

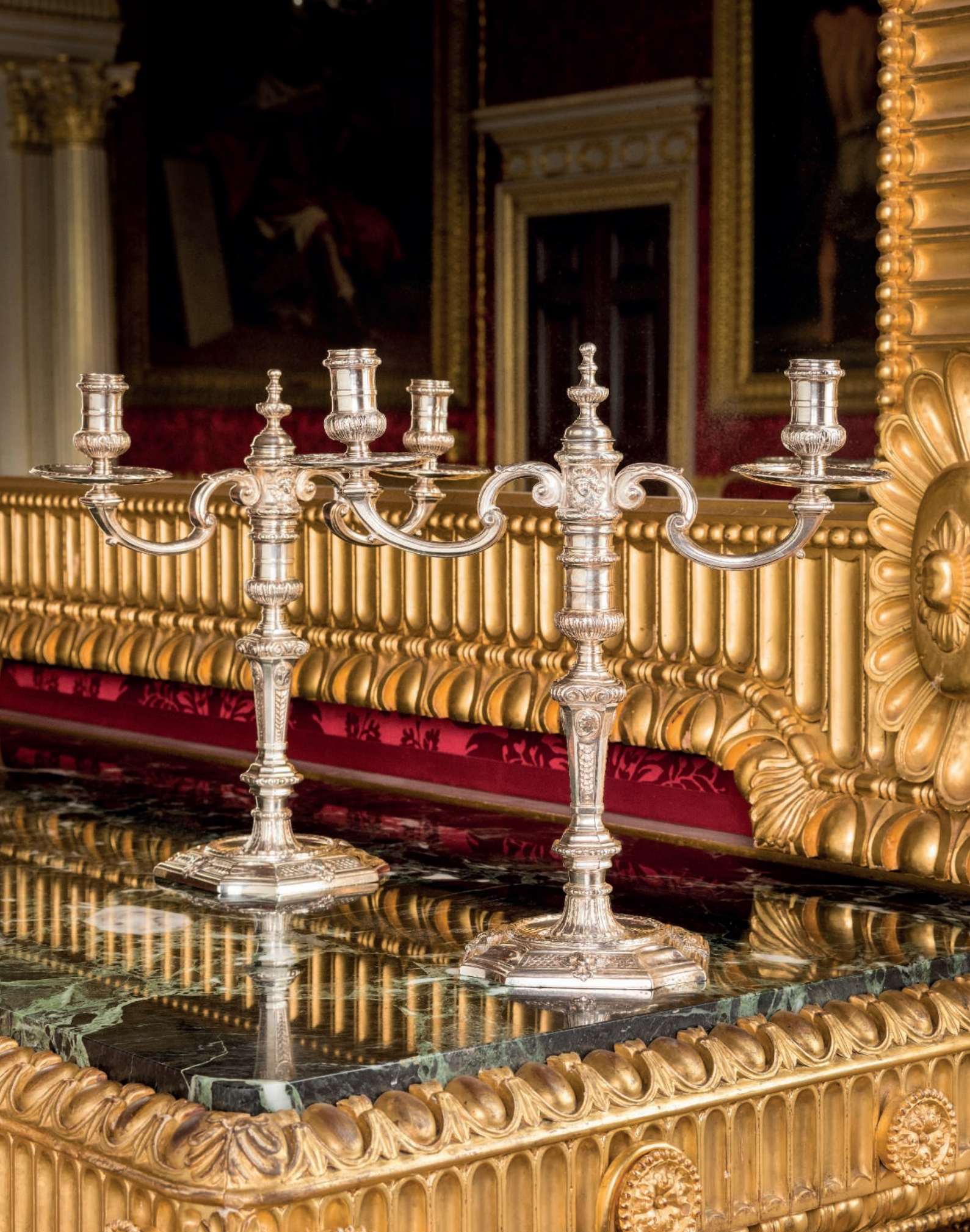


# THE COLLECTOR

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

London, 14 November 2018





# THE COLLECTOR

UPCOMING AUCTIONS  
LONDON · 13 & 14 NOVEMBER 2018

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

TUESDAY 13 NOVEMBER 2018  
10AM, LOTS 1-136

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EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

TUESDAY 13 NOVEMBER 2018  
2PM, LOTS 201-435

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

WEDNESDAY 14 NOVEMBER 2018  
10AM, LOTS 501-761



# THE COLLECTOR

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

**WEDNESDAY 14 NOVEMBER 2018**

## **AUCTION**

Wednesday 14 November 2018  
at 10.00 am (Lots 501-761)

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

## **VIEWING**

Friday	9 November	9.00 am – 4.30 pm
Saturday	10 November	12.00 pm – 5.00 pm
Sunday	11 November	12.00 pm – 5.00 pm
Monday	12 November	9.00 am – 4.30 pm
Tuesday	13 November	9.00 am – 8.00 pm

## **AUCTIONEERS**

Henry Pettifer & Georgina Wilsenach

## **AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **ALLOY-15492**

## **AUCTION RESULTS**

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## **CONDITIONS OF SALE**

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

[25]

Front cover: Lot 569 and 685

Inside front cover: Lot 532

Opposite: Lot 674

Back cover: Lot 647



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**CHRISTIE'S**

# INTERNATIONAL DECORATIVE ARTS CALENDAR

## NEW YORK

16 October 2018  
**A GOLDEN AGE:  
AN IMPORTANT COLLECTION  
OF 19TH CENTURY FURNITURE  
& DECORATIVE ART**

23 October 2018  
**THE COLLECTOR:  
ENGLISH AND EUROPEAN  
18TH AND 19TH CENTURY  
FURNITURE, CERAMICS,  
SILVER & WORKS OF ART**

30 October 2018  
**PROPERTY FROM THE ESTATE  
OF EUGENE V. THAW**

1 November 2018  
**A LOVE AFFAIR WITH FRANCE:  
THE ELIZABETH STAFFORD  
COLLECTION**

11 December 2018  
**INTERIORS**

## LONDON

13 November 2018  
**THE COLLECTOR:  
ENGLISH FURNITURE, CLOCKS  
& WORKS OF ART**

13 November 2018  
**THE COLLECTOR:  
EUROPEAN FURNITURE,  
WORKS OF ART & CERAMICS**

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

21 November 2018  
**A LONDON SEASON:  
WORKS OF ART FROM A PRIVATE  
COLLECTION IN EATON SQUARE**

4 December 2018  
**SCULPTURE**

5 December 2018  
**GOLD BOXES**

6 December 2018  
**THE ERIC ALBADA  
JELGERSMA COLLECTION  
IMPORTANT OLD MASTER  
PAINTINGS EVENING SALE**

7 December 2018  
**THE ERIC ALBADA  
JELGERSMA COLLECTION**

13 December 2018  
**AN IMPORTANT PRIVATE  
COLLECTION SOLD TO BENEFIT  
A CHARITABLE FOUNDATION**

## PARIS

27 November 2018  
**THE EXCEPTIONAL SALE**

28 November 2018  
**THE COLLECTOR:  
LE GOÛT FRANÇAIS**

12-13-14 December 2018  
**C'EST FOU!**

## HONG KONG

25 November 2018  
**GOLD BOXES**

# THE COLLECTOR

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

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*With thanks to Spencer House  
for providing the location for  
in situ photography.*

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## BUYING AT CHRISTIE'S

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

'There's great satisfaction in bringing together objects that were born apart, both stylistically and historically, in order to create a new dialogue and an unexpected dynamic.'

-MARK-FRANCIS VANDELLI

**A PAIR OF LOUIS XVI OIL-GILT MARQUISES**  
BY JEAN-BAPTISTE III LELARGE, C.1775-85  
European Furniture, Works of Art & Ceramics  
£30,000-50,000

**THE ROWLEY EPERGNE  
A GEORGE III SILVER EPERGNE**  
MARK OF SAMUEL COURTAULD,  
LONDON, 1762  
Silver & 19th Century Furniture,  
Sculpture & Works of Art  
£50,000-80,000

**A LOUIS XVI ORMOLU-MOUNTED  
MAHOGANY AND PLUM-PUDDING  
MAHOGANY CONSOLE DESSERTE**  
BY JEAN HENRI RIESENER, LATE 18TH  
CENTURY  
European Furniture, Works of Art & Ceramics  
£50,000-80,000



NEW YORK





ROME

MARK-FRANCIS VANDELLI STYLES

## THE COLLECTOR

**A SET OF TWELVE GEORGE III  
WHITE AND GREEN-PAINTED  
AND PARCEL-GILT ARMCHAIRS**  
ATTRIBUTED TO GILLOWS, C.1780

English Furniture, Clocks & Works of Art  
£25,000–50,000

**AN ITALIAN ORMOLU-MOUNTED  
HARDSTONE AND MARBLE  
TABLE TOP**

ROME, THE CENTRAL PANEL 16TH  
CENTURY, THE ONYX AND LAPIS LAZULI  
BORDER 18TH CENTURY

European Furniture, Works of Art & Ceramics  
£40,000–60,000

**WOLF VAN HOYER (1806–1873)**

FIGURE OF A YOUNG GIRL  
MARBLE, ON PEDESTAL

Silver & 19th Century Furniture,  
Sculpture & Works of Art  
£10,000–15,000

Christie's is delighted to have collaborated with Mark-Francis Vandelli for the November edition of The Collector. A television personality, avid collector of art and antiques and regular visitor to Christie's, Mark-Francis has styled a series of dramatic interior sets inspired by the three cities that most resonate with him: Rome, Paris and New York. Using works from all three sales within The Collector series, these intimate vignettes showcase Mark-Francis' natural flair in bringing together furniture and objects from across genres, freeing them from their historical shackles of period and place to combine them with panache and style. His three rooms are fresh, inviting and characteristically international.

Explore Mark-Francis' Rome, Paris and New York sets in person at our King Street Galleries from 9–12 November, during The Collector view.



**A GEORGE II RED, SILVER AND GILT-JAPANNED BUREAU-CABINET, C.1730**

English Furniture, Clocks & Works of Art  
£80,000-120,000

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS A LA REINE BY JEAN-BAPTISTE GOURDIN, THIRD QUARTER 18TH CENTURY**

European Furniture, Works of Art & Ceramics  
£40,000-60,000

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD BUREAU-PLAT MID-18TH CENTURY**

European Furniture, Works of Art & Ceramics  
£7,000-10,000

**A PAIR OF FRENCH MARBLE MODELS OF PUTTI BY ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887), C.1870**

Silver & 19th Century Furniture, Sculpture & Works of Art  
£15,000-25,000



**501**

**A PAIR OF LOUIS XVI SILVER  
CANDLESTICKS**

MARK OF JEAN-BAPTISTE SERMENSAN,  
BORDEAUX, 1787

In the Louis XV style, partly fluted, each base applied with olive branches and beaded border, the baluster stem with fruit and foliage garlands, *marked underneath*, the bases with later notch  
11½ in. (29 cm.) high  
57 oz. 9 dwt. (1,788 gr.) (2)

£3,000–5,000

\$4,000–6,500

€3,400–5,700

**\* 502**

**A LOUIS XVI PARCEL-GILT SILVER EWER**

MARK OF ANTOINE BOULLIER, PARIS, 1786

On spreading stepped foot with corded border, the vase-shaped body applied on the lower body with palm leaves and on the shoulder with a silver band of scrolling acanthus leaves, with reeded loop handle hinged cover and bud finial, engraved with a coat-of-arms below a coronet, *marked under foot, on foot and cover*

11½ in. (29.5 cm.) high

26 oz. 11 dwt. (826 gr.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

Antoine Boullier was one of the leading silversmiths working in the late 18th century. Like François-Thomas Germain, Jacques-Nicolas Roettiers, Louis Lenhendrick and Robert Joseph Auguste he was held in high esteem by his contemporaries and was commissioned to execute part of a large dinner-service for Catherine the Great, a tureen from which is on view at the Hermitage. Further examples of his work include part of the dinner-service made with Robert-Joseph Auguste for Count Creutz, now part of the Swedish Royal Collection and a dressing-table service made for Vladimir Borosovitch, General Prince Galitzin and his wife Natalya Petrovna daughter of Count Chernishev who married in 1766 (Christie's, London, 7 June 2011, lot 206).





**\* 503**

**A LOUIS XVI SILVER-GILT DESSERT-SERVICE**

MARK OF JEAN-ETIENNE LANGLOIS, PARIS, 1782 AND 1783

Each hourglass shaped terminal with laurel border and reeded stem, later engraved with a crest, comprising:

Twelve dessert-spoons

Twelve fruit-knives, with hollow handles

Two ice-cream spoons

*marked on handles and blades*

90 oz. 12 dwt. (2,818 gr.)

Twelve dessert-forks

Two serving-spoons

A sugar-sifting spoon

(41)

£7,000-10,000

\$9,200-13,000

€8,000-11,000





(part)

**504**

**A FRENCH SILVER-GILT TABLE-SERVICE AND DESSERT-SERVICE**

MARK OF MAISON ODIOT, PARIS, LATE 20TH CENTURY

*Compiègne* pattern, the table-service with game on one side the other with vacant cartouche, the dessert-service, with a basket of flowers on one side, the other with vacant cartouche, the knives with filled handles and stainless steel blades, *marked on fork tines, handles and bowls*, comprising:

Ten table-spoons	Ten dessert-spoons	Ten teaspoons
Ten table-forks	Ten dessert-forks	
Ten table-knives,	Ten cheese-knives	
weighable silver 124 oz. 9 dwt. (3,871 gr.)		(70)

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**505**

**A FRENCH SILVER JARDINIÈRE WITH SILVER-PLATED LINER**

MARK OF MAISON ODIOT, PARIS, CIRCA 1900

In the Louis XVI style, oval and on four foliage cast acorn feet, the sides chased with a border of Vitruvian scrolls and *ajouré* with intertwining laurel garlands centred by two vacant medallions framed by olive branches, the neoclassical side handles with flower finial, with detachable plain silver-plated liner, *marked underneath, the base with later Dutch tax marks, further stamped underneath the jardiniere and liner 'Mon Odiot Paris', the jardiniere numbered '98, the liner numbered '99'*

21¼ in. (54 cm.) wide  
weight of silver 57 oz. 1 dwt. (1,775 gr.)

£3,000–5,000

\$4,000–6,500

€3,400–5,700



**506**

**A PAIR OF PORTUGUESE HARDSTONE-SET BOWLS**

MARK OF DAVID FERREIRA, PORTO, POST 1938

Each slightly *bombé* circular and on spreading foot, with two loop and lug handles, the sides set with three rows of vari-coloured and sized cabochon stones, one lacking, the surface between hammered, *marked underneath, further stamped 'David Ferreira Porto'*

16 in. (40.5 cm.) wide over handles

(2)

£3,000–5,000

\$4,000–6,500

€3,400–5,700

**507**

**A PORTUGUESE JARDINIÈRE**

MARK OF DAVID FERREIRA, PORTO, POST-1938

Realistically modelled as a swan, with articulated neck and hinged wings, *marked underneath, further stamped 'David Ferreira Porto'*, with detachable metal liner  
22¼ in. (56.5 cm.) high

£6,000–8,000

\$7,900–10,000

€6,800–9,000





## 508

### A DANISH TABLE-SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, POST-1945,  
DESIGNED BY JOHAN ROHDE

Acanthus pattern, comprising:

Twelve table-spoons  
Twelve fish-forks  
Twelve dessert-spoons  
Eleven cake-forks  
Ten coffee-spoons  
A serving-spoon  
A large serving-spoon  
A pair of salad-servers  
A pastry-server  
A sauce-ladle  
Two lemon-forks  
A sugar-tong  
*and the following with filled handles*  
Twelve table-knives  
Twelve cheese-knives  
Two butter knives  
A nut-cracker

Nine table-forks  
Twelve fish-knives  
Twelve dessert-forks  
Twelve salad-forks  
Four small serving-spoons  
A serving-fork  
A fish serving-fork  
A fish-slice  
A soup-ladle  
A cold meat-fork  
A child's pusher  
A cake-slice

Twelve luncheon-knives  
Two cheese-knives  
A pair of salad-servers  
A cheese-slicer

(168)

£5,000–8,000

\$6,600–10,000

€5,700–9,000





**Ω 509**

**A SWEDISH SILVER COCKTAIL-SET**

MARK OF BORGILA, STOCKHOLM, 1951-1960

Many pieces with an applied zig-zag border, comprising:

A cocktail-shaker, strainer lacking, 1953

A jug and spoon with gilt scroll, 1952

An open dish with scroll handles, 1960

Five circular ash-trays, 1951

A pair of circular beakers, 1953

Eleven goblets, 1953

A circular salver, 1953  
the salver 17¾ in. (45 cm.) diam.

196 oz. 6 dwt. (6,107 gr.)

(23)

£2,000-3,000

\$2,700-3,900

€2,300-3,400



**510**

**FOUR GERMAN SILVER MODELS OF BIRDS**  
TWO WITH MARK OF NERESHEIMER, HANAU,  
LATE 19TH/EARLY 20TH CENTURY

Comprising: a cock pheasant and hen, each realistically modelled, the hen with wings raised, *the cock marked on wing, each further stamped 'Germany' on the tail*; a further cock pheasant, *stamped 800 on tail*, and a seagull, realistically modelled with its wings raised and supported on a quartz base, *marked on tail*  
23 in. (58.5 cm.) long and smaller  
112 oz. 4 dwt. (3,489 gr.)

(4)

£5,000–7,000

\$6,600–9,100

€5,700–7,900



**511**

**A GERMAN SILVER ICE-BUCKET**  
MARK OF SCHLEISSNER, HANAU, FIRST  
QUARTER 20TH CENTURY

Tapering cylindrical, the lower body with scrolls on a matted ground and with a ribbon-tied reeded border, the rim with chased foliage and ribbons suspending chased portrait medallions, with lion-mask drop-ring handles, *marked underneath*  
9½ in. (24 cm.) high  
56 oz. 10 dwt. (1,758 gr.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



**512**

**A PAIR OF GERMAN SILVER WINE-COOLERS**

MARK OF GEORG ROTH AND COMPANY, HANAU, CIRCA 1900

Each cylindrical and with a bulbous lower body, on spreading foot, the lower body chased with scenes of Neptune in his chariot, the upper body with the French Royal arms, the handles casts as mermaids holding dolphins, *marked underneath*

9½ in. (24 cm.) high

140 oz. 12 dwt. (4,373 gr.)

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

These wine-coolers are inspired by a pair that were commissioned by the Parisian art collector Baron Jérôme Pichon (Christie's, London, 4 June 2013, lot 420) which were in turn inspired by a pair made by Juste-Aurèle Meissonnier for the Duke de Bourbon. Pichon was an exacting patron of Gruhier, who made his wine-coolers in 1856, as recorded in a manuscript note now preserved in the collection of the Musée Condé in Chantilly. In translation the note records:

*'In June 1856 I ordered the silver wine coolers after those made for the Duke de Bourbon in 1723. The plaster model was created by the sculptor M. el Pascal: they have been cast by Allard of the rue de Filles du Calvaire with silver from the mines of Poulouen in Brittany with a fineness of 970 parts per 1000 supplied by me; they have been chased by Thomas my very skillful chaser and the mounts by the silversmith Paul Bour. I have replaced the bas reliefs of Neptune killing his horse with his trident with the Sun God in his chariot and the Triumph of Galatea. The wine coolers were made under my direction with all possible care and have been well received. Their weight and the cost is in the region of 6,500 francs. My coat-of-arms in the Oppenord's lion's pelt cartouche replace the arms of the Duke de Bourbon.'*

Not long after the completion of the commission the model was re-interpreted again, this time by Hanau based silversmiths such as Georg Roth and Company. The design was changed to make the coolers round, as in the present lot, rather than being of oblong section as in the case of the Pichon example.

**513 NO LOT**



**\* 514**

**A PAIR OF GERMAN SILVER-GILT  
CANDLESTICKS**

MARK OF ALBRECHT BILLER, AUGSBURG,  
1705-1709

Each on stepped octagonal base with foliate  
border, the base chased with strapwork on matted  
ground, the knopped baluster stem applied with  
four lion's masks, *marked on foot*

8 in. (20 cm.) high

24 oz. 2 dwt. (751 gr.)

(2)

£4,000-6,000

\$5,300-7,800

€4,600-6,800



**\* 515**

**A GERMAN SILVER-GILT DISH**

MARK OF ALBRECHT BILLER, AUGSBURG,  
1705-1709

Quatrefoil-shaped with foliate border, the field  
chased with scrolls and leaves on matted ground,  
*marked underneath*

9 in. (22.5 cm.) wide

7 oz. 2 dwt. (222 gr.)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

516

**A GERMAN PARCEL-GILT SILVER DOUBLE-BEAKER**  
AUGSBURG, CIRCA 1690, MAKER'S MARK INDISTINCT,  
POSSIBLY IR CONJOINED

Each section lobed globular and with reeded rim, the lobes engraved with alternating panels of German inscriptions and foliage scrolls, each marked underneath, further marked at the rims with later tax marks

5 1/8 in. (13.3 cm.) high

7 oz. 18 dwt. (245 gr.)

The inscriptions translate as:

*'The one who wants to be healthy, needs me here and drinks often good wine and avoids the evil beer.'*

*'The one who wants to be in good spirit and mood; drinks like his name wine that "sounds" good.'*

*'Wine from Spain is highly appreciated, it goes lovely in and warms up what may cool down.'*

*'I praise the old wine as it makes young blood and I strongly believe in the proverb of the drinking friends: old is good.'*

*'Not for long you will see me here but in health you will walk around.'*

*'Who wants to be of gay mind and all sparkling, drinks, as its name says, a good Klingenberg wine.'*

£10,000-15,000

\$14,000-20,000

€12,000-17,000

The present double cup compares closely to one formerly in the collection of Sir Julius Wernher, 1st Bt. (1850-1912) of Bath House, London, sold as part of the Wernher Collection, Christie's, London 5 July 2000, lot 29 and again from an Iberian Collection, Christie's, London, 9 December 2011, lot 271.

In common with the present example, the Wernher cup is engraved with alternating panels of German inscriptions, many identical to those on the present cup, and foliage scrolls. It is interesting to note that the marks on both marks are indistinct. The Wernher cup was described as 'Maker's mark probably IR conjoined' and given the similarities with the present cup it is possibly the same mark as on the present cup.



(the beaker open)





**517**

**AN AUSTRO-HUNGARIAN SILVER CENTREPIECE**  
 MARK OF KARL WASCHMANN, VIENNA, CIRCA 1900

Shaped oblong on six scrolling feet, the base chased with *Régence* motifs and supporting two female emblematics of the Arts, depicting painting and music, flanking a central stem applied with four angel caryatids and two griffins supporting a quatrefoil cup centred by a Venus resting on a shell, *marked base, central support and stem*, with central metal rod

28 in. (71 cm.) high  
 gross weight 455 oz. 5 dwt. (14,160 gr.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000



**518**

**A GERMAN SILVER-GILT KIDDUSH-CUP**  
 MARK OF MORITZ KRELLE, AUGSBURG, 1737-1739

On a domed shaped circular foot chased with foliate scrolls, with baluster stem and octagonal bowl chased with strapwork, the rim finely engraved with Hebrew inscription of the liturgical standard text relating to the Kiddush ceremony of *Yom Tov*, marked on foot and bowl  
 5¼ in. (13.5 cm.) high  
 4 oz. 1 dwt. (126 gr.)

£5,000–8,000

\$6,600–10,000  
 €5,700–9,000

**519**

**A DUTCH SILVER VOC (VEREENIGDE OOST-INDISCHE COMPAGNIE) INGOT FROM THE ROOSWIJK CARGO**  
 STAMPED WITH THE MARK OF THE AMSTERDAM CHAMBER OF THE VOC, WITH ASSAY MASTERS MARK OF A RAMPANT GOAT, CIRCA 1739

Oblong and with an irregular finish, stamped 'AVOC'  
 6½ in. (15.7 cm.) wide  
 63 oz. 2 dwt. (1,963 gr.) Br

£2,000–3,000

\$2,700–3,900  
 €2,300–3,400

The *Rooswijk* was a Dutch East Indiaman which foundered after grounding on the Goodwin Sands at the end of 1739. She had been bound from Amsterdam and the Texel to Jakarta with a precious and general cargo. The site, discovered in 2005 and now a designated site under the Protection of Wrecks Act 1973, has already yielded some 1,000 artefacts including some 553 silver ingots like the present example. The ingot, along with the others found, are each approximately 4 lbs and made from silver mined in Mexico before being sold to the Amsterdam Chamber of the VOC and further destined for use in the coinage of Batavia. Another ingot from the same cargo was sold Christie's, London, 28 May 2018, lot 488.



## THE SAN CLEMENTE TUREENS

THE PROPERTY OF A NOBLEMAN

**520**

**A PAIR OF ITALIAN SILVER SOUP-TUREENS, COVERS AND LINERS**  
NAPLES, 1754, ASSAY MASTER'S MARK OF GUISEPPE PALMENTIERO,  
MAKER'S MARK AM OVER S, POSSIBLY FOR MARCO ANTONIO  
SCARPARTO

Each compressed lobed oval and on shell and scroll cast feet, the sides and detachable cover, each with two branch and foliage cast handles and applied on each side with a coat-of-arms below a duke's coronet, the covers with elaborate finial cast as cauliflower and artichokes with differing foliage, the conforming liners with open scroll handles, *marked under tureen and liner and inside cover* 15 in. (38 cm.) wide over handles

339 oz. 12 dwt. (10,564 gr.)

The arms are those of Velluti and Zati, almost certainly for Simone Vincenzo Velluti Zati, Duke of San Clemente (1745-1811). (2)

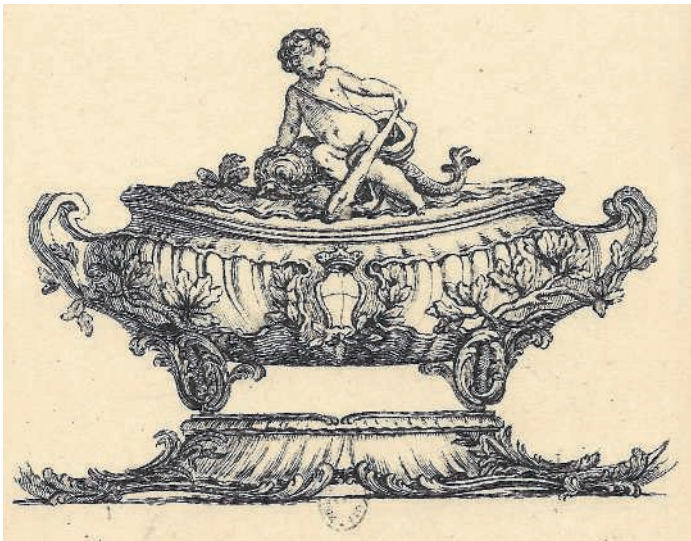
£60,000-80,000

\$79,000-100,000

€68,000-90,000

**PROVENANCE:**

Simone Vincenzo Velluti Zati, Duke of San Clemente (1745-1811), by descent.



Pierre Germain, *Elements d'Orfèvrerie*, 1748, pl. 81









#### The Velluti Zati Family

The union of the Velluti and Zati families, both of great antiquity and prominence in Florence, first took place in 1632 with the marriage of Vincenzo di Francesco Velluti and Anna di Giulio Zati. The Velluti fortune had been founded on the wool trade in the 13th century with many members of the family serving the state as governors and diplomats. The family had great influence and extensive lands in the Kingdom of Naples and in the south of Italy, notably in Galluccio and Grottaglia. Vincenzo Velluti (1591-1669), having resided in Madrid, settled in both Palermo and Naples establishing himself as a successful banker. It was he who acquired the lands in Grottaglie, near Taranto in 1656 and a little time later the lands and barony of Galluccio near Caserta in 1661. The Zati family had large interests in Sicily purchasing the lands of Santa Maria di Rifesi near Palermo, later becoming Marquesses of Santa Maria di Rifesi. The death of Placido Zati in around 1740 led to the Zati inheritance and titles passing to Francesco di Vincenzo Velluti (1699-1749). His family became resident in the Santo Spirito quarter of Florence in 1756. It is likely that Simone di Vincenzo Velluto Zati (1745-1811) purchased the tureens in Naples but later displayed them in his newly acquired palazzo in Florence, the Palazzo Guadagni in the Via Gino Capponi. The palazzo, enlarged by the Guadagni family in the 16th century to the designs of Gherardo Silvani had a distinguished history being occupied by the Young Pretender Charles Edward Stuart (1720-1788) from 1777 until his death in 1788.

#### The Design of Tureens

The sophisticated form of the tureens is in the fashionable mid 18th century French style pioneered by the celebrated Parisian silversmiths Jacques Roettiers (1707-1784), *Orfèvre Ordinaire du Roi*. His influential design was published in 1748 by Pierre Germain (1703-1783) in his *Elements d'Orfèverie*. The model became popular with the finest silversmiths of the day being used, combined with anthropomorphic elements, by the greatest French silversmith of the 18th century Thomas Germain (1673-1748) and his son François-Thomas Germain (1726-1791) for the Royal House of Portugal Service commissioned by King Jose I in 1756-1758. The influence of Parisian forms is also seen in the finest works of the Neapolitan Capodimonte porcelain factory in the mid 18th century. No doubt Pierre Germain's publication had reached the workshops of Neapolitan silversmiths and porcelain manufactures as shown by the present tureens and also a magnificent bronze mounted porcelain wine-cooler in the Museo Nazionale della Ceramica Duca di Martina, Naples, illustrated in A. Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli*, Naples, 1986, no. 94.





**521**

**A SPANISH COLONIAL SILVER-MOUNTED  
COCO DE MER**

APPARENTLY UNMARKED, 18TH CENTURY  
AND LATER

On domed base with four scroll brackets, the baluster stem part fluted and with further brackets, the half nut with four scroll chased straps, one capped with a grotesque mask, with gadrooned mounts, the hinged cover with scroll thumbpiece  
13¾ in. (35 cm.) high

£3,000–5,000

\$4,000–6,500  
€3,400–5,700

**522**

**A BELGIAN SILVER-GILT AND ENAMEL  
CHALICE**

MARK OF EDOUARD BOURDON, GHENT,  
LAST HALF 19TH CENTURY

The bowl tapering and engraved with Gothic style script, on hexafoil base, each lobe enamelled with a scene from the life of Christ and separated by cabochon stones, the stem cast with foliage and with bosses with enamelled letters, *marked on base and underneath*

9¼ in. (23.5 cm.) high  
gross weight 31 oz. 2 dwt. (967 gr.)

£5,000–8,000

\$6,600–10,000  
€5,700–9,000





**523**

**A WILLIAM AND MARY SILVER TANKARD**  
 MARK OF WILLIAM KEATT, LONDON, 1700

Slightly tapering cylindrical on moulded foot, the scroll handle applied with a beaded rat tail and with cut-card work terminal, the hinged flat cover with shaped front lip and corkscrew thumbpiece, engraved with a coat-of-arms, *marked near handle and on cover*

7½ in. (19.2 cm.) high  
 30 oz. 4 dwt. (940 gr.)

The arms are those of Williams impaling Collwyn for Whyte, for John Williams (d.1722) of Ty Fry, Pentraeth, Anglesey and his wife Elizabeth, daughter of Roland Whyte of Fryars, Beaumaris, Anglesey, whom he married in 1699. John Williams was High Sheriff of Anglesey in 1701.

£4,000–6,000

\$5,300–7,800

€4,600–6,800

**524**

**A PAIR OF JAMES II SILVER**  
**CANDLESTICKS**

MARK OF ANTHONY NELME, LONDON, 1688

On octagonal base, with knopped stem and spool-shaped sockets, engraved with a coat-of-arms, *marked underneath and on one socket*

7 in. (17.8 cm.) high  
 25 oz. 7 dwt. (802 gr.)

The untingured arms are those of Greene of Mitcham, Surrey or Suckling of Wooton, Norfolk.  
 (2)

£6,000–8,000

\$7,900–10,000

€6,800–9,000

**PROVENANCE:**

Anonymous sale; Bonhams, London,  
 8 July 2009, lot 216



525

**A PAIR OF WILLIAM AND MARY  
SILVER CANDLESTICKS**

LONDON, 1691, MAKER'S MARK EG  
ANCHOR BETWEEN BELOW A CROWN,  
POSSIBLY FOR EDWARD GIBSON

Each on octagonal gadrooned base, the  
knopped stem terminating in gadrooned  
spool-shaped socket, the base later  
engraved with a crest below an earl's coronet  
and with traces of an earlier crest, *each*  
*marked under base*

7½ in. (19.5 cm.) high

40 oz. 1 dwt. (1,246 gr.) (2)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

An Iberian Private Collection; Christie's,  
London, 9 December 2011, lot 278.



526

**A PAIR OF WILLIAM AND MARY  
SILVER TAZZE**

LONDON, 1690, MAKER'S MARK TA  
BETWEEN PELLETS, PROBABLY FOR  
THOMAS ASH

Each circular and with gadrooned border,  
engraved with a coat-of-arms, on trumpet  
shaped foot with gadrooned border, *marked*  
*near rim and on foot*

8½ in. (21.6 cm.) diam.

24 oz. 10 dwt. (731 gr.)

The arms are those of Montagu quartering  
Monthermer with another in pretence. (2)

£4,000-6,000

\$5,300-7,800

€4,600-6,800

The mark, recorded by Ian Pickford,  
*Jackson's Goldsmiths and Their Marks*,  
Woodbridge, 1989, on page 136, line 4,  
has been attributed to Thomas Ash by Dr  
David Mitchell, in his work *Silversmiths in  
Elizabethan and Stuart London Their Marks  
and Their Lives*, Woodbridge, 2017, pp.  
504-505.





**527**

**A GEORGE II SILVER CUP AND COVER**  
 MARK OF JOHN JACOB, LONDON, 1753

Baluster and on fruiting grapevine cast domed foot, the body cast and chased with fruiting grapevines centring a cartouche on each side, one engraved with a coat-of-arms, the other with a crest, with two cast dragon cast scroll handles, the detachable cover further cast and chased with fruiting grapevines, with gadrooned rim and with cast grape finial, *marked underneath and on cover bezel*

13 in. (33 cm.) high  
 91 oz. (2,831 gr.)

£15,000–25,000

\$20,000–33,000  
 €17,000–28,000

**PROVENANCE:**

Major T. L. C. Curtis of Langford Hall, Newark;  
 Christie's, London, 30 June 1937, lot 82.

**\* 528**

**A PAIR OF QUEEN ANNE SILVER  
 CANDLESTICKS**

MARK OF JOHN LAUGHTON, LONDON, 1702

Each on octagonal gadrooned base, the baluster knopped stem applied with four lion's masks, engraved with a crest, *marked underneath and on one socket*  
 6¼ in. (16 cm.) high

gross weight 28 oz. 14 dwt. (894 gr.) (2)

£6,000–8,000

\$7,900–10,000

€6,800–9,000

**PROVENANCE:**

Possibly Lionel W. Clarke, Sydenhams, Bisley,  
 Gloucestershire.

A Gentleman [Lionel W. Clarke]; Christie's, London, 29  
 July 1931, lot 155.

John Laughton, who was the son of another John Laughton, become free of the Grocers' Company as his father had before him. He is recorded as working on Maiden Lane from 1694, though his first mark appears to have been entered as a largeworker in the first half of 1699. He seems to have specialised in making candlesticks of this form with several examples known.





\* 529

**A CHARLES II SILVER TREASURY-INKSTAND**

LONDON, 1681, MAKER'S MARK NW STAR BELOW, PROBABLY FOR NATHANIEL WEEKLEY

Oblong and on four ball feet, with two centrally-hinged flat covers and swing handle, engraved on one cover with slightly later coat-of-arms within crossed plumes, the other with two later crests below a Baron's coronet, the interior fitted with a removable sander and inkwell with glass liner, a division for seals and pen compartment, the base of the sander scratched with initials 'EB', marked inside, on inkwell, sander and covers

8 7/8 in. (21.8 cm.) wide

41 oz. 12 dwt. (1,275 gr.)

The arms are those of Bucknall of Oxhey, Watford, co. Herts, impaling Graham for Sir John Bucknall, Sheriff of Hertfordshire, 1692, M.P. for Middlesex 1697, and his first wife Elizabeth, daughter of Thomas Graham of London; the couple were married 9 February 1685 in Westminster Abbey. The groom was knighted on 23 February the same year. The sander is scratched on the base EB presumably for Sir John's wife, Elizabeth.

The later crests are those of Estcourt and Sotheron, for George Thomas John Sotheron-Estcourt, 1st Baron Estcourt (1839-1915).

£20,000-30,000

\$27,000-39,000

€23,000-34,000

**PROVENANCE:**

Sir John Bucknall Kt. (1658-1713), of Oxhey Place, by descent to his son William Bucknall (d.1746) of Oxhey Place, by descent to his son John Askell Bucknall (d.1796) of Oxhey Place, by inheritance to his sister's eldest daughter

The Hon. Jane Grimston (1848-1829), who married of Thomas Estcourt (1748-1818) in 1774, by descent to their son

Thomas Grimston Bucknall Bucknall-Estcourt, M.P. (1775-1853), by descent to his son,

Reverend Hilary Bucknall-Estcourt, (1803-1894), by descent to his son, George Thomas John Sotheron-Estcourt, 1st Baron Estcourt (1839-1915).

Sir John Noble, 1st Bt. of Ardkinglass (1865-1938), by descent to his son

Sir Andrew Napier Noble, 2nd Bt of Ardkinglass (1904-1987), by 1929,

Sir Andrew Noble, Bt.; Christie's, London, 24 November 1943, lot 13 (£1,500 to Oakes).

James Oakes, London, 1959.

Richard George Meech Q.C. (1893-1990), by descent to the present owner.

**EXHIBITED:**

London, Seaford House, *Queen Charlotte's Loan Exhibition of Old Silver*, 1929, no. 314, p. 37.

London, 25 Park Lane, *A Loan Exhibition of Old English Plate and Decorations and Orders*, 1929, no. 30, pl. XII.

**LITERATURE:**

Recorded in D. Mitchell, *Silversmiths in Elizabethan and Stuart London, their lives and their marks*, Woodbridge, 2017, p. 425.

The present mark, recorded by Ian Pickford, *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, on page 138, line 3, has been attributed to Nathaniel Weekley by Dr David Mitchell in his work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 425-426. Weekley became free in 1669, having been apprenticed first to Richard Farmer and later to Thams King. Over the course of his career he was to have four apprentices. He was not recorded in the 1692 Poll Tax assessment so it is assumed that he had died by that time or left London.

**Treasury Inkstands**

Charles Oman in *Caroline Silver*, p. 57, explains the derivation of the term "Treasury" inkstand. The term applies to a rectangular casket with double lids with a central hinge which also carries a handle "because there still survives divided between the Treasury and Privy Council the pieces made as a result of the following order issued by the Lord Chamberlain on May 13, 1686: 'These are to signify unto you his Maty's pleasure tha you provide and deliver for his Maty's service in the Council Chamber in Whitehall these particulars of silver plate. One silver standish for his Maty being double standish weighing one hundred and forty ounces or thereabouts after the pattern already allowed you, also twelve single standishes for the use of the Lords of Council.'" A treasury inkstand is listed next to the entry for this maker's mark in *Jackson's Silver & Gold Marks*, rev. ed., 1989, p. 138



THE PROPERTY OF A LADY  
(LOTS 530-536)

**\* 530**

**A GEORGE I SILVER COFFEE-POT**  
MARK OF GABRIEL SLEATH, LONDON, 1723

Tapering octagonal on a moulded foot, with octagonal spout and wood handle, high-domed hinged cover with baluster finial, engraved with a coat-of-arms, *marked on base and inside cover* 9¾ in. (24.5 cm.) high

gross weight 23 oz. 15 dwt. (739 gr.)

The arms are those of Jesson, possibly for Pudsey Jesson (1696-1748), of Langley Hall, Warwickshire.

£3,000-5,000

\$4,000-6,500

€3,400-5,700

**\* 531**

**A SET OF FOUR GEORGE II SILVER SALT-CELLARS**

MARK OF EDWARD WAKELIN, LONDON, 1755

Each on spreading circular foot with egg-and-dart border, the body applied with acanthus leaves, engraved with a crest below an earl's coronet, the interiors gilt, *marked underneath, further engraved underneath with scratch weights '9=7'; '9=14'; '9=1' and '9=8'*

3½ in. (9 cm.) diam.

36 oz. 11 dwt. (1,138 gr.)

The crest is that of Ashburnham for John, 2nd Earl of Ashburnham (1724-1812). He was keeper of both St. James's and Hyde Park and was appointed first lord of the bedchamber and groom of the stole to King George III. (4)

£4,000-6,000

\$5,300-7,800

€4,600-6,800



**PROVENANCE:**

John, 2nd Earl of Ashburnham (1724-1812), by descent to Bertram Ashburnham, 5th Earl of Ashburnham (1840-1913), by descent to his daughter, Lady Catherine Ashburnham (1890-1953), The Trustees of the Ashburnham Settled Estates and the Executors of Lady Catherine Ashburnham; Sotheby's, London, 28 May 1953, lot 156, part (£360).



\* 532

**A PAIR OF GEORGE II SILVER THREE-LIGHT CANDELABRA**  
MARK OF EDWARD FELINE, LONDON, 1748

In the *Régence* style, each on square base with canted corners, the base applied with winged female masks, the stem cast with classical masks, the scroll branches each with detachable central baluster finial and two foliage-cast sockets with plain wax-pans, the base engraved with a coat-of-arms, the wax-pans engraved with a crest, *marked underneath and on one branch, the base of the candlesticks further engraved with scratch weights '25=8' and '27=15'*

13¼ in. (33.5 cm.) high

101 oz. 18 dwt. (3,170 gr.)

The arms are those of Drummond of Blair Drummond impaled by another.

£15,000-25,000

(2)

\$20,000-33,000

€17,000-28,000





THE PROPERTY OF A LADY  
(LOTS 530-536)

**\* 533**

**A GEORGE II SILVER BOWL**  
MARK OF EDWARD CORNOCK,  
LONDON, 1731

Shaped circular and on stepped foot, with fluted sides and shaped rim, engraved with a crest, *marked underneath, further engraved underneath with scratch weight '12oz 2wt'*

6¼ in. (16 cm.) diam.  
11 oz. 11 dwt. (360 gr.)

£3,000–5,000

\$4,000–6,500  
€3,400–5,700



**\* 534**

**A GEORGE II SILVER-GILT BOWL**  
MARK OF BENJAMIN GODFREY,  
LONDON, 1741

Shaped circular and on stepped foot, the fluted sides with flared-shaped rim, engraved with a coat-of-arms, *marked underneath*

7¾ in. (19.5 cm.) diam.

17 oz. (530 gr.)

The arms are those of Lloyd quartering Pigot, almost certainly for Sir Edward Lloyd 1st Bt. of Pengwern and Mostyn (c. 1710-95), created a baronet in 1778.

£3,000–5,000

\$4,000–6,500  
€3,400–5,700



**\* 535**

**A GEORGE II SILVER BOWL**  
MARK OF EDWARD POCOCK, LONDON, 1730

Shaped circular and on stepped foot, the fluted body with shaped rim, *marked underneath, later stamped underneath '174'*

5½ in. (14.7 cm.) diam.

13 oz. 4 dwt. (411 gr.)

£3,000–5,000

\$4,000–6,500  
€3,400–5,700



**\* 536**

**A PAIR OF GEORGE II LARGE SILVER CANDLESTICKS**  
 MARK OF CHARLES FREDERICK KANDLER, LONDON, 1743

Each on shaped-circular base with reed and scroll rim, the baluster stem with gadrooned borders, the large socket with detachable shaped-circular and gadrooned nozzle, *marked underneath and on socket, further engraved with numbers and scratch weight 'No 2 34"12' and 'No 4 35"10', the nozzles numbered 'No 2' and 'No 4'*

11½ in. (29 cm.) high  
 67 oz. 3 dwt. (2,096 gr.)

(2)

£5,000-7,000

\$6,600-9,100  
 €5,700-7,900

Charles Frederick Kandler, born Carl Rudolph, was the older brother of the famous porcelain modeller, Johann Joachim Kandler. He had been apprenticed under the Dresden court silversmith, Johann Jacob Irminger, who was also artistic director of the Meissen factory and supplied many designs for porcelain. Kandler brought a Dresden-influenced style to England when he emigrated, before 1727, entering his mark at Goldsmiths' Hall that year. His models were also influenced by porcelain designs.



PROPERTY FROM A PRIVATE COLLECTION

**537**

**A GEORGE II SILVER BEER-JUG**

MARK OF THOMAS WHIPHAM AND CHARLES WRIGHT, LONDON, 1759

Pear-shaped and on spreading foot, with foliage capped scroll handle and beak-form spout, later engraved with a crest below an earl's coronet, *marked under base*

10¼ in. (26 cm.) high

53 oz. 19 dwt. (1,677 gr.)

The crest is that of Hare, almost certainly for William Hare, 1st Earl of Listowel (1751-1837). He served as M.P. for Cork between 1796 and 1797 and M.P. for Athy between 1797 and 1800. He was created 1st Baron Ennismore, co. Kerr in 1800, Viscount Ennismore and Listowel in 1816 and Earl of Listowel in 1822.

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 23 May 1990, lot 163.



THE PROPERTY OF  
AN IMPORTANT NOBLE  
ITALIAN FAMILY  
(LOTS 538-564)





THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**538**

**A PAIR OF GEORGE IV SILVER WINE-COOLERS AND LINERS**

MARK OF BENJAMIN SMITH, LONDON, 1827

Each tapering and on openwork foliage-cast feet, the sides chased with latticework and cast with *rocaille*, with *rocaille* cast rim, the base and liners each engraved with a crest below an earl's coronet on one side and the Royal crest within Garter Motto on the other, *marked underneath and on liners*

10¾ in (27.3 cm.) high

284 oz. 14 dwt. (8,855 gr.)

The crest is that of Villiers, probably for George William, 4th Earl of Clarendon K.G. (1800-1870), possibly for his embassy to Madrid in 1833. George Villiers entered the diplomatic service at a very young age becoming attaché to the British Embassy in St. Petersburg in 1820. His reputation was secured by the masterful way he conducted his negotiations during his Spanish embassy of 1833 and the subsequent treaty in 1834. He received the Order of the Bath in 1837 and in 1847 was appointed Lord-Lieutenant of Ireland and served during the difficult time of the famine. He returned to England in 1852 having been made a Knight of the Order of the Garter whilst unusually being allowed to retain the Order of the Bath.

(2)

£30,000-50,000

\$40,000-65,000

€34,000-57,000



539



(part)

THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**539**

**A VICTORIAN SILVER-GILT DESSERT-SERVICE**  
MARK OF GEORGE ADAMS, LONDON, 1849

Bright Vine pattern, engraved with a crest, comprising:  
Twenty-four dessert-spoons  
Twenty-four dessert-forks  
Eight berry-spoons  
An ice-cream spade  
A pair of grape-scissors  
Twenty-four fruit-knives with filled handles and silver-gilt blades  
weighable silver 136 oz. (4,230 gr.)

The crest is that of Biscoe, probably for Thomas Porter Bonell Biscoe (1795-1881), of Newton, co. Inverness. He married Wilhelmina (d.1878), youngest daughter of Major Thomas Fraser of Newton, co. Inverness, in 1844. He purchased the Newton estate in 1850, the year his son and heir William Ramsay Biscoe was born.

(82)

£2,000-3,000

\$2,700-3,900  
€2,300-3,400

**540**

**A VICTORIAN SILVER DINNER-SERVICE**

MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT AND MARK OF JOHN SAMUEL HUNT, LONDON, 1839, 1840, 1841 AND 1842

Each piece with ribbon-tied reeded and foliage-cast border, engraved with a coat-of-arms, comprising: seven meat-dishes, further later engraved with a coat-of-arms below a coronet and with a pair of Old Sheffield plate dish-covers, with silver finials, one cast as a melon and foliage, the other cast as peas and foliage  
the meat-dishes 17 1/8 in. (43.5 cm.) to 23 1/4 in. (59 cm.) wide  
A pair of entree-dishes and covers, the covers lobed and with cast melon and foliage finial, *one finial apparently unmarked*  
the dishes 11 1/8 in. (28 cm.) diam.

weight of silver 570 oz. 8 dwt. (17,740 gr.)

The arms are those of Holford quartering Stayner, Nutt and Lade, for Robert Stayner Holford (1808-1892) of Westonbirt, co. Gloucester. He succeeded his father in 1839 and married Mary-Ann, daughter of General James Lindsay of Balcarres, co. Fife, in 1854. He rebuilt the family seat and created the now world famous arboretum.

(13)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000







THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**541**

**A PAIR OF GEORGE II SILVER SOUP-TUREENS AND COVERS**  
MARK OF WILLIAM CRIPPS, LONDON, 1755

Each shaped oval and on four cast lion's mask and paw feet with scroll handles, the detachable cover with loop handle, the cover and base each engraved twice with a coat-of-arms below a viscount's coronet, *marked underneath and on cover bezel, further engraved underneath with scratch weights '75=3' and '74=8'*

14¾ in. (37.5 cm.) wide  
149 oz. 6 dwt. (4,642 gr.)

The arms are those of Yorke with a label of cadency with Grey quartering Lucas and another in pretence, for Philip, Viscount Royston, later 2nd Earl of Hardwicke (1720-1796) and his wife Lady Jemima, Marchioness Grey and Baroness Lucas (d. 1797), daughter of the 3rd Earl of Breadalbane (1696-1782), heiress to her maternal grandfather Henry 1st Duke of Kent, whom he married in 1740.

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Philip, Viscount Royston, later 2nd Earl of Hardwicke (1720-1796) and his wife Lady Jemima, Marchioness Grey and Baroness Lucas (1723-1797), by descent to their daughter

Lady Amabel, Dowager Lady Polwarth and *suo jure* 5th Baroness Lucas (1750-1833), created Countess de Grey in 1816, by inheritance to her nephew Thomas de Grey, 2nd Earl de Grey (1781-1859), who built Wrest Park in 1834-39, by descent to his daughter,

Lady Anne Florence de Grey, Baroness Lucas of Crudwell, who married George Cowper, 6th Earl Cowper (1806-1856) in 1833, by descent to their third daughter

Lady Adine Eliza Anne Cowper (b.c. 1840-1868), who married Hon. Julian Henry Charles Fane (1827-1870), by descent to their daughter

Ethel Anne Priscilla Fane (1867-1952), who married William Henry Grenfell, 1st and last Baron Desborough (1855-1945), by descent to their daughter

Hon. Alexandra Imogen Clair, Viscountess Gage (d. 1969), who married Henry, 6th Viscount Gage (1895-1982).

The Late Rt. Hon. Viscountess Gage; Christie's, London, 24 November 1971, lot 7.



The Hon Philip Yorke, later 2nd Earl of Hardwicke (1720-1790)  
by Allan Ramsay, dated 1741, © National Trust Images/John Hammond

542

**A PAIR OF GEORGE II SILVER TEA-CADDIES**

MARK OF RICHARD BEALE, LONDON, CIRCA 1730

Each oblong, the sides chased with foliage scrolls and latticework, centring an engraved coat-of-arms, with hinged covers, each marked underneath with maker's mark only three times

4½ in. (11 cm.) high

23 oz. 15 dwt. (740 gr.)

The arms are those of Brigham of Cannon End, co. Oxford, probably for Thomas Brigham (d. 1742), whose daughters Elizabeth and Bridget were his heirs. (2)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



543

**A GEORGE II SILVER SAUCEBOAT**

MARK OF JOHN JACOB, LONDON, 1752

Oval and on three shell-cast feet, with gadrooned rim and dolphin-cast handle, engraved with a coat-of-arms, marked underneath, further engraved underneath with a number and scratch weight '37 18=15'

9 in. (23 cm.) wide

18 oz. 5 dwt. (568 gr.)

The arms are those of Hankey, with a cadency mark of a crescent for the second son, quartering Barnard impaling Penton, for Robert Hankey (1743-1815) and his wife Anne (d.1811), daughter of Henry Penton (1705-1762), M.P. for Winchester, whom he married in 1765. Robert was the second son of Sir Thomas Hankey Kt., banker and Alderman of London, and his wife Sarah, eldest daughter and heiress of Sir John Barnard. Robert joined the family bank on Fenchurch Street, known as Sir Henry Hankey & Sons, which had considerable West Indian interests. A director of the London Assurance Company, he lived at Gordon House Putney.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

544

**TWO GEORGE III SILVER SAUCEBOATS**

ONE MARK OF ANDREW FOGELBERG, LONDON, 1773, ONE WITH INDISTINCT MARKS, ATTRIBUTED TO ANDREW FOGELBERG, LONDON, CIRCA 1773

Each oval and on shell-cast feet, with gadrooned borders and quilted scroll handles, engraved with a coat-of-arms below a viscount's coronet, each marked underneath, one further engraved underneath 'entailed'

8 in. (20 cm.) long

27 oz. 7 dwt. (851 gr.)

The arms are those of Conway quartering Seymour with Windsor in pretence for Francis Ingram-Seymour-Conway, Viscount Beauchamp (1743-1822), later 2nd Marquess of Hertford, and his first wife Alice Elizabeth (d. 1772), daughter and co-heiress of the 2nd Viscount Windsor, whom he married in 1768. He sat in the Irish House of Commons as Lord Beauchamp from 1761 to 1776 and British House of Commons from 1766 to 1794. He was Chief Secretary for Ireland and later served the Royal Household as Lord Chamberlain between 1812 and 1822. (2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800





THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**545**

**A PAIR OF GEORGE III SILVER-GILT  
TWO-LIGHT CANDELABRA**

THE CANDLESTICKS MARK OF WILLIAM  
CRIPPS, LONDON, 1770, THE BRANCHES  
LONDON, 1765, WITH INDISTINCT  
MAKER'S MARK

Each on shaped circular base with shell-cast and  
gadrooned foot, the tapering stems fluted and  
terminating in spool-shaped socket, with detachable  
branches, each with two scroll arms terminating in  
a detachable spool-shaped socket and detachable  
shell-cast wax-pans, with central flammiform finial, *the  
candlesticks marked on base and socket, the branches  
marked on sleeve, socket and wax-pan*

15½ in. (39.4 cm.) high

98 oz. 19 dwt. (3,078 gr.)

(2)

£6,000–8,000

\$7,900–10,000

€6,800–9,000

**546**

**A GEORGE II IRISH SILVER BASKET**

MARK OF ROBERT CALDERWOOD, DUBLIN,  
CIRCA 1740

Shaped oval and on scroll feet, the sides pierced  
with foliage and latticework below a border cast  
with foliage, wheat-sheaves and female masks, with  
overhead swing handle, the base later engraved with  
a coat-of-arms, the handle later engraved with a crest, *marked  
underneath with maker's mark only twice,  
further engraved underneath with a scratch weight  
'71-12'*

15¾ in. (39 cm.) wide

70 oz. 3 dwt. (2,183 gr.)

£6,000–8,000

\$7,900–10,000

€6,800–9,000







## THE ROWLEY EPERGNE

THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**547**

### A GEORGE III SILVER EPERGNE

MARK OF SAMUEL COURTAULD, LONDON, 1762

On scroll feet and with openwork foliage cast apron, suspending four baskets with overhead swing handle and with four dishes, with a further central bowl and a canopy with cast pineapple finial, engraved with an inscription to Joshua Rowley dated 1762, *marked on each piece except detachable columns*

28¼ in. (71.7 cm.) high

390 oz. (12,130 gr.)

The inscription reads 'To Joshua Rowley, Esq'r Cap't of his Majesty's Ship the *Superb*. This piece of plate is Presented by the Merchants of London for his Protection of a Fleet of Ships Bound to y'e East Indias [sic], West Indias [sic] & Virginia under his Convoy from a greatly Superiour [sic] force of y enemy on y Eleventh day of May 1762'.

£50,000-80,000

\$66,000-100,000

€57,000-90,000

#### PROVENANCE:

Presented to Captain Joshua Rowley (1734-1790), of *HMS Superbe*, later Admiral Sir Joshua Rowley, 1st Bt., by the grateful London Merchants, 11 May 1762 of the West India Company, and then by descent to either his second son Admiral Bartholomew Rowley (1764-1811) or his fourth and youngest son Admiral Sir Charles Rowley 1st Bt. (1770-1845), under the terms of his will.

#### LITERATURE:

'Ship News', *The London Chronicle* for 1763, 17-19 March, p. 267, column 2, 'An elegant silver epergne has been presented to Capt. Joshua Rowley by the Merchants of London'.

'Memoir of the Public Services of the Late Joshua Rowley, Bart. Vice Admiral of the Squadron', *The Naval Chronicle for 1810*, London, 1810, vol. 24, p. 93.

#### Sir Joshua Rowley 1st Bt.

Joshua Rowley was born into a naval family. His father, Admiral Sir William Rowley (c.1690-1768) was knighted for his services in the Navy and it was with his father that Joshua served, whilst still a boy, learning to speak both French and Italian. He was promoted to the rank of lieutenant in 1747 and served in the Bay of Biscay and the Mediterranean. He married a daughter of the deputy governor of the Bank of England, Sarah Burton in 1759 but left for the West Indies the next year commanding *HMS Superbe* that November, the ship in which he would sail in to the West Indies in 1762. It was this journey which occasioned the presentation of the present epergne. He stayed with the ship until 1778 when he transferred to *HMS Monarch* and then the *Suffolk*. He was made rear admiral of the blue in 1779 seeing further action off Grenada and Martinique. He was appointed officer commanding the station in Jamaica until his return to England in 1783. He received a baronetcy in 1786 and a promotion to vice admiral of the white the next year. He retired to his Suffolk seat, Tendring Hall, which had been designed for him by Sir John Soane. It was there that he died in 1790.



Vice-Admiral Sir Joshua Rowley (1734-1790), by George Romney  
©National Maritime Museum, Greenwich, London. Caird Fund

The importance of the epergne to Sir Joshua Rowley is reflected by the care and consideration he gives the piece in his will drawn up on 4 August 1786 and proved on 10 March 1790 (PRO Mss. PROB 11/1190/36). He makes particular note of the presentation and his wish that it go not to his eldest son, but to his second son Bartholomew. If on his death he was childless it should to pass to Sir Joshua's fourth son Charles or his heirs, his reasoning being that they were both Navy men.

*'I give the use of my large silver epergne with all the furniture [sic] thereto belonging which was given to me by the West India merchants and which is engraved with their arms ...to my son Bartholomew Samuel Rowley for his life and from and after his decease I give the said epergne...(so far as by law I may) unto the eldest or only son of him the said Bartholomew Samuel Rowley, lawfully to be begotten which shall be living at his decease and in default of issue male of the said Bartholomew Samuel Rowley I give the use of the said epergne...to my son Charles Rowley for his life and from and after his decease... unto the eldest or only son of the said Charles Rowley lawfully to be begotten which shall be living at his decease and in default of such issue to the personal representatives of said Charles Rowley my reason for which bequest in favour of my two sons Bartholomew Samuel Rowley and Charles Rowley is that they are both of my profession.'*





THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**548**

**A PAIR OF GEORGE III SILVER WINE-COOLERS, COLLARS AND LINERS**  
MARK OF THOMAS AND JOHN SETTLE, SHEFFIELD, 1819

Each campana-shaped and on spreading foot, cast and chased overall with foliage scrolls and *rocaille*, engraved with a coat-of-arms, the collar with gadrooned rim and engraved with a crest, *marked on base, collar and liner*

10 $\frac{3}{4}$  in. (27 cm.) high  
209 oz. 14 dwt. (6,524 gr.)

The arms are those of Barry quartering Smith and Heriz, almost certainly for John Smith-Barry (1794-1837), of Marbury Hall Cheshire and Fota House, Foaty Island, co. Cork. He rebuilt the family seat in Ireland in the neo-classical style employing the Dublin architects Richard Morrison (1767-1849) and his son William Vitruvius Morrison (1794-1838). (2)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



549

**A GEORGE III SILVER BASKET**

MARK OF WILLIAM PLUMMER, LONDON, 1765

Shaped oval, the sides pierced with alternating panels of latticework and foliage scrolls, with overhead openwork swing handle, cast with busts on each side, engraved with a coat-of-arms, *marked on side and handle*

16¾ in. (42.2 cm.) wide

74 oz. 16 dwt. (2,327 gr.)

The arms are those of Chernocke quartering another and impaling Harris, for Sir Villiers Chernocke 4th Bt. (d.1779) and his wife Sophia (d.1789), daughter of Roger Harris, whom he married in 1746. A very fine tomb by the sculptor Samuel Walldin was raised in Sir Villiers' memory and can be seen in the north aisle of Winchester Cathedral.

£2,000-3,000

\$2,700-3,900

€2,300-3,400



549



550

550

**A PAIR OF GEORGE III SILVER SAUCEBOATS**

MARK OF WILLIAM FOUNTAIN, LONDON, 1814

Each oval and on fluted foot, with shaped shell-cast rim and bird mask and *rocaille*-cast handle, engraved with a coat-of-arms on one side and a crest on the other, *each marked near handle*

9 in. (23 cm.) wide

59 oz. 16 dwt. (1,1860 gr.)

The arms are those of York impaling Lascelles, for Richard York (1778-1853) of Wighill Park, co. York and his wife Lady Mary-Ann (1775-1831), daughter of Edward, 1st Earl of Harewood, whom he married in 1801. He was High Sheriff of York in 1832. (2)

£2,000-3,000

\$2,700-3,900

€2,300-3,400

551

**A SET OF THREE GEORGE II SILVER CONDIMENT-VASES**

MARK OF EDWARD WAKELIN, LONDON, 1756 AND 1757

Each vase-shaped and on circular gadrooned foot, the lower-body chased with *rocaille* and with two scroll handles on the shoulder, the detachable covers with spire finials, later engraved with a crest, *each marked on base and cover bezel, the bases further engraved with scratch weights '20"6; '13"8' and '13"1'; together with a similar example, mark of William Comyns, London, 1903*

9½ in. (23 cm.) high and smaller

59 oz. 4 dwt. (1,841 gr.)

The crest is that of Frankland or Franklyn. (4)

£3,000-5,000

\$4,000-6,500

€3,400-5,700



551



552

THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**552**

**A PAIR OF GEORGE III SILVER MEAT-DISHES**

MARK OF RICHARD SIBLEY, LONDON, 1814

Each shaped oval and with gadrooned border, later engraved with a coat-of-arms below a baron's coronet, *marked underneath, further engraved with numbers and scratch weights 'N. 9 38"18 and 'No. 10 39"7'*

15½ in. (39.5 cm.) wide

77 oz. 2 dwt. (2,399 gr.)

The arms are those of Eden quartering Henley impaling Peel, for Robert Henley, 2nd Baron Henley (1789-1841), lawyer and M.P. and his wife Harriet (1803-1869), daughter of Sir Robert Peel, 1st Bt. (1750-1830), and sister of the Prime Minister Sir Robert Peel 2nd Bt. (1788-1850), whom he married in 1823.

(2)

£3,000-5,000

\$4,000-6,500

€3,400-5,700

**553**

**A GEORGE IV SILVER MEAT-DISH**

MARK OF WILLIAM BURWASH, LONDON, 1820

Shaped oval and with gadrooned border, engraved with a coat-of-arms, *marked underneath*

16 in. (41 cm.) wide

49 oz. 4 dwt. (1,531 gr.)

The arms are those of des Voeux impaling Hird, for Sir Charles des Voeux 2nd Bt. (1779-1858), of India Ville, Queen's County, Ireland and his first wife Christina (d.1841) daughter of Richard Hird of Rawdon, co. York, whom he married in 1801.

£1,000-1,500

\$1,400-2,000

€1,200-1,700



553



**554**

**TWELVE SILVER-GILT DINNER-PLATES FROM THE DUKE OF BRUNSWICK SERVICE**

ELEVEN WITH MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1840, ONE WITH MARK OF HOSSAUER, BERLIN, CIRCA 1840

Each circular, with applied border of scrolling acanthus and shells, applied with a coat-of-arms within the Garter motto and below a Princely crown, *marked underneath, nine numbered '311', seven further stamped 'Mortimer & Hunt London', the German plate further stamped 'Hossauer Berlin 15 lothe'* 10½ in. (27 cm.) diam. 246 oz. 2 dwt. (7,655 gr.)

The arms are those of Brunswick-Lüneburg for William, 8th Duke of Brunswick (1806-1884) who ruled the Duchy from 1830 to 1884. After their father's death in the Waterloo campaign of 1815, William and his elder brother Charles became the wards of their cousin George IV, King of England. As the second son of Frederick William, Duke of Brunswick-Lüneburg, William enlisted the Prussian army as a Major in 1823 while his brother reigned in the Duchy. However, following the rebellion that led to Charles's abdication in July 1830, William stepped in as Regent, only to declare himself Duke the next year. In 1831 he was appointed Knight of the Garter by his cousin William IV, King of England.

Despite leaving government business to his ministers and spending much of his time abroad, William managed to remain sovereign when the Duchy was annexed by Prussia in 1866, and again by the German Empire in 1871. As William was unmarried, it became clear that the senior branch of the House of Guelph would die with him. According to hereditary law, the House of Hanover should have ascended the ducal throne. However, there was strong Prussian opposition to the title passing to George V or his son the Duke of Cumberland because the Hanoverians had refused to accept the Prussian annexation of their kingdom.

Therefore on William's death in 1884, his title passed to Prince Albert of Prussia, and then to John Albert, Duke of Mecklenburg, both of whom served as Regent. The crisis was finally resolved in 1913 when Ernest Augustus III, the son of the Duke of Cumberland, succeeded to the title after he married the Kaiser's daughter and swore allegiance to the German Empire. He reigned from 1913 to 1918, when he abdicated, leaving the state of Brunswick free to join the new Weimar Republic. A set of twenty-four plates from the service were in the Van Cliburn collection and were sold Christie's, New York, 27 May 2012, lot 49. (12)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



William, Duke of Brunswick (1806-1884)



THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**555**

**A VICTORIAN SILVER DESSERT-SERVICE**

MARK OF GEORGE ADAMS, LONDON, 1841

Vine pattern, engraved with a crest with motto and order beneath, comprising:

Twenty-four dessert-spoons                      Eight serving-spoons

Two ice-cream spades

Together with a fruit-service with filled handles and plated attachments,

*Sheffield, circa 1850, maker's mark A.H.*, comprising:

Twenty-four fruit-forks                      Twenty-four fruit-knives

A pair of serving-forks                      A pair of serving-knives

A pair of grape-scissors, *London, 1841*

weighable silver 109 oz. 6 dwt. (3,400 gr.)

The crest is that of Moore with the Order of the Bath, possibly  
for Admiral Sir Graham Moore GCB (1764-1843).

(87)

£2,000-3,000

\$2,700-3,900

€2,300-3,400

**556**

**A SET OF FOUR VICTORIAN SILVER WINE-COASTERS**

THREE WITH MARK OF JOHN SAMUEL HUNT, LONDON, 1865

Circular and with turned-wood base, the sides pierced and engraved with foliage scrolls, the bases applied with a silver boss with engraved crest, *three marked on base and boss, one apparently unmarked, each stamped 'Hunt & Roskell Late Storr, Mortimer and Hunt' and numbered '2344'*

5¼ in. (14.5 cm.) diam. (4)

£1,500-2,500 \$2,000-3,300  
€1,700-2,800



**557**

**A PAIR OF GEORGE V SILVER-GILT SAUCEBOATS**

MARK OF SEBASTIAN GARRARD, LONDON, 1913, BRITANNIA STANDARD

Each shell-shaped, cast and chased with spirals and on quilted feet, with cast dolphin handles, *marked near handle, further stamped underneath 'Garrard & Co. Ltd. Albermarle St. London. W.'*

8¼ in. (21 cm.) wide (2)  
40 oz. 4 dwt. (1,251 gr.)

£1,000-1,500 \$1,400-2,000  
€1,200-1,700

These inventive sauceboats are inspired by examples made by Paul de Lamerie – a pair, formerly in the collection of Peggy and David Rockefeller (Christie's, New York, 9 May 2018, lot 171) and a set of four in the Cahn Collection (E. Alcorn, *Beyond the Maker's Mark Paul de Lamerie Silver in the Cahn Collection*, Michigan, 2006. pp. 71-72). Another pair are in the Museum of Fine Arts, Boston (2001.53.2). The model owes much to the auricular designs of Adam van Vianen and his son Christian.

**558**

**A SET OF FOUR VICTORIAN SILVER SALT-CELLARS**

MARK OF STEPHEN SMITH AND WILLIAM NICHOLSON, LONDON, 1851

Each with tubular stem around which wraps a cast dolphin, the shallow bowls with foliage border, the base of three further applied with a cast shell, *marked on base, bowl, dolphin and one shell, one lacking fixing bolt*

3½ in. (9 cm.) high (4)

£1,200-1,800 \$1,600-2,300  
€1,400-2,000





THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**559**

**AN ITALIAN SILVER DINNER-SERVICE**

20TH CENTURY, WITH ADDITIONAL LONDON 21ST CENTURY  
HALLMARKS

Each piece with foliage-cast borders, comprising:

Two pairs of meat-dishes  
23 $\frac{1}{2}$  in. (59 cm.) wide and smaller

A pair of deep meat-dishes  
18 $\frac{3}{4}$  in. (47.8 cm.) wide

Five second-course dishes  
20 $\frac{3}{4}$  in. (53 cm.) and smaller

Seventeen under-plates  
11 $\frac{1}{4}$  in. (30 cm.) diam.

Thirty-one dinner-plates  
10 $\frac{1}{4}$  in. (26 cm.) diam.

Twenty-seven side-plates  
8 $\frac{1}{4}$  in. (20.5 cm.) diam.

Eighteen small side-plates  
6 $\frac{1}{4}$  in. (16 cm.) diam.

Eighteen finger-bowls  
5 $\frac{1}{4}$  in. (13.5 cm.) diam.

Two salvers  
12 $\frac{1}{4}$  in (31 cm.) diam. and smaller



2,650 oz. 18 dwt. (82,443 gr.)

(124)

£25,000-35,000

\$33,000-46,000

€29,000-40,000







(part)



THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**560**

**A GEORGE IV AND LATER SILVER TABLE-SERVICE**  
VARIOUS MAKERS AND DATES, 1821 AND LATER

King's pattern, some pieces engraved with differing crests or initials, comprising:

- |                          |                        |
|--------------------------|------------------------|
| Thirty table-spoons      | Thirty-two table-forks |
| Seventeen dessert-spoons | Thirteen dessert-forks |
| Four basting-spoons      | Two soup-ladles        |
| A crumb-spoon            | Two sauce-ladles       |
| A berry-spoon            |                        |

*The following with filled handles*

- Thirty-five table-knives, with steel blades
- Twelve cheese-knives, with stainless steel blades
- Two carving-knives, with steel blades
- Two carving-forks with steel tines

weighable silver 316 oz. 6 dwt. (9,838 gr.)

£3,000-5,000

\$4,000-6,500  
€3,400-5,700





561

**561**

**AN ITALIAN TRAY**

20TH CENTURY, MAKER'S MARK INDISTINCT

Shaped oval and with gadrooned border, with two scroll handles, *marked underneath*

30½ in. (77.5 cm.) wide over handles

£1,500-2,500

\$2,000-3,300  
€1,700-2,800

**562**

**A SET OF TWELVE ITALIAN SIDE-PLATES**

MILAN, 20TH CENTURY, MAKER'S MARK INDISTINCT, PROBABLY 204MI

Each shaped circular and with foliage cast border, *marked underneath*

8½ in. (22 cm.) diam.

(12)

£2,000-3,000

\$2,700-3,900  
€2,300-3,400



562



(part)



THE PROPERTY OF AN IMPORTANT NOBLE ITALIAN FAMILY  
(LOTS 538-564)

**563**

**AN ITALIAN GILT TABLE-SERVICE AND A GILT-METAL DESSERT-SERVICE**

THE TABLE SERVICE STAMPED WITH LION RAMPANT MARKS, SOME OVERSTRUCK WITH MARKS FOR MILAN, THE GILT-METAL DESSERT-SERVICE WITH DIFFERING LION MARK, 20TH CENTURY

Each piece with shell-capped terminal, the knives with filled handles and gilt-plated blades comprising:

- |                                      |                             |
|--------------------------------------|-----------------------------|
| Twelve table-spoons                  | Eighteen table-forks        |
| Twelve fish-forks                    | Twelve fish-knives          |
| Eleven coffee-spoons, one gilt-metal | Five various serving-pieces |
| Eighteen table-knives,               |                             |

The gilt-metal dessert-service matching, comprising:

- |                       |       |
|-----------------------|-------|
| Twelve dessert-spoons |       |
| Twelve fruit-knives,  | (124) |

£1,500-2,500

\$2,000-3,300  
€1,700-2,800



**564**

**AN ITALIAN JEWELLERY-BOX**

MILAN, 20TH CENTURY, MAKER'S MARK 224MI

Shaped oval and on cast shell feet, the sides set with cabochon stones, the hinged cover engraved with a nymph within a classical landscape, opening to reveal a mirror inside the cover and two further hinged covers which conceal a pink velvet lined interior, the mirror plate broken, *marked on one internal cover, further marked underneath with pseudomarks*

13¼ in. (34 cm.) wide

£1,000-1,500

\$1,400-2,000

€1,200-1,700



Pieter Tillemans (1684-1734), *Chester and the Roodee*, oil on canvas. Presented by the 1st Duke of Westminster 1894. © West Cheshire Museums.

## 565

### THE 1780 CHESTER CITY PLATE

#### A GEORGE III SILVER PUNCH BOWL

MARK OF WILLIAM CRIPPS, LONDON, 1779

The bowl tapering circular and on spreading domed foot, engraved with a coat-of-arms and an inscription, *marked underneath*  
13½ in. (34.5 cm.) diam.

77 oz. 12 dwt. (2,413 gr.)

The arms are those of the City of Chester.

The inscription reads 'Gabriel Smith Esq"r Mayor 1780'.

£20,000-30,000

\$27,000-39,000

€23,000-34,000

#### PROVENANCE:

The Chester City Plate for 1780, given by Mayor Gabriel Smith (1727-1810).

Won by John Hutton's bay horse *Valentine* on Thursday 4th May 1780,

John Hutton (1691-1768) of Marske Hall, Yorkshire, by descent to,

John Timothy D'Arcy Hutton (1861-1949),

J. T. D'Arcy Hutton, Esq. removed from Marske Hall, Richmond, Yorks;

Christie's, London, 4 October 1950, lot 128 (as by William Cox, £180 to Crouch).

#### The 1780 Chester City Plate

W. Pick's, *Turf Register, and Sportsman & Breeder's Stud-book*, published in 1805, p. 402, records that at the 1780 Chester Races Mr. Hutton's *Valentine* beat Sir Harry Harpur's grey horse *Pilot* at four heats for the £50 plate.

*Valentine* similarly defeated Mr. Clifton's *Catcher*, Mr. Taylor's bay horse *Dalmahoy* and three further horses. Mr. Howden's bay horse *Buckingham* fell in the third heat and Lord Grosvenor's bay horse broke down. Gabriel Smith was the son of Joseph Smith, a clockmaker of Gloverstone, Chester. He was apprenticed to his father becoming free in 1752. He served as Sheriff of the City of Chester in 1767 and was Mayor 1779/80.

#### Racing at Chester

It is thought that racing has taken place in Chester since the early 16<sup>th</sup> century. The races have always been held on the Roodee, a meadow outside the city walls. The earliest known oil painting of Chester, by Peter Tillemans dating from between 1710 and 1734, depicts racing on the Roodee with the course marked by posts and spectators visible on the city walls. The painting, given to the Grosvenor Gallery by the 1<sup>st</sup> Duke of Westminster in 1894, has recently been conserved with help from the Woodmansterne Art Conservation Awards and is on display in the Grosvenor Museum. Thomas Pennant in his *Tours of Wales*, published in the 1770s ascribed the unusual name to a corruption of 'Rood Eye', or Island of the Cross.

Some 19<sup>th</sup> century historians cite 1511 as the first year of racing at Chester. A silk covered ball or a wooden bowl being the prize, latterly becoming a silver bell in 1539, when mayor of Chester Henry Gee (d.1545) banned a dangerous game of football held on the meadow and made the racing an official event, as recorded in the Acts of Assembly of the Mayor and Council of Chester. '*In the tyme of Henry Gee, Mayre of the King's cite of Chester, in the XXXI yere of King Henry Theght, a bell of sylver, to the value of Ills Illld, is ordayned to be the reward of that horse which shall runne before all others.*' It is said the slang term for a racehorse, a gee-gee, derives from the mayor's surname. The Henry Gee Stakes held today commemorate his role in the formation of racing in Chester.

There are a number of histories relating to racing at Chester in the 17<sup>th</sup> century. A manuscript, drawn up by David Rodgers, son of the Rev. Robert Rodgers, (d. 1595), archdeacon of Chester, recalls recollections of '*Certayne collections of anchiante times, concerning the anchiante and famous cittie of Chester*', extracts of which were published in J.H. Hanshall, *The Stranger in Chester, giving an accurate sketch of its Local History*, Chester 1816, p. 55.



*'In A.D.1609, Mr. William Lester, mercer beinge mayor of Chester, with one Mr Robert Amerye, ironmonger, sometime sherife of Chester (A.D.1608) he with the assente of the mayor and cittie, at his own cost chiefly, as I conceive, caused three silver cups of good value to be made, the whiche saide silver cupps were, upon St. George's daye, for ever to be thus disposed : all gentlemen that woude bringe their horses to the Rood-dee that daye, and there rone, that horse whiche with spede did over-rune the reste should have the beste supe there presently delivered...'*

The three cups, which had to be returned annually by the previous winners, were later said to have been melted down in 1623. The money raised was invested to provide interest which paid for the yearly purchase of a cup with the value of £8 to be kept by the victor.

The racecourse originally stretched from the Water Tower to the Castle, but in the early 1700s the present oval course took shape at about a mile in length and is now little changed. Held in the Spring, the City Plate race at Chester was also called the St George's Plate. The meeting consisted initially of three, and from 1758 of five race days. The race itself took up a whole day, and consisted of eliminating heats, which were normally four miles, although occasionally two miles long. Heats were run until the same horse had won two out of three, four or five races. To the 18th century race-goer, stamina

was considered to be more important than speed. A single race without heats was first run at Chester 1791. In the 18<sup>th</sup> century gold tumbler cups and silver punch bowls, such as the present lot, became the prizes.

The prize for the City Plate was funded by the mayor, the twenty-six trade companies, and the city assembly of Chester, usually comprising a silver punch-bowl valued at £30 to £50, accompanied by a cash sum, recorded from at least 1777 as £20. Peter Boughton, in his *Catalogue of Silver in the Grosvenor Museum*, Chester, 2000 pp. 134-140 records the whereabouts of nine examples. Two, one by Fuller White of 1762-63 for the 1763 race, and one by Hester Bateman, of 1784-85 for the 1785 race, are at the Grosvenor Museum, Chester (nos. 93 and 94 respectively). Three punch-bowls, dated 1762, 1768 and 1780, the present lot, appeared at Christie's on 4 October 1950 from the collection of the late J. T. D'Arcy Hutton Esq. (lots 126-128). Several of the Corporation of Chester punch-bowls were made by Hester Bateman and two, dated 1769 and 1770, appear to have been melted down and remade by Thomas Heming in 1771 into a new prize in the Classical style, probably designed by Robert Adam, for the winning owner Sir Watkin Williams Wynn Bt. A City Plate punch-bowl by Hester Bateman, 1784 was sold at Sotheby's London, 21 June 1962, lot 27, and another dated 1789 for the 1790 race, also by Bateman, was sold Christie's New York, 27 October 1992, lot 295. A pair were exhibited at St James's Court in 1902, both 1785, one for a 1786 race.

PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 566 AND 567)

**566**

**A GEORGE III SILVER HONEY-POT**  
MARK OF PAUL STORR, LONDON, 1799

Realistically modelled as a honey skep, with detachable base and cover with cast bee finial, *marked on base and cover*  
3¾ in. (9.5 cm.) high  
10 oz. (310 gr.)

£7,000–10,000

\$9,200–13,000  
€8,000–11,000



**567**

**A GEORGE III SILVER BASKET**  
MARK OF SAMUEL HERBERT AND CO., LONDON, 1763

Shaped oval and on four openwork bird and rocaille feet, the sides pieced and with wheat-sheaf and scroll border, the overhead swing handle cast with busts and pierced with lattice-work, later engraved with a coat-of-arms, *marked on side*  
14 in. (35.5 cm.) wide  
51 oz. 12 dwt. (1,605 gr.)

The arms are those of Deacon impaling McVeagh, for James Henry Deacon of St. James's, Westminster and his wife Flora Alicia (1791-1824), daughter of Joseph McVeagh, of Drewstown, co. Meath, whom he married in 1821. Flora Alicia gave birth to two children, James Pryse in 1821 and Henry William in 1823, before her untimely death in 1824.

£4,000–6,000

\$5,300–7,800  
€4,600–6,800





**568**

**A GEORGE III SILVER WINE-COOLER**

MARK OF WILLIAM PITTS, LONDON, 1806

Vase-shaped and on pedestal foot, with berried laurel and acanthus borders, the sides with a frieze depicting a procession of Baccante and bacchic putti on a matted ground, the handles formed of ram's masks with gadrooned rim, an apron of grape-vine garlands below, the foot engraved with the Royal crest within Garter motto and below the Royal Crown and with a further crest below an earl's coronet, *marked on foot*

9½ in. (24 cm.) high

105 oz. 16 dwt. (3,291 gr.)

£7,000–10,000

\$9,200–13,000

€8,000–11,000



(alternative arrangement as a centrepiece)

**569**

**A GEORGE IV SILVER SEVEN-LIGHT CANDELABRUM OR THREE-LIGHT CANDELABRUM CENTREPIECE**

MARK OF PAUL STORR, LONDON, 1824

On triangular base with shell and scroll cast feet, the base chased with foliage and *rocaille* on a matted base and with three cartouches, one engraved with a coat-of-arms and two with crest, the stem cast with foliage and with three foliage and flower cast buttresses, each with a detachable bud, with two tiers of three branches, each cast with foliage and with tapering socket, wax-pan and detachable nozzle, with a further central branch resting on a foliage cast stem with berried terminal, the top section can be detached and replaced with a wickerwork cast basket with fruiting grapevine cast border, while the three branches can replace the detachable buds for use as a three-light candelabrum centrepiece, *marked on base, stem, upper tier of branches, sockets, nozzles, wax-pans, basket and two detachable branches, the detachable buds apparently unmarked*

27¼ in. (69 cm.) high as a seven-light candelabrum

17¼ in. (44 cm.) high as a three-light candelabrum centrepiece

308 oz 16 dwt. (9,606 gr.)

The arms are those of Philips quartering Stubbs, probably for John Burton Philips (1785-1847) of Heath House, Cheadle, co. Stafford.

£40,000–60,000

\$53,000–78,000

€46,000–68,000

**PROVENANCE:**

Morrie A. Moss, Memphis, Tennessee, by 1972.

Dr and Mrs David Niemetz; Christie's, New York, 17 April 1985, lot 497.

**LITERATURE:**

Morrie A. Moss, *The Lillian and Morrie Moss Collection of Paul Storr Silver*, 1972, p. 168, pl. 109.







Sir Edward Kerrison, 1st Bt., by William Salter, 1834-1840 © National Portrait Gallery

570

**A GEORGE III SILVER-GILT WARWICK-VASE WINE-COOLER,  
COLLAR AND LINER ON GEORGE IV GILT-PLATED STAND**

THE WINE-COOLER, COLLAR AND LINER WITH MARK OF PAUL STORR, LONDON, 1814, RETAILED BY RUNDELL, BRIDGE AND RUNDELL, THE STAND RETAILED BY STORR AND MORTIMER, CIRCA 1830

Of typical form and on square plinth base, with bifurcated branch handles and egg and dart border, the base engraved with an inscription and a coat-of-arms, the collar and liner each engraved with a crest, *marked under foot, on liner and collar, the foot further stamped 'Rundell, Bridge et Rundell Aurifices Regis et Principis Walliæ Regentis Britannias', the liner and collar further stamped '208'*, the stand square and with foliage cast lower border and egg and dart upper border, engraved on two sides with a coat-of-arms, the other two sides applied with a laurel wreath, the base stamped 'Storr & Mortimer'

17¾ in. (45 cm.) high

the wine-cooler, collar and liner 206 oz. 4 dwt. (6,414 gr.)

The inscription reads '*Presented by the Officers of the 7th (Queens Own) Hussars To Col. Edward Kerrison in Token of the Respect excited by his Conduct at the Battle of Orthes 27th Feb'y 1814 & as a mark of the Regard & Esteem they feel towards him August 1814*'.

The arms on the wine-cooler, collar and liner are those of Kerrison quartering others and impaling Ellice, for Colonel Edward Kerrison (1776-1853) and his wife Mary Martha (1793-1860), daughter of Alexander Ellice, whom he married in 1813

The arms on the stand are those of Kerrison quartering others for Colonel Sir Edward Kerrison 1st Bt. (1776-1853), following his creation as a baronet in 1821.

£40,000-60,000

\$53,000-78,000

€46,000-68,000

**PROVENANCE:**

Presented by the Officers of the 7th, Queens Own, Hussars to Colonel Edward Kerrison, later Sir Edward Kerrison 1st Bt. (1776-1853), of Oakley Park and Brome Hall, Suffolk, by descent to his son

Sir Edward Clarence Kerrison 2nd and last Bt. (1821-1888), by inheritance to his sister,

Agnes Burrell Kerrison (1831-1918), the vase recorded at Brome Hall in 1911, she married William Bateman-Hanbury, 2nd Baron Bateman of Shobdon (1826-1901) in 1854.

Anonymous sale, Woolley and Wallis, Salisbury, 31 October 2007, lot 1395.

**LITERATURE:**

The Hon A. R. Bateman-Hanbury, *Proceedings of the Suffolk Institute of Archaeology and Natural History*, 'Brome Hall', vol. XIV, part 2, 1911, p. 236.

Sir Edward Kerrison, K.C.B., K.C.H. was born Suffolk in 1776, the son of Matthias Kerrison (1742-1827), a prosperous merchant with considerable property interests. A Lieut. Colonel in 7th Light Dragoons 1804, he served in the Peninsula 1808-09, was wounded in the Corunna Retreat, commanded the 7th Hussars in the Peninsula 1813-14 and fought at Waterloo. He was made a Major General in 1819, a baronet in 1821 and promoted to Lieut. General in 1837. He made full General in 1851. He served as a M.P. from 1824 to 1852, dying in 1853.



Presented by the Officers.  
OF THE 7<sup>th</sup> (QUEENS OWN) HUSSARS.





**-571**

**A GEORGE IV FIVE-PIECE SILVER TEA AND COFFEE-SERVICE**  
 MARK OF EDWARD FARRELL, LONDON, 1821, THE KETTLE AND  
 STAND 1822

Pear-shaped, cast, chased in high relief and applied with figures in taverns or rural landscapes and on crouching figures or lion-mask capped paw feet, comprising: a teapot; a coffee-pot, each with figure finial on barrel above oak leaf and acorn calyx, with carved ivory handle; a kettle and stand, the overhead swing handle cast with figures and with figure finial; a cream-jug and a sugar bowl, *marked near handles, the teapot and coffee-pot further marked on cover and finial, the kettle further marked on stand, handle, cover bezel and finial* the kettle and stand 16¼ in. (41.2 cm.) high gross weight 227 oz. 14 dwt. (7,082 gr.)

£8,000-12,000

(5)

\$11,000-16,000  
 €9,100-14,000

**572**

**AN AUSTRO-HUNGARIAN SILVER TRAY**  
 MARK OF EDUARD STEITER, VIENNA, CIRCA 1900

Shaped oval, the border stamped with foliage and flower scrolls and pierced with lattice-work, further engraved with foliage scrolls and lattice and centring a vacant later applied cartouche, with two scroll handles, *marked near rim* 37¼ in. (94.5 cm.) wide over handles 135 oz. 8 dwt. (4,212 gr.)

£2,000-3,000

\$2,700-3,900  
 €2,300-3,400





**573**

**A SET OF FOUR VICTORIAN SILVER SALT-CELLARS**

MARK OF JOHN SAMUEL HUNT, LONDON, 1847

Formed of two shells centred by a seated putto resting on a rococo and scroll cast base, engraved with initials 'WGLO' and a crest, the inside of the shells gilded, *marked on base and putto, the bases further stamped 'HUNT & ROSKELL' and numbered '3122'*

5¾ in. (14.5 cm.) wide

88 oz. 3 dwt. (2,742 gr.)

The crest is that of Otway of Otway Towers, Bushey, co. Hertford.

The initials are for William John Majoribanks (Hughes) Loftus Otway (1812-1891), of Otway Towers, Bushey, co. Hertford and 13 Grosvenor Square, Mayfair, and his wife Georgina Frances (1815-1885), only daughter and heiress of Sir Loftus William Otway K.C.B. (1775-1854), whom he married in 1835. He gained the rank of Captain in the 4th Light Dragoons. He changed his name to Loftus Otway by Royal Licence in 1873. (4)

£15,000-25,000

\$20,000-33,000

€17,000-28,000



**574**

**A PAIR OF EDWARD VII SILVER-GILT FOUR-LIGHT CANDELABRA**

MARK OF GEORGE FOX, LONDON, 1909

Each on shaped circular base, cast with foliage and flowers amongst scrolls and *rocaille* on a matted ground, with spiral-fluted Solomonic column stem terminating in a Corinthian capital socket, the detachable branches with three arms, each with *rocaille* cast socket with integral wax-pan, with further central socket, the base engraved with an inscription, *marked on base and branches*

18¼ in. (46.5 cm.) high

210 oz. 12 dwt. (6,550 gr.)

The inscription reads 'N from C 29th November 1909'.

(2)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

A matching pair of candlesticks, also by George Fox, 1909, were sold Christie's, New York, 21 October 2011, lot 108.



575

**A GEORGE V SILVER ROSE-BOWL AND GRILL**  
 MARK OF OMAR RAMSDEN, LONDON, 1934

Boat shaped, on spreading shaped oblong foot, with two cast mermaid handles, each holding a twisted wire forming the border, the sides chased twice with a coat-of-arms below a baron's coronet, flanked by a baronet's badge, the badge of a Knight Bachelor, the badge of the Order of the Crown of Italy, the Iron Crown of Lombardy or a copy of the George V Silver Jubilee Medal, one end chased with the initials 'M.J.H' and dated '18th Aug 1935' marked on bowl and grill, the base further engraved 'Omar Ramsden me Fecit' 17½ in. (44.4 cm.) wide  
 87 oz. 3 dwt. (2,711 gr.)

The arms are those of Hindley for Sir John Hindley 1st Bt., 1st Baron Hyndley (1883-1963), who was created 1st Viscount Hyndley in 1947.

£10,000-15,000

\$14,000-20,000  
 €12,000-17,000

**PROVENANCE:**

Commissioned by John Hindley, 1st Baron Hyndley, later 1st Viscount Hyndley (1883-1963) as a 21st birthday present for his younger daughter Millicent Joyce Hindley (1914-1991).

Lord Hyndley was the son of the Rev William Talbot Hindley of Eastbourne. He was educated at Weymouth College where his interest in industry led to his career in mining rather than to a university degree. He was attracted to the financial side of the business and after the outbreak of the First World War he was employed by the government to advise them on the coal industry. Italy awarded him the Cross of the Chevalier of the Order of the Crown of Italy for his work ensuring the supply of coal to Italy during the conflict. He was later made a Commander of the Legion d'Honneur by France and given the American Medal of Freedom.

His obituary noted his political shrewdness, his excellent relations with those in power and the miners' representatives. He was said to be remembered for '...his great and genuine kindness'. He was a director of the Bank of England between 1931 and 1945. He was managing director of the mining company Powell Duffryn Ltd from 1931 to the 1946 and on the nationalisation of the mining industry he became the first chairman of the National Coal Board in 1947. He also served as master of the Clothworkers' Company. He similarly commissioned a large rose bowl, with identical armorial motifs from Omar Ramsden for his elder daughter's 21st birthday in 1933, sold Bonhams, London, 22 June 2011, lot 113.



**576**

**A THREE-PIECE GEORGE V SILVER TEA-SERVICE**  
 MARK OF OMAR RAMSDEN, LONDON, 1931 AND 1932

Tapering oval and on conforming foot, comprising: a teapot with carved wood handle, the hinged cover with foliage cast finial; a cream-jug and a sugar bowl, each piece marked underneath and engraved 'Omar Ramsden me Fecit', the teapot further marked on cover bezel  
 the teapot 10¼ in. (26 cm.) wide  
 gross weight 34 oz. 3 dwt. (1,062 gr.)

(3)

£4,000–6,000

\$5,300–7,800  
 €4,600–6,800

**PROVENANCE:**

Possibly The David and Vivian Campbell Collection; Christie's, London, 20 April 2006, lot 75 (part).

**577**

**A GEORGE V SILVER CUP AND COVER**  
 MARK OF OMAR RAMSDEN, LONDON, THE CUP 1920, THE COVER 1921

The cup tapering and with a central applied twisted wire band, on spreading foot with applied tracery above, the detachable open cover with tracery border and finial cast as St George in armour and holding a shield depicting the arms of England and standing astride the vanquished dragon, marked under cup and on cover bezel, further engraved under cup 'Omar Ramsden me Fecit', on conforming oak base with applied silver bands  
 14½ in. (37 cm.) high  
 weighable silver 20 oz. 8 dwt. (635 gr.)

£2,500–3,500

\$3,300–4,600  
 €2,900–4,000



578

**AN EDWARD VII SILVER AND ENAMEL DISH**

MARK OF OMAR RAMSDEN AND ALWYN CHARLES ELLISON CARR, LONDON, 1908

Octafoil lobed, the centre engraved with a coat-of-arms with openwork scrolls on a red enamelled ground, engraved with an inscription, *marked underneath, further engraved 'Omar Ramsden et Alwyn Carr me Fecerunt'*

6 7/8 in. (17.5 cm.) diam.  
gross weight 6 oz. (187 gr.)

The inscription reads 'I was Wrought for Heath Hosken by Command of E. Y. M. Christmas 1908'.

£2,000–3,000

\$2,700–3,900  
€2,300–3,400

**PROVENANCE:**

Given by the American novelist Elizabeth York Miller (1880–1949) to the British novelist and Daily Mail journalist Heath Hosken (1875–1930), returned to the donor after Heath's death, by descent.



Elizabeth York Miller

579

**A GEORGE V SILVER CUP AND COVER**

MARK OF OMAR RAMSDEN, LONDON, 1929

The bowl tapering and engraved with an inscription, on baluster stem with reeded buttresses and with spreading base with egg and dart border, the detachable cover with finial cast as a Paschal lamb, *marked near rim and on cover bezel, the base further engraved 'Omar Ramsden me Fecit'*

12 3/4 in. (32.5 cm.) high  
35 oz. 11 dwt. (1,106 gr.)

The inscription reads 'I was Wrought by Omar Ramsden for Consul General E. G. Sahlin at the Wish of the Council of the Swedish Chamber of Commerce in London to Mark Their Appreciation of his Great Services and as a Gift on the 50th Anniversary of his 50th Birthday Jan: 9th MCMXXIX'.

£2,500–3,500

\$3,300–4,600  
€2,900–4,000

Swedish Consul-General in London Emil Gustaf Sahlin (1879–1966), together with a group of Swedish engineers, founded the Society of Swedish Engineers in Great Britain in 1924. He served as its first president until his return to Sweden in 1945. The initial aim of the society was to provide hospitality and bring together the Swedish engineers attending the World Power Conference in London in 1924. The Society flourishes today. Its patrons are H.M. The King of Sweden and Swedish Ambassador to the Court of St. James. It continues with its traditional role, organising lectures and events for its members. It also provides a number of scholarships for young Swedish engineers studying in Britain.





**Ω 580**

**AN ELIZABETH II SILVER DINNER-SERVICE, TEA AND COFFEE-SERVICE AND TABLE-SERVICE**

MARK OF SPINK AND SON, LONDON, 1951, 1952, 1956, 1958, 1964 AND 1969

The dinner-service with foliage-cast reeded border, comprising:

Twelve dinner-plates  
10 in. (25.5 cm.) diam.

Four oval meat-dishes  
23 in. (58.5 cm.) wide and smaller

An oval fish-dish  
27½ in. (70 cm.) wide

Two circular second-course dishes  
16½ in. (41 cm.) diam. and smaller

A pair of oval baskets  
12¼ in. (31 cm.) wide

A pair of oval entree-dishes and covers, each with detachable loop finial  
12 in. (30.5 cm.) wide

A pair of sauceboats and stands  
the stands 9 in. (23 cm.) wide

Nine finger-bowls

A caviar dish and cover with shell border and glass liner, *mark of Garrard and Company, London, 1964*

A set of four candlesticks and a pair of three-light candelabra, each on circular base with reeded rim, the candelabra 13¼ in. (34 cm.) high

A five-piece tea and coffee-service with tray and salver *en suite*, in the *Régence* style with chased motifs of trellis, shells and stylised flowers, comprising: a coffee-pot; a teapot; a hot-water jug, each with wood handles, a sugar-bowl and cover and a milk-jug, a rectangular tray and a circular tray, each on four feet the rectangular tray 24¼ in. (61.5 cm.) wide

The table-service Princess pattern, comprising:

Eighteen soup-spoons  
Eighteen consommé-spoons  
Twenty-four dessert-forks  
Twelve ice-cream spoons  
Eleven coffee-spoons  
Four service butter-knives  
A pair of sugar-tongs  
A cake-slice  
A berry-spoon  
Two sauce-ladles  
Twenty-four table-knives  
Ten butter-knives  
Twelve fish-knives  
Twelve fruit-knives  
A fish slice

Twenty-four table-forks  
Twenty-four dessert-spoons  
Twelve grapefruit-spoons  
Twenty-one teaspoons  
Twenty-five mocha-spoons  
A sugar-sifter  
A soup-ladle  
A salad-server  
Two serving-forks  
Ten ashtrays  
Nineteen cheese knives  
welve fish-forks  
Twelve fruit-forks  
An asparagus-fork  
A carving-knife

most pieces contained in four fitted brass bound mahogany boxes or canteen  
the largest box 34¾ in. (88 cm.) wide  
gross weight of weighable silver 1,765 oz. 3 dwt. (54,909 gr.)

£15,000-25,000

(365)

\$20,000-33,000  
€17,000-28,000

(part)



(part)



581

**AN ELIZABETH II THREE-PIECE SILVER COFFEE-SERVICE**  
 MARK OF CHRISTOPHER NIGEL LAWRENCE, LONDON, 1972

Each on flat base with plain surface and textured border, gilt interior, comprising: a coffee-pot with ebonised-wood insulators and hinged cover; a milk-jug and a sugar-bowl, each marked on side, the coffee-pot further marked on cover bezel

the coffee-pot 9 in. (22.8 cm.) high  
 gross weight 68 oz. 11 dwt. (2,133 gr.)

(3)

£4,000-6,000

\$5,300-7,800

€4,600-6,800

Christopher Nigel Lawrence was apprentice to C. J. Vander as a tray maker and flat hammer man, having studied at the Central School of Arts and Crafts in London. He also worked with R. E. Stone before becoming Gerald Benney's workshop manager. In the late 1960s, he set up his own workshop and design studio in Leigh-on Sea and later in Southend. He went on to win twenty-eight prizes in the Goldsmiths' Craft Council competitions and three Jacques Cartier Memorial Awards. In 1973 he held a one-man exhibition at Goldsmith's Hall when Graham Hughes said "*it was his silver tableware that astonished visitors.*"



**582**

**A SET OF EIGHT ELIZABETH II PARCEL-GILT SILVER BEAKERS**  
 MARK OF STUART DEVLIN, LONDON, 1969

Each tapering cylindrical and on cast openwork gilt angular scroll base, *each marked near rim*

6 1/8 in. (15.5 cm.) high

69 oz. 19 dwt. (2,175 gr.)

£5,000–7,000

(8)

\$6,600–9,100

€5,700–7,900

**583**

**AN ELIZABETH II PARCEL-GILT SILVER ENTREE-DISH AND COVER**  
 MARK OF STUART DEVLIN, LONDON, 1970

Oblong and with textured gilt border, the detachable cover with disc-shaped textured and gilt finial, *marked underneath, inside cover and on finial*

15 1/8 in. (39 cm.) wide

56 oz. 15 dwt. (1,764 gr.)

£4,000–6,000

\$5,300–7,800

€4,600–6,800





**584**

**A SET OF SIX ELIZABETH II SILVER AND ENAMEL GOBLETs**  
 MARK OF ADRIAN GERALD BENNEY, LONDON, 1974

Each with circular bowl with bark finish below blue enamel, on spreading foot,  
*marked on foot, further stamped underneath 'Gerald Benney London'*  
 5½ in. (13 cm.) high  
 gross weight 48 oz. 13 dwt. (1,513 gr.) (6)

£6,000–8,000

\$7,900–10,000  
 €6,800–9,000

**PROVENANCE:**

Anonymous sale; Bonham's, London, 28 November 2012, lot 147.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR  
OF 19TH CENTURY FURNITURE AND WORKS OF ART  
(LOTS 601-637)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)



■ \* 601

**A PAIR OF FRENCH ORMOLU-MOUNTED RED MARBLE  
SEVEN-LIGHT CANDELABRA**

BY H. GALY, PARIS, CIRCA 1880

Each *levanto rouge* marble baluster body issuing naturalistically cast lily  
branches and flanked by *putti* mask handles on a square scrolling acanthus  
base, signed 'H. GALY, PARIS' to base

30 ¼ in. (77 cm.) high; 16½ in. (42 cm.) wide

(2)

£7,000–10,000

\$9,200–13,000

€8,000–11,000



■ \* 602

**A FRENCH ORMOLU-MOUNTED GILT AND BLACK LACQUER  
COMMODE**

BY EMMANUEL ZWIENER, PARIS, CIRCA 1880

The *bombé* commode with eared black porter marble top above a central scene of *chinoiserie* figures in a garden, twice stamped beneath the marble top 'E. ZWIENER'

34 in. (86 cm.) high; 55 in. (140 cm.) wide; 26 in. (67 cm.) deep

£30,000–50,000

\$40,000–65,000

€34,000–57,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 May 2000, lot 52.

This commode of rococo style was made by Emmanuel Zwiener in Paris in *circa* 1880 but is inspired by the work of Bernard II van Risénburgh, known as BVRB (*mâitre* *circa* 1735), who produced a number of commodes decorated with panels of Oriental lacquer, supplying the first example of this type to the royal family in 1737 for Queen Maria Leszczyńska's use at Fontainebleau (today in the Louvre Museum, OA 11193). Other related commodes by BVRB are in the collection of the V & A Museum, the Royal Collection at Buckingham Palace, the Metropolitan Museum of Art, and the Getty museums.



(stamp)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)



■ \* 603

**MARIUS-JEAN-ANTONIN MERCIÉ (FRENCH, 1845-1916)**

*David Vainqueur de Goliath (David vanquisher of Goliath)*

signed 'A. MERCIÉ', with 'A. COLLAS BREVETE / REDUCTION MECANIQUE' cachet, on an integral base centred by a medallion with the Hebrew characters for 'David'

bronze, patinated

36 in. (92 cm.) high

Conceived *circa* 1872.

This bronze *circa* 1900.

£3,000-5,000

\$4,000-6,500

€3,400-5,700

■ \* 604

**A PAIR OF FRENCH 'NEO-GREC' GILT AND PATINATED-BRONZE PEDESTALS**

ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS, CIRCA 1870

Each circular top suspending three chains supported on a tripod base cast with arabesque scrolls, joined by a concave-sided stretcher, and terminating in paw-cast feet

51 in. (130 cm.) high

(2)

£3,000-5,000

\$4,000-6,500

€3,400-5,700





■ \* 605

**A FRENCH PATINATED AND GILT-BRONZE MOUNTED RED MARBLE THREE-PIECE CLOCK GARNITURE**

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1890

Comprising a mantle clock and a pair of eight-light candelabra; the clock surmounted with the Fates Clotho and Atropos above a rectangular *rouge griotte* marble base centred by an ormolu-mounted dial, the twin barrel movement with strike on bell; the candelabra *en suite* each modelled as a Classical maiden supporting scrolling foliate candle arms topped with squawking crane finials; the bronze figures each signed 'F. BARBEDIENNE. FONDEUR' with 'A COLLAS / REDUCTION MECHANIQUE' seal

The clock: 23½ in. (60 cm.) high; 28¼ in. (72 cm.) wide; 11½ in. (29 cm.) deep

The candelabra: 39¾ in. (101 cm.) high; 16¼ in. (41 cm.) diameter

(3)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

Fitting symbols of the passage of time, the figures atop the present clock represent two of the three Fates in Greek mythology who determined the destiny of mortals. Clotho, known as the 'Spinner' (seen here holding a spindle) spun the 'thread' of human fate, Lachesis (not depicted) dispensed it, and Atropos (modelled holding a pair of shears) held the power to cut the 'thread', thus determining the end of a mortal's life.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)



■ \* 606

**A FRENCH ORMOLU MANTLE CLOCK**

BY MAISON MARQUIS, PARIS, THE MOVEMENT  
BY LANGUEREAU, CIRCA 1870

Of architectural form, the top surmounted with a flaming urn raised on rams head supports terminating in hoof feet above a large central enamel dial with pierced scrolling hands and signed 'MAISON MARQUIS/ LANGUEREAU/ PARIS', on breakfront base above laurel leaf-clad *toupie* feet, the twin barrel movement with strike on bell

32¼ in. (82 cm.) high; 27 in. (69 cm.) wide; 14¾ in. (37.5 cm.) deep

£15,000-25,000

\$20,000-33,000

€17,000-28,000

■ \* 607

**A PAIR OF FRENCH ORMOLU NINE-LIGHT  
CANDELABRA**

AFTER THE DESIGN BY JEAN-DEMOSTHENE DUGOURC  
AND MODEL ATTRIBUTED TO PIERRE GOUTHIERE,  
CIRCA 1890

Each baluster stem modelled with caryatids supporting a fluted column issuing scrolled branches terminating in Egyptian masks, the central branch supported by lion-headed monopodia suspending interlacing chains, on a spreading circular stiff-leaf cast base above a *rouge griotte* marble socle

27 in. (69 cm.) high; 12¼ in. (31 cm.) diameter (2)

£6,000-8,000

\$7,900-10,000

€6,800-9,000



■ \* 608

**A FRENCH ORMOLU-MOUNTED AMARANTH, MAHOGANY,  
AND SYCAMORE PARQUETRY VITRINE SIDE CABINET**

BY CHARLES-GUILLAUME WINCKELSEN, PARIS, DATED 1866

The break-front D-shaped white marble top above a central frieze drawer and two hinged side drawers decorated with inter-laced floral garlands, with central glazed door enclosing an interior with ormolu-mounted trellis parquetry panels, supported on square-tapering legs, signed to the underside 'CHLES WINCKELSEN/49.Rue Turenne/A PARIS' and dated '1866'  
37¼ in. (95 cm.) high; 55½ in. (141 cm.) wide; 22 in. (56 cm.) deep

£25,000–40,000

\$33,000–52,000  
€29,000–45,000

**LITERATURE:**

D. Ledoux-Lebard, *Le Mobilier Français du XIXe siècle*, Paris, 1984,

p. 638 (another console of this model by Winckelsen dated 1867).

C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018,  
p. 188 (discussion of the model)

This *console desserte* is inspired by Jean-Henri Riesener's production of the 1780s and based specifically on a Riesener console and its 19th century pendant now in the Frick Collection, New York (16.5.72 & 16.5.73). Close variants are recorded as having been produced by 19th c. ébenistes Henry Dasson and Maison Krieger (Christie's, London, 22 September 2011, lot 30 and Christie's, London, 29 September 2005, lot 164 respectively), providing an interesting lineage for the model from the present early example by Winckelsen, dated 1866, through to Krieger's production at the turn of the 20th century. Attractively, this console has glass doors enclosing the shelf, a variation not seen on other known examples.



(stamp)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)



■ \* 609

**A PAIR OF PATINATED-BRONZE AND  
RED MARBLE BRÛLE PARFUMS**

ATTRIBUTED TO LOPIENSKI, WARSAW, CIRCA 1890

Each with an acanthus-clad lid surmounted with a butterfly finial  
above a bowl supported by chained *putti* caryatids enclosing a coiled  
serpent and terminating in hoof feet on a *rouge griotte* marble  
tripartite base

26½ in. (67 cm.) high; 11 in. (28 cm.) diameter

(2)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

■ \* 610

**A FRENCH MAHOGANY AND SATINWOOD  
PARQUETRY VITRINE CABINET**

CIRCA 1890

The *rouge griotte* marble top above a flower-filled trellis parquetry  
frieze fronted by three drawers, the central glazed door flanked to  
each side by a *grille* door, the angles with ionic capital fluted columns,  
stamped to the reverse 'M LECOUTREAU/BS/ D /  
[...] DIDEROT PARIS'

56½ in. (133 cm.) high; 59¼ in. (152 cm.) wide; 18¼ in. (48 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000





■ \* 611

**A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE CABINET-ON - STAND  
IN THE STYLE OF ADAM WEISWEILLER, CIRCA 1880**

The Spanish *brocatelle* break-front marble top with concave sides above conforming cabinet with brass inlaid fluted columns flanking two bevelled glazed doors enclosing an interior with mirrored back, supported on stand with spring-activated secretaire central drawer with frieze-mount depicting *putti* representing the arts and raised on tapering fluted legs joined by a Spanish *brocatelle* marble lower tier with three-quarter pierced gallery, the reverse with paper label 'ANTICHITE/Maisano/ROMA/VIA BABUINO 50'

66 in. (168 cm.) high; 45¼ in. (115 cm.) wide; 18 in. (46 cm.) deep

£15,000–25,000

\$20,000–33,000  
€17,000–28,000

**PROVENANCE:**

With Antichite Maisano, Rome.







613



614



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
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■ \* 615

**A PAIR OF FRENCH ORMOLU-MOUNTED  
MAHOGANY BEDSIDE CABINETS**

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

Each with a *breche d'Alep* marble top above a concave-fronted cabinet with a frieze drawer over a cupboard door enclosing two shelves, atop two further drawers, the reverse of the lockplate stamped 'CT LINKE/ SERRURERIE/ PARIS'

42 in. (107 cm.) high; 19 ¾ in. (50 cm.) wide; 24 ½ in. (62 cm.) deep (2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, New York,  
14 April 2011, lot 75

■ \* 616

**A FRENCH ORMOLU-MOUNTED  
MAHOGANY VITRINE**

CIRCA 1900

The concave sided *fleur de pêcher* marble top above a conforming body with a central bevelled glazed door, enclosing a mirrored back interior with three adjustable glass shelves, and supported on fluted tapering legs, the top two corner mounts signed 'schrenk' to the reverse

63 ¾ in. (161 cm.) high; 37 in. (94 cm.) wide;  
16 ½ in. (42 cm.) deep

£5,000-8,000

\$6,600-10,000

€5,700-9,000





■ \* 617

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

AFTER CLAUDE MICHEL (DIT CLODION), CIRCA 1880

Modelled as male and female bacchic figures, each with an articulated tambourine and holding aloft a cornucopia issuing scrolling acanthus-clad candle-arms, the central stem and base hung with fruiting grape vines and raised on ormolu-mounted rosso Verona marble bases, the integrated bronze bases inscribed 'Clodion', drilled for electricity  
44½ in. (113 cm.) high; 16¾ in. (42.5 cm.) diameter

(2)

£15,000–25,000

\$20,000–33,000  
€17,000–28,000

This well-known model is first recorded in an anonymous drawing of circa 1785, which is now held in the Musée des Arts Décoratifs, Paris. A set of four Louis XVI six-light candelabra of this model was acquired by George, Prince of Wales, later George IV for Carlton House and a further pair of Louis XVI were originally supplied to the Palais des Tuileries, is now in the Louvre. (H. Ottomeyer/P. Prschel *et al*, *Vergoldete Bronzen*, Munich, 1986, 4.14.4). This model was widely admired in the 19th century and *bronziers* such as Beurdeley and Wertheimer are known to have executed candelabra of this form.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)

■ \* 618

**A FRENCH ORMOLU-MOUNTED MAHOGANY, HAREWOOD,  
BOIS CITRONNIER, AND BURR AMBOYNA MARQUETRY  
AND PARQUETRY COMMODE**

AFTER THE MODEL BY JEAN-HENRI RIESENER, BY EMMANUEL  
ZWIENER, PARIS, CIRCA 1880

The serpentine *brèche violette* marble top above a pair of drawers inlaid *sans traverse* with a central foliate and musical trophy, flanked by trellis and patera-decorated panels, the sides with similar panels, the angles with acanthus-cast volutes, twice stamped beneath the marble top 'ZWIENER'  
36½ in. (93 cm.) high; 61 in. (155 cm.) wide; 25½ in. (65 cm.) deep

£40,000-60,000

\$53,000-78,000  
€46,000-68,000

**LITERATURE:**

C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 197  
(discussion of the model)

The present commode is a faithful replica of Jean-Henri Riesener's celebrated commode supplied in 1776 to Louis XVI for his *cabinet intérieur* at Fontainebleau (see P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, 2002, p. 738). A number of similar commodes were also made by Riesener including one acquired in the early 19th century by the 10th Duke of Hamilton, subsequently sold in Christie's sale of the contents of Hamilton Palace, Lanarkshire, held 17 June-20 July 1882 (lot 517; 3,060 guineas). It was later acquired by Baron Nathaniel von Rothschild and eventually sold in Christie's sale of Works of Art from the Collection of the Barons Nathaniel and Albert von Rothschild, London, 8 July 1999, lot 201 (£7,041,500). It is now at Versailles.

The model was revived from the mid-19th century by makers Grohé Frères, Fourdinois and Henry Dasson. François Linke purchased at a cost of 209 francs a set of patterns for the commode at the sale of the restorer and furniture-maker, Cueunières in November 1902 (see C. Payne, *François Linke: The Belle Époque of French Furniture*, Woodbridge, 2003, p.205-206). An example by Linke sold Property from the Fred Cornwall Collection; Christie's, New York, 21 October 2015, lot 59. It is possible that the present lot, stamped by Linke's contemporary Emmanuel Zweiner was actually made in Linke's workshop - an example of collaboration between two great *ébénistes* of the Belle Époque.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)

■ \* 619

**HENRI-LOUIS LEVASSEUR (FRENCH, 1853-1934)**

*Gloire au travail (The glory of work)*

signed 'H. LEVASSEUR', stamped 'J.P. 1131', with 'SOCIETE DES BRONZES DE PARIS' seal and a plaquette inscribed 'GLOIRE AU TRAVAIL / SALON DES BEAUX ARTS'

bronze, light brown patina

46½ in. (118 cm.) high

This bronze circa 1890.

£5,000-8,000

\$6,600-10,000

€5,700-9,000



■ \* 620

**A LOUIS PHILIPPE ORMOLU 'ORIENTALIST' CLOCK**

CIRCA 1840

Modelled with an *Orientalist* female figure on a rocky outcrop leaning against a stone wall beside a ewer above an architectural-form base centred by circular enamel dial, the reverse stamped '492', the twin barrel movement with strike on bell

24.¾ in. (63 cm.) high; 15 in. (38 cm.) wide; 7 in. (18 cm.) deep

£4,000-6,000

\$5,300-7,800

€4,600-6,800



■ \* 621

**EMMANUEL FREMIET (FRENCH, 1824-1910)**

*Bertrand Dugueschin*

signed 'E. FREMIET' and inscribed 'Bertrand Dugueschin'

bronze, gilt

25½ in. (65 cm.) high; 18¼ in. (46.5 cm.) wide

Conceived circa 1902.

This bronze circa 1905.

£4,000-6,000

\$5,300-7,800

€4,600-6,800

Bertrand du Guesclin (1320 -1380), nicknamed 'The Eagle of Brittany' or 'The Black Dog of Brocéliande', was famed for his military achievements as a general for his king, Charles V, during the Hundred Years War. He regained fortress after fortress for the French crown, driving the English back to Calais, Bordeaux and Cherbourg. He reputedly died of drinking too much cold water after becoming overheated in the course of the siege of Châteauneuf-de-Randon on 13 July 1380. Frémiet portrays Bertrand as a handsome young man, despite his reputation as being ugly, and with a crown of laurels, as awarded to the French Christian heroes by Lady Triumph.



■ \* 622

**A FRENCH ORMOLU-MOUNTED AMARANTH, MAHOGANY, AND EBONY CABINET  
IN THE MANNER OF ANDRE CHARLES BOULLE, BY HENRY DASSON, PARIS, DATED 1880**

The rectangular *brèche violette* marble top over a leaf-cast ormolu border above two quarter-veneered doors, framed with a brass and pewter inlay and enclosing a divided interior, each with an adjustable shelf, signed and dated to the back right corner ormolu mount 'Henry Dasson 1880', twice stamped to the reverse 'HENRY DASSON 1880', and branded 'P.V'

51 in. (130 cm.) high; 57½ in. (146 cm.) wide; 20¾ in. (53 cm.) deep

£30,000–50,000

\$40,000–65,000

€34,000–57,000

Henry Dasson (1825-1896) is recorded as having worked in Paris at 106, rue Vieille-du-Temple where he specialised in the production of works from the *Garde Meuble National*. In 1871, Dasson bought the workshop and stock for 14,000 francs from the widow of the *ébéniste* Charles-Guillaume Winckelsen. Wasting no time in building upon the expertise of such a well-established firm, Dasson quickly became renowned for producing furniture and *objets d'art* of the very highest quality and became particularly distinguished for the fine quality of his ormolu mounts. Dasson was made a *Chevalier* of the *Légion d'honneur* in 1883 and was awarded the *Grand Prix Artistique* at the 1889 Paris *Exposition universelle*. The business continued until 1894, when a sale of remaining stock was held (see D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, Paris, 1984, pp. 146-151).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)



■ \* 623

**A FRENCH NEO-GREC GILT AND PATINATED-BRONZE MOUNTED ROUGE GRIOTTE MANTLE CLOCK**

THE FIGURE BY JEAN BAPTISTE BAUJAUULT CIRCA 1880

The figure depicting '*Le Premier Miroir*', signed 'Baujault' and 'F. BARBEDIENNE. Fondateur. Paris' with 'A COLLAS / REDUCTION MECHANIQUE' seal, on a square *rouge griotte* marble base hung with berried garlands and mounted with Classical masks, the twin barrel movement with strike on bell

34½ in. (88 cm.) high; 16 in. (41 cm.) wide; 11¼ in. (28.5 cm.) deep

£4,000-6,000

\$5,300-7,800  
€4,600-6,800

■ \* 624

**A FRENCH GILT AND SILVERED-BRONZE MOUNTED MAHOGANY MEUBLE D'APPUI**

BY VEDDER, PARIS, CIRCA 1880

The eared break-front *rouge griotte* marble top above a brass inlaid frieze centred by an ormolu panel depicting musical *putti*, over a central door mounted with a ribbon-tied roundel depicting a flute-playing fawn and Bacchic *putto*, the central door and small side door to left enclosing an interior with two adjustable shelves, the sides hung with musical trophies, the lock plate signed 'Vedder/ A/ PARIS'

48¾ in. (124 cm.) high; 52 in. (132 cm.) wide; 16 in. (41 cm.) deep

£8,000-12,000

\$11,000-16,000  
€9,100-14,000





■ \* 625

**A PAIR OF FRENCH ORMOLU-MOUNTED AND BRASS-INLAID EBONY AND EBONIZED PEDESTALS**

IN THE MANNER OF ANDRE CHARLES BOULLE, CIRCA 1870

Each with a rounded rectangular *rouge griotte* marble top over a *bombé* capital cornered by female figural mounts issuing scrolling acanthus mounts and centred by a glazed tapering rectangular door enclosing a green velvet-lined interior with two shelves

55 in. (140 cm.) high; 25½ in. (65 cm.) wide; 17 in. (43 cm.) deep (2)

£25,000–40,000

\$33,000–52,000

€29,000–45,000



■ \* 626

**A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES-STYLE COBALT-BLUE GROUND VASES**

CIRCA 1900

Each vase of ovoid form mounted to each side with satyr mask handles, finely painted with amorous Classical figures surrounded by *putti* to one side and signed 'H. Poitevin'; the obverse painted with verdant landscapes, on spreading socles painted with gilt floral wreaths on square ormolu bases with concave corners

36¼ in. (92 cm.) high; 19¾ in. (50 cm.) wide (2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
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■ \* 627

**A FRENCH MAHOGANY AND VERNIS MARTIN  
SECRETAIRE CABINET**

ATTRIBUTED TO PAUL SORMANI, PARIS, CIRCA 1880

The rectangular top with three-quarter balustrade gallery, above a cupboard door finely painted with a scene depicting a goddess seated among cloud-born *putti* enclosing a satinwood-veneered fitted interior with leather-inset writing surface, above a stand with three drawers, on tapering square legs with quarter-veneered undertier, the lockplate to the central frieze drawer inscribed 'P. SORMANI PARIS/10, rue Charlot', the interior of the drawer stamped 'S.[...]/WELLS/FURNITURE [...]/32 [...]/LONDON'

56 in. (141.5 cm.) high; 34¼ in. (87 cm.) wide; 15 in. (38 cm.) deep

£20,000–30,000

\$27,000–39,000

€23,000–34,000

Born in the Kingdom of Lombardy, Venice, in 1817, Paul Sormani produced standard and fantasy furniture, described by himself as "meubles de luxe". Operating from large premises at 114, rue du Temple and, from 1867, at 10, rue Charlot, he specialised in reproducing styles of the Louis XV and XVI eras and his work was thought to reveal "une qualité d'exécution de tout premier ordre". His creations were frequently exhibited and rewarded at the major international exhibitions of the 1860s and 70s. On his death in 1877, the firm was renamed 'Veuve Paul Sormani & Fils' as it was taken over by his widow, Ursule-Marie-Philippine Bouvaist, and their son, Paul-Charles Sormani. After merging with Thiébaud Frères in 1914 it moved to 134, Boulevard Haussmann where it remained until it ceased trading in 1934.

A pair of cabinets-on-stands by Sormani of similar design with central *verniss Martin* panels sold Christie's, London, 23 September 2010, lot 32.



■ \* 628

**A FRENCH MAHOGANY AND VERNIS MARTIN  
SECRETAIRE CABINET**

BY PAUL SORMANI, PARIS, CIRCA 1880

The rectangular top with three-quarter balustrade gallery, above a fall-front door finely painted with a scene depicting a goddess seated among cloud-born *putti* enclosing a satinwood-veneered fitted interior with leather-inset writing surface, above a stand with three drawers, on tapering square legs with quarter-veneered undertier, the lock to the fall-front door signed 'PAUL SORMANI/10 r. Charlot, Paris'

56 in. (141.5 cm.) high; 34¼ in. (87 cm.) wide; 15 in. (38 cm.) deep

£20,000–30,000

\$27,000–39,000

€23,000–34,000



(signature)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR OF  
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■ \* 629

**A FRENCH ORMOLU MANTLE CLOCK**

BY MONBRO FILS AINÉ, PARIS, CIRCA 1865

The clock case modelled as fluted rectangular column centred surmounted with a urn issuing floral garlands and flanked by a Classical maiden to each side, on a breakfront oval base supported by laurel wreath encircled *toupie* feet, the dial signed 'MONBRO FILS AINÉ. A PAIRS/ JACQUIER HER', the twin barrel movement with count-wheel strike on bell

34¼ in. (87 cm.) high;

\$20,000-33,000

25¼ in. (64 cm.) wide, 13½ in. (34 cm.) deep

€17,000-28,000

Georges-Alphonse-Bonifacio Monbro (d. 1884), the eldest son of *ébéniste* Georges-Marie-Paul-Vital-Bonifacio (d. 1841), saw his father's business become one of the leading manufacturers of fine furniture in Paris. Monbro's prestigious register of clients, including King Louis-Philippe, secured their station among the *haut luxe* cabinetmakers of the mid-19th century and their popularity was underlined by the opening of London premises at Frith Street, Soho Square, in 1861.

■ \* 630

**A FRENCH ORMOLU-MOUNTED AND BRASS-INLAID PLUM PUDDING MAHOGANY ENVELOPE CARD TABLE**

BY PAUL SORMANI, PARIS, CIRCA 1880

The rotating quarter-cut top inlaid with brass banding and opening to a green baize interior, over two opposing frieze drawers, on tapering square legs above *toupie* feet, one lockplate signed 'PAUL SORMANI/ 10.r. Charlot, Paris', the interior of the drawer with metal label inscribed 'VENDU PAR SPECIALISTE DU BEAU MEUBLE D'ART/ J.B. Collemans/ RUE BLAES 257/ TEL. 11.34.05-BRUXELLES/ OBJETS D'ART - TAPIS- LUSTRES- ETC.', the underside of two quarters of top branded 'BREVETE SCDO', a third quarter branded with an encircled 'BG' within a divided square depicting various objects

30. in. (76 cm.) high; 23¼ in. (59 cm.) square, closed

£4,000-6,000

\$5,300-7,800

€4,600-6,800





■ \* 631

**A FRENCH MAHOGANY VITRINE SIDE CABINET**

BY FRÉDÉRIC SCHMIT, PARIS, CIRCA 1890

The pink-veined white marble D-shaped top over a central frieze drawer and two hinged convex side drawers between Apollo mask mounts, above a central glazed door and two conforming side doors divided by fluted columns mounted with husk-trail spandrels and enclosing a mirrored-back interior, on fluted *toupie* feet, the locks stamped 'SCHMIT/22 RU DE CHARONNE/PARIS', the central drawer with metal placquette inscribed 'SCHMIT/EBÉNISTERIE D'ART, TAPISSIE/22, rue de charonne PARIS' 43¾ in. (111 cm.) high; 65 in. (165 cm.) wide; 23¼ in. (59 cm.) deep

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**LITERATURE:**

C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 507 (a related console by Schmit illustrated).

The celebrated firm of Frédéric Schmit (1830-1880) was founded in 1856 with workshops in rue de Charonne . By 1874 the company expanded to include Grégoire Poillet, the cousin of Schmit's wife. The firm then became known as Schmit and Poillet, despite continuing to sign their furniture 'Schmit' until the late 1880s. This appears to have been a strategic move as the firm won a gold medal shortly after at the 1878 Paris *Exposition universelle*. In 1890, following another gold medal at the 1889 *Exposition* the firm changed its name once again to include 'Alavoine', the presumed to be Lucien Alavoine who would later take over the firm of Allard. The atelier, which developed a close working relationship with great *ébéniste* François Linke in the late 19th and early 20th century, continued to exhibit at the *Expositions* and *Salons* until its closure in the second quarter 20th century.



(stamp)



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**\* 632**

**A FRENCH ORMOLU-MOUNTED GREEN MARBLE URN**

ATTRIBUTED TO EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY,  
PARIS, CIRCA 1880-90

The oviform *cipollino verde* marble urn with pierced rim beneath a dome cover surmounted with pinecone finial and flanked by winged dragon handles with figural male heads, raised on four lion-paw feet above a concave-sided base 20 in. (51 cm.) high; 19 in. (48 cm.) wide

£3,000-5,000

\$4,000-6,500  
€3,400-5,700

This model of vase is recorded by Beurdeley as exhibited on their stand at the Paris 1889 *Exposition universelle*. Compare a vase of identical form with a body of 'albatre oriental' sold Collections Beurdeley; Palais d'Orsay, Paris, 16 May 1979, lot 48.

■ **\* 633**

**A FRENCH ORMOLU FIFTEEN-LIGHT CANDELABRUM**

CIRCA 1850

Modelled as a river god holding aloft three tiers of candlearms, each tier finely cast as a variant flower species, the figure with his proper right foot resting upon a fish and raised on a square architectural base with acanthus-scroll feet 43 in. (109 cm.) high; 27 in. (68.5 cm.) wide

£3,000-5,000

\$4,000-6,500  
€3,400-5,700



**\* 634**

**A PAIR OF FRENCH ORMOLU-MOUNTED WHITE MARBLE URNS**

CIRCA 1880

Each with a fluted neck surmounted by an affixed acanthus-clad cover with a pinecone finial above intertwined adorsed swan-head handles and centred to each side with female masks, supported on a stepped circular base 19 in. (48 cm.) high; 9 in. (23 cm.) wide

£6,000-8,000

\$7,900-10,000  
€6,800-9,000

(2)



■ \* 635

**A FRENCH ORMOLU-MOUNTED EBONISED CONSOLE DESSERTÉ**  
 BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, PARIS, CIRCA 1890

The break-front D-shaped grey-veined white marble top above a frieze drawer mounted with draped ribbon-tied swags and two tiered shelves, on fluted tapering legs, stamped 'A. BEURDELEY / A PARIS' 35¼ in. (89.5 cm.) high; 15¼ in. (40 cm.) square

£20,000–30,000

\$27,000–39,000  
 €23,000–34,000

**PROVENANCE:**

Almost certainly M. A. Beurdeley, Galerie Georges Petit, Paris, 6-9 May 1895, lot 317: 'Console-étagère à côtés cintrés, de style Louis XVI en bois d'ébène enrichie de draperies et de moulures en bronze ciselé et doré. Dessus et tablettes en marbre blanc. Panneau de fond aventuriné. Haut. 88 cent.; long. 85 cent.; larg. 33 cent.'. Bought back by M. Alfred Beurdeley fils. Collections Beurdeley, Palais d'Orsay, Paris, 16 May 1979, lot 90.



(stamp)

This console desserte is based on a pair made by Martin Carlin in circa 1730-1785, located today in the *salle à manger* at the Petit Trianon, Versailles (inv. V885). Similar in proportion, for the backboard Beurdeley uses an aventurine lacquer panel in place of a mirrored panel. This model, probably this very console, is recorded in a photograph from the Beurdeley workshop archives.



Photograph from the Beurdeley workshop @ Private archives



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19TH CENTURY FURNITURE AND WORKS OF ART (LOTS 601-637)



636

**\* 636**

**PIERRE JULES MÈNE (FRENCH, 1810-1879)**

*Chasse au faucon*

singed 'P.J. MÈNE.'

bronze, gilt and patinated

30 in. (76 cm.) high

Conceived circa 1873.

This bronze circa 1860.

£6,000-8,000

\$7,900-10,000

€6,800-9,000



637

**\* 637**

**ALFRED DUBUCAND (FRENCH, 1828-1894)**

*Faisan (Pheasant)*

Signed 'DUBUCAND', on a gilt oval base

bronze, gilt and polychrome patinated

28½ in. (72 cm.) high; 20¼ in. (53.5 cm.) wide

The model circa 1867.

This bronze circa 1870-1890.

£3,000-5,000

\$4,000-6,500

€3,400-5,700





\* 638

**A PAIR OF LARGE JAPANESE PURPLE-GROUND CLOISSONNE ENAMEL VASES**

MEIJI PERIOD (1868-1912)

Each of ovoid form with waisted neck ending in a wide mouth and enamelled in black and grey with falcons on branches amidst flowering plum branches on a purple ground, the neck and foot encircled by bands of formal foliate decoration in grey, blue and muted enamels  
60¼ in. (153 cm.) high; 18 in. (46 cm.) diameter (2)

£15,000-25,000

\$20,000-33,000  
€17,000-28,000



■ 639

**A CHINESE EXPORT PARCEL-GILT, POLYCHROME-PAINTED AND EBONIZED MAHOGANY CABINET-ON-STAND**  
LATE 19TH CENTURY

Carved throughout with dragons accented with wire whiskers, the cabinet with two panelled doors above a pierced frieze, on a carved stand with cabriole legs mounted with gilt dragons and supported on hoof feet  
68 ¼ in. (173.5 cm.) high, 70 in. (178 cm.) wide, 23 ½ in. (60 cm.) deep

£6,000–8,000

\$7,900–10,000

€6,800–9,000

**PROVENANCE:**

Acquired by Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener (1850–1916), for Broome Park, Kent, from the Antique and Works of Art dealer, David L. Isaacs, on 2 July 1914.

**LITERATURE:**

Mrs. Stuart Menzies, *Memories discreet and indiscreet*, New York, 1917, p. 209; n.d., TNA 30/57/100.

■ \* 640

**A CHINESE LARGE CLOISONNEENAMEL 'CRANE-FORM' CENSER**  
CIRCA 1900

The crane modelled grasping the removable stem of *lingzhi* in its beak and standing on a polychrome grassy mound interspersed with flowers and framed by a pierced fence, raised on a waisted hexagonal base  
87 in. (221 cm.) high; 22¾ in. (58 cm.) wide; 31 in. (79 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,100–14,000



■ \* 641

**A PAIR OF LARGE CHINESE GILT-BRONZE AND CLOISSONNE ENAMEL BUDDHIST LIONS**

CIRCA 1900

Each enamelled in turquoise decorated with polychrome archaic dragon scrolls and bird motifs, one with a paw placed protectively on its cub, the other on a brocade ball, each seated on a plinth with diaper-pattern cloth set diagonally

34¼ in. (87 cm.) high; 198¼ in. (49 cm.) wide; 26½ in. (67.5 cm.) deep (2)

£10,000-150,000

\$14,000-200,000

€12,000-170,000

■ 642

**FRANÇOIS-RAOUL LARCHE (FRENCH, 1860-1912)**

*Sinnierender Krieger (Thoughtful Warrior)*

signed 'R. LARCHE', with foundry stamp 'SIOT-DECAUVILLE/ FONDEUR/ PARIS', and inscribed 'à M. W. Wadington/ Ambassadeur de France à Londres/ 1883-1893/ La Colonie française' to the front and 'SOIT-DECAUVILLE Fondeur/ A PARIS', on a carved oak pedestal

bronze, brown patina

the sculpture: 53½ in. (136 cm.) high; 25 in. (63.5 cm.) wide;

17¼ in. (45 cm.) deep

the pedestal: 35 in. (89 cm.) high; 32¼ in. (82 cm.) wide; 22¼ in. (58 cm.) deep

£15,000-25,000

\$20,000-33,000

€17,000-28,000



■ ▲ 643

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

Each modelled carrying a club, on a pedestal with four niches set with seated figures

81 in. (206 cm.) high, overall

(2)

£7,000-10,000

\$9,200-13,000

€8,000-11,000



The model as engraved in the 1867 Exhibition Art Journal catalogue

■ 644

**A PAIR OF NORTH ITALIAN PATINATED-BRONZE EIGHTEEN-LIGHT CANDELABRA**  
VENETIAN, AFTER A DESIGN BY GIUSEPPE MICHIELI, CIRCA 1886

Each surmounted by a lion supporting a coat of arms inscribed 'S./MARCO' and seated on a sphere above eighteen scroll branches and a stem decorated with musical trophies, rams masks, *putti*, winged lions and dancing figures, supported by three blackamoors, each seated on a sea hippocampus, on a tripartite bases inscribed 'VENEZIA/1866'

57½ in. (146 cm.) high; 22 in. (56 cm.) diameter (2)

£12,000-18,000

\$16,000-23,000

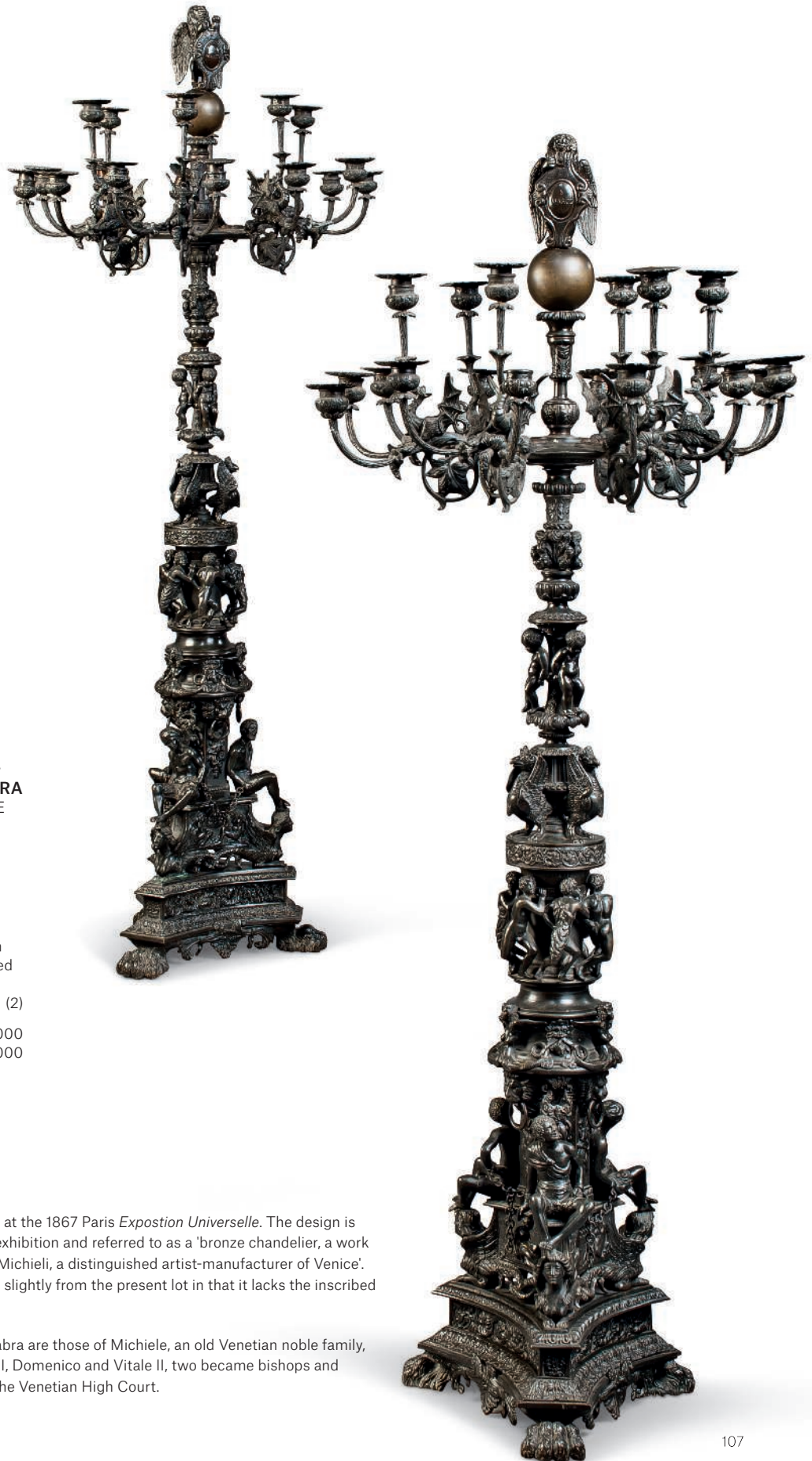
€14,000-20,000

**LITERATURE:**

The Art Journal, *The Illustrated Catalogue of the Universal Exhibition*, London, 1867, p. 263 (this model illustrated).

An almost identical candelabrum was exhibited at the 1867 Paris *Exposition Universelle*. The design is reproduced in the Art Journal catalogue of the exhibition and referred to as a 'bronze chandelier, a work of true Art, [which] is the production of Joseph Michieli, a distinguished artist-manufacturer of Venice'. The finial on the illustrated candelabrum differs slightly from the present lot in that it lacks the inscribed shield.

The coat-of-arms heading both present candelabra are those of Michiele, an old Venetian noble family, of which three members became Doges: Vitale I, Domenico and Vitale II, two became bishops and several *Pocuratore di San Marco*, judges of the the Venetian High Court.





**645**

**AN ITALIAN MICROMOSAIC PLAQUE**

ATTRIBUTED TO GIOACCHINO BARBERI, ROME,  
FIRST QUARTER 19TH CENTURY

Rectangular plaque depicting a leashed deerhound in a rocky landscape  
inset into a copper back within a husked gilt-bronze frame mount  
4½ (11 cm.) high; 8 in. (20.5 cm.) wide

£15,000–25,000

\$20,000–33,000

€17,000–28,000

Gioacchino Barberi (1772–1857) is famed for his extraordinary skill in depicting animals in micromosaic. Compare a micromosaic plaque, signed 'G Barberi' depicting a group of four spaniels (measuring 8.4 cm. wide, sold Christie's, London, 1 December 2015, lot 292, £74,500), and a plaque depicting a fox and duck and a plaque with a Spanish pointer (illustrated Jeanette Hansee Gabriel, *Micromosaics Private Collections*, 2016, pl. 90, p. 132 and pl. 99, p. 138).

PROPERTY FROM A PRIVATE GERMAN COLLECTION

**646**

**A MEISSEN PORCELAIN PARASOL HANDLE AND PART OF A  
MATCHING EMBROIDERED SILK SHADE**

THE PORCELAIN LATE 19TH CENTURY, THE SHADE PROBABLY  
CONTEMPORARY, BLUE CROSSED SWORDS MARK TO HANDLE

Painted with the 'Yellow Dragon' pattern, enriched in gilding, the three panels  
of silk shade embroidered in thread with the same pattern, framed  
The handle - 8¼ in. (21 cm.) long (2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700





PROPERTY FROM A PRIVATE SWISS COLLECTION

■ \* 647

**AN ITALIAN MICROMOSAIC AND MARBLE  
CENTRE TABLE**

ROME, CIRCA 1860-1880

The top centred by the 'Doves of Pliny', surrounded by four roundels depicting the Temple of Hercules Victor, the Roman Forum, St. Peter's Square, and the Colosseum within a Greek key border, on a *bardiglio fiorito* marble base

30 in. (76 cm.) high; 31¼ in. (81 cm.) diameter

£8,000-10,000

\$11,000-13,000

€9,100-11,000



THE PROPERTY OF A GENTLEMAN

■ 650

**ATTILIO SELVA (ITALIAN, 1888-1970)**

*Enigma*

monogrammed 'AS' and inscribed 'FOND. CASSANDRI. ROMA'

bronze, dark brown patina

26 in. (66 cm.) high; 18 in. (46 cm.) wide; 13 in. (33 cm.) deep

Conceived circa 1919.

This bronze circa 1919.

£40,000–60,000

\$53,000–78,000

€46,000–68,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 2 June 2010, lot 136.

**LITERATURE:**

F. Carli, 'Scultori ad Anticoli', in F. Carli and M. Carrera (eds.), *Percorsi della Scultura in Italia. Dalla Secessione al Novecento 1915-1935*, Rome 2015, pp. 7-52.

G. C. De Feo, *Attilio Selva (1888-1970): sculture*, Rome 2008, pp. 30-32.

G. C. De Feo, *Attilio Selva (Trieste 1888 - Roma 1970). Sculture a Villa Strohl-Fern*, Rome 2010, p. 21.





Born in Trieste in 1888 – when the town and its region were still part of the Austro-Hungarian Empire – Attilio Selva moved to Milan and subsequently to Turin, where he became apprenticed to the renowned symbolist sculptor Leonardo Bistolfi (1859-1933) before settling in Rome as the recipient a prestigious *Premio di Roma Rittmayer* bursary grant. He was based in the capital until the 1920s where he fraternised with fellow artists and writers as part of the so-called ‘Roman School’.

The major turning point of his artistic career came in 1918, when he exhibited, together with others, at the Casina del Pincio. In the coming years, having caught the eye of Benito Mussolini, Attilio Selva became a member of the *Accademia d'Italia*, an initiative founded by Mussolini in 1929 to foster the development of Italian art and culture and to disseminate it across Europe.

His style appears to be largely influenced by the Croatian sculptor Mestovic, whose personal exhibition in 1911 is thought to have determined Selva's inclination towards symbolic-allegorical figures and motifs, which are evident in Selva's works *Ritmi*, *Velia* (1914) and the present work *Enigma* (1919). However, following his early excursion into symbolism, he soon reverted to a more simple, classical style, for which he is now considered a key precursor of the 20th-century ‘return to order’ movement. His works may now be found in such prestigious collections as the Galleria d'Arte Moderna in Florence, the Museo Civico in Turin, and the Galleria Nazionale d'Arte Moderna in Rome.

The present model is considered an example of Selva's vision of sculpture as a continuation of the architectural themes embedded in the human body. Inspired to the solid volume and monumentality of Michelangelo's nudes, it achieves formal balance through a careful combination of contraposing weights, transmitting as well a powerful image of exotic, arcane femininity. A 1919 marble model of the same artwork is currently on display at the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, which is believed to have been on display at the Roman *Biennale* in 1921. A 1919 bronze cast of the same work is part of the Guido Rossi Collection in the Museo Nazionale Scienza e Tecnologia Leonardo da Vinci, Milan.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

■ 651

**A LARGE MEISSEN PORCELAIN WHITE MODEL OF A MACAW  
'ABSTEIGENDER ARA'**

20TH CENTURY, INCISED AND IMPRESSED NUMERALS AND  
INCISED VI TO BACK OF BASE, INCISED NO. 54  
TO UNDERSIDE OF BASE

Naturalistically modelled after *J.J. Kändler* perched on a tree-stump  
49½ in. (125.6 cm.) high overall

£8,000–12,000

\$11,000–16,000

€9,100–14,000

For a discussion of this model of a macaw modelled by Kändler for the Japanese Palace in Dresden, see Samuel Wittwer, *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden*, pp. 195–196.

~ 652

**A FRENCH ORMOLU AND HARDSTONE-MOUNTED EBONY  
PARQUETRY CASKET**

ATTRIBUTED TO MAISON ALPHONSE GIROUX ET CIE, PARIS,  
CIRCA 1860

Mounted overall with hardstone cabochons on a cube parquetry ground, the  
central orange agate stone concealing a lock and opening to reveal a tulipwood  
and ebony star and cube parquetry veneered interior  
7¼ in. (18.5 cm.) high; 15½ in. (39.5 cm.) wide; 11 in. (28 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,600–6,800

An identical casket with lockplate engraved '*Alph. Giroux et Cie. Paris*' sold Christie's, London, 20 September 2012, lot 2 (£16,250). The Maison Alphonse Giroux specialised in the production and sale of small items of furniture, as well as '*objets d'art, de fantaisie et de papeterie*'.





■ 653

**A PAIR OF FRENCH GILT AND PATINATED BRONZE  
FIGURAL TORCHERES**

BY BOUCHON, PARIS, CIRCA 1890

Modelled as a female and male winged figure each holding aloft a candelabrum, on gilt-bronze scrolled bases fronted by a roaring griffin, stamped 'BOUCHON PARIS'; fitted for electricity  
43¾ in. (111 cm.) high; 17 in. (43 cm.) wide; 20½ in. (52 cm.) deep

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000



THE PROPERTY OF A GENTLEMAN

**654**

**A RUSSIAN ORMOLU AND CIT-GLASS TOILET SET  
FIRST HALF 19TH CENTURY**

Of boat shape with a central stem issuing a lily of the valley finial above a diamond-shaped base, comprising two large bottles with flower-mounted covers and two small bottles with pierced covers, each sitting in a corresponding affixed base mounts

14¾ in. (37.5 cm.) high; 11¾ in. (30 cm.) wide; 5¼ in. (13 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,600–6,800

**655**

**A PAIR OF FRENCH ORMOLU-MOUNTED CELADON VASES  
AND COVERS**

BY ESCALIER DE CRISTAL, PARIS, CIRCA 1870

Each celadon vase with octagonal ormolu rim and conforming cover surmounted with a seated *chinoiserie* figure finial, raised on four mask supports terminating in scroll feet on a concave-sides base, signed to the underside 'Escalier de Cristal Paris'

11½ in. (29 cm.) high; 7 in. (18 cm.) diameter

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000





■† 656

**A SET OF EIGHT FRENCH 'JAPONISME'  
ORMOLU WALL BRACKETS**

ATTRIBUTED TO ALFRED BARYE  
(1839-1882), CIRCA 1870

Each modelled with a *tête d'éléphant*,  
each signed 'Barye'

16½ in. (42.5 cm.) high; 8¼ in. (21 cm.) wide;  
9 in. (23 cm.) deep, each

(8)

£15,000-25,000

\$20,000-33,000

€17,000-28,000





**657**

**A ST. LOUIS 'THISTLE' PATTERN ETCHED AND GILT-GLASS PART TABLE-SERVICE**

20TH CENTURY, ACID ETCHED FACTORY MARKS

Each piece decorated with a gilt-scroll and flowerhead border, comprising: twelve champagne-coupes, eighteen red wine glasses, twenty white wine glasses in sizes, eighteen water-glasses, twelve tumblers, twelve sherry-glasses, ten liqueur-glasses and twelve rinsers with eleven stands (114)

£4,000-6,000

\$5,300-7,800

€4,600-6,800

PROPERTY FROM A PRIVATE COLLECTION

**658**

**A FRENCH ORMOLU THREE-PIECE SURTOUT DE TABLE OF EMPIRE STYLE, CIRCA 1890**

Comprising two 'D'-shaped and one central mirrored plateau, each with pierced vine and Neo-Classical attribute gallery interspersed with flaming torchères

6¾ in. (16.2 cm.) high; 61½ in. (156 cm.) long, overall; 26¾ in. (68 cm.) deep (3)

£10,000-15,000

\$14,000-20,000

€12,000-17,000





■ 659

**A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE TABLE**  
AFTER A MODEL BY ADAM WEISWEILER, CIRCA 1890

The rectangular vitrine glass top supported on winged female monopodia terminating in lion paw feet and joined by a pierced stretcher centred by adorsed dolphins supporting a sphere mounted with a crown  
33 in. (84 cm.) high; 31½ in. (80 cm.) wide; 20½ in. (51 cm.) deep

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



PROPERTY FROM A PRIVATE COLLECTION

■ 660

**A RARE VICTORIAN GILT-BRASS QUARTER-CHIMING GIANT SKELETON CLOCK OF MONTH DURATION**

ATTRIBUTED TO JOHN MOORE & SONS, LONDON, NUMBERED 11403, CIRCA 1851

The substantial gilt-brass frame with lobed and pierced 7/16 in. (1.1 cm.) thick plates intricately engraved to front and rear, raised on four waisted feet of rectangular section, the front feet each stamped with serial number '11403', the engraved openwork 20% in. (51.7 cm.) diameter chapter ring with stylised foliate scrolls and scalloped outer edge, the points indicating minutes, flanking twelve blue opaque glass oval plaques applied with finely engraved Roman numerals, with pierced and foliate chased hour and minute hands, the month-going three train triple-fusee movement with dead beat escapement and engraved steelwork, quarter chiming on a nest of eight bells and striking the hour on a large gong mounted on a stand to the rear, the steel rod pendulum with fine adjustment and T-bar suspension with applied cast foliate ornament to both sides of the bob, raised on an oval gilt-brass base with foliate engraved border, mounted on a later mahogany plinth with glazed display case; with crank winding key  
The clock: 25½ in. (64 cm.) high; 24 in. (61 cm.) wide; 13½ in. (33.3 cm.) deep  
Overall, including case: 32½ in. (82.5 cm.) high; 31¾ in. (80.6 cm.) wide; 18¼ in. (46.4 cm.) deep

£60,000–90,000

\$79,000–118,000

€68,000–102,000

**PROVENANCE:**

Sir Vincent Henry Penalver Caillard (1856–1930), Wingfield House, Trowbridge, Wiltshire.  
Knight Frank & Rutley, *Contents of Wingfield House*, 10–13 November 1930, Lot 226.  
Where probably acquired by Mr. Herbert Christopher Hayes, Bristol.  
Thence by descent to the current owner.



'The 1851 Great Exhibition Clock' (courtesy of The Aviva Archive)



## A GIANT EXHIBITION QUALITY SKELETON CLOCK



### JOHN MOORE & SONS

This exceptional, exhibition quality clock was almost certainly produced by John Moore & Sons of Clerkenwell, London. The measurements of the present clock closely match those of the skeleton clock Moore & Sons made for the 1851 Great Exhibition and the basic frame style also matches another giant size clock exhibited at Derek Roberts (*The Art & Craft of the Clockmaker IV*, 1997).

The serial number of the present clock correlates with those of other clocks produced at this period and recorded below. This further supports the attribution to Moore & Sons. Although a publicity brochure of 1877 states that the firm produced over 15,000 'house' clocks of all different types, current research has revealed only five of these 'giant' skeleton clocks. Aside from the Great Exhibition Clock currently in the Aviva collection (formerly Norwich Union) and the other exhibited at Derek Roberts, two other clocks of this type, one made for the Tsar of Russia and another in an American collection, remain untraced (see Roberts, p. 118).

These rare skeleton clocks of giant size were clearly designed as a *tour de force* for the international exhibitions of the period and to illustrate the British tradition and prowess in clockmaking. Clockmakers vied with each other to create increasingly sophisticated and enthralling pieces, of which the present lot is a fine example. As high grade manufacturers, Moore & Sons exhibited at the Great Exhibitions of 1851 and 1862, winning a prize medal for clocks at the latter. The last of the clock making Moores, Henry James died in 1899.

John Moore & Sons was originally founded in 1791 as Handley & Moore, both of whom were apprenticed to John Thwaites, the renowned clock maker. After the death of Handley in 1824 the Moore family continued the business throughout the nineteenth century. John Moore & Sons were known for the production of fine turret and skeleton clocks but also supplied machinery to ships and even lighthouses. As with their competition Thwaites & Reed, the vast majority of their production bear the names of other retailers.

### Skeleton clocks recorded:

- 1 - The 1851 Great Exhibition clock - giant size, three-train, Aviva Art Collection, Norwich.
- 2 - Unnumbered, retailed by Losada - giant size, three-train, with Derek Roberts, 1997.
- 3 - No. 11403 - the present clock, giant size, three-train.
- 4 - No. 11477 - two-train, Sotheby's, London, 24 July 1986.
- 5 - No. 11560 - two train, Langmaid Collection, Sotheby's, New York, 6 April 2004, lot 35.
- 6 - No. 12742 - large, three-train, Bonhams, London, 9 July 2013, lot 14.
- 7 - No. 12852 - two-train, Sotheby's, Belgravia, 27 November 1974.

### COMPARATIVE LITERATURE

- F. B. Royer-Collard, *Skeleton Clocks*, London, 1969, pp. 141-145  
D. Roberts, *British Skeleton Clocks*, Woodbridge, 1987, pp. 115-118

THE PROPERTY OF A GENTLEMAN



■ 661

**A PAIR OF FRENCH 'NEO-GREC' GILT AND PATINATED-BRONZE, BRASS AND CUT-GLASS WALL LIGHTS**

CIRCA 1870

The anthemion cast backplates issuing scrolled arms with flame finial, suspending seven-light chandeliers 39 in. (99 cm.) high; 19¾ in. (50 cm.) wide (2)

£5,000-8,000

\$6,600-10,000

€5,700-9,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 November 2009, lot 129.

■ 662

**AN ITALIAN GILTWOOD AND PORPHYRY CENTRE TABLE**

CIRCA 1850

The canted rectangular top inset with a Swedish Blyberg porphyry slab above a frieze carved with anthemion and hung to front and back with floral garlands, on lion monopodia joined by a shaped stretcher centred by an urn, the underside of the porphyry top inscribed '39/182', re-gilt 33 in. (84 cm.) high; 40 in. (101.5 cm.) wide; 25½ in. (65 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,100-14,000





THE PROPERTY OF A GENTLEMAN

■ ~ 663

**A VICTORIAN 'RENAISSANCE  
REVIVAL' IVORY, MOTHER-OF-PEARL,  
TORTOISESHELL, AND METAL-INLAID  
TULIPWOOD, BURR WALNUT, SYCAMORE,  
AMARANTH AND MARQUETRY CENTRE  
TABLE**

CIRCA 1870

The hinged circular top with central medallion inlaid with silvered-metal, cut-brass, and copper marquetry depicting attributes of a warrior knight, above a tripartite base terminating in scrolled feet with ceramic castors

29¼ in. (74.5 cm.) high; 57 in. (145 cm.) diameter

£12,000-18,000

\$16,000-23,000

€14,000-20,000

■ 664

**A PAIR OF FRENCH GILT-COPPER ELECTROTYPE MOUNTED, STAINED SYCAMORE, EBONY AND EBONIZED MARQUETRY PEDESTALS**

BY CHARLES-GUILLAUME DIEHL, PARIS, CIRCA 1860

Each circular top above a polychrome anthemion frieze supported by three tapering legs mounted with peacock feathers suspending drops, joined a small circular tier, and ending in paw feet  
38½ in. (98 cm.) high; 13¾ in. (35 cm.) diameter (2)

£5,000–8,000

\$6,600–10,000

€5,700–9,000



664

■ ▲ 665

**A PAIR OF LOUIS PHILIPPE MAHOGANY CONSOLES**

BY GEORGES-ALPHONSE JACOB-DESMALTER, SECOND QUARTER 19TH CENTURY

Each with later *rosso levanto* marble top above an acanthus-headed lion monopodium support, one stamped 'JACOB', the other 'JACOB'  
41¼ in. (106 cm.) high; 26¼ in. (66.5 cm.) wide; 16¼ in. (41.5 cm.) deep (2)

£2,500–4,000

\$3,300–5,200

€2,900–4,500



665

THE PROPERTY OF A GENTLEMAN

■ 666

**A FRENCH ORMOLU AND PORCELAIN-MOUNTED WALNUT AND BURR AMBOYNA CABINET-ON-STAND**

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

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

£2,000–3,000

\$2,700–3,900

€2,300–3,400



666

■ 667

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

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

Of architectural form, the front and sides with panels of military trophies, the central doors opening to four shelves and two cigar trays, the sides opening to reveal four drawers; the stand with further drawer, the lockplate signed 'DIEHL / PARIS / 19 r. Michel-le-Comte'

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

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



(signature)



■ \* 668

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

*Helen of Troy*

signed 'J. CLESINGER / ROME / 1860.' and with foundry inscription

'F. BARBEDIENNE. FONDEUR'

bronze, gilt and brown patina

30¾ in. (78 cm.) high

Conceived in 1860.

This bronze circa 1870.

£4,000-6,000

\$5,300-7,800

€4,600-6,800

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



THE PROPERTY OF A GENTLEMAN

■ 669

**A PAIR OF FRENCH ORMOLU-MOUNTED  
VERDE ANTICO MARBLE VASES AND  
COVERS**

BY FERDINAND BARBEDIENNE, PARIS,  
FRANCE, CIRCA 1890

Each urn-form vase surmounted with laurel-  
garland finial above a reeded cover and flanked  
by winged sphinx handles, on a spreading circular  
base and square concave-cornered plinth and  
signed to the base 'F. BARBEDIENNE'

19¼ in. (49 cm.) high; 10 in. (25.5 cm.) wide (2)

£6,000-8,000

\$7,900-10,000

€6,800-9,000

■ \* 670

**DANILO CERVIETTI (ITALIAN, 20TH CENTURY)**

*A priestess of Isis*

with partially effaced signature 'D. CERVIETTI',  
on white marble plinth

Carrara marble and pale green marble

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

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

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**PROVENANCE:**

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

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





**671**

**A GROUP OF TWENTY DANISH TERRACOTTA  
BUSTS OF HISTORICAL FIGURES**

CAST BY NIC. SCHMIDT, CIRCA 1880-1900

Including representations of Dante, Caesar, Marcus Aurelius, Antoinus Pius and Vespasian, each stamped 'Nic. Schmidt / Eneret', with various inscriptions to the underside

The largest: 7 in. (18 cm.) high

(20)

£3,000-5,000

\$4,000-6,500

€3,400-5,700



THE PROPERTY OF A GENTLEMAN

**672**

**EVGENII LANCERAY (RUSSIAN, 1848-1886)**

*The Cossack's farewell*

signed to the base in Cyrillic 'MODELLED BY E. LANCERAY'  
bronze, patinated

9¼ in. (25 cm.) high; 9 in. (23 cm.) wide

This bronze circa 1880.

£2,500-4,000

\$3,300-5,200

€2,900-4,500

■ **673**

**JEAN-BAPTISTE GERMAIN (FRENCH, 1841-1910)**

*Allégorie de la danse et de la musique (Allegory of Dance and Music)*

signed 'J.B. Germain', with Susse Frères foundry mark 'Fonte sur Platre/ Susse Fres Edts Paris' and cachet, titled 'MUSIQUE and DANSE'

bronze, dark brown patina

37¼ in. (94.5 cm.) high; 15¼ in. (39 cm.) diameter

This bronze Circa 1890.

£3,000-5,000

\$4,000-6,500

€3,400-5,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 28 June 2007, lot 117 (£18,000)





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

■ 674

**A PAIR OF MONUMENTAL BEADWORK, CUT AND MIRROR GLASS VASES ON STANDS, FITTED AS LAMPS**  
PROBABLY ITALIAN, 20TH CENTURY

Each urn on a with square base with hinged door above stepped base, wired for electricity

63 in. (160 cm.) high, overall; 35 in. (89 cm.) diameter (2)

£20,000–30,000

\$27,000–39,000

€23,000–34,000





■† 675

**A LARGE FRENCH ORMOLU-MOUNTED  
MAHOGANY MIRROR**

ATTRIBUTED TO FRANÇOIS LINKE,  
PARIS, CIRCA 1900

The curvilinear cornice centred by a winged mask  
above an arched beveled rectangular mirror plate with  
columnar supports  
83 in. (211 cm.) high; 48¼ in. (122.5 cm.) wide;  
7 in. (18 cm.) deep

£12,000–18,000

\$16,000–23,000

€14,000–20,000

THE PROPERTY OF A GENTLEMAN

■ 676

**A FRENCH ORMOLU-MOUNTED SATINWOOD  
TEA TABLE**  
OF EMPIRE STYLE, CIRCA 1900

The circular upper tier surmounted by a removable glass tray, supported by a pair of winged female maidens, on a conforming table-top above square supports joined by a concave-sided pierced stretcher with circular platform, above paw feet, stamped '1886' to the underside of the top  
45¾ in. (116 cm.) high; 43½ in. (110.5 cm.) wide;  
30¼ in. (77 cm.) deep

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's London, 18 September 2014, lot 115.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 677

**A LARGE LOUIS PHILIPPE SAVONNERIE CARPET**  
FRANCE, CIRCA 1840

The circular medallion in blue and cream within a sculptured and floral border woven with polychrome floral swags, the spandrels with similar indigo and cream medallions within an inter-woven floral border, an overall surface dirt and surface marks, a rewoven fireplace cut and other scattered reweaves, a few holes and splits, backed  
25ft.3in. x 15ft.7in. (770cm. x 473cm.)

£6,000–8,000

\$7,900–10,000  
€6,800–9,000





■ 678

**A FRENCH ORMOLU AND MARBLE MANTEL CLOCK**  
BY SOCIÉTÉ DES BRONZES, PARIS, CIRCA 1870

Surmounted by a bust of Diana attributed to Albert Ernest Carrier-Belleuse, on a *rouge griotte* marble base mounted with mask handles and fronted by a clock, the socle of the bust signed 'Société des Bronzes', the twin barrel movement with count-wheel strike on bell  
29½ in. (75 cm.) high; 21 in. (53.5 cm.) wide; 13¼ in. (33.5 cm.) deep

£12,000–18,000

\$16,000–23,000

€14,000–20,000

The gilt-bronze bust atop the present lot may be attributed to the prolific French artist Albert-Ernest Carrier Belleuse (1824-1887) who sculpted various models of the goddess Diana, each with a similar headdress and serene gaze. The present model perhaps most closely relates to a full-length figure of Diana which was similarly intended to crown mantelpiece and was first exhibited at the London International Exhibition 1862 on the stand of the *bronzier fondateur* Denière (see J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York, 1977, pp. 204-205, pl. 169).

679

**A PAIR OF FRENCH ORMOLU-MOUNTED 'JEWELLED' TURQUOISE-GROUND PORCELAIN VASES**

PROBABLY SÈVRES, SIGNED SIEFFERT, THE ORMOLU BY HENRI PICARD, PARIS, CIRCA 1870-90

Each oviform vase flanked by winged *putti* handles and finely painted with a continuous frieze depicting *putti* in a pastoral landscape, signed 'Sieffert', the underside of the feet variously stamped 'H. PICARD' and 'L'

14½ in. (37 cm.) high; 13½ in. (34 cm.) wide; 11¼ in. (28.5 cm.) deep (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Eugène-Louis Sieffert is recorded as a painter at Sèvres from 1881-1887 and from 1894-1898.



A nearly identical vase exhibited at the 1867 Paris *Exposition universelle*, as illustrated beneath a cabinet by Trollope in *The Art Journal Catalogue*, p. 36.



■ 680

**A FRENCH ORMOLU AND ONYX CENTREPIECE**

BY COMPAGNIE DES MARBRES ET ONYX D'ALGÉRIE, THE DESIGN BY ALBERT-ERNEST CARRIER-BELLEUSE, PARIS, CIRCA 1860-70

The circular bowl supported by a wreathed stem held by two intertwined nymphs, the base signed 'A. CARRIER'

22¾ in. (58 cm.) high; 19¼ in. (49 cm.) diameter

£15,000-25,000

\$20,000-33,000

€17,000-28,000

**LITERATURE:**

Exhibition Catalogue, *Carrier-Belleuse: Le Maître de Rodin*, Palais de Compiègne, 22 May-27 October 2014, cat. 44, p. 65 (illustrated)

A slightly larger tazza, with the same neoclassical nymphs, was bought from the London 1862 Exhibition for £80 and is today in the collection for V & A Museum, London (9070-1863).

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





■ 681

ALBERT-ERNEST CARRIER-BELLEUSE (FRANCE, 1824-1887)

*L'Allégorie du printemps (Allegory of spring)*

signed 'A. CARRIER'; on a white marble socle  
marble

24¾ in. (63 cm.) high, the bust

29 in. (73.5 cm.) high, overall

circa 1860.

£7,000-10,000

\$9,200-13,000

€8,000-11,000

Born at Anizy le Château in 1827, Albert Ernest Carrier-Belleuse (d.1887) studied under David d'Angers at the Ecole des Beaux Arts in Paris from 1840, and first exhibited at the Salon in 1851. Although the sitter has not been identified, Carrier-Belleuse excelled in his credible busts flamboyant portraits of Parisian actresses and it is likely that the present lot is a portrait of a famous actress of the time.

■ \* 682

JEAN-BAPTISTE (DIT AUGUSTE) CLESINGER  
(FRENCH, 1814-1883)

*Zingara, Danseuse napolitaine*

signed 'J. CLESINGER'

marble

35½ in. (90 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

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

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

LITERATURE:

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

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



■ 683

**CHARLES ADRIEN PROSPER D'EPINAY  
(FRENCH, 1836-1914)**

**La baigneuse (The bather)**

signed 'P. d'Épinay'

marble

46¼ in. (117.5 cm.) high, the marble

15¼ in. (38.5 cm.) high; 17¼ in. (45 cm.)

diameter, the pedestal

Circa 1880.

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Almost certainly sold in Vente d'Épinay; Hôtel Drouot, Paris, 1893, lot 4.

**LITERATURE:**

P. Roux Foujols, *Prosper d'Épinay (1836-1914): Un mauricien à la cour des princes*, Ile Maurice, 1996, pp. 90-91.

In 1893 the Franco-Mauritian sculptor, Prosper d'Épinay, held a sale of his work in Paris to pay off his gambling debts. Two marble version of *La baigneuse* were included in that 'Vente d'Épinay'. The charmingly convincing catalogue entry for the marble reads: '*Une jeune Grecque, arrêtée près d'une fontaine avant d'entrer dans l'onde, retire sa tunique avec un mouvement plein de grace et se laisse voir dans toute la beauté de ses formes classique et réalistes./ Ne représente-t-elle pas la femme à l'apogée de la beauté?*'

In addition to the original plaster, only three marble versions are known to have been produced: one unsigned example now housed in the Collection de la Mauritius Commerical Bank, Port Louis, Mauritius; one unsigned model that has not been located since its sale in the Vente d'Épinay, 1893; and the present lot, which is unique in its slightly taller dimensions.





684

■ 684

**AN ITALIAN GILTWOOD AND PIETRA DURA LOW TABLE**

CIRCA 1870

The oval polished black marble top centred by vase with bouquet containing various flowers and fruits, including pomegranate and grapes, inset within a stiff leaf-tip giltwood border above a baluster shaft flanked by winged mythical beasts on a lobed and concave rectangular base raised on castors

25 in. (63.5 cm.) high; 41 in. (104 cm.) wide;  
29¼ in. (74.5 cm.) deep

£20,000–30,000

\$27,000–39,000  
€23,000–34,000

THE PROPERTY OF A NOBLE FAMILY

■ 685

**A FRENCH ORMOLU-MOUNTED AND CUT BRASS-INLAID PIETRE DURE AND EBONISED SIDE-CABINET**

CIRCA 1870

The brass-inlaid breakfront-shaped top above a conforming frieze set with scrollwork and *lapis lazuli* reserves, above three panelled cupboard doors inlaid with various stones depicting fruit and flower-filled vases, the interior with two adjustable shelves, the protruding angles with mask-headed volutes

47 in. (119 cm.) high; 60¼ in. (153 cm.) wide; 18 in. (46 cm.) deep

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

Anonymous sale, Christie's, New York, 29 October 2002, lot 155 (\$47,800).





THE PROPERTY OF A GENTLEMAN

■ 686

**A FRENCH ORMOLU-MOUNTED MARBLE FIGURAL MANTEL CLOCK**

CIRCA 1870

Modelled as a figure of Cupid, the white enamel dial with pierced and engraved ormolu hands, with twin barrel movement, on a *verde antico* marble base 21¼ in. (55.5 cm.) high; 20 in. (51 cm.) wide; 12 in. (30 cm.) deep, overall

£6,000–8,000

\$7,900–10,000

€6,800–9,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 April 2010, lot 108.

■ 687

**A PAIR OF FRENCH MARBLE MODELS OF PUTTI**

BY ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887), CIRCA 1870

Each *putto* modelled supporting a *rouge griotte* shelf and seated on a circular *rouge griotte* marble base, signed 'A. CARRIER' to the integral white marble base

19 in. (48.5 cm.) high, overall; 10 in. (25.5 cm.) wide

(2)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

A nearly identical pair of *putti* modelled in terracotta and titled *Infant Supports* are referenced in J. Hargrove's *The Life and Work of Albert Carrier-Belleuse* and dated *circa* 1871 (p. 189, pl. 149). Hargrove compares these *putti* to Carrier-Belleuse's earlier work, referencing the artist's greater attention to detail, natural proportions, and the sense of life which he infused into the figures.

Please see lot 681 for additional information on the artist.





■ 688

AFTER ANTONIO CANOVA (ITALIAN, 1757-1822)

*Cupid and Psyche*

marble

32 in. (81.5 cm.) high; 38¾ in. (98.5 cm.) wide; 18½ in. (47 cm.) deep

Circa 1890.

£8,000–12,000

\$11,000–16,000

€9,100–14,000

One of Canova's most popular marbles which combines antique inspiration with a decidedly modern and daring composition, the group represents a passage from Apuleius' *The Golden Ass*, in which Psyche faints after having opened Proserpine's vase and is revived by Cupid's kiss. Originally commissioned by Colonel John Campbell (later Lord Cawdor) and subsequently acquired by Prince Joachim Murat in 1801, this sculpture is today in the Musée du Louvre (M.R. 1777). In 1796 the Russian nobleman Prince Yusupov acquired a second version from Canova in Rome, and that example is today preserved in the Hermitage Museum, Saint Petersburg. The group was widely copied both by Adamo Tadolini in Canova's studio and later by many other sculptors.

■ 689

GUGLIELMO PUGI (ITALIAN, FL. 1870-1915)

*Denudata (Woman disrobed)*

signed 'Pugi', on a fixed *fleur de pêcher* marble base

marble

26¼ in. (66.5 cm.) high, overall

£4,000–6,000

\$5,300–7,800

€4,600–6,800





'THE SWAN PIANO'

■ 690

**A FRENCH POLYCHROME PAINTED AND  
PARCEL-GILT GRAND PIANO**

BY GAVEAU, PARIS, 1924

Painted overall with Neo-Classical musical motifs, the lid finely painted with Venus in her chariot among *putti*, the reverse further decorated with a floral wreath, the case supported by swans with out-stretched wings above tapering baluster legs, the pedals in the form of a lyre, the soundboard with 'GAVEAU PARIS' label, the interior with cut-brass plaque numbered '176266', the keyboard backplate also signed 'GAVEAU/PARIS'

7 ft. (213.5 cm.) high, open; 40 in. (101.5 cm.) high, closed;  
8 ft. (204 cm.) long; 48 in. (147.5 cm.) wide

£40,000–60,000

\$53,000–78,000

€46,000–68,000

This grand piano is recorded as no. 76266 in the *Registre de Fabrication* for Gaveau on 17 October 1924, for an unknown client referred to as 'Le Matin'. This Parisian firm of piano and harpsichord makers was founded by Joseph Gaveau (d. 1803) in 1847, initially from a small shop at the rue des Vinaigriers, and later the workshop and offices were transferred to the rue Servan. Following the succession of Gaveau's son Etienne as director of the firm, a large factory was constructed at Fontenay-sous-Bois. In 1907, a new concert hall, Salle Gaveau in the rue la Boétie was opened, emulating the example of other leading piano-makers, in particular their great rival Pleyel, and the firm moved to offices in this street from 1908.





■ 691

**EMILE ANDRE BOISSEAU (1842-1923)**

*La crépuscule (Dusk)*

signed 'Boisseau.' and with foundry cachet 'THIEBAUT FRERES'  
bronze, greenish-brown patina  
22¾ in. (58 cm.) high; 17½ in. (44.5 cm.) wide; 11 in. (28 cm.) deep  
Conceived circa 1883.  
This bronze circa 1890-1900.

£4,000-6,000

\$5,300-7,800  
€4,600-6,800

Representing a winged allegorical figure of twilight illuminating her lantern with two disputing *putti* at her feet, the present bronze is a reduction of a marble Émile André Boisseau showed at the Salon of 1883 (no. 3366) and which is today in the Palais de l'Élysée, the French presidential palace in Paris. Owing to the popularity of Boisseau's Salon work, which was awarded a first class medal, *La crépuscule* was variously reproduced in marble and bronze.



■ ~ 692

**A FRENCH ORMOLU-MOUNTED KINGWOOD  
AND TULIPWOOD BOOKCASE**

BY HENRI NELSON, PARIS, CIRCA 1890

The *breche d'Alep* marble top above a spreading cornice and open front fitted with two quarter-veneered adjustable shelves, stamped three times beneath the marble top 'H. NELSON'  
46½ in. (118 cm.) high; 50 in. (127 cm.) wide;  
13¼ in. (33.5 cm.) deep

£5,000-8,000

\$6,600-10,000  
€5,700-9,000

Henri Nelson succeeded his father in 1856, moving the business initially to 79, boulevard Haussmann, then to 2, rue Tronson-du-Coudray, and finally to 27, rue Pasquier in 1870 where he produced furniture in the late Louis XV and Louis XVI styles. As is rarely scene with 19th century *ébénistes*, the firm of Nelson continues to produce furniture today.



■ ~ 693

**A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE, EBONY, MARQUETRY MEUBLE D'APPUI**

BY PAUL SORMANI, PARIS, CIRCA 1890

The serpentine *sarrancolin opéra* marble top above a spreading cornice and a pair of cupboard doors inlaid with *bois de bout* floral marquetry, enclosing two adjustable shelves, the lock plate signed 'P. SORMANI/ 10, rue Charlotte/ Paris' 52¾ in. (134 cm.) high; 56¾ in. (144 cm.) wide; 20 in. (51 cm.) deep

£20,000–30,000

\$27,000–39,000

€23,000–34,000

Please note lot 627 for a note on Paul Sormani.



PROPERTY FROM A HOUSE ON  
REGENT'S PARK (LOTS 691-704)



■ ~ 694

**A FRENCH ORMOLU-MOUNTED TULIPWOOD AND PADOUK  
MARQUETRY TABLE**

BY PERET, PARIS, CIRCA 1850

The serpentine rectangular top inset with diamond marquetry above a serpentine frieze fronted by a drawer on cabriole legs, the lock plate signed 'PERET PARIS'

28¾ in. (73 cm.) high; 30¾ in. (78 cm.) wide; 23 in. (58.5 cm.)

£2,000-3,000

\$2,700-3,900

€2,300-3,400

■ 695

**A CHINESE BRASS-MOUNTED CLOISONNE  
ENAMEL JARDINIERE**

CIRCA 1900

The pierced cloud-form brass rim above the tapering lobed body finely decorated with flowering branches among floating butterflies against a blue ground supported on pierced brass base with scrolling cloud feet, with removable brass liner and raised on an associated hardwood stand carved with dragon masks

The vase: 22¾ in. (58 cm.) high; 23¼ in. (59 cm.) diameter

The stand: 26 in. (66 cm. high); 21½ in. (54.5 cm.) square

(2)

£3,000-5,000

\$4,000-6,500

€3,400-5,700



■ 696

**A FRENCH ORMOLU-MOUNTED EBONY,  
CITRONNIER, BOIS SATINE, HAREWOOD,  
AND AMARANTH MARQUETRY  
SIDE CABINET**

CIRCA 1860

Surmounted by a *sanguine oran cipolin* marble top, the breakfront cabinet with two canted corners supported by fluted baluster columns with mounted capitals and flanking two central frieze doors inlaid with trophy marquetry and enclosing two shelves, the reverse of the doors inlaid with bird's eye maple, on bun feet

45 in. (114.5 cm.) high; 66¼ in. (168.5 cm.) wide; 20¾ in. (53 cm.) deep

£6,000-8,000

\$7,900-10,000

€6,800-9,000





■ ~ 697

**A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE CABINET**

BY PECQUEREAU FILS & A. GILBERT, CIRCA 1875

The *campan rubané* eared marble top above scrolling floral corner mounts and central glass door enclosing a purple velvet lined interior with two adjustable shelves, the side inset with serpentine glass panels, stamped twice beneath the marble top 'PECQUEREAU FILS/ & / A. GILBERT'

54¾ in. (139 cm.) high; 36¼ in. (92 cm.) wide; 15½ in. (39.5 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,600–6,800

**PROVENANCE:**

Acquired from Judy Fox Antiques, London.

Established in 1855 at 74, rue Amelot by Jean-Théodore Pecquereau and Auguste Godin, former colleagues at the illustrious house of Jacob-Desmaleter, the Pecquereau firm first traded under the name Godin et Pecquereau until 1861. By 1874 Pecquereau's son, Édouard-Théodore, took ownership of the business and continued under several names for the next decade until the business was sold in 1893.

■ ~ 698

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

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

The rectangular top inset with diamond-trellis gilt-embossed brown leather set beneath corner foliate clasps and above three frieze drawers to the front and three false drawers to the reverse, on cabriole legs

31 in. (79 cm.) high; 71½ in. (182 cm.) wide; 35½ in. (90 cm.) deep

£6,000–8,000

\$7,900–10,000

€6,800–9,000



PROPERTY FROM A HOUSE ON  
REGENT'S PARK (LOTS 691-704)



■ 699

**A FRENCH 'ART NOUVEAU' ORMOLU  
MANTLE CLOCK AND PAIR OF FIVE-  
LIGHT CANDELABRA**

BY SUSSE FRERES AND M. COLIN,  
PARIS, 1900

The clock case modelled as three nymphs emblematic of dawn above a sunburst centred by a dial signed, 'Ancne Mon. Colin/ A Paris', the base signed 'Eug. Marioton', the twin barrel movement with strike on bell; the candelabra each naturalistically modelled as undulating floral stems supporting flower nozzles, signed 'F. Rambaud. ST' and with Susse Frères cachet to base, drilled for electricity  
The clock: 26½ in. (67.5 cm.) high; 9¼ in. (23.5 cm.) wide; 8 in. (20 cm.) deep  
The candelabra: 22¾ in. (58 cm.) high; 14½ in. (37 cm.) diameter (3)

£4,000-6,000

\$5,300-7,800  
€4,600-6,800

700

**A FRENCH 'ORIENTALISTE' ORMOLU AND CHAMPLEVE  
ENAMEL CENTREPIECE**

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1890

Comprising a vase and a raised circular dish, each with red-scale ground and decorated with pierced roundels encircled by enamel flowering vines, the neck of the vase and centre of the dish each signed 'F. BARBEDIENNE', the underside of the dish with traces of inked inscription '44757'

The vase: 5½ in. (10.5 cm.) high; 6 in. (15.2 cm.) diameter  
The dish: 1½ in. (4.2 cm.) high; 10¾ in. (27.5 cm.) diameter

£1,500-2,500

\$2,000-3,300  
€1,700-2,800



■ ~701

**A FRENCH ORMOLU-MOUNTED MAHOGANY, TULIPWOOD,  
HAREWOOD, BOIS SATINE, AND PADOUK  
MARQUETRY GUERIDON**

IN THE MANNER OF ADAM WEISWEILLER, CIRCA 1900

The circular top with ribboned oak leaf band marquetry encircling a diamond marquetry centre above ormolu *double colonette* bamboo-form legs joined by quatre-foil looped stretcher

29 in. (74 cm.) high; 24½ in. (62 cm.) diameter

£3,000-5,000

\$4,000-6,500  
€3,400-5,700



■ ~702

**A FRENCH ORMOLU-MOUNTED KINGWOOD  
VITRINE-ON-STAND**

BY FRANÇOIS LINKE, PARIS, INDEX NO. 73,  
CIRCA 1900

Surmounted by a pierced three-quarter gallery above a waisted pediment, the front centred by a glazed cupboard door enclosing a red velvet-lined interior with two glass shelves, raised on cabriole legs joined by a serpentine lower tier with conforming three-quarter gallery, the lock-plate signed 'C.T. Linke', fitted for electricity  
58½ in. (148 cm.) high; 30½ in. (77.5 cm.) wide;  
15¼ in. (38.5 cm.) deep

£5,000–8,000

\$6,600–10,000  
€5,700–9,000

■ 703

**A FRENCH ORMOLU FENDER**

CIRCA 1860

Flanked to each side with a reclining spaniel above a spreading pedestal hung with fruit and joined by an adjustable fender beneath a gilt-metal rod  
9½ in. (24 cm.) high; 46½ in. (118 cm.) long, retracted;  
6¼ in. (16 cm.) deep  
59½ in. (150 cm.) long, fully extended

£1,500–2,500

\$2,000–3,300  
€1,700–2,800





**704**

**A FRENCH ORMOLU AND WHITE MARBLE MANTLE CLOCK**

BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY,  
 PARIS, CIRCA 1880

The case surmounted by a rams-head supported urn and centred by a white enamel dial signed 'A. BEURDELEY/ A PARIS' above a white marble base mounted with blue-ground jasperware roundel, the twin barrel movement with count wheel strike on bell  
 23¾ in. (60.5 cm.) high; 19½ in. (49.5 cm.) wide; 7½ in. (19 cm.) deep

£6,000-8,000

\$7,900-10,000  
 €6,800-9,000

The present clock is most likely modelled after a design by Robin, *horloger du Roi*, dating from 1775 (H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, vol. I, p. 226, 4.1.2). Beurdeley adapted the work and often sold the clock *en suite* with a pair of candelabra which he based on a model by famed 18th century *bronzier* François Rémond dating from *circa* 1780 (*op. cit.*, p. 427, 6.3.16), thus creating a uniquely nineteenth-century garniture. A three-piece garniture comprising a clock of this model and pair of eight light candelabra by Beurdeley sold Sotheby's, New York, 16 November 2011, lot 298 (\$74,500, with premium).

**705**

**A PAIR OF FRENCH WHITE MARBLE AND JASPERWARE-INSET ORMOLU THREE-LIGHT CANDELABRA**

BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY,  
 PARIS, CIRCA 1880

Each with a winged female figure with scrolling acanthus lower body holding aloft a central spirally-fluted stem issuing scrolling branches on an oval breakfront base centred by a blue-ground jasperware medallion depicting classical figures, the undersides signed 'BY'  
 19 in. (48 cm.) high; 8¼ in. (21 cm.) wide

£5,000-8,000

(2)  
 \$6,600-10,000  
 €5,700-9,000



■ 706

**A FRENCH ORMOLU AND JASPERWARE-MOUNTED  
MAHOGANY AND AMARANTH BUREAU PLAT**  
CIRCA 1850-80

The lobed rectangular top inset with tooled brown leather and above a frieze drawer mounted with swags and inset with a jasperware plaque of a *putto* representative of the arts, with a similar false drawer to the reverse, on fluted tapering legs on stiff leaf tip clad feet, the reverse of the frieze drawer apron mount incised '1554 FOURNIER'

30¼ in. (77 cm.) high; 66½ in. (169 cm.) wide; 37 in. (94 cm.) deep

£25,000-35,000

\$33,000-46,000

€29,000-40,000

The signature to frieze drawer mount is most likely that the Fournier recorded at 88, faubourg Saint-Denis between 1824-1842, and at 2, passage du Désir until 1851 (see D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, p. 208).



■ 708

**A FRENCH ORMOLU, BLUE TOLE, AND CUT-GLASS TWELVE-LIGHT CHANDELIER**

ATTRIBUTED TO BACCARAT, CIRCA 1890

The *baldaquin* corona issuing faceted cut-glass drop chains suspending floral crown above shaft modelled as a quiver issuing acanthus-clad candle-arms hung with further drops and chains, with minor losses and replacements, fitted for electricity

51¼ in. (130 cm.) high; 34 in. (86.5 cm.) diameter

£20,000–30,000

\$27,000–39,000  
€23,000–34,000

709

**A FRENCH ORMOLU-MOUNTED CÉLADON VASE**

AFTER THE MODEL ATTRIBUTED TO PIERRE GOUTHIERE, CIRCA 1880

Of baluster form with bead-cast rim the handles cast as Egyptian herms with foliate tails continuing into scrollwork, the circular bases mounted with flaming torches and fruiting grape vines above a *campan vert* marble base

£15,000–25,000

\$20,000–33,000  
€17,000–28,000

The present vase is modelled after the group of three ormolu-mounted celadon-ground *pâte-sur-pâte* porcelain vases attributed to the great *cisleur* Pierre Gouthière (1732–1813), now in the collection of the Louvre (inv. OA521, OA5213, OA5497). Conceived *circa* 1775, the original vases first decorated the *petit salon* and *grand salon* of the *Mesdames*, the daughters of Louis XV, at Château de Bellevue, before entering the Palais des Tuileries. By 1870 two of the vases became apart of the collection of the Mobilier National.





■ -710

**A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AND  
BOIS SATINEE PARQUETRY CENTRE-TABLE  
IN THE MANNER OF ADAM WEISWEILLER, CIRCA 1880**

The lobed rectangular top inset with lozenge parquetry mounted with pierced three-quarter gallery above a frieze drawer to the front mounted with fruit and foliate garlands and scrolling acanthus centred by a medallion flanked by sphinxes, on square tapering legs headed by female herms, joined by a looped stretcher centred with a pierced basket  
29½ in. (75 cm.) high; 32 in. (81.5 cm.) wide; 18¼ in. (46.5 cm.) deep

£25,000–35,000

\$33,000–46,000  
€29,000–40,000

This table is a reproduction of the celebrated model by Adam Weisweiler (d. 1820), delivered in 1784 by the Parisian marchand-mercier Daguerre to the Garde-Meuble de la Couronne. It was placed in Marie-Antoinette's cabinet intérieur at Château de Saint-Cloud and was subsequently gifted to her close friend, Madame de Polignac.

Having been sold after the Revolution, the Weisweiler table was discovered in a marchand's shop on the Quai Voltaire in 1840 by the Prince de Beauvau (d. 1864). Purchased by the Empress Eugénie at auction the year after his death, it was placed in her salon bleu at the Tuileries, where she gave her audiences. Influencing fashion as she had a century earlier, Marie-Antoinette was again à la mode during the last quarter of the 19th century. Her table was reproduced by a number of preeminent ebénistes who specialized in meubles de style, including Alfred-Emmanuel-Louis Beurdeley, Henry Dasson, François Linke and Théodore Millet.



■ 711

**MARIUS JEAN ANTONIN MERCIÉ (FRENCH, 1845-1916)**

Gloria Victis

signed 'A. MERCIÉ', titled 'GLORIA VICTIS'; with foundry inscription 'F. BARBEDIENNE, Fondeur. Paris.' and with 'A. COLLAS REDUCTION MECHANIQUE' cachet and numbered '791', with commemorative inscription 'A MON CHER JULES/ 22 NOVEMBRE 1889/ VALÉRIE', on a rouge griotte marble base

bronze, gilt and patinated; rouge griotte marble

36½ in. (93 cm.) high, the bronze

42 in. (107 cm.) high, overall

Conceived circa 1874.

This bronze circa 1889.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

■ 712

**A FRENCH ORMOLU-MOUNTED MAHOGANY BIJOUTERIE TABLE**

IN THE MANNER OF ADAM WEISWEILLER,  
BY GEORGES-FRANÇOIS ALIX, PARIS, CIRCA 1890

The hinged rectangular top enclosing a muted green velvet-lined interior above and supported by four turned and fluted legs above a looped stretcher centred by adorsed dolphins, the underside of the vitrine variously stamped 'ALIX' 29½ in. (75 cm.) high; 27¼ in. (69 cm.) wide; 14¼ in. (37 cm.) deep

£6,000–8,000

\$7,900–10,000

€6,800–9,000



■ 713

**A PAIR OF FRENCH ORMOLU-MOUNTED BLUE TOLE AND PORPHYRY SIX-LIGHT CANDELABRA**

BY HENRY DASSON, PARIS, CIRCA 1880

The urn-form blue-tole vases issuing flowering candelarms amongst furling leaves and buds, on satyr headed legs on a tripartite Egyptian porphyry base, signed and dated 'henry Dasson 1885'

34 in. (87 cm.) high

(2)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**PROVENANCE:**

Collection Pierre Lécoules, Paris.

**LITERATURE:**

C. Mestdagh, *L'Ameublement d'art français 1850-1900*, Paris, 2010, pp. 232 and 239, fig. 28.





■ 714

**A PAIR OF NAPOLEON III ORMOLU SEVEN-LIGHT CANDELABRA**

CIRCA 1860

Each modelled as seated *putto*, one emblematic of land, the other of water, seated on acanthus-cad architectural base and beneath scrolling flower-cast scrolling candlearms, the arms drilled but not wired for electricity

40¼ in. (102 cm.) high; 27 in. (68.5 cm.) wide;

21 in. (53.5 cm.) deep, each (2)

£7,000–10,000

\$9,200–13,000

€8,000–11,000



715

PROPERTY FROM A PRIVATE COLLECTION

■ 715

**A FRENCH GILTWOOD, GILT-GESSO AND MAHOGANY VITRINE CABINET**

LATE 19TH CENTURY

The arched cresting above a central *bombé* glass door enclosing three glass shelves and velvet-lined backing, with concave sides, the central frieze to the base centred with 'C' scrolls flanked by dragons, on lion paw feet, the reverse branded with the Russian Imperial Warrant

85½ in. (217 cm.) high; 42½ in. (108 cm.) wide;

14¼ in. (37.5 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

The Russian Imperial Collection.

Bought in Paris in 1970 from the heirs of an ambassador stationed in Moscow.

**716 NO LOT**



■ 717

**A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-LIGHTS**  
AFTER THE MODEL BY NICOLAS PINEAU, BY FRANÇOIS LINKE,  
PARIS, CIRCA 1900

Modelled as a three-headed winged dragon perched upon a cartouche base, the flame-form nozzles each issuing from the clenched grip of a dragon head, signed 'F. Linke' to the edge of the shell  
30 in. (76.2 cm.) high; 16½ in. (42 cm.) wide (2)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

With their spread-winged dragons, these wall-lights are related to designs by the sculptor and designer Nicolas Pineau (1684-1754), specifically to a drawing of a similarly-rendered wall-light by Pineau dated *circa* 1725 (Kunstabibliothek, Berlin, inv. HDZ 3139) and are nearly identical to a model attributed to Charles Cressent in the style of Nicolas Pineau, *circa* 1720 (Museum Gulkenkian, Lisbon, inv. 1975, 71 no. 1058), both published in H. Ottomeyer and P. Pröschel, *et al.*, *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 66, figs. 1.9.18 and 1.9.19.

Over a century after its original creation, it is likely that several nineteenth century furniture makers had access to the Cressent wall-light as this model was replicated by both François Linke by Christofle & Cie. One pair by Christofle sold Christie's, New York, 21 October 2008, lot 232 (\$18,750), another pair, unsigned but dated late 19th century sold Christie's, London, 30 September 2015, lot 177 (£18,750).



A drawing of a similarly-rendered wall-light by Nicolas Pineau dated *circa* 1725 (Kunstabibliothek, Berlin, inv. HDZ 3139)



THE PROPERTY OF A LADY (LOTS 718-719)

■ 718

**A FRENCH ORMOLU, BRASS, AND CUT-GLASS TWENTY-LIGHT CHANDELIER  
CIRCA 1860**

The baluster stem supporting scrolling openwork branches suspending pear-shaped drops, bead festoons and prismatic pendants, upper part with a canopy and openwork scrolls below suspending similar prisms and drops, with losses and replacements, fitted for electricity  
43 in. (109 cm.) high; 32½ in. (82.5 cm.) diameter

£3,000–5,000

\$4,000–6,500  
€3,400–5,700

■ 719

**A FRENCH GILTWOOD CONSOLE TABLE  
OF REGENCE STYLE, LATE 19TH CENTURY**

The later Spanish *broccatello* marble top above a pierced frieze carved with scrolling acanthus and floral swags, the C-scroll legs similarly carved, headed by shells and joined by a conforming X-stretcher, regilt  
32¼ in. (82 cm.) high; 66¼ in. (168 cm.) wide;  
29½ in. (75 cm.) deep

£3,000–5,000

\$4,000–6,500  
€3,400–5,700

**PROVENANCE:**

Anonymous sale; Christie's, London,  
6 December 1979, lot 112.





■ 720

**AN ITALIAN MARBLE MODEL OF THE 'WARWICK' VASE  
AFTER THE ANTIQUE, SECOND HALF 19TH CENTURY**

Carved with undulating vine leaves above a band of high-relief bacchic masks in profile, on a later white-painted pedestal  
25¾ in. (65.5 cm.) high; 45½ in. (115.5 cm.) wide;  
30 in. (76.5 cm.) deep, the vase

£20,000–30,000

\$27,000–39,000

€23,000–34,000

The Warwick Vase, a colossal marble vase from the 2nd century AD, became one of the most celebrated pieces of antiquity. The vase, measuring nearly six feet high, was excavated in 1770 from a lake at Hadrian's Villa in Tivoli and acquired by Sir William Hamilton, antiquarian and Ambassador to Naples. It was later sold to the Earl of Warwick who installed it on the grounds of Warwick Castle. In 1778, Piranesi produced an engraving of the vase which subsequently served as inspiration for reproductions in silver, bronze marble, etc., throughout the 19th century.



THE PROPERTY OF A PRIVATE MIDDLE EASTERN COLLECTOR

■\* 721

**A PAIR OF FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS OF LOUIS XVI STYLE, 20TH CENTURY**

Each with a tapering fluted backplate centred by a ram head issuing three scrolling acanthus clad arms terminating in circular drip pans and fluted nozzles

(2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

**PROVENANCE:**

Anonymous sale; Christie's, Monaco, 13 December 1998, lot 348.

■~ 722

**A FRENCH ORMOLU-MOUNTED MAHOGANY, KINGWOOD, HAREWOOD, AND CITRONNIER MARQUETRY COMMODE BY JOSEPH ROLL ET SUCCESEURS, PARIS, CIRCA 1880**

Of breakfront shape, the rectangular *brèche d'Alep* marble top above a rosette-filled *entrelac* mounted frieze centred by a drawer and two long drawers with flower-filled trellis marquetry panels, on cabriole legs with acanthus clasps terminating in scrolled *sabots*, the reverse with plastic label 'Mon. ROLL/ IRÉNÉE, MILLAN, & Cie/ SUCCESEURS/ 42 Fg St. Antoine PARIS'; the lock plate stamped 'DUVIVIER 77 FG ST ANTOINE PARIS' 37¼ in. (94.5 cm.) high; 52¼ in. (133 cm.) wide; 24¾ in. (63 cm.)

£5,000-8,000

\$6,600-10,000

€5,700-9,000

The firm of Joseph Roll was first established at 42 Fg St. Antoine in 1844 and subsequently exhibited in every Parisian *Exposition* from that date until 1867, during which period they were awarded several prizes. Roll's widow took over the business in 1877 and continued in her late husband's footsteps, winning a gold medal at the *Exposition Universelle* in 1889.





723

■ 723

**PIERRE JULES MÊNE (FRANCE, 1810-1871)**

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

signed 'P.J. MÊNE'

bronze, mid-brown patina

11½ in. (29 cm.) high; 19½ in. (49.5 cm.) wide;

10½ in. (26.5 cm.) deep

Conceived circa 1850.

This bronze circa 1850-1880.

£4,000-6,000

\$5,300-7,800

€4,600-6,800



724

■ 724

**PIERRE JULES MÊNE (FRENCH, 1810-1871)**

*Le Valet de Limier (The bloodhound handler)*

signed 'P.J. MÊNE 1879', the proper right side of the

dog cast with an 'S'

bronze, dark brown patina

18½ in. (47 cm.) high; 15 in. (38 cm.) wide; 8½ in. (21.5 cm.) deep

Conceived circa 1879.

This bronze circa 1880-1910.

£4,000-6,000

\$5,300-7,800

€4,600-6,800

■ ~ 725

**A FRENCH ORMOLU-MOUNTED TULIPWOOD CARD TABLE**

BY PAUL SORMANI, PARIS, THIRD QUARTER 19TH CENTURY

The revolving fold-out top enclosing a green baize-lined interior with rosewood border, above a frieze drawer with a lock stamped 'P. SORMANI PARIS/10, rue Charlot', the reverse with a conforming false drawer, the legs headed by acanthus-clad cartouches, the sides with 'S'-scroll mounts issuing flowers

29¼ in. (74.5 cm.) high; 23 in. (58.5 cm.) square, closed

£5,000-8,000

\$6,600-10,000

€5,700-9,000



725



726

■ 726

**A PAIR OF FRENCH ORMOLU-MOUNTED PORCELAIN SEVEN-LIGHT VASE CANDELABRA**

PROBABLY SAMSON, CIRCA 1900

Each blue-ground vase gilt with floral motifs around white cartouches finely painted with Chinese figures in architectural landscapes and mounted with swirling acanthus candlearms, supported on raised, spreading circular bases, fitted for electricity

37½ in. (98 cm.) high; 14 in. (35.5 cm.) diameter

(2)

£6,000–8,000

\$7,900–10,000

€6,800–9,000



■ 727

**A FRENCH ORMOLU-MOUNTED MAHOGANY COMMODE**

BY FRANÇOIS LINKE, PARIS, INDEX NO. 617, CIRCA 1900

Of bombé shape, the *fleur de pecher* marble top above two drawers, the lockplate stamped 'CT LINKE SERRURERIE PARIS' and numbered '617', with original key numbered '617', the underside of the marble top with gummed paper label marked '617'

33½ in. (80.5 cm.) high; 31¼ in. (79.5 cm.) wide; 19½ in. (49.5 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,600–6,800

■ 728

**A PAIR OF FRENCH GILTWOOD BERGERES AND A TABOURET**

ATTRIBUTED TO FRANÇOIS LINKE, PARIS, CIRCA 1900

Each with *rocaille* carved frame and upholstered in gilt-highlighted floral blue silk damask, the *tabouret en suite*

45¾ in. (116 cm.) high, the *bergères*

19 in. (48 cm.) high; 31½ in. (80 cm.), square, the *tabouret*

(3)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

These *bergères* and matching *tabouret* are in the vigorous rococo style designed by the sculptor-ornamentalist Léon Messagé for François Linke (compare a *bergère*, Index Number 2568, illustrated in C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, pl.497, p. 426).

THE PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ 729

**A LOUIS-PHILIPPE SAVONNERIE CARPET**

FRANCE, CIRCA 1840

The *ton-sur-ton* rose-red lozenge lattice enclosing a Royal blue cartouche with a central acanthus rosette within a ribbon-tied oak-leaf wreath, within an ivory border filled with acanthus scrolls and floral swags, full pile throughout, backed with an adhesive lining

18ft.1in. x 13ft.3in. (553cm. x 405cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

With Partridge Fine Arts, London



729





728



729



THE PROPERTY OF A GENTLEMAN

■ 730

**JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)**

*Le Génie de la Danse*

signed 'JBte Carpeaux' and with foundry inscription 'Susse Fres Edts Paris', stamped with Susse Frères cachet and 'PB'  
bronze, two-tone brown patina  
32 in. (81.5 cm.) high  
Conceived circa 1869.  
This cast circa 1890.

£4,000–6,000

\$5,300–7,800  
€4,600–6,800

When first unveiled in Paris on 27 July 1869, Jean-Baptiste Carpeaux's *La Danse* caused an immense scandal. The large group, representing the Spirit or Genius of Dance surrounded by six bacchantes and a putto was one of four commissioned by Charles Garnier in 1865 to decorate the ground level of his newly-constructed Opera house. The group was moved in 1964 to the Louvre and is now in the Musée d'Orsay.

The central figure, with his raised arms, upswept hair and billowing drapery effectively captures the movement and joy of dance. Carpeaux combined a representation of a carpenter's body (Sébastien Visat) with the face of a Polish Princess (Hélène de Racowitza) to create a dynamic figure who leads the dancing bacchantes with his tambourine. This edition is the largest of three sizes produced in bronze by Carpeux and his atelier from the late 19th century onward, initially to help cover the enormous cost of the original commission.

731

**A PAIR OF MINTONS PORCELAIN PATE-SUR-PATE  
TWO-HANDLED CHOCOLATE-BROWN GROUND  
MOON FLASKS**

THIRD QUARTER 19TH CENTURY, IMPRESSED FACTORY  
MARKS AND MODEL NO. 1348

Each hand-tooled in white slip with flowers and insects between  
pink and green panels enriched in gilding to the neck and foot  
7½ in. (19 cm.) high (2)

£4,000–6,000

\$5,300–7,800  
€4,600–6,800



■ 732

**JOAQUIM ANGLÈS CAÑE (FRENCH/SPANISH, 1859-1911)**

*Idylle*

signed 'Angles' and titled 'IDYLLE'  
bronze, gilt and patinated  
38 in. (96.5 cm.) high; 11½ in. (32 cm.) wide; 12 in. (31 cm.) deep

£3,000–5,000

\$4,000–6,500  
€3,400–5,700

■ 733

**FERDINANDO ANDREINI**  
(ITALIAN, 1843-1922)

*Flora*

signed 'F. Andreini/Galleria F. Vichi/Firenze', on a  
green marble pedestal  
marble

39½ in. (105.5 cm.) high, the marble

31 in. (79 cm.) high, the pedestal

Circa 1890.

(2)

£15,000–20,000

\$20,000–26,000

€17,000–23,000



(reverse view)





THE PROPERTY OF A LADY

■ 734

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

Each modelled as a candlestick with asymmetrical scrolling rockwork-decorated baluster stem, surmounted by three *putti* supporting the nozzle and a green *tôle* shade, on domed base, inscribed 'F. Linke'  
31½ in. (80 cm.) high (2)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

**PROVENANCE:**

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

**735 NO LOT**

**736**

**A PAIR OF FRENCH ORMOLU-MOUNTED PORCELAIN  
IRIDESCENT BLUE FLAMBÉ-GLAZED EWERS  
BY PAUL LOUCHET, PARIS, CIRCA 1900**

Each ewer of undulating form with a berried acanthus handle and *rocaille* foot, one mount signed 'LOUCHET', the underside of the porcelain each with spurious Chinese character mark  
11 in. (28 cm.) high; 10½ in. (26.5 cm.) wide (2)

£7,000–10,000

\$9,200–13,000

€8,000–11,000



■ 737

**A FRENCH ORMOLU-MOUNTED ALABASTER  
EIGHT-LIGHT CHANDELIER**  
LATE 19TH CENTURY

The spiralling fluted alabaster columns supporting an urn-shaped bowl and  
issuing scrolling acanthus candle arms surmounted with alabaster drip hands,  
and centred by a flaming classical urn hung with laurel-wreath garlands,  
fitted for electricity

48 in. (122.5 cm.) high; 31½ in. (80 cm.) diameter

£20,000–30,000

\$27,000–39,000  
€23,000–34,000





PROPERTY FROM AN ITALIAN NOBLE FAMILY

■ 738

**WOLF VAN HOYER (GERMAN, 1806-1873)**

*Figure of a young girl*

signed 'W. von Hoyer FEC.' and dated 'ROMA. 1841.';  
on a faux marble pedestal  
marble

49 in. (124.5 cm.) high; 17½ in. (44.5 cm.) wide;  
15½ in. (39.5 cm.) deep, the figure  
73½ in. (187 cm.) high, overall

(2)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

Baron Wolf Von Hoyer (1806-73) is most famous for his marble statue of Psyche, from a plaster of 1842, which was bought by Queen Victoria in 1851 and displayed in the entrance hall at Buckingham Palace. Born in Dresden, Von Hoyer was a pupil of Bertel Thorvaldsen and worked in Rome between 1837-49 and 1851-52. In 1861 he executed a statue *Flora* for the King of Saxony's Schloss Weesenstein, which has subsequently sadly been relegated to the park. He is also recorded to have worked at the Prussian royal palace of Sanssouci. The present statue is an early commission and remains in beautiful original interior condition. It is modelled with considerable skill, conveying the girl's youthful innocence with remarkable tenderness.

739

**AN ITALIAN WHITE MARBLE CENTRE TABLE  
AFTER THE ANTIQUE, CIRCA 1895**

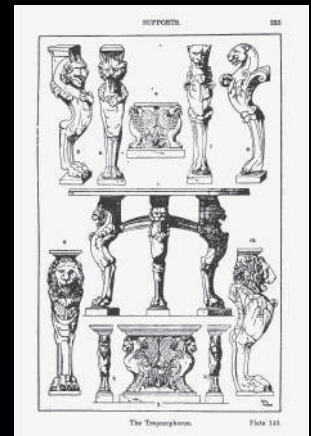
The circular top with an egg and dart card frieze, atop three lion monopodia supports on spreading rectangular block feet  
38½ in. (97.5 cm.) high; 38½ in. (97.5 cm.) diameter

£15,000–25,000

\$20,000–33,000  
€17,000–28,000

**PROVENANCE:**

The Principal Contents of North Mymms Park, Swindon,  
18 April 2018, lot 544.



'Trapezophoron' table at the Casa dei Vettii, Pompeii ('A Pompeian gentleman's home-life' by E. Neville-Rolfe, published in *Scribner's Magazine*, New York, March 1898)

The Trapezophoron (F. Meyer, *Handbook of Ornament*, New York, 1900, pl. 143)

This marble table on 'trapezophoron' lion legs derives from Roman antiquity. There is a marble support for a Roman table composed of a lion head and claw in the Vatican. The direct stylistic antecedent is a table unearthed in the peristylum of the Casa dei Vettii, a Roman townhouse in Pompeii, which was excavated between 1894 and 1896.

These side tables were known as *mensae vasariae* and were used for the display of vases, lamps, etc. Antique sculpture and works of art found in Pompeii where copied by the Neapolitan artistic foundries and a similar marble described as 'table ronde en marbre - Pompéi (Maison de Vittii)' is illustrated in the catalogue of *J. Chiurazzi & Fils - S. De Angelis & Fils, Fonderie Artistiche Riunite, Naples, p. 449*

Until recently this table was in the loggia at North Mymms Park, Hertfordshire. The cool marble loggia, with its vaulted mosaic ceiling and ornate bronze door, is all that remains of substantial additions made to North Mymms after it was bought in 1893 by of Walter Hayes Burns (d. 1897) and his wife, Mary Lyman (d. 1919). Mary and her brother, J.P. Morgan (John Pierpont), the American financier and banker, often travelled together in Europe purchasing works of art, and it is possible that on one such trip this table was bought and came to North Mymms Park.





THE PROPERTY OF A LADY

■ 740

**AFFORTUNATO GORY  
(ITALIAN, FL. 1895-1925)**

*A North African Huntsman*

unsigned

gilt-bronze; Carrara marble; *giallo antico* marble

24¼ in. (59 cm.) high; 24¾ in. (63 cm.) wide;

8½ in. (21.5 cm.)

Circa 1900.

£4,000–6,000

\$5,300–7,800

€4,600–6,800

Born in Florence, Affortunato Gory initially studied at the city's *Accademia di Belle Arti* under Augusto Rivalta. Settling in Paris at the beginning of the 20th century, he completed his training under Victorien-Antoine Bastet, before going on to exhibit at the Salon until the start of the First World War. An exponent of chryselephantine sculpture, Gory used varying combinations of marble, ivory, gilt and patinated bronze. Given that he specialised predominantly in busts and statuettes of young women; the present choice of subject is rare. Another statue of the same subject and size, signed 'A. Gory' sold Christie's London, 2 July 2008, lot 70 (£32,450, with premium)



THE PROPERTY OF A GENTLEMAN

■ 741

**ARTHUR WAAGEN (GERMAN, 1833-1898)**

*Kabyle au retour de la chasse (Kabyle coming back from the hunt)*

signed 'Waagen sculp' and with title plaque inscribed 'KABYLE AU RETOUR DE LA CHASSE/ Par Waagen (Sculptr)'

bronze, polychrome patinated

37 in. (94 cm.) high; 30¼ in. (76.5 cm.) wide;

10¼ in. (26 cm.) deep

Conceived circa 1869.

This bronze circa 1875.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Born in East Prussia (now Lithuania), Arthur Waagen (d. 1898) pursued his career as a sculptor in Paris where he set up his studio at 40, Cours-de-Vincennes. He was renowned for his fine and realistic modelling, and produced a series of groups with a North African flavour, exhibiting at the Salon from 1869 to 1887. The present group of a Berber tribesman, also known as *Chasseur arabe* or *Cavalier aux chiens*, was conceived circa 1870. A fine example of the Orientalist genre, it is the artist's most prominent and successful model. Another cast is in the Dahesh Museum, New York.





742

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

*Cheik arabe d'Égypte (Arabian sheik from Egypt)*

signed 'cordier', on gilt-bronze socle  
bronze, gilt and patinated; silvered electrotype  
14½ in. (37 cm.) high, the bust  
17½ in. (44.5 cm.) high, overall  
Conceived circa 1867.  
This bronze circa 1870.

£8,000–12,000

\$11,000–16,000  
€9,100–14,000

**PROVENANCE:**

Private collection, Vienna.  
Thence by descent for several generations until acquired by present owner.

**LITERATURE:**

L. de Margerie et al., *Facing the Other: Charles Cordier (1827-1905)*  
*Ethnographic Sculptor*, Paris, Musée d'Orsay, 2004, no. 97 & 98, p. 155

*Arabian sheik* was first exhibited at the 1867 Paris *Exposition universelle* and then the 1873 Vienna exhibition (no. 887), where it is interesting to speculate the original Viennese owners of the present lot first encountered the sculpture. Another bronze of the same model with similar patina is the collection of the Mahoud Kahil Museum, Cairo, a bequest to the Egyptian government.



743

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

*Fellah en costume de harem (Egyptian villager in harem costume)*

signed and inscribed 'LE CAIRE/ 1866/ C CORDIER', on a gilt-bronze socle  
bronze, gilt and patinated; silvered electrotype  
14 in. (35.6 cm.) high, the bust  
17 in. (43 cm.) high, overall  
Conceived circa 1867.  
This bronze circa 1870.

£6,000–8,000

\$7,900–10,000  
€6,800–9,000

**PROVENANCE:**

Private collection, Vienna.  
Thence by descent for several generations until acquired by present owner.

**LITERATURE:**

L. de Margerie et al., *Facing the Other: Charles Cordier (1827-1905)*  
*Ethnographic Sculptor*, Paris, Musée d'Orsay, 2004, no. 97 & 98, p. 155

Cordier's *Egyptian Harem Girl* resulted from studies of local life that he made during a government-sponsored ethnographic mission to Egypt between March and June 1866. In a letter to his acquaintance and fellow sculptor, the Comte de Nieuwerkerke, Cordier explained his desire to travel to Egypt: 'Remonter le Nil, choisir parmi les Coptes, les Abyssiniens, leur vraie beauté, voilà ce qui n'a pas encore été fait [...] Je veux vous rendre moi la race telle qu'elle est dans sa beauté relative, dans sa vérité absolue avec ses passions, son fatalisme, son calme orgueilleux, sa grandeur déchuée mais dont le principe est resté depuis l'Antiquité'. The original plaster is now in the Ecole Nationale des Arts et des Industries, Roubaix (inv. 31.890.38).



■ \* 744

**A FRENCH ORMOLU-MOUNTED AND BLEU CELESTE-GROUND SEVRES-STYLE PORCELAIN ROTARY MANTEL CLOCK OF LOUIS XV STYLE, CIRCA 1890**

The urn-form case with pinecone finial and cockerel handles joined by fruiting grape vine garlands, set with Roman hour dial and Arabic minute dial, the body finely painted with courting figures to one side and fruit and floral bouquet to the obverse

24 in. (61 cm.) high; 11¼ in. (30 cm.) wide; 8 in. (20 cm.) deep

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

THE PROPERTY OF A GENTLEMAN

■ 745

**A PAIR OF FRENCH ORMOLU-MOUNTED TOLE AND AND WHITE MARBLE THREE-LIGHT STANDARD-LAMPS CIRCA 1900**

Each with vase body supported by three caryatids issuing a fluted shaft and a three-light candelabrum, a mount to base inscribed 'G.J.L.' to the reverse; each with modern cream linen shade, fitted for electricity  
72 in. (182.5 cm.) high; 22¾ in. (57.5 cm.) diameter, including shades (2)

£4,000-6,000

\$5,300-7,800  
€4,600-6,800

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 April 2010, lot 57.





746

**A PAIR OF FRENCH ORMOLU-MOUNTED EBONY AND CUT-BRASS AND SILVER-INLAID 'BOULLE' MARQUETRY SIDE TABLES**

BY AUGUSTE-EUGÈNE CHEVRIÉ, PARIS, CIRCA 1880

Each with a Portor marble top above a frieze drawer with a central cartouche issuing acanthus leaves, on square tapering legs joined by an under tier in front of a panelled back, with paper label 'A. CHEVRIÉ / Fabricant de / Meubles de Style / et d'Ébénisterie d'Art / 7 Rue de Braque / Quartier des Archives à Paris. Ci-devant / 11 Rue Portefoin / Médaille de Bronze 1878'

34½ in. (88 cm.) high; 26 in. (66 cm.) wide; 17¾ in. (45 cm.) deep (2)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**LITERATURE:**

C. Payne, *Paris Furniture – The Luxury Market of the 19th Century*, Paris, 2018, p. 283 (the pair illustrated).



■ 747

**A FRENCH ORMOLU THIRTY-LIGHT CHANDELIER  
IN THE MANNER OF ANDRE-CHARLES BOULLE, CIRCA 1880**

The central baluster shaft surmounted by *putti* masks emblematic of the winds above a fluted urn fitted with *espagnolette* supports and decorated with strapwork, the waisted body beneath issuing a first tier of scrolling acanthus-clad and berried candlearms, the lower tier of candlearms issuing from alternating herm figures and flower-crowned ewes, above a berried boss, drilled but not wired for electricity  
45½ in. (115.5 cm.) high; 41 in. (104 cm.) diameter

£12,000-18,000

\$16,000-23,000

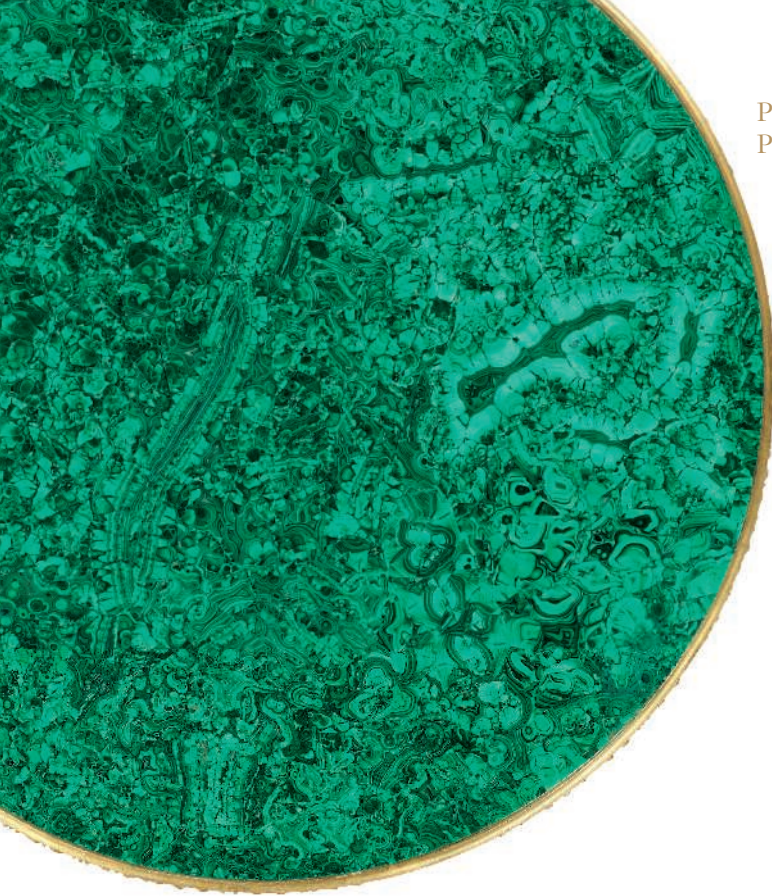
€14,000-20,000

**748-749 NO LOTS**

PROPERTY FROM A PIEDMONTESE  
PRIVATE COLLECTION  
(LOTS 750-761)



PROPERTY FROM A PIEDMONTESE  
PRIVATE COLLECTION (LOTS 750-761)



751



750

**750**  
**A FRENCH ORMOLU AND WHITE  
MARBLE MANTEL CLOCK**

BY F. ROTIG, HAVRE, CIRCA 1880

The architectural case surmounted by a foliate urn  
final and centred by an enamel dial signed  
*'F. Rotig/Havre'*, the twin barrel movement with  
strike on spiral gong  
28 in. (71 cm.) high; 13¼ in. (33.5 cm.) wide;  
8¼ in. (21 cm.) deep

£3,000-5,000

\$4,000-6,500  
€3,400-5,700

**751**  
**AN ITALIAN GILTWOOD AND  
MALACHITE CENTRE TABLE**  
CIRCA 1860

The circular malachite veneered top inset within  
a husk-carved frame with shell and pierced  
lambrequin carved apron, on a baluster stem  
headed by a looped knob running to a tripartite  
base with acanthus wrapped feet  
31¼ in. (79.5 cm.) high; 34¼ in. (87 cm.) diameter

£5,000-8,000

\$6,600-10,000  
€5,700-9,000



■ 752

**A FRENCH GILTWOOD FIVE-PIECE SALON SUITE**  
AFTER THE MODEL BY GEORGES JACOB, CIRCA 1890

Comprising a canapé and four fauteuils, each finely carved with square backs on fluted tapering legs, the backs, arms, and seats covered with Aubusson-style tapestries  
The canapé: 43 in. (110.5 cm.) high; 70¼ in. (178.5 cm.) wide; 24¼ in. (61.5 cm.) deep  
The fauteuils: 40½ in. (103 cm.) high; 27¾ in. (70.5 cm.) wide; 20¾ in. (53 cm.) deep (5)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

With the finely carved *entrelac* friezes, acanthus-clad arm rests, and strands of pearl detailing the present suite closely resembles a sixty-piece suite of seating furniture executed in 1787 by Georges Jacob for the salon des Jeux du Roi at Château de Saint-Cloud. Several examples from this original suite are now at Versailles (inv. V4926, V4926, and V4936).



■ 753

**A FRENCH ORMOLU THREE-PIECE  
CLOCK GARNITURE**

BY DENIERE AND HENRI PICARD,  
PARIS, CIRCA 1870

Comprising a mantel clock and a pair of seven-light candelabra; the mantel clock of architectural form surmounted by urn finial and centred by enamel dial signed 'Deniere/ Ft. de Bronzes/ A Paris', the underside of the feet stamped 'PICARD', the twin barrel movement with strike on bell, the candelabra *en suite*  
The clock: 24¼ in. (61 cm.) high; 17½ in. (44.5 cm.) wide; 7½ in. (19 cm.) deep  
The candelabra: 27¼ in. (69.5 cm.) high; 13½ in. (34.5 cm.) diameter

(3)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

■ 754

**A PAIR OF FRENCH ORMOLU-MOUNTED  
MAHOGANY AND PLUM PUDDING  
MAHOGANY TABLES DE NUIT**

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND,  
PARIS, CIRCA 1880

Each with *bleu turquin* marble top with three-quarter gallery above a door enclosing a veneered interior over a frieze drawer and on tapering legs, stamped to underside 'G. DURAND'

36¼ in. (92 cm.) high; 17¼ in. (44 cm.) wide; 13¼ in. (33.5 cm.) deep

(2)

£4,000-6,000

\$5,300-7,800

€4,600-6,800







■ 755

**A FRENCH ORMOLU AND GLASS 'PENDULE A CAGE'**

BY DENIERE, PARIS, CIRCA 1880

The architectural glass case surmounted with a flaming urn finial flanked by adorsed griffins above a central enamel dial signed 'Denière Ft. de Bronzes/ A Paris' and an Apollo mask sunburst pendulum supported by a central winged sphinx with paws draped over a breakfront base, the twin barrel movement with strike on bell

34¾ in. (88.5 cm.) high; 22¼ in. (56.5 cm.) wide; 10 in. (25.5 cm.) deep

£5,000–8,000

\$6,600–10,000

€5,700–9,000

In 1844 Guillaume Denière took over the Parisian business established by his father in 1804, producing a variety of high quality decorative bronzes. In addition to contributing to the major exhibitions, Denière also supplied important commissions to the *Mobilier de la Couronne*, Kisselef, the Russian Ambassador, and to Said Pasha, the viceroy of Egypt. However, after nearly a century in business, the firms closed its doors and auctioned off its inventory in a total six sales held between February and December 1903, which provided the buyer with the automatic and all-important right to reproduce the firm's models.

The present model, described as a 'pendule à cage', was acquired by Linke at the third auction for Denière held between 20th and 22nd October 1903 and is considered one of the most successful models produced by both Denière and Linke, respectively.



**756**

**A FRENCH GILT AND PATINATED BRONZE AND GRANITE THREE-PIECE CLOCK GARNITURE**

THE MOVEMENT BY FERDINAND GERVAIS, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a mantel clock and a pair of five-light candelabra; the clock modelled as a carriage supported by two putti on a grey granite base, the enamel dial signed 'Fd Gervais / Ft du Bronzes / A Paris', the twin barrel movement with strike on bell, the candelabra *en suite*, variously marked to the underside 'PP' and '11094'

The clock: 23½ in. (60 cm.) high; 16¼ in. (42.5 cm.) wide; 9 in. (23 cm.) deep

The candelabra: 24¾ in. (63 cm.) high; 11 in. (28 cm. diameter)

(3)

£6,000–10,000

\$7,900–13,000

€6,800–11,000



■ **757**

**A FRENCH GILTWOOD CONSOLE OF RÉGENCE STYLE, CIRCA 1850**

The violet-veined yellow marble top above a baldachin frieze centred by a cabochon and on scrolling foliate supports with *espagnolette* masks

33¾ in. (86 cm.) high; 62½ in. (159 cm.) wide; 25½ in. (65 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**758**

**A LARGE FRENCH GILT AND PATINATED-BRONZE MOUNTED  
WHITE MARBLE MANTEL CLOCK**

CIRCA 1870

Modelled as a *putto*-drawn chariot with cloud encircled enamel dial, the twin barrel movement with strike on bell

24½ in. (62 cm.) high; 35¼ in. (91 cm.) wide; 13¾ in. (35 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000





■ 759

**A NAPOLEON III ORMOLU AND ALABASTER MANTEL CLOCK**

BY MARQUIS, PARIS, CIRCA 1860

Surmounted with a garland-hung flaming urn finial above a central enamel dial signed 'MARQUIS/ A PARIS', supported by a break-front rectangular base, the twin barrel movement with strike on bell, on a red velvet base  
23 in. (58.5 cm.) high; 25 in. (64 cm.) wide;  
8¼ in. (21 cm.) deep, the clock

£4,000-6,000

\$5,300-7,800  
€4,600-6,800

■ 760

**A FRENCH ORMOLU AND WHITE MARBLE THREE-PIECE CLOCK GARNITURE**

BY E. SEVENIER, PARIS, CIRCA 1880

Comprising a mantel clock and a pair of six-light candelabra *en suite*, the twin barrel movement with strike on bell and encased in ormolu-mounted glass architectural case, the enamel dial signed 'E. Sevenier/ Ft. de Bronzes/ A Paris/ 110, Rue Vielle-du-Temple'

The clock: 23¼ in. (59 cm.) high;  
11¾ in. (30 cm.) wide; 7¼ in. (19.5 cm.) deep;  
The candelabra: 28¾ in. (73 cm.) high;  
13¼ in. (33.5 cm.) diameter

(3)

£5,000-8,000

\$6,600-10,000  
€5,700-9,000



■ 761

## A LARGE FRENCH ORMOLU CARTEL CLOCK

BY EMMANUEL-ALFRED (DIT ALFRED II)  
BEURDELEY, PARIS, CIRCA 1880

The scrolling acanthus-clad *rocaille* case with ribbon tied finial and signed 'BY', the enamel dial signed 'A. Beurdeley Fils/A Paris', with twin barrel movement  
36 in. (91.5 cm.) high; 22½ in. (57 cm.) wide;  
6¾ in. (17 cm.) deep

£5,000–8,000

\$6,600–10,000

€5,700–9,000

### PROVENANCE:

Possibly M. A. Beurdeley, Galerie Georges Petit, Paris, 6–9 May 1895, lot 24: 'Grand Cartel de style Régence, de forme contournée a rinceaux, feuillages et branches de feurs symétriques'. Haut., 85 cm.,

The design is credited to Pierre-Antoine Foullet from a drawing of circa 1770 numbered '38' formerly in the Bibliothèque Doucet, Paris and now in the Institut National d'Histoire de l'Art, Paris (reproduced in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, 1986, pl. 3.8.8, p. 184).

Examples from the Louis XV period include:

- One signed on the dial 'Moisy à Paris', now in the Musée du Louvre which was bequeathed in 1911 by Count Isaac de Camondo (illustrated in D. Alcouffe, A. Dion-Tenebaum and G. Mabile, *Les bronzes d'Ameublement du Musée du Louvre*, 2004, p. 84, no. 36).
- One signed to the bronze by Robert Osmond (1711-89) (illustrated in Ottomeyer and Pröschel, *op. cit.*, p. 542).
- One signed on the dial 'Julien Leroy à Paris', formerly belonging to Prince Paul of Yugoslavia, from the Villa Demidoff, Florence sale, 21-24 April 1969, lot 219.

Interestingly there is in bibliotheque Musée des Arts Décoratifs a drawing by Beurdeley of a closely related, if not exactly the same, model of cartel clock.



A drawing of a related cartel from the Beurdeley archives



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### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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 • 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 reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol A 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 obliged 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 Practices'. 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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](http://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) to make the **lot** available for resale. 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) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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 [arttransport@christies.com](mailto:arttransport@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 [arttransport@christies.com](mailto:arttransport@christies.com).

#### (b) Lots made of protected species

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

#### (c) US import ban on African elephant ivory

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

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, 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 only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

#### (f) Jewellery over 50 years old

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

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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.
†	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.
θ	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'.

o

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

Δ

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

◆

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

λ

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

•

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

~

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

ψ

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

?, \*, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

#### o **Minimum Price Guarantees**

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

#### o◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

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

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

## FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

## FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER  
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

## FOR CLOCKS

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

## FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### Qualified Headings

In Christie's opinion a work by the artist.

\*'Attributed to ...'

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

\*'Studio of ...'/'Workshop of ...'

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

\*'Circle of ...'

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

\*'Follower of ...'

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\*'Manner of ...'

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

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

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

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

'With signature ...'/'With date ...'/'

'With inscription ...'

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

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

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Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 9.00 am on Monday 19 October.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

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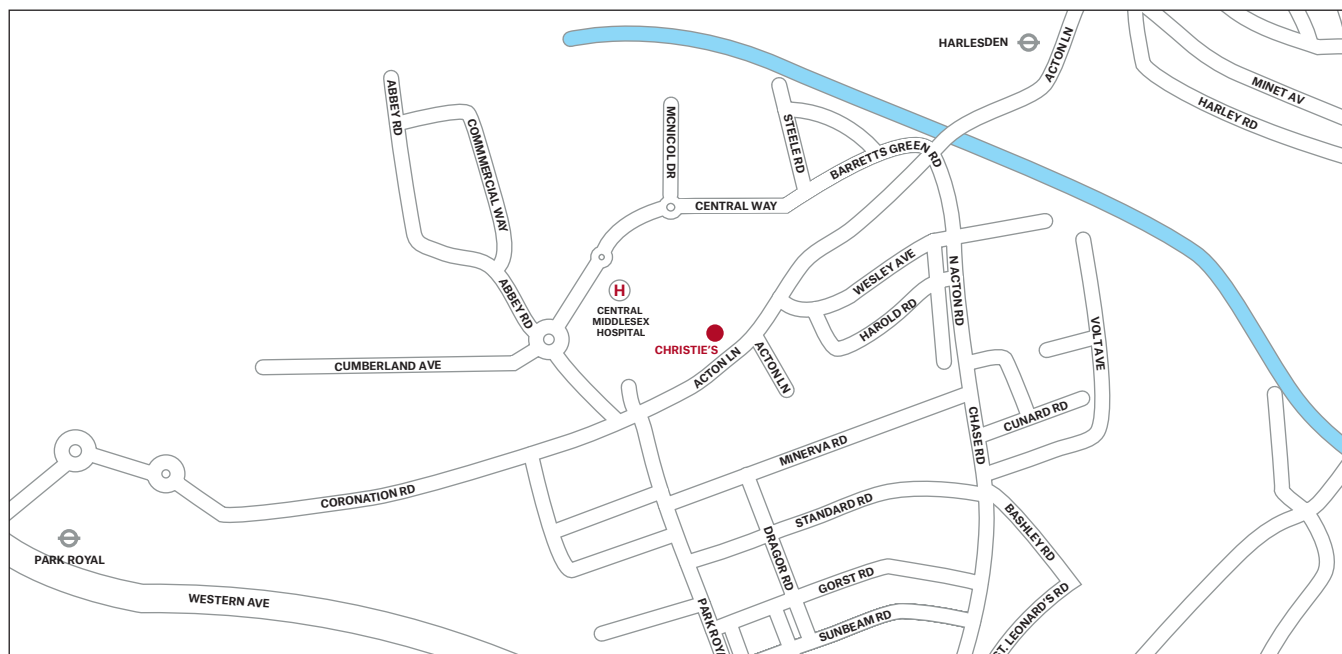
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A PAIR OF IMPORTANT VASES FROM THE SECOND HALF OF THE 19TH CENTURY  
Signature of Ferdinand Barbedienne  
Total height: 210 cm. (82½ in.)  
€150.000-200.000

## JAPONISME

*Paris, 15 November 2018*

### VIEWING

10 & 12-15 November 2018  
9, Avenue Matignon  
75008 Paris

### CONTACT

Camille de Foresta  
cdeforesta@christies.com  
+33 (0)1 40 76 86 05

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



A PAIR OF GEORGE III SILVER-GILT CANDLESTICKS  
MARK OF JOHN SCOFIELD, LONDON, 1791

Baluster on circular base, cast with borders of palm leaves, the detachable nozzles with beaded border, engraved on stem and nozzle with a crest, marked on border  
£30,000-50,000

**A LONDON SEASON: WORKS OF ART FROM  
A PRIVATE COLLECTION IN EATON SQUARE**

*London, 21 November 2018*

**VIEWING**

16-20 November 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Nathaniel Nicholson  
nnicholson@christies.com  
+44 (0)20 7389 2519

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



A PAIR OF REGENCE ORMOLU AND BRASS-MOUNTED AMARANTH COQUILLIERS  
CIRCA 1715-25, IN THE MANNER OF ANDRE-CHARLES BOULLE  
£500,000-800,000

**AN IMPORTANT PRIVATE COLLECTION  
SOLD TO BENEFIT A CHARITABLE FOUNDATION**

*London, 13 December 2018*

**VIEWING**

9-12 December 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Adrian Hume Sayer  
ahume-sayer@christies.com  
+44 0207 389 2696

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**CHRISTIE'S**



# THE COLLECTOR

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

WEDNESDAY 14 NOVEMBER 2018 AT 10.00 AM

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

CODE NAME: ALLOY  
SALE NUMBER: 15492

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

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**15492**

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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### PLEASE PRINT CLEARLY

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If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below: \_\_\_\_\_

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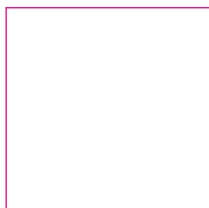
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