIII-XIX). Saunders was a subscriber to the *Director*, and was undoubtedly inspired by Chippendale's designs to the extent that in 1928, two prominent furniture historians, H. Avray Tipping and Christopher Hussey erroneously stated that the chairs from this suite were 'probably by Chippendale' although there is no stylistic or documentary evidence to support this (6). Although most of Saunders' work is undocumented, he supplied a closely related suite of chairs to the 1st Earl of Leicester for Holkham Hall, Norfolk in 1757 (7). This settee's cabriole leg with its foliate carved cabochon and distinctive scrolled foot is a variation of the Holkham suite and is possibly unique to Saunders' workshop. An armchair, with closely related carving was bequeathed by the collector C. D. Rotch to the Victoria and Albert Museum, London and is presently in their collection (8); a settee from the same suite, sold Christie's, New York, 21 March 2015, lot 1044.

Saunders' early career began on 7 December 1738 when he was apprenticed for seven years to Michael Bradshaw, citizen and 'upholster' of London. In 1753, Saunders and his business partner, George Smith Bradshaw were established at 59 Greek Street, Soho, the former workshop of the upholsterer and cabinet-maker, William Bradshaw (1700-75), from whom they probably acquired stock and pattern books; in May of the same year, the partnership was described as 'upholsterers of Greek Street'. Recent research shows that Saunders was probably more prolific as a cabinet-maker in the 1750s than previously thought; from February 1752-July 1757, 'Paul Saunders & Co.' was supplying furniture and overseeing the complete refurbishment of Exchequer House, 10 Downing Street, and the following year, Oatlands Park, Surrey, and Clinton Lodge, Hampshire for Henry Pelham Clinton, 9th Earl of Lincoln, later 2nd Duke of Newcastle (1720-94); the total commission came to over £5000 (9). Furthermore, from June 1749 to February 1759, he was employed by Hugh Percy, 1st Duke of Northumberland (1715-86), a commission that came to more than £2000 (10). On 6 February 1755, and with respect to the above, the firm was referred to by the *Public Advisor* as 'the Workshop of Mess. Smyth, Bradshaw & Saunders, Upholders & Cabinetmakers, Soho'.

#### THE ORIGINAL FRENCH TAPESTRY COVERS

The 1901-3 Grimsthorpe inventory describes the original French Gobelins tapestry covers for this suite of seat-furniture. The chair backs were from a series entitled '*Jeux d'Enfants*' after designs by Boucher, and the chair seats portrayed scenes from '*La Fables de La Fontaine*'. The Gobelins inventory of 1792 lists among its holdings of Boucher paintings, '31 *petit tableaux representant des Jeux d'Enfants, tant originaux que copies*'. Five of these are extant and show figures of children that often appear as tapestry chair-coverings in sets that sometimes, as in the original chair backs for the Grimsthorpe armchairs, includes '*The Boy with the Bagpipes*' (11).

After their sale in 1934, the tapestry covers were removed from the armchairs, and applied to six modern armchairs, which were purchased by Dr. F. Mannheimer of Amsterdam, and given to the Rijksmuseum after the war where they remain today. The Grimsthorpe chairs, and by association, this settee and its pair in the Met, were evidently made to accommodate the French tapestry covers, and as such are possibly '*among the earliest pieces in England so conceived*', and '*emerge as a valuable document in the eighteenth-century development of Francophile taste in England*' (12). This leads to Saunders, who as the preeminent London tapestry-maker, owner of 'The Royal Tapestry Manufactory, Soho Square', and from September 1757, tapestry-maker to His Majesty, George II, in addition to being a cabinet-maker would have been fully conversant in the complexities of matching covers to seat-frames.

(1) Accession nos. 1971-236; 64.101.987-990.

(2) W. Rieder, 'Eighteenth-Century Chairs in the Untermeyer Collection', *Apollo*, March 1978, vol. 107, p. 184.

(3) *Ibid.*, p. 185, f/n 18.

(4) C. Hussey, 'Grimsthorpe - III Lincolnshire: The seat of the Earl of Ancaster', *Country Life*, 26 April 1924, p. 653, fig. 7.

(5) J. Gloag and Y. Hackenbroch, *English Furniture in the Irwin Untermeyer Collection*, Cambridge, 1958, pls. 116-117.

(6) Rieder, *op. cit.*, p. 184.

(7) A. Coleridge, *Chippendale Furniture*, London, 1968, p. 211, figs. 378-379.

(8) W.50-1962.

(9) S. Goodman, 'The 9th Earl of Lincoln (1720-1794) and the refurbishment of Exchequer House, 10 Downing Street', *The British Art Journal*, Winter 2017/2018, vol. XVIII, no. 3, pp. 3-7.

(10) A. Aymonino, M. Guerci, 'The architectural transformation of Northumberland House under the 7th Duke of Somerset and the 1st Duke and Duchess of Northumberland, 1748-86', *Antiquaries Journal* 2016, Appendix.

(11) E. Standen, 'Tapestry panel for a fire-screen', *Decorative Art from the S.H. Kress Collection*, Aylesbury, 1964, pp. 280-281.

(12) Rieder, *op. cit.*, p. 184.







# THE HARRINGTON STOOLS

PROPERTY OF A GENTLEMAN

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## A PAIR OF GEORGE III MAHOGANY HALL STOOLS

ATTRIBUTED TO JOHN LINNELL, CIRCA 1765

Each rectangular dished seat with scroll ends above a Vitruvian scroll frieze on all four sides, on raised panelled square tapering legs and block feet headed by scrolled angle-brackets, each labelled to the underside 'E.R.II, Buckingham Palace, L.C.D.' inscribed in ink 'Prince Michael', with double batten-carrying holes  
17¾ in. (45 cm.) high; 36½ in. (93 cm.) wide; 17½ in. (45 cm.) deep (2)

£80,000–120,000

\$110,000–160,000  
€92,000–140,000

### PROVENANCE:

Probably supplied to William Stanhope, 2nd Earl of Harrington (1719-1799), Petersham Lodge, Richmond.

Charles Stanhope, 3rd Earl of Harrington (d. 1829), Harrington House, St James's Palace.

Collection of HRH The Prince George, Duke of Kent KG, KT, and HRH Princess Marina, Duchess of Kent CI, GCVO and their families; sold Christie's, London, 20 November 2009, lot 46.

This pair of hall stools has an illustrious provenance having been in two prestigious collections: probably commissioned by William Stanhope, 2nd Earl of Harrington (1719-1799) for Petersham Lodge, Richmond, Surrey, and more recently, in the collection of H.R.H. Prince George, Duke of Kent and H.R.H. Princess Marina, Duchess of Kent.

### THE DESIGN

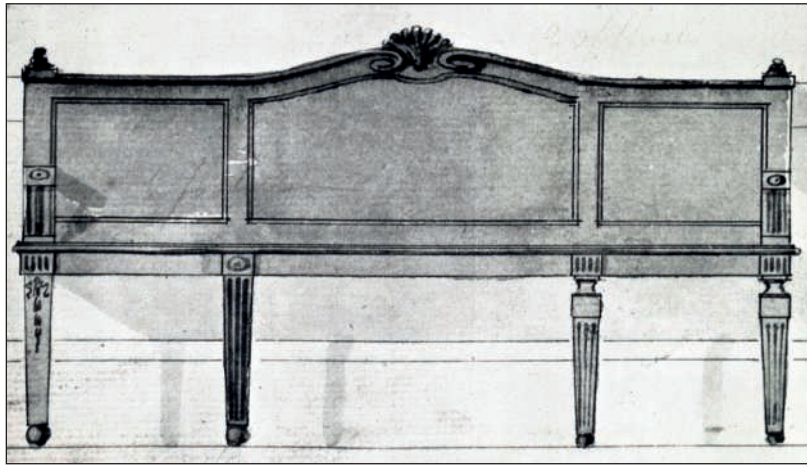
Designed in the Greek style popularised by James Stuart's *Antiquities of Athens* (1762), these stools were probably originally part of a suite of hall furniture that comprised another pair of matching stools (1), and at least one large triple-panelled hall settee; the latter sold from the collection of Charles Henry Leicester Stanhope, Viscount Petersham, later 12th Earl of Harrington, at Christie's, London, 9 April 1987, lot 47. This hall settee is closely related to a design by John Linnell (1729-96) for a pair of hall settees supplied in 1767 to William Drake (1723-96) for Shardeloes, Buckinghamshire, and on that basis, these stools too can be confidently attributed to this craftsman (2). The Shardeloes hall settees survive; they are unique for being the only settees for which a bill and a drawing by Linnell exists. The original drawing refers to four stools but these are no longer extant. However, their mention fully supports the assumption that the present stools, and their matching pair were also *en suite* with one or more hall settees. Notably, the stools offered here, and the hall settee formerly in Lord Petersham's collection include the distinctive neo-classical square and tapering fluted leg for which Linnell is renowned; a form, which could be selected as an option for legs illustrated in the innovative 1767 neo-classical design Linnell prepared for William Drake for Shardeloes.











John Linnell's design for the Shardeloes hall settees © V&A Images

William Stanhope, 2nd Earl of Harrington is included in 'The schedule of clients of John Linnell' by Helena Hayward (3). The Linnell firm's association to Lord Harrington was probably through the intermediary of the building firm, John Phillips (additionally, Clerk of the Works at the Radcliffe Camera, Oxford) and his business partner, Shakespear, with whom Linnell, father (William) and presumably his son, worked at Radcliffe Camera in 1745, Woburn Abbey, Bedfordshire in 1749 and Alscot Park, Warwickshire in 1750. The connection between Linnell and Phillips and Shakespear endured long after William Linnell's death in 1763. Between 1763 and 1772, John Linnell was subcontracted as a carver to the building firm for which he charged £672 6s 7d, and in 1773, he again undertook a carving commission on contract to them, which included work for Lord Harrington as well as the Earl of Holderness, the Duke of Bolton and William Pitt, among others, and in sum came to over £400 (4). Sub-contracting was a normal practice in the 18th century because so many crafts and trades were involved in the building, decorating and furnishing of houses (5).

Another drawing for a hall bench, part of the Linnell/Tatham designs held in the Victoria and Albert Museum, can also be compared to the hall bench formerly belonging to Lord Petersham (6). A set of six hall benches designed by William Kent (1685-1748) in circa 1735-40 for Devonshire House, London, and now at Chatsworth, Derbyshire is ultimately the inspiration for this Linnell pattern (7). In 1969, John Harris suggested that the Chatsworth hall benches may be as late as 1765, however, another hall bench, almost identical to the Chatsworth hall benches, designed for the *Praeneste* in the garden at Rousham, Oxon, by Kent, must have been supplied when the garden was nearing completion

in 1737-9. The Kent design was re-used as late as 1765 by Linnell and Linnell's drawing illustrates how closely he modelled himself on Kent as he developed his neo-classical style (8).

#### PETERSHAM LODGE

In 1733, Lord Harrington (from 1742, Viscount Petersham and 1st Earl of Harrington) had a 'new' Petersham Lodge built to the Palladian designs of Richard Boyle, 3rd Earl of Burlington (1694-1753), 'the architect Earl' and patron to Kent, on the site of an earlier house that had been destroyed by fire in 1721. The poet, James Thomson, who is commemorated at Poet's Corner in the grounds of Pembroke Lodge, Richmond Park, refers to the new lodge in 'Summer', one of a set of four poems published as 'The Seasons': *'the pendent woods That nodding hang o'er Harrington's retreat'*, and the lodge during Lord Harrington's residency was known as 'Harrington's Retreat'. Lord Harrington later used Edward Shepherd, largely known now as the builder of Shepherd's Market, London, to add wings in 1740. The Burlington-designed Petersham Lodge was sold after the death of 2nd Earl of Harrington in 1779. In 1783, an Act of Parliament was passed to enable George III to grant the inheritance of the capital messuage or mansion-house called Petersham Lodge to Thomas Pitt, 1st Baron Camelford, who had purchased it from Lord Harrington's son, Charles, 3rd Earl of Harrington, and by whom it was sold in 1790 to the Duke of Clarence, afterwards William IV, who occasionally lived there (9).

The storage label was applied by the Lord Chamberlain's department, when the benches were stored at Buckingham Palace.



The hall settee from the same suite





(1) The matching stools sold Christie's, London, 20 November 2009, lot 45 (£163,250 inc. premium).

(2) H. Hayward, 'The Drawings of John Linnell in the Victoria and Albert Museum', *Furniture History*, 1967, fig. 27.

(3) *Ibid.*, p. 41.

(4) H. Hayward, P. Kirkham, *William and John Linnell*, vol. I, London, 1980, p. 30; P. Kirkham, 'The Careers of William and John Linnell', *Furniture History*, 1967, p. 36.

(5) *Ibid.*

(6) E. 126 1929.

(7) Hayward, Kirkham, *op. cit.*, vol. II, fig. 230.

(8) Hayward, *op. cit.*, p. 89.

(9) 'Parishes: Petersham', in *A History of the County of Surrey: Volume 3*, ed. H E Malden (London, 1911), pp. 525-532. British History Online <http://www.british-history.ac.uk/vch/surrey/vol3/pp 525-532>.



The Buckingham Palace inventory label



# THE NEWHAILES SAGEOT COMMUNE



Photograph of Newhailes Library, 1917 © Country Life Picture Library

## PROPERTY OF A GENTLEMAN

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### A LOUIS XIV ORMOLU-MOUNTED, BRASS, PEWTER, TORTOISESHELL, EBONY AND POLYCHROME-DECORATED STAINED-HORN BOULLE MARQUETRY COMMUNE

BY NICOLAS SAGEOT, CIRCA 1710

Inlaid in *contre-partie*, the rectangular top with rounded front angles and moulded edge decorated with foliate scrolls and rinceaux, centred by a seated figure of Victory under an arched canopy, flanked by further figures and Bèrainesque motifs, the angles with masks and floral bouquets, above two short and three long conformingly inlaid, walnut-lined drawers with female mask escutcheons and floral drop-handles, the drawer divides with trellis banding, the sides and angles inlaid with similarly decorated panels, above a shaped apron centred by a mask of Ceres, on shell bracket feet, stamped 'NS', minor losses to marquetry  
33 in. (84 cm.) high; 52 in. (132 cm.) wide; 27¼ in. (69.2 cm.) deep

£150,000–250,000

\$210,000–330,000  
€180,000–280,000

#### PROVENANCE :

Possibly Sir David Dalrymple of Hailes, 3rd Bt. Lord Hailes (1726–92), and by descent to his eldest daughter Christian Dalrymple (1765–1838) who died without issue, thence by inheritance to her half-nephew, Sir Charles Dalrymple Fergusson of Kilkerran, 5th Bt. (1800–1849), and by descent to his son the Sir Charles Dalrymple [Fergusson] of Newhailes, 1st Bt. MP (1839–1916).

Sir David Dalrymple of Newhailes, 2nd Bt. (1879–1932).

Sir Mark Dalrymple of Newhailes, 3rd Bt. (1915–1971) and his wife, Lady Antonia Stewart (1924–217), daughter of the Earl of Galloway, and thence by inheritance to the present owner.

#### LITERATURE :

Possibly *The Newhailes Inventory*, c. 1790, in the Chintz Room as 'An inlaid chest, wax cloth cover and cloth slip'.

*Inventory of New Hailes House*, 1873, in the Drawing Room as a 'Fine brass & inlaid chest of Drawers Key for Do.'

A, Dowell, *Inventory & Valuation of the Furnishings, Pictures, Silver Plate.*

... of Newhailes made for Insurance Purposes, 1914, in the Drawing Room as a 'Buhl (sic) & ormolu commode of three long and two short drawers, decorated all over flowers & classical figures in colour ormolu drop handles & mounts, plate glass top'.

L. Weaver, 'Newhailes, Midlothian, the seat of Lt. Com. Sir David Dalrymple, Bt., R.N.', *Country Life*, 8 September 1917, p. 230, illustrated *in situ*.









View of Newhailes from the gate © Country Life Picture Library

This wonderful early 18th century commode, an outstanding example of *contre-partie* marquetry design, is the work of Parisian *ébéniste* Nicholas Sageot (1666-1731) and typifies the *style Bérain*, with its elegant arabesques and foliate scrolls. For the past two centuries, it has been in the possession of the Dalrymple and Fergusson families at Newhailes House, near Edinburgh. A jewel of early Palladian architecture, the house and its furnishings are a monument to the superb taste of this highly cultured family.

#### THE COMMODE AT NEWHAILES HOUSE, MUSSELBURGH

This commode possibly entered the collection at Newhailes House, Musselburgh, Scotland, during the tenure of Sir David Dalrymple, 3rd Baronet, Lord Hailes (1726-92), who inherited the house in 1751. Lord Hailes, a scholar and eminent figure of the Scottish Enlightenment and a close friend of Dr Johnson, was from a dynasty of lawyers and politicians prominent in the Scottish legal system. He further developed the collection of books in the Library, originally built around 1722, for which Newhailes acquired its outstanding reputation.



Walter Severn (1830-1904), *The Library at Newhailes*, 1867 © HES

This commode is possibly the one recorded in the 'Chintz Room' at Newhailes, near Edinburgh, in the 1790 inventory for the mansion (1), when it was described as:

*'An inlaid chest, wax cloth cover and cloth slip'.*

Despite the sparing description in the inventory, which can be accounted for by the author, who was possibly a housekeeper because of her detailed knowledge of textiles and blankets, the protective covers for this chest suggest it may be the present commode.

In 1869, the commode appears in a watercolour of the library at Newhailes by Walter Severn (1830-1904), a member of the Royal Cambrian Academy. Severn was employed by Sir Charles Dalrymple, 1st Baronet of Newhailes (1839-1916), who inherited the estate in 1849, to paint some of the interiors. However, from this date to 1873, the villa was leased to Henry Coventry, and thereafter to Alexander, Baron Shand of Woodhouse until 1883. It was almost certainly the tenancy of the latter that prompted an inventory to be raised in 1873.









The Louis XIV commode, by Nicolas Sageot, formerly in the collection of the Earl of Lincoln, Clumber Park © Christie's Images

The commode is listed in the 'Drawing room' in the 1873 inventory: '*Fine brass & inlaid chest of Drawers Key for Do. [ditto]*', and to the left of the entry '*brass loose pieces off*'. This room was, in fact, the old Library, which had been transformed into a drawing room by the addition of a suite of sofas and chairs from a drawing room in the opposite wing. During this 'drawing-room phase' the room became the principal reception room where the finest furniture and works of art from the collection were on display including this commode, and the late 17th century Flemish 'Hopetoun Chest'; it was then described as the most learned drawing room in Europe (2).

In the 1914 inventory, it is in the same room and a full description identifies the Sageot commode beyond doubt: '*Buhl & ormolu commode of three long & two short drawers, decorated all over flowers & classical figures in colours, ormolu drop handles & mounts, plate glass top*'. At this date, it is valued at £150 – one of the most expensive pieces of furniture at Newhailes.

In 1917, the commode was photographed by *Country Life* in the Library; and again in a privately printed photograph in 1959 (3).

#### NEWHAILES, MUSSELBURGH, NEAR EDINBURGH

The estate, originally known as Whitehill, was acquired in 1686 by James Smith (1645-1731), described by Colen Campbell in his *Vitruvius Britannicus* (1717) as: '*the most experienced architect in Scotland*' (4). He designed the original house in the Palladian manner, and Newhailes is significant for being an early exemplar of this style, later fashionable throughout Britain and Ireland. In 1709, the estate was purchased by Sir David Dalrymple, 1st Baronet of Hailes (*circa* 1665-1721) for the sum of 40,000 merks (£27,000 – approximately £2.5 million in 2004), who renamed the estate 'New Hailes'. During the long ownership of the Dalrymple family, the house has not been fundamentally altered from Smith's original building. Although some improvements have been made to the interiors, these are largely intact and represent one of the best-preserved interiors of the early 18th century. When the National Trust of Scotland (NTS) acquired the house in 1997 their remit was to stabilise the condition of the buildings, and at the same time maintain the spirit of the house.

#### SAGEOT'S DESIGN

The richly ornamented style of this magnificent commode derives from the work of the celebrated *ébéniste du roi* André-Charles Boulle (1642-1732), who popularised the virtuoso practice of inlaying ebony-veneered case furniture with brass, tortoiseshell and stained horn at the court of Louis XIV. Although Boulle gave his name to this technique, it was practised by several other Parisian cabinetmakers at the start of the 18th Century, including Aubertin Gaudron (d. 1713), Noël Gérard (1685-1736) and Nicholas Sageot.



The Louis XIV commode, by Nicolas Sageot, formerly in the Thyssen collection © Christie's Images

Sageot had a thriving workshop on the rue du faubourg Saint-Antoine by 1698 and became a master in 1706. Documentary evidence indicates that he also operated as a *marchand mercier*. As with the present commode, his pieces are often stamped, a rarity at this date, as it did not become obligatory for cabinetmakers to do so until 1751. A very similar commode in *première-partie* formerly in the collection of the Dukes of Newcastle, Clumber Park, Nottinghamshire (sold Christie's, London, 16 December 1999, lot 50, £287,500) also bears Sageot's stamp, which later allowed a commode formerly in the Thyssen collection to be further attributed to this master (sold Christie's, London, 14 December 2000, lot 320, £168,750).

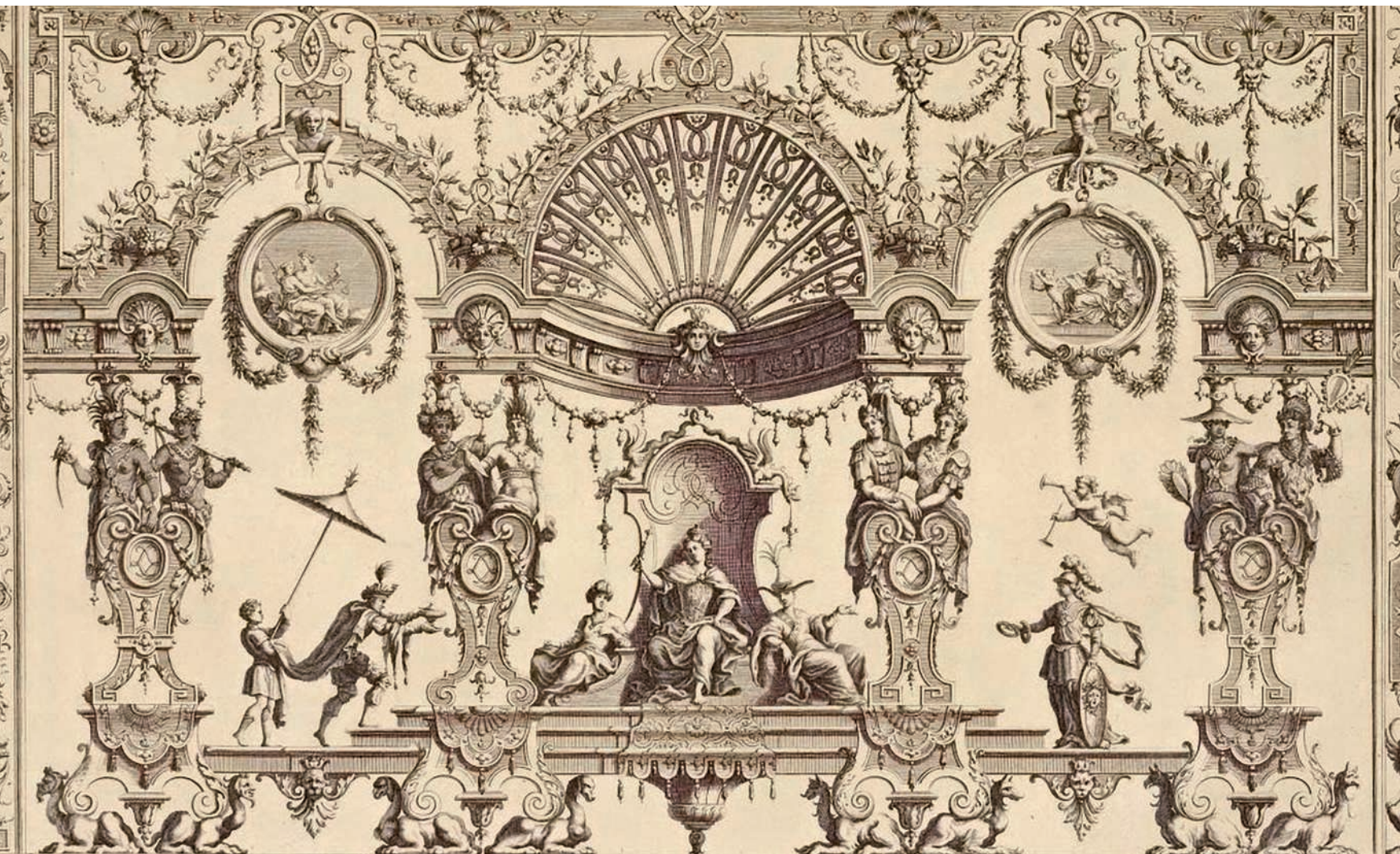


Detail of the stamp









Ornamens Inventez par J. Bérain Et se vendent Chez Monsieur Thuret Aux Galleries du Louvre Avec Privilège du Roy, Paris, 1711, f. 66

The superb design of the present commode, with its intricate filigree arabesques, abundance of polychrome flowers, and playful mask motifs is inspired by the work of Jean Bérain (1640-1711). Of exceptional quality, the top depicts the figure of Pallas-Athena, seated on a lambrequined plinth beneath a garlanded *baldacchino*. She is attended by two putti, possibly Eros and Anteros, who proffer a palm of victory and two flaming torches to the goddess. Flanking the central motif are two huntresses, each attended by a putto and a dog. Two further huntresses, each with a hawk and a hound top the architrave above the figure of Athena.

It is likely that this scene is symbolic of 'Love's triumph', the flames of love being conquered by the wise and chaste goddess Athena. This theme played an important role in Bérain's *œuvre*; in 1681 in his official role as *Dessinateur de la Chambre et du Cabinet du Roi* he created the costumes and set designs for the ballet *Le Triomphe de l'Amour*, performed by members of the court to celebrate the marriage of the dauphin and Marie-Anne-Christine-Victoire of Bavaria (1660-1690), which had taken place the previous year. Bérain's interest in theatrical design can be seen in the composition of many of his designs, the present top being no exception; with its wonderfully bold layout and delightfully colourful figures, it is as visually arresting as any theatrical performance.





Detail of the present top

Given the similarity between this design, the top of the Thyssen commode and a third commode sold Sotheby's, Monaco, 24 June 1984, it is likely that Sageot owned a specific Bérain cartoon or engraving of the subject (4). This was probably lost after Sageot's mental health began to decline in 1725. However, the folio of engravings after designs by Bérain, published following his death in 1711, contains several variations on the central victorious figure and her attendants, providing us with an idea of the perennially popular material Sageot was using.

(1) The inventories for Newhailes held by the National Trust of Scotland, Edinburgh.

(2) V. Horrocks, *Newhailes*, Edinburgh, 2004, p. 6.

(3) L. Weaver, 'Newhailes, Midlothian, the seat of Lt. Com. Sir David Dalrymple, Bt., R.N.', *Country Life*, 8 September 1917, p. 230; RCAHMS.

(4) As posited by J.N. Ronfort, *André Charels Boulle 1642-1732: A New Style for Europe*, Paris, 2009, p. 98.











# THE CHAMPALIMAUD MOORS

PROPERTY OF A EUROPEAN GENTLEMAN

■ 125

**A PAIR OF PARCEL-GILT POLYCHROME MARBLE, ALABASTER, GESSO, PASTE AND LEAD STANDING MALE AND FEMALE ROYAL BLACKAMOORS**

ITALIAN OR FRENCH, LATE 17TH OR EARLY 18TH CENTURY

The male figure depicted wearing a crown, turban, and classical armour, with a baton in his proper right hand and his helmet at his feet; she wears a feather head-dress and breastplate over a tunic, with a monkey at her feet; each on a later square marble plinth

62¼ and 65¼ in. (158.2 and 161.9 cm.) high, the figures (2)

£1,000,000–1,500,000

\$1,400,000–2,000,000  
€1,200,000–1,700,000

**PROVENANCE :**

Armand-Michel de Pomereu, marquis de Pomereu (1817-1906), married to Marie-Charlotte de Luppi (1834- 1908), rue de Lille, Paris, at least by circa 1880 and by descent to

Michel-Robert de Pomereu d'Aligre, marquis de Pomereu (1860-1937), married to Alexandrine de Mun (1872-1935), and by inheritance to

Alexandrine de Mun (1872-1935) and by descent to

Armand de Pomereu d'Aligre, marquis de Pomereu (1895-1974), 64 Avenue Foch, Paris.

Acquired by Antonio de Sommer Champalimaud, Lisbon, from Aveline, Paris, in the 1970s, and by descent until sold

The Champalimaud Collection, Christie's, London, 6-7 July 2005, lot 22, where acquired by the present owner.









The Moors shown *in situ* in the Hotel Pomereu, circa 1910

#### LITERATURE :

Illustrated *in situ* in a late 19th Century photograph of the rue de Lille, Paris.  
Jean-Marie Rossi, *45 Ans de Passion*, Paris, n.d., p.33.

#### COMPARATIVE LITERATURE :

S. Pressouyre, *Nicolas Cordier - Recherches sur la sculpture à Rome autour de 1600*, Rome, I-II, 1984.

R.C. Aréizaga, *Museo del Prado, Catálogo de la Escultura de Época Moderna, Siglos XVI-XVIII*, Madrid, 1998, no. 168, pp. 338-339.

C. Spencer, *Althorp - The Story of an English House*, London, 1998, pp. 12-15.

J. Warren, *The Wallace Collection: Catalogue of Italian Sculpture, Volume Two*, London, 2016, nos. 124-7.





The facade of the Hotel Pomereu, rue de Lille

This superb pair of standing male and female blackamoors represent a proud royal king and queen. The powerful male figure stands with his helmet at his feet. He wears a golden crown, is outfitted in ancient Roman armour and holds a baton in his right hand. His queen wears a feathered headdress and an elaborately decorated breastplate over a billowing tunic, while a monkey sits at her feet. Crafted from precious materials the two figures were intended to give an appearance of magnificence and exoticism.

#### HOTEL DE POMEREU

These statues formed part of the collection of the Pomereu d'Aligre family in the 19th century and are first recorded with certainty in a photograph of the interior of the family *hotel particulier* in Paris which was situated at 65-67 rue de Lille, at the corner of the rue de Poitiers. The hotel - today the Caisse des Dépôts et Consignations - was built on land which had belonged to the family since the mid 19th century. However, as it was directly behind the Cours des Comptes, the earlier Pomereu residence was burned by the Commune in 1871. In July of 1872, the land was purchased by Armand-Michel de Pomereu from the estate of his older brother, and he proceeded to build the luxurious

house which stands today. Photographs taken shortly after the house's completion show that the gare (now musée) d'Orsay had not yet been built and the rue de Poitiers extended down to the Seine, which dates the photographs to the 1880s. Interior photographs of the hôtel show the two blackamoors standing on pedestals at the foot of the monumental staircase on either side. They remained at the hôtel until the family rented it to the *service géographique de l'armée* in 1938, at which point the moors were moved to another Pomereu residence at 64 avenue Foch. They were eventually sold from the family collections in the 1970s.

#### INFLUENCE OF THE KONGOLESE EMISSARY TO ROME

Made of a variety of rich materials, this royal couple are a witness to Europe's fascination with exotic foreign cultures in the 17th and 18th centuries. The depiction of blackamoors in European art has an illustrious provenance back to antiquity, although in Roman times they were normally depicted as slaves. Both Pope Clement VIII and Pope Paul V made an effort to develop relations with the African kingdom of the Kong which led to King Alvaro II of Kongo sending an emissary to Rome, who was commemorated after his death with a monument in Santa Maria Maggiore, composed of coloured marbles, which was installed in 1629.







## THE BORGHESE MOOR

Perhaps the most famous moor figure of the 17th century was executed by Nicolas Cordier (1567-1612), who was asked to complete a figure around the remains of a Roman torso. Known today as the Borghese Moor, it was one of the jewels of the Borghese collection, but was sold to Napoleon by Prince Camillo Borghese and is now at Versailles (for a discussion and illustrations of the Moor, see Pressouyre, *op. cit.*, II, no. 21, figs. 190-193. pp. 413-415). Cordier successfully exploited the possibility of using various coloured marbles to create busts and statues of Africans, including the Borghese Moor and a statue of a gypsy woman, known as *Zingarella* (Gypsy Girl), also for the Borghese family. Although the Champalimaud Moors must date from later in the 17th, or even early 18th century, there are a number of interesting similarities which suggest that the sculptor was familiar with Cordier's work. Both the Champalimaud and Borghese moors use a variety of luxurious materials including coloured marbles and alabaster heightened with areas of gilding. Unusually, the Champalimaud figures also use lead which has been patinated to resemble bronze. In this respect, they follow in the tradition of northern European sculptors, and it may be that the author of the present figures was a northern, possibly French, sculptor who had his training in Italy.

It is not, however, only the Borghese Moor to which one can draw parallels. At about the same time that Cordier was carrying out work on the Moor, he also executed a carved marble figure of King David for the funerary chapel commissioned by Pope Paul V at Sta Maria Maggiore, Rome (Pressouyre, *op. cit.*, II, no. 13, figs. 117-120, p. 395). Much of the decorative vocabulary found on the David is echoed in the male figure of the pair offered here, and they share a similar, confident contrapposto pose. Both wear the crown with simple points, have the same roman armour and sandals embellished with masks at the tops. They both also stand with a sceptre or baton in the right hand and with drapery held around the shoulders with a clasp to one side. The overall impression of the Champalimaud Moors is, however, more baroque in conception, with the exaggerated billowing of the drapery, the emphasis on coloured materials and the almost haughty gaze of the sitter.

Certainly, Cordier's work continued to be influential throughout the 17th century, as is witnessed by the plethora of decorative busts of Africans found in old inventories. Cardinal Richelieu owned 'two heads of Ethiopians with their heads of black marble, the hair of coloured marble, and the busts of transparent calcareous alabaster' and Cardinal Mazarin owned a set of four busts of Africans, whilst Costanza Piccolomini, the mistress of Gianlorenzo Bernini, had a pair of busts of Moors at her house in Rome in 1662 (Warren, *op. cit.*, pp. 585-6). A pair of ormolu-mounted busts of moors, firmly attributable to the second half of the 17th century and sold in these Rooms (5 July 2012, lot 10), show numerous stylistic similarities to the present full-length figures. It is also interesting to note the presence of a standing figure of the emperor Tiberius which was formerly in the collection of Queen Cristina of Sweden and is now in the Prado, Madrid (Aléizaga, *loc. cit.*). Like the Borghese Moor and the statues offered here, it is a standing classical figure made of a number of rich materials, in this case a lavish combination of alabaster and gilded bronze. It is this juxtaposition of stones and metals, along with the insouciant poses, which makes the Champalimaud Moors a luxurious amalgam of the regal and the exotic.



The Borghese Moor, 1607-1612, at Versailles



King David, 1609-1612, Chapel of Paul V, Sta Maria Maggiore, Rome





Empress Catherine the Great of Russia (r.1762-1796)

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

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**A SET OF FOUR GERMAN SILVER WINE-COOLERS  
FROM CATHERINE THE GREAT'S RIGA SERVICE**

MARK OF JOHANN CHRISTIAN NEUSS, AUGSBURG, 1781-1783

Each slightly tapering cylindrical and on spreading foot with husk cask border, the lower bodies part-fluted and with fruiting vine cast swags applied above, with applied horned bacchic mask handles, *each marked underneath, further prick engraved with Cyrillic initials 'RIZH' and numbered 'N.1', with later Dutch tax marks*

10¾ in. (27.5 cm.) high

336 oz. 4 dwt. (10,456 gr.)

(4)

£250,000–350,000

\$340,000–470,000

€290,000–400,000

**PROVENANCE :**

Ordered by Catherine the Great, Empress of Russia (r.1762-1796) for use at the Governor's Palace, Riga during the governorship of Count George von Browne (1698-1792).

Recalled to St. Petersburg by her successor Paul I, Emperor of Russia (r.1796-1801).

Probably acquired by Anatole Demidoff, Prince of San Donato (1812-1870) and possibly then by descent. Demidoff Collection; Müller et Cie, Amsterdam, 16-18 June 1925, part of either lots 895, 896 or 897.

**EXHIBITED :**

Antwerp, The Provinciaal Museum Sterckshof-Zilvercentrum, Augsburgs zilver in Belgie, 1994 (a pair).

Ghent, Museum voor Sierkunst en Vormgeving, *The Magic of the Silversmith's Trade, European Silver in Private Collections 1500-1850*, 17 June-5 November 2000, no. 188.

**LITERATURE :**

Nikifor Kargorodow, *Verzeichnis von dem Silbernen Tisch Service [Inventory of the Silver Table Service]*, 4 April 1784, described in translation as 'Case No. 8 Eight ice-buckets in the form of pots weighing 1 Pud 11 Funt 40 zolotniks' [This equals, for eight a total of 674 ozs or 84 ozs. each- so 337 ozs. for the four].

*Die benutzung des Rigaer Gouvernementsservices: Besuch des Herzogs von Kurland [The Use of the Riga Gubernatorial Service: Visit of the Duke of Kurland]*, 19 and 20 January 1795.



RIGA SERVICE WINE-COOLERS







Count George von Browne (1698-1792), Governor of Riga

## THE GUBERNATORIAL SERVICES

From 1775, following various reforms to the regional government of Russia, Catherine the Great, Empress of Russia (r.1762-1796), commissioned a series of dinner-services, known as the Gubernatorial Services, made variously in Paris, Augsburg, and London to be used in the regional capitals of the Russian Empire. Catherine's secretary, A. V. Khrapovitskii, mentions 13 services, including Riga, Ekaterinoslav, Moscow, Nizhnyi Novgorod, Kazan, Iaroslavl, Tula, St. Petersburg, Perm, Tver and Kharkov, in his diary, edited and published by N. Barsukov in 1874 and quoted by Baron Foelkersam (*Inventaire de l'Argenterie conservé dans les garde-meubles des Palais Impériaux*, St. Petersburg, 1907). The presence of Gubernatorial Services in her regional capitals avoided the expense and risk of shipping extensive silver services for the Empress' use as she toured her realm. The Augsburg services benefited from the collaborative nature of the Augsburg manufacturers as indicated by the various makers involved in the production of the Riga Service as well as the Kharkov Service, which was produced in at least nine different silversmiths' workshops.

The Riga Service has the most extensive contemporary 18th century documentation of any of the Russian Gubernatorial Services. It is listed in considerable detail in two inventories-The *Verzeichnis von dem Silbernen Tisch Service*, [*Inventory of the Silver Table Service*] of April 1784, including the weights, and the *Die benutzung des Rigaeer Gouvernementsservices: Besuch des Herzogs von Kurland* [*The Use of the Riga Gubernatorial Service: Visit of the Duke of Kurland*] of January 1795, quoted by Dr. B. R. Kommer, *Zirbelnuß und Zarenadle, Augsburger Silber für Katharina II von Rußland*, Augsburg, 1997, pp. 40-44 and pp. 35-37 respectively.

The Riga gubernatorial service was commissioned by Catherine the Great and delivered on 4 April 1784, during the governorship of Count George von Browne (1698-1792). The service's intended use in the

regional capital of Riga can be identified by the prick engraved Cyrillic initials 'RIZH', the Russian adjectival form of the name of the city of Riga. The 1784 inventory already cited lists a banqueting service for forty people including four oval tureens, eight candelabra twenty-four candlesticks, eight wine-coolers (including the present set of four and a pair sold Christie's, Paris, 8 November 2013, lot 137), sauce-boats, plates, dishes and dish covers and other smaller items with a total weight in excess of 17,000 oz.

The extent of the service meant that it was not possible for it to be produced in a single workshop in a reasonable time. Instead, most of the leading Augsburg goldsmiths of the late 18th century collaborated in its production, probably working under the direction of a single retailer. Besides the workshops of Johann-Christian Neuss pieces from the service are known which were made by Sebald-Heinrich Blau, Johann Philipp Heckenhauer, Philipp Friedrich Bruglocher, Johann Georg I Stenglin, Johann Jakob and Hermann Grabe.

The Riga Service, in common with the other Gubernatorial Services, conveyed the power and authority of the Empress through its scale and splendour. The documentary evidence shows that the Riga Service was not used a great deal, as confirmed by the remarkable condition of the extant pieces. On its arrival in Riga in 1784, Governor Count George von Browne ordered an inventory to be undertaken of the entire service. This inventory was conducted by Nikifor Kargorodow, described by Kommer as the 'Collegial Assessor' (see Kommer, *op. cit.*, pp. 40-44). This was a precursor to the service being packed and stored. It was decreed that, should pieces be wanted for use, an application should be made listing the pieces that were required. From this list a receipt was prepared to check the pieces in and out of storage. There seems to be no record of such an application being made until January 1795 when a selection of pieces is recorded, including sauceboats and candelabra to be used at a reception in honour of Peter von Biron, Duke of Kurland (1724-1800).

The following year, after the death of Catherine the Great on 17 November 1796, her son, now Paul I, Emperor of Russia took a very different view of the Gubernatorial Services. He decided that they should be sent to the Imperial Court in St. Petersburg. To this end instruction was given on 14 December 1796 to Baron Meyerdorff that the entire service was being recalled by the Emperor. On 2 January 1797, under supervision of Michael Morosow, Second Lieutenant of the 3rd Battalion of Riga, the service was packed into its cases, locked and sealed for its journey to St. Petersburg.

Unlike much of the other silver from the Russian Imperial Collection the Riga Service is not included in Baron Foelkersam's inventory published in 1907 and the whereabouts, and indeed the very existence, of the Riga Service was unknown until pieces reappeared in an auction held by the firm Frederik Müller et Cie. in Amsterdam in June 1925. The service was divided into three lots, 895-897, in the sale. A group, presumably representative, photograph of many pieces from the service, including five wine-coolers, displayed on a mirrored plateau was included in the catalogue (Kommer, *op. cit.* 47-4, pl. 5)." This would suggest that at least some of the service was either given to or purchased on the open market by the Russian industrialist and collector Anatole Demidoff, Prince of San Donato (1812-1870) at some point in the 19th century.

The Gubernatorial Services were a continuation of a tradition that began much earlier in the reign of Catherine the Great. The presentations of these Imperial services were made to both official bodies and to individuals. The lavish scale of her generosity is perhaps best illustrated by the presentation, in 1765 on the anniversary of her accession, of no less than 33 silver services to her stalwarts, many of whom had been directly or indirectly involved in the coup against her husband (J. T. Alexander, *Catherine the Great; Life and Legend*, Oxford, 1989, p. 99).









PROPERTY OF A FRENCH PRIVATE COLLECTOR

■ 127

**A PAIR OF GERMAN ORMOLU-INLAID AND BRASS-INLAID  
ETAGÈRE OCCASIONAL TABLES**

ATTRIBUTED TO DAVID ROENTGEN, CIRCA 1785

Each with rectangular grey *turquin* above a fluted frieze drawer flanked by foliate clasps, the sides decorated conformingly, on fluted supports joined by two galleried shelves, on square tapering legs inlaid with *mille-raie* panels and on square and moulded feet, the legs detachable, inscribed in pencil 'N. 14'

33 in. (85 cm.) high; 22 in. (56 cm.) wide; 10 in. (27 cm.) deep

(2)

£70,000-100,000

\$94,000-130,000  
€80,000-110,000











David Roentgen's luxurious and technically advanced mahogany furniture conceived in the 1780s could rival the most sophisticated pieces made in Paris during the reign of Louis XVI (1774-1792). In fact, Roentgen's distinct elongated forms and pure designs followed a stricter neo-classical idiom than that employed by his French counterparts.

David (1743-1807) trained under his father, Abraham Roentgen (1711-1793), the most adept German cabinet-maker of his generation. Abraham's reputation for excellence, both for mechanical devices and illusionistic marquetry, was unsurpassed but his influence rarely stretched further than the borders of his own region. David, however, recognised the opportunities that lay beyond these confines and seized them, securing introductions to, and patronage from, the most significant Royal courts of continental Europe including that of Louis XVI and Marie-Antoinette, Frederick the Great (1740-1786) and Catherine the Great (1762-1796).

The elegant design of these occasional tables epitomises the younger Roentgen's architecturally inspired pieces. The legs, with their distinctive fluted brass inlay, are designed to resemble columns, giving the tables a magnificent sense of length and power. This sophisticated re-imagining of classical structure in combination with the sturdy tapering feet can be seen on various documented Roentgen pieces, such as a walnut commode in the Kunstgewerbemuseum, Berlin (W-1984,168), and a mahogany rolltop desk in the Hessische Hausstiftung, Museum Schloss Fasanerie, Fulda (FAS M 89).

Unusual in Roentgen's oeuvre, the combination of the fluted frieze with the palmette motifs to the corners is intriguingly reflected on one of Roentgen's most famous pieces, the Apollo Desk. Designed for Catherine the Great in *circa* 1793-94 and now held in the State Hermitage Museum, St. Petersburg (EPR-5089), the desk resembles a three-story palace. Around the top of the second-story runs a fluted frieze interspersed with palmettes identical to those on these occasional tables. The palm, a Roman symbol of victory and a sacred sign of Apollo, enhances the majestic allure of the present tables.

Importantly, these tables also incorporate another very distinctive mechanical 'Roentgen' feature – removable legs. This inventive solution, typical of the ingenuity for which both Roentgens were so well known, was devised and employed regularly by David to ease the problem of transportation of such pieces across vast distances from Neuwied. A table, with the same detachable features, featured in the 2012 exhibition of the Roentgens work at The Metropolitan Museum of Art, New York (1).

(1) W. Koeppe, *Extravagant Inventions: The Princely Furniture of the Roentgens*, New Haven & London, 2012, p. 164, no. 45.



The leg detached



The ormolu-mounted mahogany commode, David Roentgen, 1780s, Kunstgewerbemuseum, Berlin © bpk / Kunstgewerbemuseum, SMB / Stefan Klönk



The bureau with Statuette of Apollo by David Roentgen, 1780s, The State Hermitage Museum © The State Hermitage Museum / photo by Vladimir Terebenin





■ ~ 128

## A FRENCH ORMOLU-MOUNTED KINGWOOD FAUTEUIL DE BUREAU

BY FRANÇOIS LINKE, INDEX NUMBER 703, PARIS, CIRCA 1900

The cartouche-shaped back with *rocaille*-pedimented top rail centred by a female mask wreathed in ribbon-tied oak leaf garlands supported to the reverse by a scallop shell, above a padded back and seat upholstered in dark tan leather, the open arms with padded rests and dolphin supports, above a shaped seat-rail centred by a pierced acanthus cartouche with a hibiscus bud spilling water, the cabriole legs headed by leafed scalloped shells spilling water running to foliate out-scrolled *sabots*, the proper right arm terminal signed 'F. Linke'

40½ in. (103 cm.) high; 27¼ in. (69 cm.) wide; 25 in. (58 cm.) deep

£150,000-250,000

\$210,000-330,000  
€180,000-280,000

### PROVENANCE :

Probably originally bought by Solomon Barnato Joel (1865-1931), 2 Great Stanhope Street, Mayfair, London, Great Britain, or by Antonio Devoto, Palacio Devoto, Calle San Martin, Buenos Aires, Argentina and sold *El Regio Mobiliario de la sucesion de la Senora Condesa Elina Pombo de Devoto*, J. C. Naon & Cia, 24-26 November 1924, lot 99.

The private collection of Vern Holcomb and Bob Kongsli, San José, California, USA, by the 1970s.

Private collection at the Cartier Mansion; New York City, USA, by the 1980s.

The Property of a Private Foundation; Sotheby's, London, 27 September 1991, lot 35.

Private Japanese collection; until acquired by the present owner.

### EXHIBITED :

*Exposition Universelle*, Paris, 1900 (the model).

### LITERATURE :

C. Payne, *François Linke 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 147, 150, p 152 (pl. 159) illustrated.

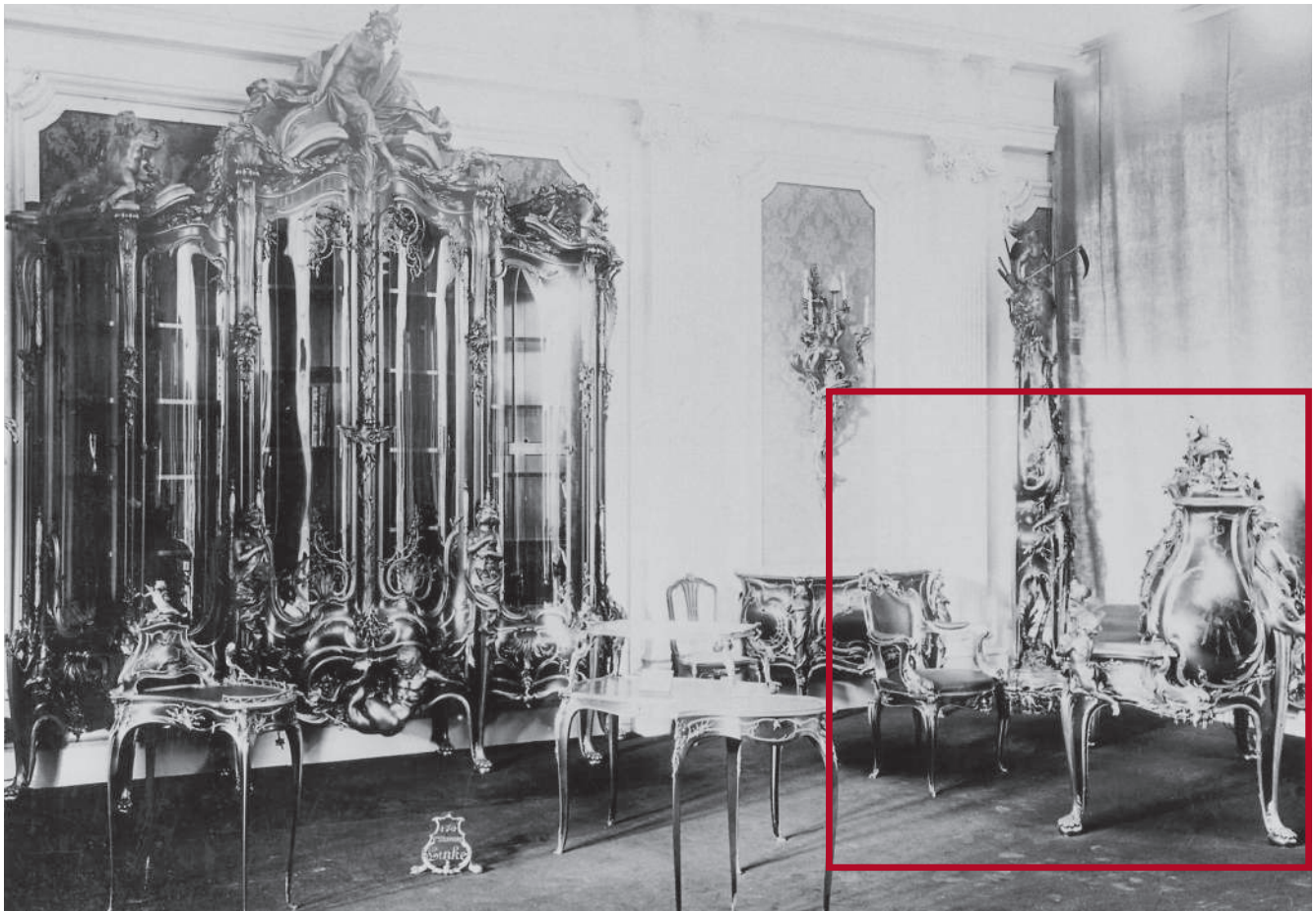








The present lot, Index Number 703, photographed with François Linke's magnum opus 'Le Grand Bureau', Index Number 550 © Christie's Images



François Linke's stand at the Paris *Exposition universelle* of 1900 established his reputation as the greatest *ébéniste* of the Belle Époque. In this photograph of Linke's 1900 Exhibition stand the 'Fauteuil Louis XV', Index Number 703, can be seen beside the 'Grand Bureau', Index Number 550 (courtesy Christopher Payne / Linke Archive)



This very rare *fauteuil de bureau*, Index Number 703, was made by François Linke to accompany his magnum opus the Grand Bureau, Index Number 550. The original chair and desk were shown together on Linke's stand at the Paris *Exposition universelle* of 1900 which established his reputation as the greatest *ébéniste* of the Belle Époque. The chair is the perfect embodiment *Le Style Linke* in that it fuses the delicate curvilinear shape of a Louis XV *fauteuil* with flourishing Art Nouveau sculptural gilt-bronze mounts. The artistic genius behind Linke's success at the 1900 *Exposition* was the designer and sculptor Léon Messagé who is credited with creating this new Art Nouveau interpretation of the rococo.

Messagé charged 1,500 francs for the preliminary design and Linke's workshop chair maker, Monsieur Rimbaut, made a full-size *gabarit* (template) in poplar in February 1899 for 50 francs. A total of 550 hours was spent on sculpting, of which Leon Messagé's time alone amounted to 111 hours charged at 5.50 francs per hour. Monsieur Marseiller took 327 hours to make the palissandre veneered frame charged at 1 franc per hour. Other costs were 120 francs for bronze casting, 100 for timber, 1124 for *ciselure* and 359 for mounting of the bronzes. The total cost of production came to an astonishing 4,631 francs; with a retail price at the 1900 Exhibition of 10,000 francs (*op. cit.*, Payne., p. 147 & 150).

The 1900 exhibition chair was sold in 1901 with the Grand Bureau to the London financier Solomon Barnato Joel (1865-1931), known as Solly Joel, who found fortune in the diamond mines in South Africa. A second example of this chair was made in 1903 and was bought together with another Grand Bureau, by Antonio Devoto, an Italian *émigré* to Argentina who became one of the richest men in South America. A third chair was made in 1919, possibly for the Bolivian tin magnate Simon Iturri Patiño. Of the three chairs made, only the present example is recorded on the market and the whereabouts of the other two is not known.



Detail of signature on present lot





PROPERTY OF A SPANISH COLLECTOR

129

**A ROMAN MARBLE HEAD OF A GOD**

CIRCA 2ND CENTURY A.D.

12¾ in. (32.5 cm.) high

£150,000–250,000

\$210,000–330,000

€180,000–280,000

**P R O V E N A N C E :**

*Antiquities*; Sotheby's, London, 27 November 1967, lot 74.

With Robin Symes, London, purchased from the above sale.

Spanish private collection, Cordoba, acquired circa 1972, and thence by descent to the present owner.

**L I T E R A T U R E :**

J. Beltran, *El uso del mármol en la Antigüedad clásica. Una aproximación a su estudio*, Santiago de Compostela, 1989, p. 181 ff., pl. VIII.

J. Beltrán Fortes, *Notas sobre la escultura ideal de la Bética*, in J. Masso & P. Sada eds, *Actes. II Reunió sobre escultura romana en Hispania*, Tarragona, 1996, pp. 59-73, pl. 1-4.







The idealised, almost androgynous, beauty of this fine head is typical of the artistic production of the Roman Imperial period when representing deities. In particular sculpture from the Hadrianic and Antonine periods is characterized by an increased emphasis in detail work. As can be seen here, careful attention has been given to the rendering of the hair, where the running drill created deep pockets of shadow among full plastically-rendered curls, producing a rich textured mass that contrasted with smoothly polished skin.

The present head, with its youthful appearance and long curly hair, might represent the god Apollo and was possibly placed in a niche within a place of worship. A similar example of a head with long hair and wearing a wreath is now in the collection of the Lower Saxony State Museum in Hannover, cf. inv. no. EA 1079. Another example with centrally-parted hair and a large wreath is in the Museo Chiaramonti in Rome, inv. no. 1821, cf. B. Andreae, *Bildkatalog der Skulpturen des Vatikanischen Museums I: Museo Chiaramonti*, Berlin and New York, 1995, pls 242-243.

The wreath is composed of leaves interwoven with spikes of wheat, as a possible reference to fertility and agriculture. A marble sculpture of a bearded man carrying fruits and wearing a similar wreath of wheat in the National Archaeological Museum in Madrid, inv. no. 2704, has been interpreted as an allegory of Autumn. Another young male head of the Hadrianic period, also wearing a wreath with spikes of wheat in the Broadlands, Hampshire, has been interpreted as representing Dionysus, cf. D. Grassinger, *Antike Marmorskulpturen auf Schloß Broadlands*, Mainz, 1994, pp. 71-72, pls 121-126, no. 15. Other deities which are occasionally represented wearing a wheat wreath are Triptolemus and Silvanus, all worshipped for their connection with fertility, abundance and the harvest.

J. Beltrán Fortes briefly mentioned this head in 1989 and subsequently discussed it at length in his 1996 article. The author examined the style of this head within the production of idealised sculpture in Betica during the 2nd century and identified it as possibly the god Triptolemus. At the time of writing the article Beltrán was not aware of the provenance of the head and knew nothing of the circumstances of its discovery. The assumption of its Spanish origin was probably simply dictated by the fact that the head was in a private collection in Corboda. Recent research has meant that the history of the head can be traced back to 1967, when it was sold on the London art market.







# GIRARDON'S MASTERPIECE IN BRONZE

PROPERTY OF A EUROPEAN COLLECTOR

130

## A BRONZE GROUP OF LOUIS XIV ON HORSEBACK

FRANCOIS GIRARDON (1628-1715), CIRCA 1690-1699

Bronze group; the king depicted in classical armour and with a cloak about his shoulders, his right hand holding a baton; on a naturalistic canted rectangular plinth and later marble base inscribed to the side in gilt '699'

40 $\frac{7}{8}$  x 35 $\frac{3}{8}$  x 16 $\frac{7}{8}$  in. (104 x 90 x 43 cm.)

£7,000,000–10,000,000

\$9,400,000–13,000,000

€8,000,000–11,000,000

### PROVENANCE :

Almost certainly the bronze from Girardon's own collection, depicted in the centre of Plate VI of the *Galerie de Girardon* published in 1708.

Possibly Christie's, London, 16 May 1800, 'A most Superb and Matchlefs ASSEMBLAGE of French Porcelain; Large French-Plate Pier Glasses etc. Many of the above Magnificent Articles were formerly in the Possession of the King of France & brought from the Palace of St. Cloud', lot 94, 'A Magnificent Equestrian Group in bronze of Louis 15 [corrected to 14], very highly finished'.

Purchased by the present owner in Toronto, circa 1993.

### EXHIBITED :

Louvre, Paris, 1699.











#### L I T E R A T U R E :

F. Souchal, 'La Collection du sculpteur Girardon d'après décès' in *Gazette des Beaux-Arts*, July/August 1973, pp. 1-98.

F. Souchal, *French Sculptors of the 17th and 18th Centuries, The Reign of Louis XIV*, Oxford and London, 1981, II, pp. 55-60, 1993, IV (supplement), pp. 109-111.

Paris, New York and Los Angeles, Louvre, Metropolitan Museum of Art and The J. Paul Getty Museum, *Cast in Bronze: French Sculpture from Renaissance to Revolution*, 22 Oct. 2008 - 27 Sep. 2009. J. Draper, G. Bresc-Bautier and G. Scherf, eds., 2008.

A. Maral, *François Girardon (1628-1715) - Le Sculpteur de Louis XIV*, Paris, 2015.

#### C O M P A R A T I V E L I T E R A T U R E :

G. Brice, 'Notices sur François Girardon et sur Antoine Coysevox' in *Nouvelles Archives de l'Art Français, Société de l'histoire de l'art Français*, 1873, p. 121-127.

J. Bassett and F. Bewer, 'The cut-back core process in late 17th- and 18th-century French bronzes', in *French Bronze Sculpture: Material and Techniques 16th-18th Century*, 2014.

A.-L. Desmas, 'Bofrand's and Mariette's Descriptions of the casting of Louis XIV and Louis XV on Horseback', in *French Bronze Sculpture: Material and Techniques 16th-18th Century*, 2014.

The present bronze is a re-discovered masterpiece of King Louis XIV of France, known as the 'Sun King', on horseback by *sculpteur du roi* François Girardon, and is believed to be the example formerly in the sculptor's own collection and depicted in the celebrated set of engravings known as the *Galerie de Girardon*.

In 1685, at the height of his powers, and persuaded by his war minister the Marquis de Louvois, Louis XIV commissioned a monumental equestrian bronze of himself to sit in the newly created place Louis le Grand (now place Vendôme). The commission was entrusted to the finest sculptor of the age François Girardon, who had already worked prominently at Versailles. Girardon produced a sumptuous portrait of royal power and absolute authority. Intended as the prime ceremonial representation of the sovereign in the heart of his capital, it depicted him in Roman armour, hand outstretched in a gesture of command, astride a prancing horse. Girardon derived inspiration from the antique statue of Marcus Aurelius (Museo Capitolino, Rome) that had served as the prototype for most major equestrian commissions since the Renaissance.

The model was finished in 1687 and when eventually cast by Balthazar Keller in 1692 the bronze stood almost seven meters high (around seventeen meters with the pedestal). It was placed in the square designed by Jules Hardouin-Mansart and was inaugurated in 1699.

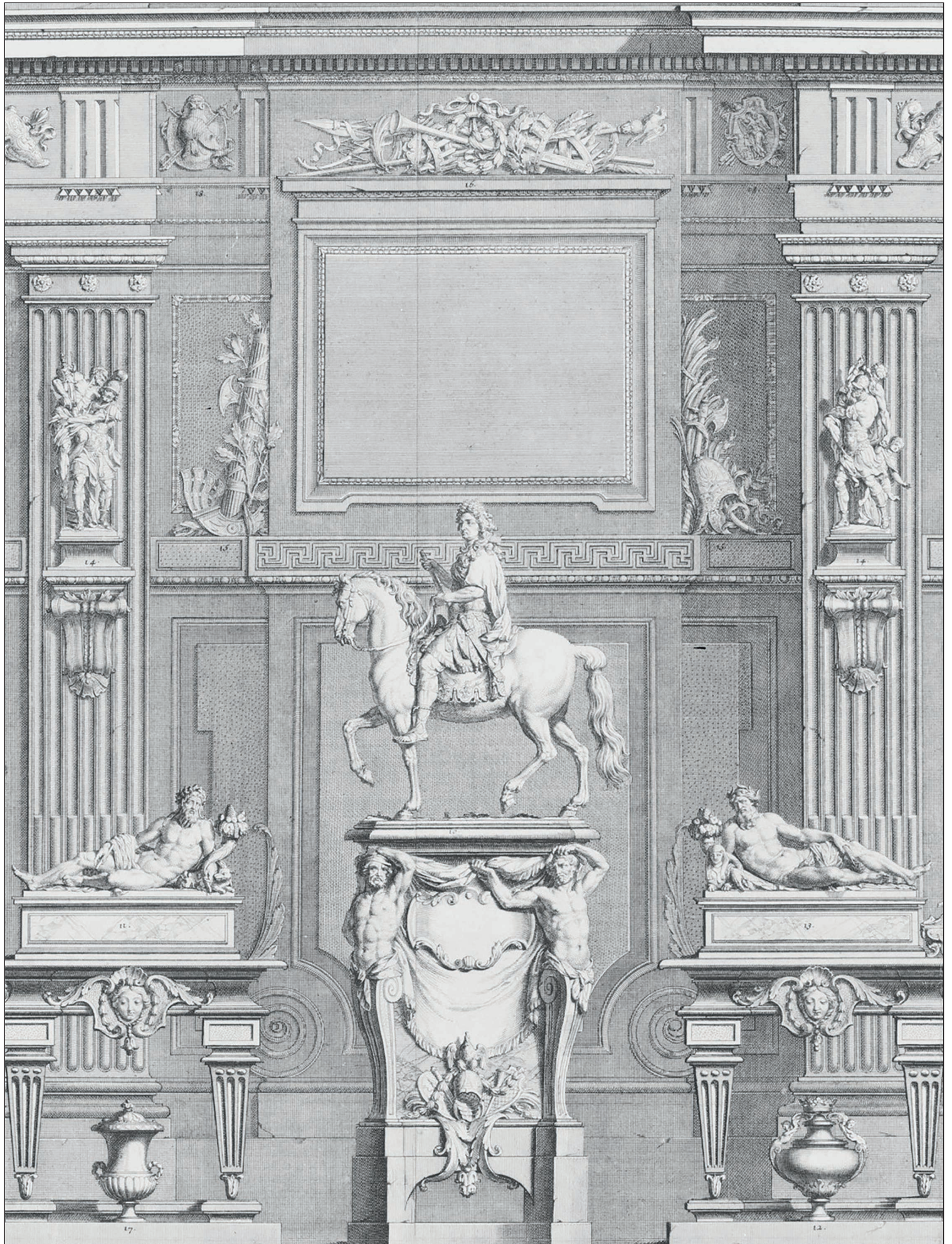
Like so many symbols of royal authority, the bronze was destroyed in the Revolution, with only the left foot of the king surviving today (now in the Musée Carnavalet, Paris).

Due to the importance and success of the commission, Girardon made other versions of this monument in bronze on a reduced scale. There are four early references to bronze examples of this composition, and four surviving bronzes which are accepted as having been cast under Girardon's supervision:









Nicolas Chevalier, *La Galerie de Girardon*, plate VI, depicting Louis XIV on Horseback by Francois Girardon, engraving after René Charpentier, circa 1708 © Metropolitan Museum of Art



#### A/ British Royal Collection (Windsor Castle, Windsor)

A cast was commissioned by Louis XIV in 1695, cast by Le Pileur in 1696, and given to the Chancelier de Ponchartrain, who had been involved in the project for the place Vendôme. Following the death of Ponchartrain's son, it was sold to de La Haye in 1747. It is thought to be the bronze in the Royal Collection at Windsor, which was bought by the Prince Regent in 1817, due to the presence of a crowned C, signalling the tax levied on all bronzes sold between 1745 and 1749.

#### B/ Russian Royal Collection (now Hermitage, St Petersburg)

Another cast is described in the 1699 posthumous inventory of Edouard Colbert de Villacerf, who took over from Louvois as *Surintendant des Batiments du Roi*. This is thought to be the example now in the Hermitage, St. Petersburg, which was purchased from the Hyde Browne collection in 1785.

#### C/ French Royal Collection (now Louvre, Paris)

Girardon owned two casts of Louis XIV on horseback, which are thought to be the Louvre cast and the present cast. One cast was exhibited at the *Academie* exhibition of 1704, described as: 'the equestrian statue of the King in bronze, which is a small copy of the one that is in place Vendôme' (Maral, *op. cit.*, p. 224). This version has been considered by some scholars to be the version that remained in Girardon's collection after his death and is mentioned in inventories of 1713 and 1715. The Louvre example does not have a firm mid-18th century provenance, but appears later in the collection of the Baron de Breteuil, from which it was confiscated. It is transferred to the Musée des Monuments Français in 1796 and finally acquired by the Louvre in 1818 (Bresc-Bautier et al, *op. cit.*, p. 328). It is the only signed cast.

#### D/ European Collection (the present version)

Almost certainly the example in Girardon's own collection, depicted in the central image of the *Galerie de Girardon*. Like bronze C above, it could be the example mentioned in the inventories of 1713 and 1715.

#### THE KING AND HIS BATON

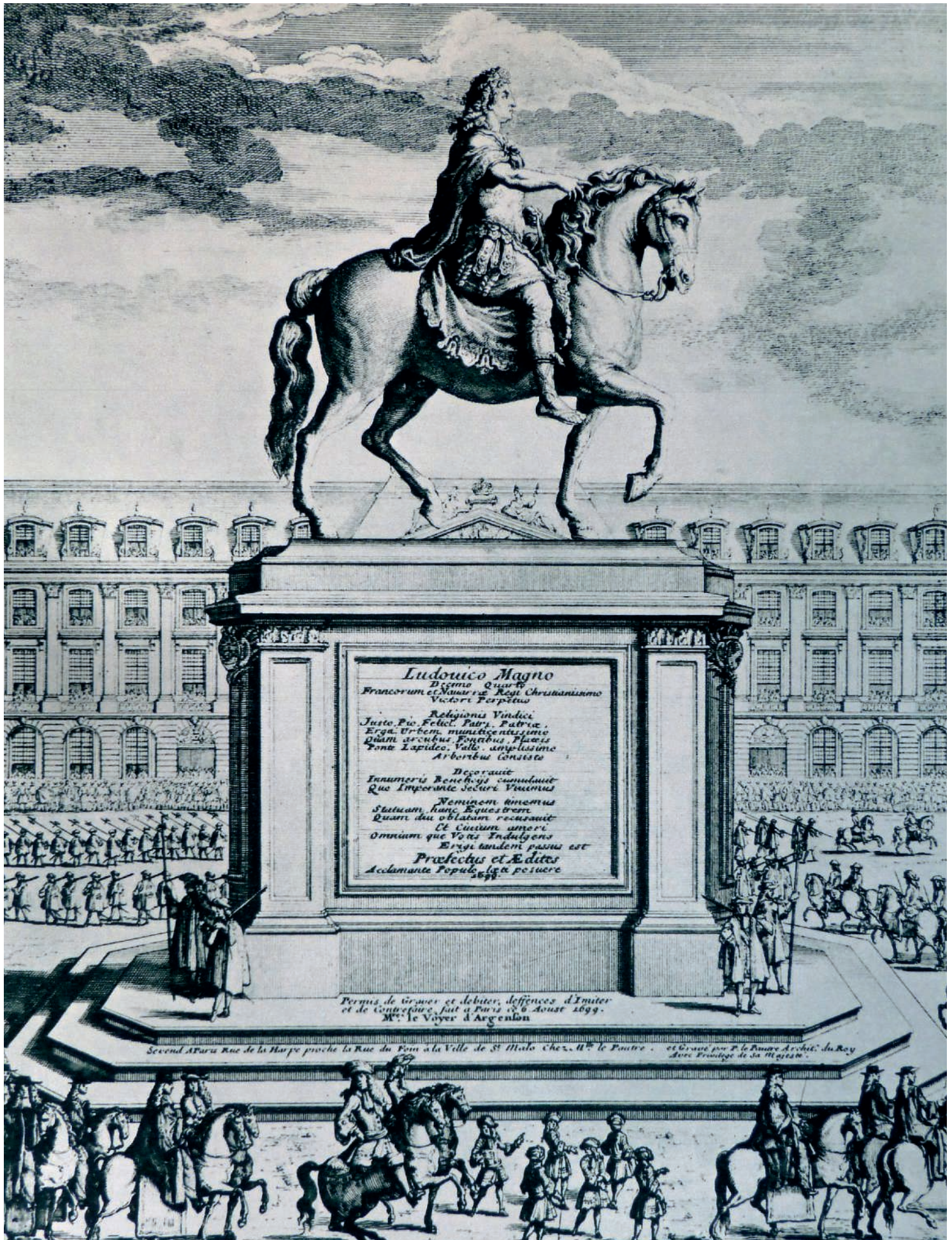
In 1690 the Marquis de Louvois, who had persuaded the King to approve the original project, commissioned a second monumental version of the statue from Girardon for his own chateau at Meudon. This was to be the same as the version for the place Vendôme in almost all respects, apart from the fact that the King was to be depicted holding a baton in his right hand, rather than being outstretched. The baton was a military symbol of power and authority, and created a link back to antiquity. Louvois died in 1691, and the bronze was only cast after his death in 1694, when it was acquired by the Marechal de Boufflers. It was destroyed in 1792. The present bronze is a cast of the model for this commission, which must have been finished between the original commission of the Louvois monument in 1690 and when the present cast was exhibited in the galleries of the Louvre in 1699. This was described as 'the Equestrian Statue of the King, in bronze, 3 pieds 2 pouces high' and was from Girardon's personal collection.

The present cast is the fourth known early cast of Louis XIV on horseback on this scale, but the only known reduction of the Louvois model and is almost certainly unique. As none of the four casts has an unbroken provenance, and the existence of the present bronze was unknown until 1993, it has proven difficult to ascertain the history of each cast. However, an example of the equestrian bronze with the right hand holding a baton appears in the 1708 engravings of the *Galerie de Girardon*, a celebrated series which depicted the sculptor's collection in a fictional architectural setting. The bronze of the king on horseback took pride of place in the centre of the engravings and was valued at the highest price of any piece in the collection, 3500 livres. A second cast was also in the collection of Girardon, and exhibited at the *Academie* exhibition of 1704, which is thought to be the version in the Louvre.









Inauguration of the equestrian statue of Louis XIV, 13 August 1699, in place Louis Le Grand, by Pierre Lepautre (1659-1744), 1699.



A tantalising possibility regarding the history of this bronze concerns a reference to a sale in these Rooms on 16 May 1800 (see under Provenance). Although not specifically referred to as a model by Girardon, the bronze failed to sell at 150 guineas, making it the most highly valued item in the sale. It was owned by 'Van Dyck', who appears to have been a dealer based on his repeated appearances in Christie's auctioneers books around this time, when he was consigning mainly Old Master paintings. The bronze was not one of the items specifically said to have come from the French Royal Collection although Van Dyck was the owner of at least one of these so it is clear that he had access to some of the best collections of France at a very troubled time. If this bronze was the Girardon model, it could not be either of the examples in the Louvre or Hermitage as they had already been acquired by this date, and it is highly unlikely to have been the Windsor example which was purchased in France in 1817.

#### GALERIE DE GIRARDON

Girardon therefore owned two versions of Louis XIV on horseback in bronze, but only one version was shown in the engravings of his collection. It is argued here, and by Françoise de La Moureyre in the recent monograph on Girardon (Maral, *op. cit.*, pp. 443-4), that the present bronze is the version depicted in the engraving as it is the only known early cast that depicts the King holding a baton in his right hand.

When inventories were taken of Girardon's collection in 1713 and 1715 only one version of the bronze was noted in the collection. This suggests one version was sold between 1704 and 1713. The inventory of 1715 describes the remaining bronze as 'the equestrian statue of Louis the great on its supporting base of painted and gilt wood', appraised at 3,500 livres. Scholars have maintained that this is likely to be the Louvre version (Draper, 2008, p. 91), although due to the absence of any identification of it with the place Vendôme monument, it is also possible that it is the present cast.

The present bronze is a masterpiece of graceful design and refined finish. Included in the monograph on the artist published on the 300th anniversary of his death, Girardon scholar Françoise de la Moureyre comments on the beauty of the modelling and the excellence of the cast which she compares directly to the signed example in the Louvre. She asserts, furthermore, that it is the lost example from Girardon's collection, depicted in the *Galerie de Girardon*. (*ibid.*, p. 444).

#### FRANÇOIS GIRARDON

François Girardon was the most significant sculptor in France in the late seventeenth century. As sculptor to the king, Girardon was instrumental in the development of the gardens of Versailles and in the creation of a unified style that would glorify Louis XIV at home in France and across the courts of Europe. Versed in the arts of antiquity, Girardon challenged the dominance of Italian artists past and present, in order to establish a new era of greatness in France, under the rule of the 'Sun King'.

Born in Troyes, Girardon (1628-1715) was the son of the founder Nicolas Girardon. He began his technical apprenticeship with Claude Baudesson, the ebeniste and sculptor, and rapidly caught the attention of the Chancellor Seguier, who sent him to study in Rome in 1648. Here Girardon was to find both the abundant remnants of antiquity as well as the still vibrant traditions of the renaissance.

In Rome he met the artists Philippe Thomassin and Pierre Mignard who placed him under the supervision of the sculptor Gianlorenzo Bernini. After three years in Italy, Girardon returned briefly to Troyes before establishing himself in Paris in 1651. He became the pupil of Laurent Magnier and of Francois Anguier, and was admitted to the Academy in July 1657, aged 29, following the presentation of his morceau de réception, a relief of The Virgin. He was made a professor two years later.



Francois Girardon, *Louis XIV on horseback*, Musée du Louvre, Paris © Loicwood

#### A RISING STAR

His artistic talents were quickly recognised and he was honoured with a number of royal 'commandes'. In 1664 he was named *Surintendant des bâtiments du Roi* and worked for the Crown for the remainder of his long career. Under the protection of Charles Le Brun, Girardon flourished, and he was entrusted with several grand projects by Louis XIV, including the Galerie d'Apollon at the Louvre. In 1667 Colbert sent him to Toulon as head of the workshops responsible for the decoration of ships, the Royal-Louis and the Dauphin Royal.

Girardon continued to create important works for Versailles including the *Fountain of the Pyramid*, the large relief of Nymphs for the *cascade de l'allée d'eau*, and the large group of the *Rape of Proserpina*. The latter group was a direct artistic challenge to the great Italian sculptors of the past, Giambologna (*Rape of a Sabine*, Loggia dei Lanzi, Florence) and Gianlorenzo Bernini (*Pluto and Proserpina*, Villa Borghese, Rome).

Girardon's achievements in bronze are particularly remarkable considering that for the first thirty years of his career he worked only in stucco, stone and marble. It was not until he received the commission for a tabernacle in the chapel of the Chateau de Fontainebleau in 1679 that he is recorded working in bronze – and yet what remains demonstrates that he had already mastered the techniques of modelling and chasing. From 1683 bronze was preferred over lead for statuary at Versailles, and with the preferment of Louis' chief advisor Louvois, Girardon was elevated above all other sculptors, and was put in charge of everything



cast at the Arsenal: 'I want to inform the sculptors who work for the King in Paris of my insistence that they obey M. Girardon in all things, and that anyone who fails to do so will be expelled from the Gobelins' (Louvois, 1686).

#### THE ROYAL COMMISSION

The commission for an equestrian monument to Louis XIV was Girardon's first and only commission for the city of Paris and the 'most important work of his later period' (Blunt, rev. 1999, p. 238). The choice of Girardon for the undertaking demonstrates that at this time the sculptor was deemed the first in France, without equal. He was to remain as such until his old age, when he was superseded by Antoine Coysevox.

Girardon illustrated to perfection the classicism in arts envisaged by Louis XIV in creating a stylistic reference that was emulated by all the courts of Europe. Although at the beginning of his career Girardon looked towards the art of antiquity for inspiration, 'he treated his sources with freedom in his search for ease and harmony of contour and disposition' (ibid). He rejected the full-bodied Baroque drama of Bernini in favour of a fluid and graceful Classicism. His oeuvre bears witness to his desire to respond to the new influences of his age and it has been said that 'from 1706 one notes the degree of perfection to which this master had brought the art of sculpture in France, which made him the equal of the most celebrated masters of antiquity' (Brice, p. 122). He died on Sunday, 1 September 1715, within a few hours of his royal patron, Louis XIV.

#### GIRARDON: THE CASTING OF LOUIS XIV

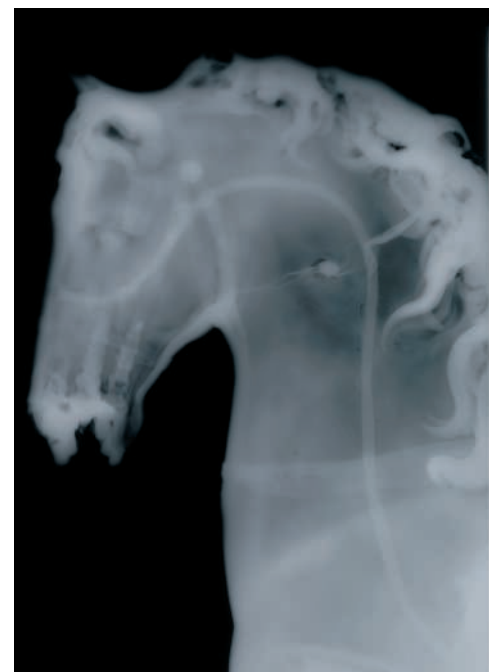
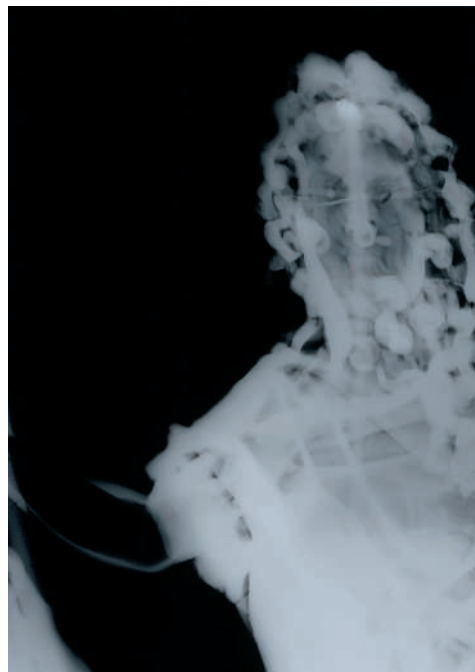
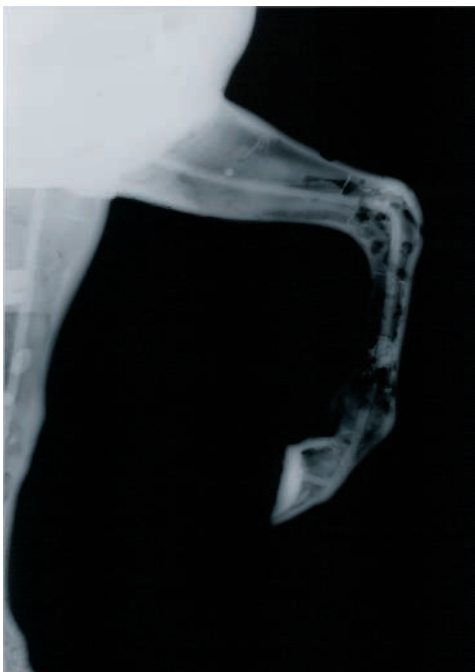
The first thing that is notable about the present bronze group is its extreme weight (232 kg), and x-rays taken of the bronze reveal that the core is still intact and is filled with a complex armature of interconnected metal bars and wires. The main part of the bronze appears to have been cast in one pouring, without the usual metal to metal joins. Normally this would suggest a direct cast. However, x-rays taken of both the Royal Collection cast at Windsor and the cast in the Louvre show a closely comparable interior armature. It has been suggested that these bronze reductions may have been cast using a process referred to as the 'cut-back core process' (see Bassett and Bewer 2014, pp. 205-214).

This relatively rare process involved creating an exact replica of the composition in core material (for the monumental Louis XIV this was a mixture of plaster and ground bricks for the body of the king, and a combination of plaster, horse hair and manure for the body of the horse; see Desmas 2014, p. 236) from the mould of the original model. This core was poured around an interior armature to give it strength and stability and then baked. This replica was then cut back all over its surface and the mould was placed around the reduced core leaving a gap between the two. This was then filled with wax and the mould was removed, thus creating an inter-model with the interior core intact. The inter-model was then encased in refractory material and the whole was heated so that the wax melted out. The re-created gap was then filled with molten bronze in the foundry. Once cooled, the casing was broken off, the surface of the bronze was repaired, filed and chased, and finally patinated.

Interestingly, the right arm of the king does not appear to have either an armature or core in its interior, and a visual examination also confirms that there is a metal to metal join at the top of the arm where it meets the drapery over the king's shoulder. The left arm also has a metal to metal join just above the elbow. This suggests that the same mould was used for the main body of all four known reductions but that the arms were cast by the more common indirect process. This would facilitate the substitution of the outstretched right arm in the Louvre, Windsor and Hermitage examples for the raised right hand of the present model.

Apart from the obvious difference of the raised right arm, the finishing of all four bronzes differs in numerous other minor respects. The relief decoration on the king's cuirass differs between some of the different casts, as it does on the pteruges of the armour, the saddle blanket and the plinths (for a more detailed discussion of the differences see Draper, *op. cit.*, pp. 352-353). In terms of the chiselling, all four are of extremely high quality, with small differences of detail.

Perhaps the most notable visual difference is in the colour of the patination which, in the case of the present bronze is a relatively light golden brown colour. This makes the exquisite modelling more clearly legible and highlights the contrast between high points and those cast in shadow.



X-rays of the present bronze showing extensive interior iron armatures







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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

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

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

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

### 2 TAXES

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

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

### 3 ARTIST'S RESALE ROYALTY

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

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

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions

applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

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

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

### 5 KEEPING YOUR PROPERTY

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



## G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [artransport\\_london@christies.com](mailto:artransport_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](http://www.christies.com/shipping) or contact us at [artransport\\_london@christies.com](mailto:artransport_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 **W** 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 **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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



# SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

Owned by Christie's or another **Christie's Group** company in whole or in 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.

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### Qualified Headings

In Christie's opinion a work by the artist.

\*Attributed to ...'

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

\*Studio of .../ 'Workshop of ...'

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

\*Circle of ...'

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

\*Follower of ...'

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\*Manner of ...'

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\*After ...'

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

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'With signature ...'/ 'With date ...'/ 'With inscription ...'

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

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

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Property from a Private European Collection  
BERNARDO BELLOTTO (1721-1780)

*The Grand Canal, Venice, looking North from the Palazzo Contarini degli Scignini to the Palazzo Rezzonico*  
oil on canvas

24 x 34¼ in. (60.9 x 87 cm.)

£2,000,000-3,000,000

## **OLD MASTERS EVENING SALE**

*London, 5 July 2018*

### **VIEWING**

30 June – 5 July 2018  
8 King Street  
London SW1Y 6QT

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# CHRISTIE'S





A BELLE EPOQUE 'CIGALE', ENAMEL, CHRYSOBERYL,  
SAPPHIRE AND DIAMOND BROOCH, BY BOUCHERON  
€50,000-80,000

## JAPONISME

*Paris, 27 September 2018*

### VIEWING

21, 22, 24-26 September 2018  
9, Avenue Matignon  
75008 Paris

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The Property of an Important New York Collector  
AUGUSTE RODIN (1840-1917)

*Baiser, moyen modèle dit "Taille de la Porte" - modèle avec base simplifiée*  
signed, inscribed and numbered 'Rodin au docteur Vivier 1ère épreuve' (on the back of the base)  
bronze with brown patina with red undertones  
Height: 34 in. (86.4 cm.)

Conceived in 1885; one of three casts by Griffoul & Lorge between 1888-1890; this example cast in July 1890  
£5,000,000-7,000,000

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15-20 June 2018  
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ROOMS AS PORTRAITS  
MICHAEL S. SMITH



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London, 12 September 2018

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New York, 26 September 2018

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30/04/18



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