

THE COLLECTOR  
EUROPEAN FURNITURE,  
WORKS OF ART & CERAMICS  
LONDON, 22 MAY 2019



CHRISTIE'S



# THE COLLECTOR

UPCOMING AUCTIONS  
London, 22 & 23 May 2019

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English Furniture, Works of Art &  
Portrait Miniatures  
Wednesday 22 May  
10am

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Wednesday 22 May  
2pm

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Silver & 19th Century Furniture,  
Sculpture & Works of Art  
Thursday 23 May  
10am

CHRISTIE'S



# THE COLLECTOR

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 22 MAY 2019

## AUCTION

Wednesday 22 May 2019  
at 2.00 pm (Lots 201 - 356)

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

## VIEWING

Friday	17 May	9.00 am – 4.30 pm
Saturday	18 May	12.00 pm – 5.00 pm
Sunday	19 May	12.00 pm – 5.00 pm
Monday	20 May	9.00 am – 4.30 pm
Tuesday	21 May	9.00 am – 8.00 pm

## AUCTIONEERS

Nick Orchard & Arlene Blankers

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **POIRIER-17182**

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Front cover: Lots 203, 207, 216, 259 & 265

Inside front cover: Lot 235

Opposite: Lot 221

Back cover: Lot 244



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# CHRISTIE'S

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## INTERNATIONAL DECORATIVE ARTS



**ORLANDO ROCK**  
Chairman, Christie's UK,  
Co-Chairman  
Decorative Arts  
orock@christies.com  
+44 (0)20 7389 2031  
London



**JODY WILKIE**  
Co-Chairman  
Decorative Arts  
jwilkie@christies.com  
+1 212 636 2213  
New York



**CHARLES CATOR**  
Chairman of Group,  
Deputy Chairman,  
Christie's International  
ccator@christies.com  
+44 (0)20 7389 2355  
London



**ROBERT COPLEY**  
Deputy Chairman of Group,  
International Head  
of Furniture  
rcopley@christies.com  
+44 (0)20 7389 2353  
London



**AMJAD RAUF**  
International Head,  
Masterpiece & Private Sales  
arauf@christies.com  
+44 (0)20 7389 2358  
London



**JOHN HAYS**  
Deputy Chairman,  
American Furniture  
jhays@christies.com  
+1 212 636 2225  
New York



**SIMON DE MONICAULT**  
Director, Decorative Arts,  
Paris  
sdemonicault@christies.com  
+33 1 40 76 84 24  
Paris



**GILES FORSTER**  
Director, Decorative Arts,  
London  
gforster@christies.com  
+44 (0)20 7389 2146  
London



**LIONEL GOSSET**  
Head of Private Collections,  
France  
lgosset@christies.com  
+33 1 40 76 85 98  
Paris



**DONALD JOHNSTON**  
International  
Head of Sculpture  
djohnston@christies.com  
+44 (0)20 7389 2331  
London



**BECKY MACGUIRE**  
Senior Specialist,  
Chinese Export  
bmacguire@christies.com  
+1 212 636 2215  
New York



**WILL STRAFFORD**  
Senior International  
Specialist  
wstrafford@christies.com  
+1 212 636 2348  
New York



**HARRY WILLIAMS-  
BULKELEY**  
International Head of Silver  
hwilliams-bulkeley@  
christies.com  
+44 (0)20 7389 2666  
London



**KARL HERMANN S**  
Global Managing Director  
khermanns@christies.com  
+44 (0)20 7389 2425  
London



**SIMA JALILI**  
Regional Managing Director  
sjalili@christies.com  
+1 212 636 2197  
New York



**NICK SIMS**  
Regional Managing Director  
nsims@christies.com  
+44 (0)20 7752 3003  
EMERI

# THE COLLECTOR

## EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

### SPECIALISTS & CONTACTS FOR THIS AUCTION



**PAUL GALLOIS**  
*Head of Sale,  
Specialist, Head of  
European Furniture*  
pgallois@christies.com  
+44 (0)20 7389 2260



**FRANÇOIS  
ROTHLISBERGER**  
*Senior Specialist,  
European Furniture &  
Works of Art*  
frothlisberger@christies.com  
+41 (0)44 268 1025



**PAUL URTASUN**  
*Junior Specialist,  
Decorative Arts*  
purtasun@christies.com  
+44 (0)20 7389 2310



**DOMINIC SIMPSON**  
*Head of Department,  
Specialist,  
European Ceramics*  
dsimpson@christies.com  
+44 (0)20 7752 3268



**ALASDAIR YOUNG**  
*Junior Specialist,  
Decorative Arts &  
European Ceramics*  
alyoung@christies.com  
+44 (0)20 7389 2837



**TOBY WEATHERALL**  
*Sale Coordinator*  
tweatherall@christies.com  
+44 (0)20 7389 2814



**ARLENE BLANKERS**  
*Head of Sale Management*  
ablankers@christies.com  
+44 (0)20 7389 2079

**REBECCA WINTGENS**  
*Specialist Consultant,  
European Ceramics*

**SHARON GOODMAN**  
*Specialist Researcher  
Decorative Arts*

#### EMAIL

First initial followed by last name  
@christies.com (eg. Toby Weatherall =  
tweatherall@christies.com.)

For general enquiries about this auction,  
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#### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870

#### AUCTION RESULTS

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#### CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email: info@christies.com

#### POST-SALE SERVICES

Lotta Runge  
Post-Sale Coordinator  
Payment, Shipping, and Collection  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
Email: PostSaleUK@christies.com

#### BUYING AT CHRISTIE'S

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

'Celebrating fine craftsmanship is at the heart of Soane Britain's ethos, so we are delighted to collaborate with Christie's on this season's The Collector sales.'

-LULU LYTLE







LULU LYTLE STYLES

## THE COLLECTOR

Christie's is delighted to have collaborated with Lulu Lytle of Soane Britain for the May edition of The Collector.

Soane Britain designs and makes furniture, upholstery, lighting, fabrics, wallpapers and interior necessities with the aim of contributing to the joyful atmosphere of any interior. The evolving collections include entirely new designs as well as pieces inspired by the best antiques.

Co-founder Lulu Lytle started with a road trip around Britain to find craftsmen practising traditional skills: blacksmiths, cabinet makers, saddlers, upholsterers and stone carvers with whom she could work. Over two decades later, Soane has retained close working relationships with a network of talented craftsmen across the country, as well as investing in its own workshops and apprenticeship schemes.

Lulu has worked with Christie's on styling for The Collector, bringing to light the excellent artistry of the furniture and objects on offer, drawing the eye to the details that make each piece unique. Explore Lulu Lytle's styled rooms in person at our King Street Galleries from 17-21 May.

**A PAIR OF LOUIS XIV PATINATED BRONZE AND MARBLE MEDALLIONS**

THE BRONZE LATE 17TH CENTURY

£30,000-40,000

European Furniture, Works of Art & Ceramics

**A FRENCH RENAISSANCE WHITE AND GREEN-PAINTED DEER TROPHY**

16TH CENTURY

£30,000-40,000

European Furniture, Works of Art & Ceramics

**A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS A LA REINE**

C.1780

£15,000-25,000

European Furniture, Works of Art & Ceramics

**A NEVERS FAIENCE TWO-HANDLED JARDINIÈRE**

C.1680

£5,000-8,000

European Furniture, Works of Art & Ceramics

**A LOUIS XV ORMOLU-MOUNTED PARCEL-GILT AND CHINESE RED LACQUER COMMODE**

BY FRANÇOIS GARNIER, MID-18TH CENTURY

£50,000-80,000

European Furniture, Works of Art & Ceramics



**A PAIR OF CHARLES X ORMOLU-MOUNTED EBONY BIBLIOTHÈQUES**

C.1830

£25,000–40,000

European Furniture, Works of Art & Ceramics

**A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS**

LAST QUARTER 18TH CENTURY,  
PROBABLY NORTH EUROPEAN

£3,000–5,000

European Furniture, Works of Art & Ceramics

**A MATCHED PAIR OF LATE REGENCY MAHOGANY BERGÈRES  
ATTRIBUTED TO GILLOWS**

C.1820

£10,000–15,000

English Furniture, Works of Art & Portrait Miniatures



201

**A PAIR OF REGENCE ORMOLU-MOUNTED ARITA PORCELAIN POTS-POURRIS**

THE MOUNTS CIRCA 1720, THE PORCELAIN 17TH / EARLY 18TH CENTURY

Each with a pieced domed lid, the ovoid body with two handles and decorated overall with landscapes with pavilions and stylized flowers  
6½ in. (17 cm.) high; 6½ in. (17 cm.) wide (2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300



202

**A PAIR OF LOUIS XV ORMOLU CHENETS**  
CIRCA 1745-1749

Each shaped base cast with C-scrolls, foliage and *rocaille*, surmounted with seated 'Chinoiserie' figures, the male figure holding a bird, the female figure patting a dog, each stamped with 'C couronné poinçon'  
12¼ in. (31 cm.) high; 10 in. (26 cm.) wide (2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



The 'C couronné poinçon' was a tax mark used in France between March 1745 and February 1749 on any alloy containing copper.

Numerous references are made to chenets with *chinoiserie* figures in the mid-18th Century, for instance a consignment of furniture sent to *M. le comte de Woronzow, Vice Chancelier de S.M.I. de Russie* in 1758 included: 'un feu représentant de grand chinois avec ornemens de bronze ciselé et doré d'or moulu...760 l'. The *Livre Journal* of the marchand-mercier Lazare Duvaux lists the purchases of Mme la Marquise de la Ferrière on 23 August 1756, which included 'Un petit feu doré composé de figures Chinoises avec ses garniture de pelles et pincettes, 120L', which may refer to chenets of this model. A pair of chenets of virtually identical design, was sold from the collection of Mrs. Charles Wrightsman, 5 May 1984, lot 145 (\$ 11,000), and is discussed in F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol II, p. 373.



203

**A PAIR OF EARLY LOUIS XV ORMOLU-MOUNTED PARROTS**  
 THE MOUNTS CIRCA 1730, THE PORCELAIN KANGXI PERIOD  
 (1661-1722)

Each modelled in the form of a parrot resting atop a pierced rock, on an oval stiff-leaf-cast base chased with flowers and applied with berried foliage, shells and lizards

9¼ in. (23.5 cm.) high

(2)

£18,000-25,000

US\$24,000-33,000

€21,000-29,000

Kangxi Chinese porcelain parrots of this model exist in various colours including polychrome, *blanc-de-chine* and, as in the present case, turquoise. They were mounted in France throughout the 18th Century, a fashion which was promoted by *marchands-merciers*, such as Lazare Duvaux or Simon-Philippe Poirier, who are both known to have sold these wares. Two pairs of such turquoise parrots mounted with ormolu bases are recorded in the *Livre Journal* of Lazare Duvaux: one pair was delivered to M. de Presle on 7 November 1752 for 360 *livres*, another to M. d'Azincourt on 2 October 1754 for 432 *livres*. A pair of turquoise-glazed parrots were later supplied to Marie-Antoinette for Versailles, and are illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 26, ill. 12.



204

**A PAIR OF LOUIS XV ORMOLU TWO-LIGHT CANDELABRA**  
 SECOND QUARTER 18TH CENTURY, AFTER A DESIGN BY JUSTE-  
 AURELE MEISSONNIER

Each with a deeply scrolling pierced C-scroll shaft modelled with seated putti, issuing two scrolling branches terminating in *rocaille* drip-pans and flowering foliate nozzles, on a spreading and stepped *rocaille* base cast with shells, regilt 9 in. (23 cm.) high; 8¾ in. (22.5 cm.) wide (2)

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

Acquired at Mallet, London, 1940.  
 English noble collection.

With their spiralling central shaft inspired by the *rocaille* designs of Meissonnier, these candelabra were almost certainly meant for the middle of a small dining-table where they could be admired from all sides. The design of the central socle, modelled with two putti, was frequently repeated on candlesticks sometimes using birds or dragons in their place. It is directly inspired by plates 10 - 12 of Juste-Aurèle Meissonnier's *Livre de chandeliers de sculpture en argent*, published in 1728. Even the unusually deeply curved and jagged edge of the inner base is very closely related to the Meissonnier model. This attribution is further supported by the description in the sale of Leclerc of December 17, 1764 (only 14 years after Meissonnier's death) of: "deux petits flambeaux de Meissonnier composés d'enfants qui portent des torchères dorées en or moulu."



Design from Juste-Aurèle Meissonnier's *Livre de chandeliers de sculpture en argent*, published in 1728



PROPERTY OF A LADY (205,224 & 330)

■\*205

**A LOUIS XV ORMOLU-MOUNTED AND VERNIS MARTIN SMALL BOMBE COMMODE**

ATTRIBUTED TO JEAN-BAPTISTE I TUART, MID-18TH CENTURY

The shaped *rance* marble top above two drawers decorated *sans-traverse* with *chinoiserie* scenes with figures and pagodas, with conformingly decorated sides, the angles with scrolled acanthus-sheathed mounts with flowerheads, on cabriole legs with sabots  
 34¼ in. (87 cm.) high; 20¼ in. (51.5 cm.) wide; 15 in. (39 cm.) deep

£5,000-8,000

US\$6,600-10,000  
 €5,800-9,300

This jewel-like commode, decorated in *vernis martin* with figures and pagodas within mountainous landscapes in imitation of Chinese lacquer, can be firmly attributed to Jean-Baptiste I Tuart, *maître* in 1741, probably retailed by Léonard Boudin. A closely related small marquetry commode stamped by Tuart, of identical elongated form and with the same sinuous *encadrement* to its two *sans-traverse* drawers, sold from the Collection of Nelle della Torre, Drouot Paris, 7 May 1914, lot 110. Tuart's production of fine marquetry pieces is well-documented, supplying a number of commissions to the *Menus-Plaisirs* between 1744 and 1753, but he is also known to have produced pieces in lacquer and in *vernis*, such as the commode here offered (P. Kjellberg, *Le Mobilier Français du XVIIIème Siècle*, Paris, 2002, p. 890). Interestingly, a number of stamped furnishings by Tuart also bear the stamp of Léonard Boudin, who in his capacity as *marchand-mercier* would have commissioned pieces from Tuart and further embellished them with fine *vernis martin* in the latest taste for his fashionable Parisian clientele.



206

**206**  
**A FRENCH ORMOLU-MOUNTED  
 BLANC-DE-CHINE AND CONTINENTAL  
 PORCELAIN GROUP**  
 19TH CENTURY

Centered by a Buddha figure seated on a naturalistic scrolling pierced base, flanked by a single branch applied with polychrome flowers supporting a foliate nozzle and drip-pan

8¼ in. (21 cm.) high

£2,500-3,500

US\$3,300-4,600

€3,000-4,100

**■207**  
**A PAIR OF FRENCH ORMOLU-MOUNTED  
 CHINESE TURQUOISE-GLAZED  
 PORCELAIN TWIN-CARP EWERS**  
 SECOND HALF 19TH CENTURY

Each in the form of twinned carps surmounted by an overhanging rim issuing a bulrush handle, on pierced foliate and *rocaille*-cast bases

17¾ in. (45 cm.) high

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



207





208

**A LOUIS XV ORMOLU-MOUNTED CHINESE  
FAMILLE VERTE BALUSTER JAR-ON-STAND**  
THE MOUNTS MID-18TH CENTURY, THE  
PORCELAIN KANGXI PERIOD (1662-1722)

Of octagonal form, the ormolu cover with pine cone  
finial, the body with panels of lotus, the base mounted  
with ormolu flower spray and on scroll base  
7½ in. (19 cm.) high

£3,000-5,000

US\$4,000-6,500  
€3,500-5,800



208



209

209

**A FRENCH ORMOLU-MOUNTED CHINESE  
FAMILLE VERTE FIGURE**  
19TH CENTURY

The laughing figure with protruding tongue, holding  
a later staff on his shoulder with two *plique-à-jour*  
lanterns, on ormolu scroll and rockwork base  
12 in. (30.5 cm.) high; 6 in. (15 cm.) wide;  
10¾ in. (27.5 cm.) deep

£5,000-8,000

US\$6,600-10,000  
€5,900-9,300



**210**

**A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS**  
LATE 18TH CENTURY, PROBABLY NORTH EUROPEAN

Each fluted columnar stem surmounted by a gadrooned vase-shaped nozzle,  
on a square foliate-cast base  
11 in. (28 cm.) high (2)

£3,000-5,000

US\$4,000-6,600  
€3,500-5,800

**211**

**A PAIR OF LOUIS XVI GREY-PAINTED FAUTEUILS**  
BY JACQUES JEAN-BAPTISTE II TILLIARD, CIRCA 1780

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

£3,000-5,000

US\$4,000-6,500  
€3,500-5,800

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



PROPERTY OF A GENTLEMAN

■ 212

**A LOUIS XVI ORMOLU-MOUNTED  
MAHOGANY ENCOIGNURE**

BY JEAN-HENRI RIESENER, LAST QUARTER  
18TH CENTURY

With grey-veined white marble top and shelf, the  
cut corners headed by acanthus mounts, the apron  
centred by a foliate scroll, bracket feet, stamped  
'J. H. RIESENER'

36¼ in. (92 cm.) high; 24 in. (61 cm.) wide;  
15¼ in. (39 cm.) deep

£4,000-6,000

US\$5,300-7,800  
€4,700-7,000



The *salon vert* of Ambassador and Mrs Raymond Guest, Paris, decorated by Emilio Terry, showing an identical encoignure

Jean-Henri Riesener, *maître* in 1768.

A set of six encoignures of this model was delivered by Jean-Henri Riesener in 1784 for the *garde-robe* of the *petits appartements* of Queen Marie-Antoinette at the Palais des Tuileries, costing 768 *livres* each. An encoignure from this set, which bears the inventory number 3365/6, was sold from the collection of Ambassador and Mrs Raymond Guest, Christie's Paris, 22 April 2013, lot 45. The present encoignure, although not bearing any Royal inventory numbers, might have been part of this commission, two others similar pieces of this model are recorded in Parisian private collections.



**213**

**A PAIR OF LOUIS XVI ENGRAVED, GILT AND POLYCHROME-DECORATED SILVER FOIL LANDSCAPE VIEWS**

BY THOMAS COMPIGNÉ, CIRCA 1775

Each depicting a harbour scene with a château, boats and fishermen and a village beyond, one with inscription to the reverse

5¾ in. (14.5 cm.) high; 7¼ in. (18.5 cm.) wide, framed (2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

**PROVENANCE:**

Gift from Mr. Agathon Lefevre to Ms. Adeline Massa in 1849.

Gift from Mr. Louis Roland Gosselin to Mr. Alfred Massa in 1889, according to label to the back.

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

**214**

**A PAIR OF LATE LOUIS XVI ORMOLU CANDLESTICKS**

CIRCA 1790, IN THE MANNER OF FRANÇOIS REMOND

Each with a baluster stem cast with fruiting vines and headed by a foliate collar surmounted by a flaring urn-shaped nozzle, on a spreading circular base cast with grape vines

11½ in. (39 cm.) high

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



PROPERTY OF A GENTLEMAN

■-215

**A LOUIS XVI ORMOLU-MOUNTED  
TULIPWOOD, STAINED FRUITWOOD,  
MARQUETRY AND PARQUETRY TABLE  
A ECRIRE**

BY LOUIS NOËL MALLE, LAST QUARTER  
18TH CENTURY

The eared rectangular top inlaid with an oval panel depicting a castle by a river with boats within a geometric border, above a brown leather-lined slide and lateral frieze drawer, the panelled frieze conformingly inlaid with landscapes with trees and castles, with replaced draped angle mounts above panelled square tapering legs inlaid with trailing husks and terminating in square sabots, stamped 'L. N. MALLE' and 'JME'

27¾ in. (70.5 cm.) high; 21 in. (54 cm.) wide;  
15½ in. (39 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

Louis Noël Malle, *maître* in 1765.

This intricately inlaid *table à écrire*, depicting a landscape view with a castle by a river with boats, is a superb example of the 'pictorial' furniture produced from the 1770s until the end of the *Ancien Régime*. As discussed by scholar Geoffrey de Bellaigue, furniture with these remarkable 'paintings in wood' represented a coordinated coming together of a range of artists and craftsmen. Typically, the panels themselves would be based on engraved sources by celebrated artists, which specialist *marqueteurs* such as Wolff and Gilbert would then transfer onto wood for the *marchand-merciers* and *ébénistes*. Larger *ateliers*, however, are known to have employed their own *marqueteurs*, and so would have carried out the process entirely in-house (G. de Bellaigue, 'Ruins in Marquetry', *Apollo*, January, 1968, pp.12-16 and G. de Bellaigue, 'Engravings and the French Eighteenth-Century Marqueteur', *Burlington Magazine*, May 1965, pp. 240-250 and July 1965, pp. 356-363). This seems to have been the case for the workshop of Louis Noël Malle, who presided over a thriving operation on the Grande Rue du Faubourg-Saint-Antoine, combining furniture *ateliers* with a shop front from which he sold his productions. The *Almanach général des marchands* of 1772-74 lists Noël - as he was known among his contemporary cabinetmakers - among the principal *marqueteurs* then working in Paris. A closely related writing table by Malle to the one here offered, similarly veneered on the top and all four sides with panels of naive pictorial marquetry depicting idyllic Italianate scenes with boatmen punting across a river, is in the Frick Collection (ill. and discussed in J. Focarino, ed., *The Frick Collection, An Illustrated Catalogue, V Furniture, Italian & French*, Princeton, 1992, pp. 359-370).





■216

**A LOUIS XVI ORMOLU-MOUNTED CHINESE  
CRACKLE-GLAZE CELADON PORCELAIN VASE**  
THE MOUNTS ATTRIBUTED TO JEAN-CLAUDE-  
THOMAS DUPLESSIS, CIRCA 1775, THE  
PORCELAIN KANGXI PERIOD (1662-1722)

Of baluster form with grey crackle-glaze, the *mille-raies* and fluted neck above berried acanthus drop handles, on a fluted, stiff-leaf and entrelac-cast spreading circular base 18 in. (46 cm.) high; 8½ in. (21.5 cm.) diameter

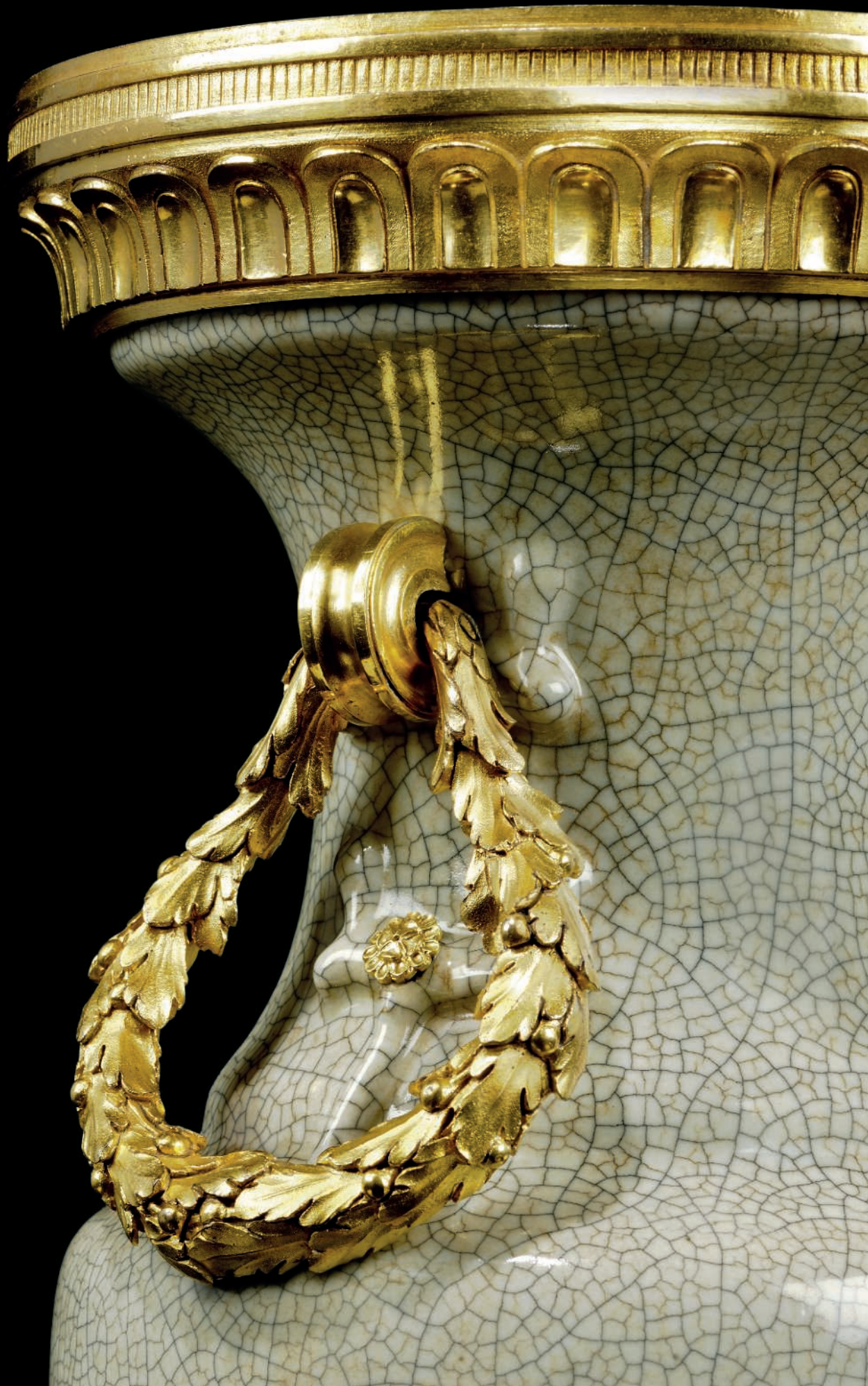
£30,000-40,000

US\$40,000-52,000  
€35,000-46,000

The bold and beautifully chased mounts of the present vase are closely related to those of the celebrated Saxe-Teschen celadon vase and cover, formerly in the Qizilbash Collection, sold Christie's Paris, 19 December 2007, lot 803, and then sold from a Private Collection, Christie's London, 9 July 2015, lot 10. These mounts have generally been attributed to the *maître fondeur* Jean-Claude-Thomas Duplessis (d. 1783). Son of Jean-Claude Chambellan Duplessis (d. 1774), *bronzier* and *orfèvre du Roi*, Jean-Claude-Thomas is first mentioned in 1752 when he was assisting his father in making models for the porcelain manufactory at Vincennes. In 1765, he is registered as *maître fondeur en terre et sable*. His father seems to have been active until *circa* 1763 after which date he does not seem to have had any real workshop. Bronzes made during the mid-1760s may therefore be considered as a collaboration of father and son including, for instance, those for the celebrated Bureau du Roi executed by Jean-François Oeben (d. 1763) and Jean-Henri Riesener (d. 1806) between 1760 and 1769 (S. Eriksen, *Early Neo-Classicism in France*, London, 1974, pp. 174-175). This monumental and richly-mounted bureau is embellished with a mixture of 'antique' bronzes such as garlands, vases and ribbon-twist in combination with earlier motifs such as the scrolling candle-branches in sweeping and sinuous shapes characteristic of Duplessis' *oeuvre*. Interestingly, the finely chased berried acanthus drop handles on the present vase, are identical to those visible on a vase with *rocaille* base and rim, attributed to Jean-Claude Chambellan Duplessis and now at Harewood House, West Yorkshire.

Duplessis *père* and *fil's* principle clients were some of the most illustrious *amateurs* of the 18th Century and included, besides Louis XV, Augustin Blondel de Gagny and Laurent Grimod de la Reynière. Vases were a significant part of the *oeuvre* of Duplessis *fil's* and he published two series of vases in 1775-80 (P. Verlet, *Les bronzes dorés français du XVIII siècle*, Paris, 1999, p. 415) and the Almanach des Artistes of 1777 lists that he was a '*bon dessinateur*' and '*travaille d'apres ses dessins*'.

The *Guan*-type glaze used on this vase imitates the *Guanyao* glaze from the Song period. The application of Song-type celadon glazes to porcelain was an aspect of archaism seen at the court of the Yongzheng and Qianlong emperors during the 18th Century and started at the imperial kilns at Jingdezhen in the early Ming dynasty. It was one of several archaistic trends that continued into the Qing reigns.





**217**

**A PAIR OF LOUIS XV ORMOLU CANDLESTICKS**

SECOND QUARTER 18TH CENTURY, AFTER THE DESIGN BY JUSTE-AURELE MEISSONNIER

Each with asymmetrical C-scroll cast shaft with rockwork cabochon, with foliate nozzle, above a spirally-cast foliate and shell-decorated spreading base 10 in. (25 cm.) high (2)

£6,000-10,000

US\$7,900-13,000  
€7,000-12,000

The form of these candlesticks derives from a drawing by Juste-Aurèle Meissonnier (1695-1750) which was engraved by Huquier and published in *Le Livre de chandeliers de sculpture en argent*, folios 31 and 32, plates 73 and 74.

Several closely related pairs of candlesticks are known and include a pair formerly in the Wrightsman Collection illustrated F.J.B. Watson, *The Wrightsman Collection*, 1966, vol. II, p. 333; and a pair in the Wallace Collection (ill. F.J.B. Watson, *The Wallace Collection, Furniture*, London, 1956, F. 76 and F. 77, p. 1203).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**218**

**A LOUIS XV OAK CONSOLE**

SECOND QUARTER 18TH CENTURY

With a serpentine rance marble top above a pierced foliate-carved frieze centred by a shell within a double C-scroll, on incurved foliate and *rocaille*-carved scrolled legs with trailing vines, joined by a conformingly carved pierced stretcher, originally decorated 34 in. (86.5 cm.) high; 51½ in. (131 cm.) wide; 23 in. (58.5 cm.) deep

£6,000-8,000

US\$7,900-10,000  
€7,000-9,300







## ■ 219

### A LOUIS XV ORMOLU MANTEL CLOCK

THE MOVEMENT BY LOUIS-DAVID CARRE, PARIS, THE CASE ATTRIBUTED TO JEAN-JOSEPH DE SAINT-GERMAIN, MID-18TH CENTURY

The waisted case with scrolling foliate ornament overall, surmounted by cupid, the dial signed 'L. David. Carré/ A PARIS', the twin barrel movement with later Brocot regulation and count wheel strike to bell, the back plate signed 'L. david Carré A Paris'

23¼ in. (59 cm.) high; 13¾ in. (35 cm.) wide; 9 in. (22.9 cm.) deep

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

This large and finely cast mantel clock, with a pierced case composed of scrolls and foliate crowned by the figure of Cupid – an allegory of love triumphing over time – is a fine example of the mature Louis XV style of the 1750s termed '*rocaille symétrisé*'. The remarkably naturalistic casting and chasing of the oak leaves and acorns, and the inclusion of a classically-inspired hunting trophy consisting of a ribbon-tied flaming torch and bow-and-arrow to the lower dial, relates to designs by Jean-Joseph de Saint-Germain (1719 - 1791), who is known to have produced cases in this

classifying taste (see. H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 287, fig. 2.8.14).

Elected as a *maître fondeur en terre et en sable* on 15 July 1748, Saint-Germain enjoyed the privilege of an *ouvrier libre* – enabling him to act both as an *ébéniste* and *bronzier*. He frequently supplied cases cast with animal forms and allegorical figures to the leading clockmakers of Paris, including the Le Roy workshops, Etienne Lenoir and Jean-Philippe Gosselin. The quality of chasing and modelling in Saint-Germain's animal and foliate decorated cases also suggests close study of the natural world. His collection of books and objects sheds light on his interests in the natural sciences, particularly botany and mineralogy, explaining the quality of his bronze casts (J.-D. Augarde, 'Jean-Joseph de Saint-Germain: Bronzier (1719 - 1791)', *L'Estampille L'Objet d'Art*, December, 1996, pp. 63 - 82).

Louis-David Carré, (b. Châtellerault 1718 - d. Paris 1779), was apprenticed to Julien Le Roy (1743), received as on 31 December 1748 by privilege of the Galeries du Louvre and Council Decree of 28 February 1748. *Garde-Visiteur* (1768-1770 and 1755). Carré used clock cases by both Saint-Germain and the Osmonds.



## 220

### A PAIR OF LOUIS XVI ORMOLU AND PATINATED BRONZE TWO-LIGHT CANDELABRA

LATE 18TH CENTURY, THE FIGURES AFTER THE MODEL BY CLAUDE MICHEL *DIT* CLAUDION AND LOUIS-FÉLIX DE LA RUE

One modelled as an infant satyr, the other as a draped infant bacchant, holding two foliate branches terminating in foliate-cast drip pans and nozzles, on a beaded circular base  
15½ in. (39 cm.) high

(2)

£12,000-18,000

US\$16,000-24,000  
€14,000-21,000

The figures of these candelabra were executed after the celebrated models by Claude Michel *dit* Clodion (1738-1814) and Louis-Félix de La Rue (1731-1765). The figure of the young satyr was created in 1773, originally modeled as carrying an owl in his right hand, it was called: *Le satyre enfant courant avec hibou*. Terracotta examples of this model are now in the Cleveland Museum, Philadelphia Museum, Houston and Nancy (see A. Poulet, G. Scherf, *Clodion*, Musée du Louvre, 1992, exhibition catalogue p. 136-144). Clodion subsequently executed a young female satyr, known as: *Satyresse enfant*, most probably to go as a pair with the young satyr.

In the sale of the *marchand* Lebrun, 11-16 December 1780, a pair featuring two branches was described as: '*Bronzes - M Clodion: 259- deux jeunes enfants tenant des brandons dorés formant chandeliers. Ils sont sur des pieds dorés d'or moulu.*'. This pair was sold 483 Livres to Dulac.

The sale of Ange-Joseph Aubert (1736-1785), jeweler to the Crown and a favorite of Marie Antoinette, lists '*Deux figures d'enfants, l'une un satyr, par M. Clodion; l'autre une petite fille, par La Rue. Ils sont de couleur antique et portent chacun deux branches de cuivre doré garnies de leurs bobèches formant guirlandes. Les deux agréables morceaux sont d'une belle execution et garnis de gorges, bandeaux unis et fils de perles en cuire parfaitement doré.*'

An identical pair is at the palace of Pavlovsk, illustrated in A. Kuchumov, Pavlovsk, *The Palace and the Park*, 1976, pl. 220. Another pair, recorded in the early 19th century in the *salon du déjeuner de l'Impératrice* of the château de Compiègne, is now in the Musée du Louvre (OA5207-5208).



A DISTINGUISHED PRIVATE COLLECTION FROM LAKE LUGANO

■\*221

**A LOUIS XIV BEAUVAIS GROTESQUE TAPESTRY**  
CIRCA 1700, AFTER DESIGNS BY JEAN-BAPTISTE MONNOYER

Displaying three fantastical pavilions with drapery and floral arborees above, the right pavilion with a seated regal figure flanked by a sphinx, with figures presenting a camel to him, the central pavilion with a peacock and flower-filled vase, the left pavilion with musicians and acrobats, the foreground with steps and flower-filled trellis, all on a pale yellow *tabac d'Espagne* ground, with brown slip border; patch repairs and rewoven areas, the edges lacking border and slightly reduced in size

8 ft. (244 cm.) high; 13 ft. 10 in. (422 cm.) wide

£20,000-30,000

US\$27,000-39,000  
€24,000-35,000

**PROVENANCE:**

Swiss private collection.  
Sold Galerie Koller, Zurich, 25 June 2003, lot 1084.  
Private collection.

The subject of grotesques first appeared in tapestries in a series designed by Raphael's assistant Giovanni da Udine and woven in Brussels in *circa* 1520 for Pope Leo X, but soon became widely popular. Louis XIV had his first set loosely copied from these by the Gobelins Manufactory as *Les Triomphes des Dieux* in 1687. Shortly thereafter Beauvais designed its own Grotesques to meet the general interest in the subject. This tapestry forms part of the celebrated series known as the Grotesques, usually consisting of six tapestries including three horizontal panels, *The Animal Tamers*, *The Camel and The Elephant*, and three vertical panels, *Offering to Bacchus*, *Offering to Pan* and *The Musicians*.

**THE DESIGN**

Jean-Baptiste Monnoyer (d. 1699) is recorded as the designer of this series in a letter of 7 January 1695 from Daniel Cronström, then in Paris, to Nicodemus Tessin in Sweden: *'Baptiste, excellent peintre et dessinateur*

*d'ornement icy'* and this series is described as *'du goust de celle des Gobelins faite sur les desseins de Raphaël, de Rome'*. It is probable that Monnoyer based the set on sketches by Jean Bérain (hence the series' 19th Century name *Grotesques de Bérain*) who in fact designed the borders of a set made for the Swedish Chancellor Carl Piper, described by Cronström in a further letter of May 1695 as follows: *'Je fais mettre à la*

*Grotesque, une bordure d'un goust grotesque du dessin de Bérain...'* Jean Bérain (1637-1711) was, along with the painter Charles le Brun, the most influential designer of Louis XIV's reign, creating a playful arabesque style which is so emblematic of the period. In 1674 he was appointed *dessinateur de la Chambre et du cabinet du Roi* in the *Menus-Plaisirs*, and from 1677 onwards he was granted an apartment in the *Galerie du Louvre* near to the workshops of André-Charles Boulle, for whom Bérain's designs were central in developing his own famous marquetry patterns. The fantastical theatricality of Bérain's work, as exemplified in this superb tapestry, is a reflection of the fact that he designed extensively for the theatre, notably for Jean-Baptiste Lully's *Opéra*. Monnoyer is France's best-known flower painter of the 17th Century but was versatile and also painted history, still-life and portrait paintings. Although he is known to have collaborated on the creation of many cartoons for Gobelins and Beauvais tapestries, the *Grotesques* series is the only series attributed entirely to him. The designs for this series appear to have been completed by 1688 as Philippe Behagle (d. 1705), then *directeur* at the Royal Beauvais Tapestry Manufacture, was forced to pawn four pieces of this series to the Royal Counselor Jean Talon on 10 February 1689. This date is further supported by the contemporary use of the background colour in *Savonnerie* carpets. By 1694 thirteen sets had been sold, a number that suggests that the weaving possibly commenced even earlier than 1688. The design proved so popular that two cartoons had to be restored in 1722 and the last set was produced as late as 1732. As Noël-Antoine Moron, then *directeur*, reported, the cartoons were so worn that the exact weaving was difficult and the details were therefore imprecise.

A tapestry of this exact model, of slightly larger size, sold Christie's London, 13 November 2018, lot 242B, (£137,500).



■ 222

**A LARGE FRENCH ORMOLU, CUT-GLASS AND CRYSTAL  
FORTY-EIGHT LIGHT CHANDELIER**  
SECOND HALF 19TH CENTURY

The open cage frame issuing two stepped tiers of scrolling branches hung with faceted drops and flowerheads, the foliate drip-pans and nozzles surmounted by faceted finials  
87 in. (221 cm.) high; 56 in. (42 cm.) diameter

£40,000-60,000

US\$53,000-78,000  
€47,000-70,000

**PROVENANCE:**

Château de la Chassagne, Saint-Vincent-Les-Bragny (Saône-et-Loire).



■-223

**A PAIR OF LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH, BOIS DE BOUT AND BOIS SATINE MARQUETRY ENCOIGNURES**

MID-18TH CENTURY, IN THE MANNER OF BERNARD II VAN RISEN-BURGH, STAMPED LAURENT ROCHETTE, ALMOST CERTAINLY IN HIS CAPACITY AS RETAILER

Each with a serpentine-fronted grey marble top above a floral marquetry door inlaid 'à l'Indienne' within pierced foliate and C-scroll border mounts, with conformingly inlaid concave sides and pierced flowering foliate chutes, on cabriole legs with pierced C-scroll and foliate sabots, each stamped 'L. ROCHETTE'; one chute mount and one apron mount replaced 37 in. (94 cm.) high; 27½ in. (70 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£20,000-30,000

US\$27,000-39,000  
€24,000-35,000

**LITERATURE:**

Brigitte Lander, *Die Möbel des Residenz München: Die Französischen Möbel des 18. Jahrhunderts*, Prestel, Munich, 1995, no. 24, p. 121.

Laurent Rochette, born in 1723, *ébéniste privilégié devant la cour* in 1745, active until circa 1770.

These elegant encoignures are embellished with delicate *bois-de-bout* marquetry, consisting of dark floral sprays on a lighter ground, framed by fine and elongated scrolling mounts. This type of marquetry was employed by several *ébéniste* from the mid-1740s and apparently had enduring success as it remained *en vogue* until at least the mid-1760s, also on neo-classical rectilinear models. The most celebrated *ébéniste* to use these *bois-de-bout* patterns was undoubtedly Bernard II van Risen-Burgh (*maître* in 1733), also known as BVRB. During the 1740s, BVRB developed a new range of luxurious, small-scale items of furniture, small tables, desks, encoignures, destined for *petits appartements* or small *cabinets de retraite*, usually the domain of a lady of high rank and extremely luxuriously decorated, such as the marquetry bureau supplied by Thomas-Joachim Hébert in 1745 to the *Cabinet Interieur* of the Dauphine at Versailles (D. Meyer, *Le Mobilier de Versailles*, vol. I, Dijon, 2002, pp. 108-111, no. 29). BVRB continued to evolve these *bois-de-bout* patterns on new and original types of furniture such as his monumental marquetry secretaire supplied in March 1755 by Lazare Duvaux for the King's use at the Trianon. This imposing piece consists of a glazed cabinet upper part surmounting a writing-section with a fall-front above a base section with doors; the lower section is embellished with sprays similar to those to the doors of the present encoignures and on the series of smaller secretaries he executed in the early 1760s (P. Verlet, *Le Mobilier Royal Français*, vol. II, rev. ed., Paris, 1982, pp. 61-62, no. 8). An closely related pair of encoignures, with identical side mounts and similar inlays, stamped II Migeon, again probably as a retailer, is in the Munich Residenz (Res. Mü M 29, 30).





PROPERTY OF A LADY (205,224 & 330)

■\*224

**A LOUIS XV ORMOLU-MOUNTED PARCEL-GILT AND CHINESE RED LACQUER BOMBE COMMODE**

BY FRANCOIS GARNIER, MID-18TH CENTURY

The serpentine pink *brèche* later marble top above two shaped drawers decorated *sans traverse* with a *chinoiserie* scene depicting occidental courtiers on a horse-drawn carriage amidst a forest landscape, with scrolled handles, the sides decorated with deer and a hunting scene, the angles headed with pierced foliate and *rocaille chutes*, above a shaped apron centred by a C-scroll mount, on cabriole legs with foliate *sabots*, thrice stamped 'FG', the mounts variously struck with the 'C' *couronné poinçon*, the back with stencilled inventory number 'MAM 157' in white paint and old transit label 34 in. (86.5 cm.) high; 50¾ in. (159 cm.) wide; 24½ in. (62 cm.) deep

£50,000-80,000

US\$66,000-100,000

€58,000-93,000

**PROVENANCE:**

With Galerie Koller, Zurich, in the 1980s, where purchased. Thence by descent.

François Garnier, *maître* in 1742.

The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.

François Garnier (d. 1760), Parisian '*maître et marchand ébéniste*' and father of the celebrated Pierre Garnier (*maître* in 1742), was one of the leading Parisian *ébénistes* of the Louis XV period, creating furniture of exemplary craftsmanship from his substantial workshop on the rue du Faubourg Saint-Antoine. The present commode, which depicts occidental courtiers on a horse-drawn carriage, typifies the fashion for furniture mounted with exotic and rare lacquer which was controlled by the *marchand-merciers*. Garnier's collaboration with the *marchands* is well-documented, supplying furniture to Michel Héceguerre, Anjubaut and Nicolas Héricourt among others (C. Huchet de Quénetain, 'The origin of a Parisian dynasty of craftsmen and artists: François Garnier (d. 1760) maître menuisier- ébéniste, Furniture History Society, vol. XLVIII, 2012, pp. 117-118). His collaboration with Parisian luxury dealers may explain his use of two different stamps, his initialed stamp 'F. GARNIER' and the 'F.G.' stamp which appears three times on present commode. Holding the title of '*maître et marchand ébéniste*', Garnier was not excessively dependent on the clientele of the Parisian *marchands*. It is possible, therefore, that he used the 'F.G.' stamp to denote furniture from his workshop retailed by another dealer, reserving the 'F. GARNIER' stamp for when he acted as *marchand*.

A closely related commode in black lacquer, with identical pierced chute mounts also struck with the 'C' *couronné poinçon* and stamped 'F. GARNIER', was sold from the de Trafford Collection, Christie's London, 3 March 1994, lot 165. A related commode, stamped 'F. G.' sold from the Keck Collection, Sotheby's New York, 4 December 1991, lot 254.

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

■ 225

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS A LA REINE**

BY JEAN-BAPTISTE GOURDIN, THIRD QUARTER 18TH CENTURY

Each upholstered à *châssis* in red silk damask, with cartouche-shaped back and serpentine seat finely carved with *rocaille* and scrolling foliage centred by flower sprays, the padded arms with scrolled terminals above outswept channelled supports, on cabriole legs headed by flowers with acanthus-carved toupie feet, each stamped 'I. GOURDIN'

38 ¼ in. (97 cm.) high; 30 in. (76 cm.) wide; 30 ¾ in. (78 cm.) deep (2)

£40,000-60,000

US\$53,000-78,000

€47,000-70,000

Jean-Baptiste Gourdin, *maître* in 1748.

The elegant and sinuous design of these superb fauteuils, consisting of a delicate interaction of scrolls, curves and lines, is characteristic of Jean-Baptiste Gourdin's most accomplished work executed during the early years of his career, circa 1748-'60. They are obviously related to the monumental and boldly carved chairs executed by his father, Jean Gourdin (*maître* in 1714), known as Gourdin *Père*, in the same period, such as those from the collection of marquis de Voyer de Paulmy d'Argenson (1721-1782) at the château d'Asnières (sold Christie's, London, 9 July 2015, lot 4). The fluid, slightly restrained lines of the present fauteuils, here combined with small floral motifs and foliate trails to the seat-rails, are typical of the so-called 'symmetrical rocaille' of circa 1750-60 (B. Pallot *et al.*, *18th Century Birth of Design: Furniture Masterpieces, 1650 to 1790*, exh. cat., Paris, 2014, p. 127, cat. 27).

The Gourdin family of *menuisiers*:

These fauteuils were executed by Jean-Baptiste Gourdin, as mentioned above, son of the celebrated *menuisier* Jean Gourdin. The latter was appointed *maître-menuisier* in 1714 and established in the rue de Cléry by the sign of 'Saint Jacques'. Gourdin was patronised by marquis de Bercy (1678-1742) and the duchesse de Mazarin whose residence on the rue de Varenne was redesigned by Nicolas Pineau circa 1737. Flourishing until 1764, Jean Gourdin employed two stamps during his long career. The first, I.G., served until circa 1748, when his son Jean-Baptiste joined his *atelier* at the sign of the 'Nom de Jesus', rue de Cléry. Thereafter he used the stamp PERE GOURDIN; his son using the stamp I. GOURDIN. A younger son, Michel Gourdin, *maître* in 1752, used the stamp M. GOURDIN.



Nicolas and Dominique Pineau:

Various fauteuils by the Gourdin family bear resemblance to designs of circa 1730 or just after by the *ornemanistes* and *dessinateurs du Roi* Nicolas and Dominique Pineau, whose drawing on two pages of a notebook from the Tessin Collection in the National Museum, Stockholm, depicts a sculptural fauteuil. The relationship between count Tessin and the *frères* Pineau was first revealed in 1891 by Emile de Bias who published a collection of Pineau drawings, and was further examined in Leon Deshairs's 1911 publication *les dessins du Musée et de la Bibliothèque des arts décoratifs, Palais du Louvre, Pavillon de Marsan : XVIIIe siècle, époque de Louis XV : Nicolas et Dominique Pineau*. Given the connection between Pineau and Gourdin, via their mutual client the duchesse de Mazarin, it is not surprising that the influence of Pineau was evident in Gourdin's *oeuvre*; furthermore, records state that Pineau ordered two '*lits à la colonne*' for his own use from the *menuisier* in 1755. A characteristic feature of Pineau's design for his fauteuil is the solution of the arm support in the form of a scroll which blends into the seat-rails, which is apparent on the present fauteuil. This first appears on a fauteuil by Jean-Baptiste Tilliard of circa 1740, but was then soon adopted by various other celebrated *menuisiers* on their most ambitious models executed 1750- '65, such as those by Nicolas Heurtaut and Jean Boucault (B. Pallot, *L' Art du Siege au XVIIIe Siècle*, pp. 124-125, 130-131).

An identical pair of armchairs from the same set sold Christie's London, November 13, 2018, lot 233 (£60,000).







PROPERTY OF A GENTLEMAN

■226

**A LATE LOUIS XV ORMOLU CARTEL CLOCK**

CIRCA 1770, THE MOVEMENT BY EDMÉ CAUSARD, THE CASE AFTER A DESIGN BY JEAN-CHARLES DELAFOSSE

With circular white enamel Roman dial signed CAUSARD. *Hgr. DUROY/SUIV.T. LA COUR*, the twin-barrel movement with silk suspension and count-wheel strike to bell, in a pierced case surmounted by a garlanded vase finial, the canted angles with trailing husks surmounted by foliate finials, and hung with fruiting laurel garlands, the tapering case terminating in a leaf-wrapped base suspending a fruiting foliate boss

£4,000-6,000

US\$5,300-7,800  
€4,700-7,000

Edmé Caussard (d. 1780) was established on the Rue St.-Honoré. This present lot is closely related to a clock designed by the *ornementiste* Jean-Charles Delafosse with a movement signed GILLE L'AINE/A PARIS of circa 1770 in Schloss Nymphenburg, Munich (illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, p.182, fig.3.8.1).

■227

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

CIRCA 1780, ATTRIBUTED TO LOUIS DELANOIS AFTER THE DESIGN BY JEAN-BAPTISTE GOURDIN

Each with a rectangular padded back and seat covered with grey suede, on channelled cabriole legs joined by an H-shaped stretcher terminating on hoof feet

£4,000-6,000

US\$5,300-7,800  
€4,700-6,900

Louis Delanois, *maître* in 1761.

Please see [christies.com](http://christies.com) for further information on this lot.





228 No Lot

■ 229

**A LOUIS XV ORMOLU-MOUNTED SATINWOOD, MAPLE AND GREEN-STAINED FRUITWOOD MARQUETRY AND PARQUETRY OCCASIONAL TABLE**

BY ROGER VANDERCRUSE *DIT* LACROIX, 'RVLC', THIRD QUARTER 18TH CENTURY

Inlaid overall with floral trellis marquetry, the shaped tray top with leather lined writing slide above an open compartment, the sides with pierced carrying holes, lateral frieze drawer, on cabriole legs with foliate scroll sabots, stamped 'RVLC'

32 in. (81½ cm.) high; 19¾ in. (50 cm.) wide; 13¾ in. (35 cm.) deep

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

Anonymous Sale, Christie's Paris, Nov 06, 2015, lot 848 (€ 27,500).

Roger Vandercruse (dit Lacroix), *maître* in 1755.

Although achieving his *maîtrise* at a relatively early date, RVLC, who was related by marriage both to Jean-François Oeben and to Jean-Henri Riesener, is best known for his elegant products in the Transitional style of the 1760s and 1770s. He worked in the early years of his career both with Oeben and with Gilles Joubert, often on commissions for the Garde Meuble Royal, and also worked extensively with the *marchand-mercier* Simon-Philippe Poirier. He specialised in the making of functional yet supremely elegant *petites tables*, typified by the example here offered, perhaps as a result of his frequent collaborations with the Poirier. The distinctive trellis-patterned marquetry, here enclosing a single carnation in each lozenge, was a particular leitmotif of the *oeuvre* of Vandercruse.



**230**

**A PAIR OF NORTH ITALIAN  
POLYCHROME TOLE PEINTE AND  
PORCELAIN TWO-LIGHT WALL-LIGHTS**  
MID-18TH CENTURY, PROBABLY PIEDMONT,  
THE PORCELAIN FLOWERS FRENCH, LATE  
18TH CENTURY

Modelled as flowering and leafy branches with  
foliate-cast nozzles  
14 in. (36 cm.) high; 13 in. (33 cm.) wide (2)

£3,000-5,000

US\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**  
Private Collection, Italy.

A DISTINGUISHED PRIVATE COLLECTION FROM  
LAKE LUGANO

■\*231

**A LOUIS XV GREY-PAINTED FIRE SCREEN**  
BY NICOLAS LEXCELLENT, THIRD QUARTER  
18TH CENTURY

The shaped rectangular Aubusson panel  
depicting musical instruments within a central  
husk cartouche flanked by flower sprays, within a  
channelled frame carved with flowers, on splayed  
legs and scroll feet, the frame stamped  
'N. LEXCELLANT'

37¾ in. (96 cm.) high; 26½ in. (67 cm.) wide;  
14½ in. (37 cm.) deep

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700

Nicolas Lexcellent, *maitre* in 1764.





■232

**A LOUIS XV GREY-PAINTED AND PARCEL-GILT CONSOLE TABLE**

CIRCA 1760, IN THE MANNER OF PIERRE CONTANT D'IVRY

The shaped and eared grey-veined white marble top above a shell-centred frieze, on foliate-sheathed scroll legs headed by mirroring *rocaille* C-scrolls enclosing cartouches and joined by a conformingly carved stretcher, refreshments to the decoration

33½ in. (85 cm.) high; 64 in. (162.5 cm.) wide; 24¼ in. (63 cm.) deep

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

With its elongated sinuous design incorporating carved shell motifs and cabochons, this table relates closely to the work of Pierre Contant d'Ivry (1698-1777) of the mid-1750s, at the Palais Royal in Paris and the Palais Bernstorff in Copenhagen (Svend Eriksen, *Early neo-classicism in France*, London, 1974, pp. 42-43, figs. 22-27). The symmetry in the rococo forms and frozen quality of the curves are characteristic of the *rocaille symmetrisé*, first evident in 1748-'49, as discussed by B. Pallot, *L'Art du Siècle*, Paris, 1989, p. 132. This style would then further develop into the so-called Classical symmetrical rococo, preceding the beginning of neo-classicism, and the present table has elements of both stylistic phases. Two related console tables, with similar sinuous shapes to the present example, are illustrated in B. Pallot, *ibid.* pp. 154-155.

■233

**A ROYAL LOUIS XV GILTWOOD PLIANT**

CIRCA 1755, PROBABLY PARMA

The folding X-frame carved with moulded scrolls supporting a seat with loose cushion upholstered with 18th century silver tasselled green and gold brocatelle

27 in. (69 cm.) high; 26 in. (66 cm.) wide; 19½ in. (50 cm.) deep

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

**PROVENANCE:**

Almost certainly delivered *circa* 1755-59 to Madame Louise-Elizabeth (1727-1759), Madame Infante, Duchess of Parma and daughter of Louis XV, for her apartment at Palazzo Ducale, Parma.

**COMPARATIVE LITERATURE:**

A. González-Palacios, *Gli Arredi Francesi*, Milan, 1995, p.186, ill.29.

This superbly carved *pliant*, or folding stool, is of a specific model which was almost exclusively supplied to the Royal Court. Other *pliants* of this specific model are recorded and allow us to trace its provenance to one of the most iconic patrons during the reign of Louis XV, his eldest daughter Madame Louise-Elizabeth, Madame Infante, Duchess of Parma (1727-1759).

Four *pliants* of this model, part of a larger set and almost certainly *en suite* with the present example, are now at the Quirinale, Rome, and are illustrated in A. González-Palacios, *Gli Arredi Francesi*, Milan, 1995, p.186. This set bears the brand 'CR' (for Casa Reale, applied in 1855) and seem to be originally from the Ducal Palace in Parma.

The present *pliant* was most probably made by a Parma *menuiser en sièges* after an imported Parisian example. With their superb curved lines they are indeed reminiscent of the production of Nicolas Quinibert Foliot such as the pair stamped by him at Versailles (inv. V4949; V4950) and the pair he probably supplied to the Royal Court of Sweden, subsequently sold Christie's, Paris, 24 June 2002, lot 160. It is also known that numerous French craftsmen were working at the Court of Parma. These included Nicolas Yon, who is recorded as having delivered to Madame Louise-Elizabeth three '*foteglie di noce senza telari lustrate a cera*' for '60 lire'.

An identical *pliant*, almost certainly from the same commission, was sold at Binoche et Gideau, Paris, 6 November 1991, lot 10. Another pair of related *pliants*, of similar shape but carved with entwined floral garlands and probably from the same workshop, bears the ML brand, a mark placed on all furniture in the Royal palaces of the Duchy of Parma during the governorship of Archduchess Marie-Louise of Austria between 1816 and 1847, who inherited the palaces and their contents previously furnished by Madame Elizabeth. This pair is marked 'C. 1313' indicating they were originally placed at Colorno, and were in the 20th century part of the collection of Arturo López Willshaw, sold at Sotheby's, Monaco, 23-24 June 1976, lot 107.



Pliant from the same *suite*, now at the palazzo Quirinale, Rome



Pliant from the same *suite*, now at the palazzo Quirinale, Rome









PROPERTY FROM AN IMPORTANT NOBLE ITALIAN FAMILY

■ 234

**A SEVRES PORCELAIN TORTOISESHELL-GROUND (FOND ECAILLE) PART DESSERT-SERVICE**

CIRCA 1790-1800, VARIOUS BLUE SEVRES FACTORY MARKS, PAINTER'S Y FOR E-F BOUILLAT PERE TO MOST PIECES

Each piece reserved with a gilt-framed medallion painted with landscapes featuring fruits, flowers, architectural follies, statuary and ruins, against a tortoiseshell ground, the rims with a border of trailing vine in gilding, comprising; two wine-bottle coolers (*seau à bouteille ordinaire*), two half-size wine-bottle coolers (*seau à demi bouteille ordinaire*), two oval liqueur-bottle coolers (*seau ovale à liqueur*), two square fruit-dishes (*compotier carré*), two shell-shaped fruit-dishes (*compotier coquille*), three oval fruit-dishes (*compotier ovale uni*), four circular fruit-dishes (*compotier rond*), an oval sugar-bowl and integral stand (*sucrier de M. le 1er*), a tray with two conserve pots (*plateau à deux pots de confiture*), two ice-cream cup stands (*plateau Bouret*), six ice-cream cups (*tasse à glace*), forty-four plates (*assiette unie*) and two ice-pail covers

The plates 9 $\frac{1}{8}$  in. (25 cm.) diameter

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

This service is described in the archives at Sèvres (the Sales Registers and Artists' Ledgers) as a 'Service fond Ecaille' and 'fond Ecaille - Cartels histories'. The present service components represent a significant proportion of the service as it was recorded in the sales return for the *marchand mercier* Martin-Eloi Lignereux, on 21 August 1801. Martin-Eloi Lignereux was a

successful and innovative Parisian dealer in decorative arts who catered to a refined and demanding clientele. He was called upon to furnish some of the most splendid residences of his time and counted Madame du Barry, the Prince of Wales and Napoleon among his clients. The service appears to have been among a group of items, including other services, purchased from Sèvres by Lignereux, and all subject to 10% discount. The service as listed in the Sales Registers included 66 plates, 16 fruit-dishes, 2 sugar bowls, 14 ice-cream cups, 2 trays for ice-cups, 2 trays with conserve pots and 10 bottle coolers. A corresponding reference to the service appears in the Archives Nationales of France, where the bottle coolers are itemised as 2 wine-bottle coolers, 2 half-size wine-bottle coolers, 2 oval liqueur-bottle coolers, 2 glass-coolers and 2 ice-pails.

Most of the service appears to have been decorated by Edmé-François Bouillat père, in the late 1780s, 1790s and in the year 1800. Some pieces are recorded in the Artists Ledgers on 9th April and 17 May 1800 against his name, and also in the Piecework lists from 5 June to 18 September 1800. Bouillat worked at Sèvres from 1758 until 1810 and together with Pierre-Joseph Rosset painted garden landscapes of this genre in the late 1770s and 1780s, more commonly on the backs of vases and on teawares. The service was presumably sold by Lignereux to one of his clients, probably in the early 19th century, but to whom is not known. For detailed archival references and further discussion of the service see David Peters, *Sèvres plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. V, pp. 1255-1256.

■235

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED BLEU DU ROI SEVRES PORCELAIN THREE-LIGHT CANDELABRA**

THE DESIGN BY SIMON-PHILIPPE POIRIER, PROBABLY MODELLED BY PHILIBERT CHOULET, THE ORMOLU PROBABLY BY JEAN-CLAUDE-THOMAS DUPLESSIS, CIRCA 1770-80

Each with 'goblet poirier' porcelain body flanked by ram's masks and hung with drapery, surmounted by floral sprays entwined with vine and centred by floral spray, with flower-head nozzles, on a foliate foot and circular spreading base with scrolling vine clasps and a stiff-leaf edge, on a square plinth with berried mounts to the corners

20.5 in. (52 cm.) high

(2)

£40,000-60,000

US\$53,000-78,000

€47,000-69,000

These superb candelabra are rare and elegant examples of *bronzes d'ameublements* produced in the late 1770s to the specifications of the foremost Parisian dealer in luxury goods of the time, the *marchand-mercier* Simon-Philippe Poirier (c. 1720-1785). In the materials employed, the design and its execution, they exemplify Poirier's incessant quest for innovative inventions and superlative luxury. Three examples of this model of candelabra are known; apart from the present examples in *bleu du roi*, a pair with apple-green Sèvres porcelain bodies (sold Christie's London, 6 December 2007, lot 32 (£120,500), and a pair decorated with pink flowers.

THE FLACONS DE MR POIRIER

The *bleu du roi* Sèvres porcelain bodies of the candelabra correspond to a drawing preserved at the Sèvres factory, which is inscribed: *flacon de Mr Poirier, D, 1775 du 11 Juillet, 2 pareille dont 1 fond vert, 1 bleu du Roy and en petite Roses* (Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London 1988, ill. on p. 271). The unadorned, footless shape was clearly designed as a *vase à monter*, intended to be mounted in gilt bronze. Poirier, one of the foremost clients of the Sèvres factory, may have had the shape created specially; he would sell the vases to his fashionable clientele once they had been mounted. In 1772 Poirier had gone into partnership with his cousin by marriage, Dominique Daguerre (d. in 1796). After Daguerre assumed the sole management of the firm in 1777, he continued to enjoy a close relationship with the Sèvres factory. In 1782, he commissioned a somewhat similar urn-shaped vase, with a taller body and a lower neck, which was known as *vase à monter Daguerre*. The drawing for this also survives at Sèvres (Savill, *Ibid* pp. 468-471, ill. on p. 469). This model of vase was already in existence at the Sèvres manufactory in the form of *flacon*

vases incorporating ram's masks entirely in biscuit porcelain, named 'vases de tetes de bouc', which were part of large table services possibly made by Philibert Choulet, active as a turner at Sèvres at this date.

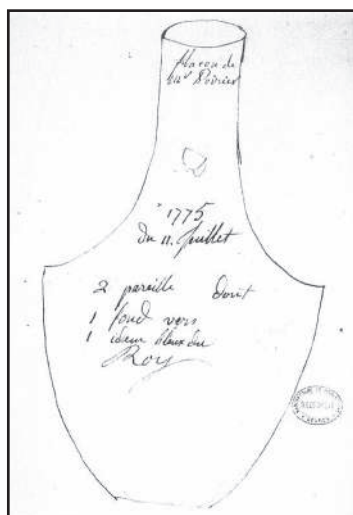
Sèvres first produced *vases à monter* in about 1763, again probably at the instigation of a dealer, the *marchand-galantier-parfumeur* Jean Dulac (1704-1786). His signature occurs on the earliest known mounted Sèvres *vase à monter*, which was recorded in Madame de Pompadour's collection upon her death in 1764 (L. Roth and C. le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum*, Hartford 2000, p. 121), as well as on some of the well-known *vases à secret* derived from this prototype (an apple-green unsigned example sold, Christie's, London, from the collection of the Marquess of Cholmondeley, Christie's London 1 December 2005, Lot 88).

Whereas those earlier *vases à monter* have gently flared bodies, the *flacon de Mr Poirier* is boldly composed of pure geometrical shapes. Its model has been linked with the *vase bouteille en écharpe* which is indeed similar in shape but nonetheless differs significantly in having a stepped shoulder, a spirally fluted neck and a moulded sash draped along the body (M. Brunet and T. Préaud, *Sèvres, Des origines à nos jours*, Fribourg 1978; Savill, pp. 270-276, nos. C279-281). The *vase bouteille en écharpe* may have been created as early as 1765-1766, but the *flacon de Mr Poirier* represents a daring simplification of this model which probably originated in 1775, the year inscribed on the drawing at Sèvres.

In the factory records there is mention of twelve *flacons de M. Poirier*, all in hard paste, being produced in 1776 (Savill, p. 276, note 2), meaning there were obviously more examples made than the six implied in the inscriptions on the drawing. Few examples are known, notably a pair with bunches of roses on a white ground. These are mounted as vases and form a garniture with a similarly decorated beaker-shaped *pot-pourri* (sold, Ader Picard Tajan, Paris, 19 March 1981, Lot 322).

THE GILT BRONZE MOUNTS

The Sèvres factory employed the *fondeur* Jean-Claude-Thomas Duplessis for the mounting of *vases à monter* until his death in 1783, and it is possible that he was the author of the mounts on the present candelabra. Interestingly, the combination of rams' heads and draperies is reminiscent of a vase-shape introduced at Sèvres in 1771, the *vase bouc du Barry B* (cf. a pair in the J. Paul Getty Museum, Los Angeles; Adrian Sassoon, *The J. Paul Getty Museum, Vincennes and Sèvres Porcelain, Catalogue of the Collections*, Malibu 1991, no. 23).



Drawing preserved at the Sèvres factory, inscribed: *flacon de Mr Poirier*



The pair with apple-green Sèvres porcelain bodies, sold Christie's London, 6 December 2007, lot 32





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PROPERTY FROM A PRIVATE COLLECTION (LOTS 236-237)

**236**

**A SEVRES PORCELAIN CUP AND SAUCER (GOBELET LITRON)**

1767, BLUE INTERLACED LL MARK ENCLOSING DATE LETTER O, PAINTERS' MARKS FOR ANDRE-VINCENT VIELLIARD AND PIERRE-ANTOINE MERAUD, VARIOUS INCISED MARKS

Each painted with a gardening scene within a gilt border, enclosed by sprays of roses and blue harebells on straight gilt striated ribbons

The saucer 5½ in. (14.3 cm.) diameter (2)

£2,000-3,000

US\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

The Marquess of Lincolnshire, K.G., sold; Christie's London, 14 December 1934, lot 174.

Anonymous sale; Christie's Monaco, 7 December 1987, lot 206.

For related examples with similar painted gardening scenes by Vielliard, see both Rosalind Savill, *The Wallace Collection: Catalogue of Sèvres Porcelain*, London, 1988, Vol. II, p. 354, fig. c369, and Marcelle Brunet & Tamara Préaud, *Sèvres: Des Origines à Nos Jours*, Fribourg, 1978, p. 88, pl. XXXVI and p. 92, pl. XXXVIII.



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**237**

**TWO SEVRES PORCELAIN BLEU FALLOT-GROUND TEACUPS AND SAUCERS (GOBELET BOUILLARD)**

1764, BLUE INTERLACED LL MARK ENCLOSING DATE LETTER L, PAINTER'S MARK FOR ANDRE-VINCENT VIELLIARD, VARIOUS INCISED MARKS

Each painted with a panel of figures in landscapes within gilt cartouches against a *bleu fallot oeil-de-perdrix* ground  
The saucers 5¾ in. (13.5 cm.) diameter (4)

£3,000-5,000

US\$4,000-6,500  
€3,500-5,800

**PROVENANCE:**

Anonymous sale; Christie's Monaco, 7 December 1987, lot 206 (part).



238

**238**

**A FRENCH PORCELAIN CIRCULAR CAMEO PLAQUE**

FIRST QUARTER 19TH CENTURY, SEVRES OR POSSIBLY PARIS, INCISED 5 TO REVERSE

Finely painted with a cameo titled *PSYCHÉ*, signed with the monogram GW, stippled in yellow and purple on a *bois simulé* ground, in a giltwood frame

The plaque 5¾ in. (13.7 cm.) diameter

£3,000-5,000

US\$4,000-6,500  
€3,500-5,800

A related example, also in a giltwood frame, possibly painted by Zwinger with cameos of Flora and Zephyr was sold in these Rooms on the 10 July 2007, lot 136. The 2007 example was directly related to a Sèvres guéridon with an identical plaque, which was once in the collection of both the Danish Royal Family and then the Russian Imperial Family at the Anitschkow Palace, St. Petersburg. The painting on both the present lot and that of the 2007 example is equally fine, and may be by the same hand.



PROPERTY FROM AN IMPORTANT NOBLE ITALIAN FAMILY

■239

**A PARIS (DAGOTY) PORCELAIN FOND NANKIN PART DINNER-SERVICE**

CIRCA 1810, IRON-RED STENCILLED MANUFACTURE DE S.M. L'IMPERATRICE P.L. DAGOTY A PARIS MARK TO MOST PIECES

The saffron yellow border reserved and painted with wreaths of flowers between burnished gilt bands, comprising; two oval soup-tureens and covers, two large circular serving-dishes, four medium circular serving-dishes, three small circular serving-dishes, one large oval serving-dish, one small oval serving-dish, five canted navette-shaped radish-dishes, one footed circular cake-stand, two pierced fruit-baskets, one sauce-boat with ladle, twenty-three soup-plates and eighty-three dinner-plates  
The tureens 10 in. (25.5 cm.) high; 15 in. (38 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

For a part *déjeuner* service in the same pattern, see Régine de Plinval de Guillebon, *Dagoty à Paris - La manufacture de porcelain de l'impératrice*, exhibition catalogue, Musée de Malmaison, 4 October 2006 - 8 January 2007, no. 32.

PROPERTY OF A GENTLEMAN SOLD TO BENEFIT A CHARITABLE FOUNDATION (240 AND 242)

■240

**A PAIR OF RESTAURATION ORMOLU FIVE-LIGHT CANDELABRA**

CIRCA 1820-40, IN THE MANNER OF FRANÇOIS REMOND

Each with central brazier-form nozzle on spiral fluted shaft with four branches issuing from ram's masks, three branches lacking gilt washer  
20¼ in. (51.5 cm.) high (2)

£4,000-6,000

US\$5,300-7,800  
€4,700-6,900

These candelabra incorporate several decorative elements which feature in the *oeuvre* of the celebrated *bronzier* François Rémond (1747-1812), such as the 'pearled' drip-pans, acanthus-wrapped reeded arms, and the *mat mercure* finish of the chasing. The 'pearled' drip-pans were a distinctive feature of his candelabra and adorn those purchased by Princess Kinsky in 1782 and 1785, which are discussed in C. Baulez, 'Le Luminaire de Princesse Kinsky', *L'Estampille/L'Objet d'Art*, May 1991, pp. 86-99. A pair of identical candelabra was sold, Christie's Monaco, 18 June 1989, lot 50 (FF 210,300).

■241

**A LOUIS XVI ORMOLU, PATINATED BRONZE AND MARBLE STRIKING MANTEL CLOCK 'A L'ETUDE'**

THE MOVEMENT BY SAUVAGE, PARIS, CIRCA 1780

The drum case surmounted by an eagle and flanked by two allegorical figures, the enamel dial with Arabic numerals and concentric calendar ring, signed 'Sauvage à Paris', the twin barrel movement with silk suspension and count wheel strike to bell  
20½ in. (52 cm.) high; 27 in. (68.5 cm.) wide; 5¼ in. (13.5 cm.) deep

£12,000-18,000

US\$16,000-24,000  
€14,000-21,000

The two seated figures derive from the models of *L'Etude et la Philosophie* created for the Sèvres factory by Louis-Simon Boizot in 1780. The design is believed to have derived from one by Dominique Daguerre who commissioned the *bronzier* François Rémond to execute it in bronze circa 1783. In 1788 Daguerre delivered two of these clocks to Louis XVI for the Château de St. Cloud (see: P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 322).



PROPERTY OF A GENTLEMAN SOLD TO BENEFIT A CHARITABLE FOUNDATION (240 AND 242)

■\*242

**A LATE LOUIS XV ORMOLU-MOUNTED GREEN AND POLYCHROME VERNIS MARTIN STRIKING BRACKET CLOCK**

THE MOVEMENT BY FURET, PARIS, CIRCA 1771, THE BRACKET STAMPED VANDENARSSE

The waisted case with outscrolling flowerheads and foliage, on a conforming bracket stamped to the rear *VANDENARSSE*, the white enamel dial with Roman hours and Arabic five minutes, pierced gilt hands, signed *Andre Furet/ A PARIS*, the large twin barrel movement with recoil anchor escapement, silk suspension and numbered pierced count wheel striking on a bell, further signed '*Andre Furet A Paris*', the back stencilled '87375'; the decoration refreshed, the mounts re-gilded

36 in. (91.5 cm.) high; 14½ in. (37 cm.) wide; 7½ in. (19 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

**PROVENANCE:**

Acquired from E. Ruegg by French and Co. on 10 September 1930.

Acquired from French and Co. by Marcel Bissey, Paris, on 16 May 1959.

The stamp almost certainly that of Silvain-Lambert Vandernasse, *maître* in 1771.

The present case is after the design no. 5 from the *Livre des Dessesins* by Robert Osmond's workshop (*maître fondeur* in 1764), *circa* 1770, now in the bibliothèque Doucet, Paris.



■243

**A PAIR OF ROYAL LOUIS XVI WHITE-PAINTED CHAISES**

BY JEAN-BAPTISTE BOULARD, CIRCA 1785

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

33¾ in. (86 cm.) high

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

**PROVENANCE:**

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

**LITERATURE:**

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



Jean-Baptiste Boulard, *maître* in 1755.

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



(detail of the Royal brand)

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF A GENTLEMAN

**244**

**A PAIR OF LOUIS XIV PATINATED BRONZE AND MARBLE  
MEDALLIONS**

THE BRONZE LATE 17TH CENTURY

Each depicting a laurel-crowned mythological deity on a *brèche d'Alep* and simulated *rouge griotte* frame, with ormolu hanging loop; the marble and simulated marble of later date

24½ in. (62 cm.) high; 21¼ in. (54 cm.) wide, framed

(2)

£30,000-40,000

US\$40,000-52,000

€35,000-46,000

**PROVENANCE:**

Collection of Jean Feray, rue Cambon, Paris, circa 1960-2000.

Collection of Jean and Thierry Feray, Paris, Piasa, 20 June 2007, lot 15.

**COMPARATIVE LITERATURE:**

P. Hughes, *The Wallace Collection*, London, 1996, vol. II, p. 811, no. 171





This pair of finely chased and patinated bronze medallions belongs to a group of four mythological profile figures reputedly of Marsyas, Bacchus, Apollon and Flora. Two *bas-relief* profiles *en suite*, representing Bacchus and Flora, are featured on a Louis XIV armoire by André-Charles Boulle (1642-1732) in the Wallace collection, illustrated in P. Hughes, *The Wallace Collection*, London, 1996, vol. II, p. 811, no. 171 (F63). The medallions visible on the Wallace *armoires*, although contemporary to André-Charles Boulle, are later additions probably applied in the late 18th century by a *marchand-mercier* such as Claude-François Julliot. A set of four medallions, attributed to André-Charles Boulle, was sold from the collection of Lady Magnus

Allcroft, Stokesay Court, Ludlow, Shropshire, Sotheby's 28-30 September 1994, lots 67-69, and were previously in the collection of Mrs. Guadalupe de Kilpeck, circa 1915, according to an inscription to the back of one of the plaques. Marsyas, Bacchus and Flora from this set resurfaced at Sotheby's, London, 14 June 1996, lots 3 and 4; then subsequently at Christie's, London, 13 June 2002, lot 238 (Bacchus and Flora). It is possible that the series comprises originally other medallions; a closely related profile depicting Hercules and of similar dimension (39.4 cm high) was indeed exhibited in 1968 in New York at Galerie Knoedler (*French Bronzes*, Galerie Knoedler, catalogue, no 39).



**245**

**A PAIR OF LOUIS XVI ORMOLU FOUR-LIGHT CANDELABRA**

CIRCA 1775, IN THE MANNER OF JEAN-CHARLES DELAFOSSE

Each with a columnar stem hung with swags, the removable upper section surmounted by a cassolette with ram's heads and flaming finial, issuing three foliate-sheathed scroll branches terminating in Greek key, with foliate-cast drip-pans and nozzles, on a fluted circular base 17¼ in. (44 cm.) (2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**246**

**A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK**

CIRCA 1775, THE CASE ATTRIBUTED TO ROBERT OSMOND

The urn-capped pedestal case flanked by putti, the dial signed 'Cronier/ A PARIS', the later twin barrel movement by Vincenti 16¾ in (41.2 cm.) high; 12¼ in. (31 cm.) wide; 5½ in. (14 cm.) deep

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

This case model is based on design no. 48 in Robert Osmond's *Livre de Desseins* of 1775, (see H. Ottomeyer/P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p.177, pl. 3.6.6.). Influenced by the *bronzier* Philippe Caffiéri and *ornementiste* Jean-Charles Delafosse, Robert Osmond was one of the first to interpret the nascent neo-classical style of the 1760s known as the *goût grec*. His work was much in demand among sophisticated collectors and aristocratic patrons. As a result, his *atelier* flourished in the late 1760s and 1770s. Assisted by his nephew Jean-Baptiste Osmond, *maître-fondeur* in 1764, who succeeded him on his death in 1789, the Osmonds were patronised by the *avant-garde* elite of French society.





■247

**A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS A LA REINE**  
CIRCA 1780

Each with an arched rectangular back, padded arms and bow-fronted seat covered in green velvet, the frame carved overall with leaf-tip, the cresting centred by ribbon-tied laurel and oak branches, the arms with scroll terminals and on bead-and-reel and foliate-carved supports, on stop-fluted tapering legs headed by rosette paterae and terminating in toupie feet  
38 in. (97 cm.) high; 23¼ in. (59 cm.) wide; 20¾ in. (52.5 cm.) deep

(4)

£15,000-25,000

US\$20,000-33,000  
€18,000-29,000



■-248

**A LOUIS XV ORMOLU-MOUNTED ROSEWOOD  
AND AMARANTH TOILETTE MIRROR**  
SECOND QUARTER 18TH CENTURY

Of cartouche form, the shaped and banded frame surmounted by a shell with trailing foliate clasp and conforming shoulder mounts, on foliate scroll feet 27 in. (68½ cm.) high; 24¾ in. (63 cm.) wide

£4,000-6,000

US\$5,300-7,800  
€4,700-7,000

Of arched and moulded cartouche shape, this elegant toilet mirror is related to a mirror in Berainesque marquetry of brass and tortoiseshell, attributed to Andre-Charles Boulle (1642-1732), which was supplied by the *marchand-mercier* Alexis Delaroue to the duchesse de Berry in 1713. Described as '*une tres belle toilette de marquetterie ...*', the mirror cost 2000 *livres*, and was inherited after her death in 1719 by her lady-in-waiting, the duchesse de Saint-Simon (P. Hughes, *The Wallace Collection, Collection of Furniture*, London, 1996, vol. II, no 150, pp. 711-718). Both Boulle, who gave his name to aforementioned technique, and his contemporary Bernard I van Risenburgh I (1670-1738), moved away from this intricate type of decoration around 1715-'20, replacing it for a decoration of dark and plain veneers off-set by ormolu mounts. It is therefore possible, that the present mirror, with its beautifully figured veneers, was executed in the years following this development, by an artist like Bernard I van Risenburgh or *confrere* active in his circle.



A DISTINGUISHED PRIVATE COLLECTION  
FROM LAKE LUGANO

■\*249

**A LOUIS XVI GILTWOOD TABOURET**  
LAST QUARTER 18TH CENTURY

The rectangular seat covered in light blue velvet above an entrelac-carved frame, on fluted tapering legs headed by paterae, the underside stamped 'MON' and with a crowned 'F', and stencilled 'F9710'; stripped and regilt 11 in. (28 cm.) high; 18½ in. (47 cm.) wide; 15¼ in. (39 cm.) deep

£1,500-2,500

US\$2,000-3,300  
€1,800-2,900

**PROVENANCE:**

Château de Fontainebleau (according to brands and inventory numbers).



■ 250

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

BY GEORGES JACOB, LAST QUARTER 18TH CENTURY

Each with square padded back, arms, seat and squab cushion covered in red cut-velvet, the cresting and armrests terminating in scrolls with roundels, above a plain moulded seat-rail, on tapering legs headed by foliate paterae and terminating in toupie feet, each stamped 'G. JACOB'

31.5 in. (80 cm.) high; 26 in. (65 cm.) wide; 21¼ in (54 cm.) deep (2)

£30,000-40,000

US\$40,000-52,000

€35,000-46,000

Georges Jacob, *maître* in 1765.

With their boldly carved reverse backs, this superb pair of bergères closely relates to a set of seat furniture, also by the celebrated *ébéniste* Georges Jacob, delivered to Louis-Philippe, duc d'Orléans (1725-1785) for his château de Raincy. A fauteuil from this set, in giltwood, which sold from the Bernheimer collection (Sotheby's, London, 25 November 2015, lot 416), bears an original label by Jacob's workshop inscribed '*fauteuil commode pour Monsieur le Duc d'Orléans au Raincy*'. The use of the term '*commode*' to describe this type of fauteuil is also found on invoices by Georges Jacob, such as that for the delivery of a bergère with similar reverse scrolling back supplied to the comte d'Artois, for the use of the King, at Bagatelle (sold Christie's, London, 23 June 1999, lot 30). An identical pair of bergères, also grey-painted and stamped by Georges Jacob, was sold from the collection of Mrs Paul Mellon, Sotheby's, New York, 21-23 November 2014, lot 406 (\$50,000). A similar pair, in giltwood, was sold at Tajan, Paris, 23 March 1999, lot 52.



**251**

**A REGENCE GILTWOOD BRACKET**

CIRCA 1720

The shaped top with moulded edge above a tapering pierced volute body hung with flower garlands and centred by a bearded mask  
12¾ in. (32.5 cm.) high; 14 in. (35.5 cm.) wide; 9 in. (23 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



(detail of the inventory number)

■ 252

**A GERMAN PARCEL-GILT AND BLACK-JAPANNED OCCASIONAL TABLE**

DRESDEN, MID-18TH CENTURY

Decorated overall with *chinoiserie* pagodas, the shaped rectangular tray top above a single frieze drawer and open compartment, on cabriole legs terminating in hoof feet; the drawer with old label 'Aus Schlossbergung / Schloss Dahlen / Krs Oschatz / Letzter Eigentuemor / No. 171', the underside inscribed 'N.8' in black ink'

31 in. (78.5 cm) high; 21½ in. (55 cm.) wide; 14½ in. (37 cm.) deep

£4,000-6,000

US\$5,300-7,800  
€4,700-7,000

**PROVENANCE:**

Count Heinrich von Büнау, Schloss Dahlen, Saxony.  
The Property of a German Noble Family, Christie's London, 2 April 1998, lot 51.

The overall appearance of this bedside cabinet, with its bowed front and three-quarter shaped gallery centred by an image of a Chinese temple in a garden landscape, is closely related to that formerly at Schloss Moritzburg (G. Haase, *Dresdner Möbel*, Leipzig, 1983, p. 267, fig. 35).

Schloss Dahlen:

The present castle, built by count Heinrich von Bunau between 1744 and 1751 in a sober, Baroque style, was almost certainly designed by either Friedrich August Krubsacius (1718-1789) the architect of Thalwitz and the Chamber of Deputies in Dresden, or Johann Christian Knöffel (1686-1752) architect of Nischwitz.







■\*253

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED  
'PIDOCCHIOSO' PORPHYRY TWIN HANDLED VASES**  
LATE 18TH CENTURY

Each with shaped handles and of baluster form, above a square plinth with Greek key frieze motif  
11½ in. (29 cm.) high

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

This pair of rare *Pidocchioso* grey porphyry vases, of antique form, is mounted with finely cast ormolu bases decorated with a distinctive Greek key frieze, which closely relates to those visible on a design of an urn attributed to Louis-Jean Desprez (1743-1804), a French painter and architect who worked in Sweden for King Gustave III.

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



■\*254

**A SET OF FOUR FRENCH ORMOLU TWO-LIGHT WALL-LIGHTS**

ONE PAIR LOUIS XV MID-18TH CENTURY, THE OTHER PAIR 20TH CENTURY

Each with an asymmetrical foliate backplate issuing two scrolling branches terminating in foliate drip-pans and nozzles

17½ in. (45 cm.) high; 11 in. (28 cm.) wide (4)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



\*255

**A PAIR OF LOUIS XV ORMOLU-MOUNTED KAKIEMON PORCELAIN POTS-POURRIS**  
SECOND QUARTER 18TH CENTURY

Each double cup body with pierced frieze and floral finial, the porcelain painted with flowering foliage, the branches mounted with continental porcelain flowerheads, and on pierced scrolling base, one with label numbered '84' to the underside, regilt

6½ in. (16.5 cm.) high (2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



■\*256

**A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE AND STAINED FRUITWOOD MARQUETRY BUREAU DE DAME**

MID-18TH CENTURY, IN THE MANNER OF JEAN-PIERRE LATZ

Of shaped form, inlaid overall with floral marquetry 'à l'Indienne', opening to reveal a gilt-tooled red leather writing-surface, a shelf and three drawers above two sliding wells, on cabriole legs headed by pierced foliate *chutes* and terminating in later scrolling foliate *sabots*; the ormolu angle mounts to legs, later  
 32½ in. (83 cm.) high; 26½ in. (67 cm.) wide; 16½ in. (42 cm.) deep

£15,000-25,000

US\$20,000-33,000  
 €18,000-29,000

Jean-Pierre Latz, *ébéniste privilégié du Roi* before 1741.

With its sharply defined, flowers inlaid 'à l'Indienne', and distinctive curvaceous outline, this elegant bureau relates stylistically to the *oeuvre* of Jean-Pierre Latz. The remarkably life-like flowers recall the celebrated commode attributed to both Latz and Jean-François Oeben, supplied to the Dauphine Marie-Josèphe de Saxe circa 1757, later in the collection of Monsieur and Madame Riahi, and subsequently sold Christie's New York, 2 November 2000, lot 20.

Latz was one of the most renowned cabinet-makers of the Louis XV period, and being *ébéniste privilégié du Roi* he could contravene guild regulations and cast his own mounts, thus enabling many unstamped pieces to be attributed to him based on the mounts. The mounts of the present bureau, consisting of framing mounts to the flap incorporating the escutcheon, bold scrolling mounts to the outer curves of the sides and pierced foliate *chutes*, also appear on a bureau stamped by Latz, illustrated in A. Pradere, *French Furniture Makers*, Paris, 1989, p. 152. He worked extensively for distinguished foreign clients, including the courts of both Dresden and Berlin, while he also supplied furniture to Madame Infante, eldest daughter of Louis XV, for her palace at Colorno following her marriage to the Duke of Parma. A lacquer example by Latz, with related fall-front mounts, sold Christie's, London, 7 December 2006, lot 238 (£66,000). Another lacquer example, stamped Latz and Delorme, sold Christie's, Paris, 30 September 2003, lot 398 (€88,125). Another marquetry example, possibly by Latz, sold Christie's London, 13 June 2002, lot 54, (£171,650).



(alternative view of the desk open)



■\*257

**A PAIR OF FRENCH ORMOLU, TOLE PEINTE AND CONTINENTAL PORCELAIN TWIN-BRANCH WALL LIGHTS**  
LATE 19TH CENTURY

Each with foliate scrolling back plate issuing branches applied with flowers, foliate drip-pans and nozzles

18½ in. (47 cm.) high; 13 in. (33 cm.) wide (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

■~\*258

**A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD, BOIS SATINE AND MARQUETRY COMMODE A VANTAUX**

BY HUBERT HANSEN, MID-18TH CENTURY

Inlaid overall with floral sprays, the shaped *rouge des pyrénées* top above two cupboard doors, on cabriole legs terminating in foliate-cast sabots, stamped 'H. HANSEN' and 'JME', the back inscribed 'M.O.' and the top 'I' in black ink  
31 in. (78.5 cm.) high; 31 in. (79 cm.) wide; 15½ in. (39.5 cm.) deep

£2,500-3,500

US\$3,300-4,600

€2,900-4,100

Hubert Hansen, *maître* in 1747.

Hubert Hansen was received *maître* in 1747 and his workshop was *rue de Charenton*, in the *Faubourg Saint Antoine*. Despite his early death in 1756, he produced furniture of high quality, exclusively in Louis XV style. His parquetry of *bois de fil sur bois de bout* surround by sinuous *réserve* in dark timber, as the commode offered here, is characteristic of his style.





■\*259

**A LOUIS XV ORMOLU AND  
EUROPEAN PORCELAIN THREE-  
LIGHT CANDELABRUM**

CIRCA 1740, LATER FITTED INTO A  
LAMPE BOUILLOTE

The pavilion of hexagonal form with  
three lights and candle snuffers amongst  
scrolling foliage and flowers above and  
with swans between each column below,  
on shaped base and melon-form feet,  
fitted for electricity; the floral branches,  
faux marble elements and swans  
probably associated, the ormolu shade of  
a later date  
25½ in. (65 cm.) high

£7,000-10,000

US\$9,200-13,000

€8,200-12,000



■\*260

**A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE  
BLUE PORCELAIN VASES**  
MID-18TH CENTURY

Each of baluster form, with foliate rim and conforming entwined scrolling handles, on an acanthus-cast circular base  
15¾ in. (40 cm.) high

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

**PROVENANCE:**

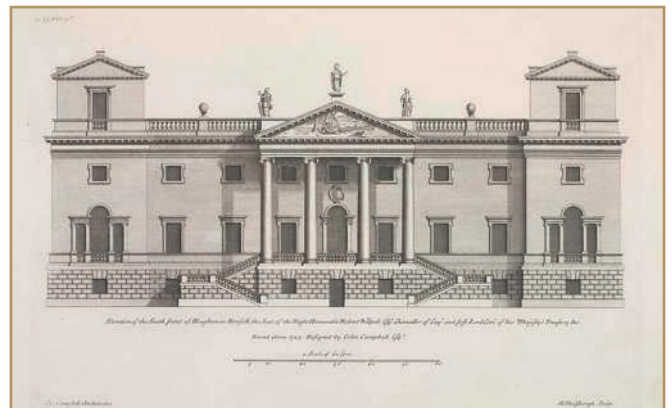
The property of the Trustees of the Cholmondeley Settlement, removed from Houghton Hall, Norfolk; sold at Christie's, London, 12 April 1984, lot 34.

With their scrolling *rocaille* mounts, this pair of vases are a superb example of the skillful art of mounted porcelain, perfected by *marchands-merciers* such as Lazare Duvaux in the 1740s and 1750s.

They were part of the important collections of the Marquess of Cholmondeley at Houghton Hall, Norfolk, where they remained until 1984 when sold at Christie's, London, 12 April 1984, lot 34. It seems likely they were originally acquired by Philip Sassoon for 25 Park Lane, and bequeathed to his sister, Sybil, the Marchioness of Cholmondeley, who had married George Cholmondeley, Earl of Rocksavage, in August 1913, and moved to Houghton when he inherited the title, 5th Marquess of Cholmondeley.

They unite precious powder blue Chinese porcelain vases with superbly cast and chased gilt-bronzes related to the *oeuvre* of chief designer and *sculpteur* at Sèvres Jean-Claude Chambellan Duplessis (1699-1774). The homogenous unity of form and bold decoration, suggesting that the mounts were made specifically for these vases, the acanthus 'agraphe' to the rim, and the virtuosity of the entwined scroll handles of the highest quality, illustrate the superb modelling and chasing for which Duplessis is renowned.

This pair, specifically their handles and foot mount, are related to a Louis XV ormolu-mounted vase illustrated in the 1763 painting by Henri-Horace Roland de la Porte, which was in fact his *morceau de reception* for admission to the *Académie Royale Peinture et Sculpture* in 1763 (INV 7267).



Engraving depicting Houghton Hall, Norfolk



■\*261

**A SET OF FOUR FRENCH ORMOLU  
THREE-LIGHT WALL-LIGHTS**  
SECOND HALF 19TH CENTURY

Each with an asymmetrical scrolling foliate backplate issuing foliate sheathed *rocaille* branches terminating in foliate drip-pans and nozzles, fitted for electricity  
19½ in. (49.5 cm.) high; 17 in. (43 cm.) wide (4)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

■\*262

**A LOUIS XIV GILTWOOD TABOURET**  
EARLY 18TH CENTURY

Of rectangular form, the faceted legs joined by an X-shaped stretcher, covered in green and red foliate cut velvet; later rails and regilt  
18 in. (46 cm.) high; 28½ in. (72 cm.) wide;  
14½ in. (37 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





■\*263

**A LOUIS XV GILTWOOD MIRROR**  
THIRD QUARTER 18TH CENTURY

Of shaped rectangular form, the outer border decorated with vine and scrolling motifs, surmounted by a pierced cresting centered by a bouquet of roses, regilt 44 in. (112 cm.) high; 28¼ in. (72 cm.) wide

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



■\*264

**A REGENCE GILTWOOD CONSOLE TABLE**  
FIRST QUARTER 18TH CENTURY

The rounded rectangular moulded portor marble top above a scrolling foliate frieze, the pierced apron centered by a shell flanked by acanthus sprays, on shell-headed cabriole legs joined by an X-shaped stretcher, on hoof feet, regilt 32¾ in. (83 cm.) high; 60 in. (153 cm.) wide; 24¼ in. (62 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,300-14,000







## ■-\*265

**A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE,  
TULIPWOOD, KINGWOOD AND FRUITWOOD MARQUETRY  
BOMBE COMMODE**

ATTRIBUTED TO JEAN-PIERRE LATZ, MID-18TH CENTURY

The serpentine *brèche d'Alep* marble top above two drawers decorated *sans traverse* with scrolling foliate marquetry cartouches within pierced *rocaille encadrements*, the sides conformingly inlaid, on cabriole legs headed by pierced foliate *chutes* and terminating in conformingly-cast foliate *sabots* 35¾ in. (91 cm.) high; 64 in. (163 cm.) wide; 29 in. (73½ cm.) deep

£40,000-60,000

US\$53,000-78,000  
€47,000-69,000

**PROVENANCE:**

Galerie Renard, Beaulieu-sur-mer.

Jean-Pierre Latz, *ébéniste privilégié du Roi* before 1741.

The extraordinary marquetry 'picture in wood' to the façade of this precious commode, displays abstract *rocaille* motifs forming expanding cartouches framed by seed-pods. This type of abstract and imaginative marquetry was presumably only executed by two *ébénistes*, Jean-Pierre Latz and Jean Desforges. The latter's stamp 'DF' appears on a commode with very similar marquetry in the J.P. Getty Museum (illustrated in G. Wilson and C. Hess, *Summary Catalogue of the European Decorative Arts*, Los Angeles, 2001, p. 14, fig 25). The present commode, however, is more closely related to

the *oeuvre* of Latz, and based on comparison of various mounts apparently exclusively employed by him, can firmly be attributed to this *ébéniste*. In fact, being *ébéniste privilégié du Roi*, he could contravene guild regulations and cast his own mounts, thus enabling many unstamped pieces to be attributed to him based on the mounts.

Virtually identical ormolu angle mounts (*chutes*) to those on this commode are found on a commode in the Quirinale Palace, Rome, made between 1745 and 1749, and amongst the French furniture brought from Versailles to Parma in 1753 to decorate the *petit appartement* of Madame Infante, eldest daughter of Louis XV, and wife to Don Philip (Henry Hawley, 'Jean-Pierre Latz, Cabinet-Maker', *The Bulletin of The Cleveland Museum of Art*, September/October 1970, no. 21). The Quirinale commode bears the stamp of Jean-Pierre Latz and it is described as 'the keystone for the attribution of a large number of pieces, chiefly commodes and desks, to Latz' (*ibid.*, p. 232). The Quirinale collection also comprises a marquetry commode, with the same provenance, of identical construction and with the same distinctive mounts of the commode stamped 'Latz' (*ibid.* no. 28). Further works either by or attributed to Latz with closely related *chutes* include: a *bureau plat* from the collection of the Dukes of Bedford at Woburn Abbey, Bedfordshire (*ibid.*, no. 29); a *bureau plat* formerly in the possession of Messrs. Ball, purchased in 1927 from the Vitzthum von Eckstädt family (*ibid.*, no. 31); a *bureau plat* formerly in the Dutasta Collection, Paris (*ibid.* no. 33) and two commodes in the Staatliche Kunstsammlungen, Dresden, exhibited at Schloss Pillnitz near Dresden (*ibid.*, nos. 37 and 38).



266



**\*266**

**A PAIR OF FRENCH ORMOLU-MOUNTED  
CHINESE PORCELAIN GU-FORM VASES**  
THE PORCELAIN KANGXI PERIOD (1662-  
1722), THE MOUNTS 19TH CENTURY

Each mounted with a mask at each corner, on a  
stepped square base  
10 in. (25.5 cm.) high (2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



267



**\*267**

**A PAIR OF LOUIS XV ORMOLU-MOUNTED  
CHINESE EXPORT PORCELAIN BOWLS**  
MID-18TH CENTURY

Each flanked by twin foliate-scroll handles and  
raised on *rocaille* base  
3¼ in. (8 cm.) high; 6½ in. (16.5 cm.) wide (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

**\*268**

**A FRENCH ORMOLU-MOUNTED FLAMBE-GLAZED CHINESE PORCELAIN FOUNTAIN  
19TH CENTURY**

In the Louis XV style, with pierced foliate and domed lid, the fountain handles flanked by ribbon tied-rushes and centred by a satyr mask and raised on dripping water base mount above a shaped basin on a *rocaille* base  
10½ in. (27 cm.) high; 8½ in. (21.5 cm.) wide;  
8 in. (20 cm.) deep

£5,000-8,000

US\$6,600-10,000  
€5,800-9,300



**■\*269**

**AN EARLY LOUIS XV GILTWOOD SMALL  
CONSOLE  
CIRCA 1730**

With a shaped *rouge royal* marble top, the pierced frieze centred by a mask flanked by scrolling acanthus and chimeras, on dragon-headed and foliate-carved double-scroll cabriole legs terminating in hoof feet, losses to gilding  
33 in. (84 cm.) high; 36¼ in. (92 cm.) wide;  
20 in. (51 cm.) deep

£3,000-5,000

US\$4,000-6,500  
€3,500-5,800



PROPERTY OF A LADY: A SWISS COLLECTION (253-283)

**\*270**

**A PAIR OF BALTIC ORMOLU-MOUNTED CUT-GLASS VASES**

EARLY 19TH CENTURY

Each flanked by eagles head handles issuing chains and with entwined snake tails, on square bases

7¼ in. (18.5 cm.) high

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



**■~\*271**

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, BOIS SATINE AND AMARANTH-BANDED TABLES CHIFFONNIERES**

CIRCA 1770

Of oval form, the grey-veined white marble top with pierced three-quarter gallery above a brown-leather lined slide, the panelled tambour body with a central cupboard and a hinged drawer to each side, the canted angles with *gout grec* bracket mounts, on cabriole legs terminating in scrolling foliate sabots, the underside with various labels stencilled marks and inscriptions

32½ in. (82.5 cm.) high; 19½ in. (49.5 cm.) wide;

14 in. (45.5 cm.) deep

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



■~\*272

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH, KINGWOOD AND SATINWOOD MARQUETRY OCCASIONAL TABLE**

BY ROGER VANDERCRUSE, DIT LACROIX, CIRCA 1770

Inlaid overall with tea service and other vessels, with sliding top revealing a gilt-tooled black leather writing surface, inkwell and compartment, with green stained frieze above cabriole legs headed by foliate mask mounts and joined by a conformingly inlaid undertier platform with pierced three-quarter gallery, on scroll sabots, stamped 'RVLC' and 'JME' under top; the mounts regilded, largely re-veneered

28½ in. (72 cm.) high; 24¾ in. (63 cm.) wide; 16 in. (41 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

Roger van der Cruse ('RVLC'), known as Lacroix, *maître* in 1755.

The distinctive 'naïf' marquetry of teapots, vessels, flower-filled vases and urns, inspired by the ornamental borders of Chinese Coromandel lacquer screens, is associated with the Parisian *ébéniste* and specialist *marqueteur*, Charles Topino (*maître* in 1773), based in the rue Faubourg-Saint-Antoine. As his daybook reveals, he is known to have supplied marquetry panels of this type to his *confrères*, the *marchand-ébénistes*, who then sold them on as their own (A. Pradère, *Les Ebénistes Français de Louis XIV à la Revolution*, Paris, 1989, p. 319). However, RVLC did not make use of Topino's marquetry panels, but almost certainly executed these in his own *atelier*. His examples of 'naïf' marquetry are highly individual both in choice of *objets* and arrangement, and are clearly his own invention (C. Roinet, *Roger Vandercruse dit La Croix 1727-1799*, Paris, 2000, p. 64). Identical ormolu mounts, the *entrelac* on the frieze and the idiosyncratic *chutes*, are also found on other RVLC-stamped marquetry furniture of *circa* 1770, a *bonheur-du-jour* à *guichets* and a *bonheur-du-jour* à *gradin*, illustrated Roinet, *ibid.*, figs. 29, 36.



276



■~\*273

**A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE BUREAU PLAT**

BY JEAN-FRANCOIS DUBUT, LAST QUARTER 18TH CENTURY

The rectangular top inset with a gilt-tooled tan leather writing surface above three frieze drawers reversing to faux drawers flanked by drapery-swagged angles, the sides with conformingly lined leather slides, on square tapering legs terminating in square sabots, stamped 'J. F. DUBUT' twice and 'JME' four times, partly remounted

30 in. (76 cm.) high; 57 in. (145 cm.) wide; 27¼ in. (69 cm.) deep

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

Jean-François Dubut, *maître* in 1760

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



**\*274**

**A NEAR PAIR OF LOUIS XVI ORMOLU-MOUNTED CHINESE CELADON VASES**

THE MOUNTS LAST QUARTER 18TH CENTURY, THE PORCELAIN 18TH CENTURY

Each of baluster form with scrolling channelled necks, the rams heads handles issuing swags, on foliate circular base; one vase with a replaced ram's head mount, the other with a replaced garland mount

9 in. (23 cm.) high, the tallest

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

**■-\*275**

**A PAIR OF LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND AMARANTH TABLES EN CHIFFONNIERES**

THIRD QUARTER 18TH CENTURY

Each with an oval *brèche* marble top, above a panelled frieze with a single drawer, on pierced foliate-headed cabriole legs joined by a kidney-shaped undertier platform with a pierced three-quarter gallery

28½ in. (72 cm.) high; 18½ in. (47 cm.); 14¼ in. (36.5 cm.)

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000







The present lot illustrated in the 1987 sale catalogue

■\*276

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

LATE 18TH / EARLY 19TH CENTURY

Each stem modelled as a vase cast with foliage and flanked by a seated and draped male and female putto respectively, issuing flowering rose branches, on a circular pedestal base

29 in. (74 cm.) high; 16 in. (41 cm.) wide

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

Collection of baron Gustave de Rothschild (1829-1911).

Thence by descent, until sold

Etude Couturier Nicolay, Hôtel Drouot, Paris, 4 December 1987, lot 122.

PROPERTY OF A LADY: A SWISS COLLECTION (253-283)

**\*277**

**A PAIR OF LOUIS XVI ORMOLU CASSOLETTES**

LATE 18TH CENTURY

Each with a reversible pierced lid surmounted with a fruiting finial above voluted tripod monopodiae on a stepped plinth, the black marble bases probably replaced

8½ in. (22 cm.) high

(2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



277



278

**■\*278**

**A PAIR OF ORMOLU-MOUNTED MAHOGANY AND BURR-MAPLE GUERIDONS**

20TH CENTURY, AFTER THE MODEL BY ADAM WEISWEILER

Each with a circular ormolu-framed black marble top above twinned simulated bamboo columnar uprights joined by a tripartite undertier, on splayed feet

29½ in. (75 cm.) high; 16 in. (41 cm.) length

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



279

**■\*279**

**A FRENCH ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE TABLE A OUVRAGE**

LATE 19TH / EARLY 20TH CENTURY, IN THE MANNER OF MARTIN CARLIN

The circular top with pierced gallery and panelled frieze, with one drawer enclosing a green-leather lined writing surface above a secret compartment, on a columnar central shaft, the lower tier with divided and hinged top enclosing a fitted interior, on tapering legs with foliate caps and castors

29½ in. (75 cm.) high; 16½ in. (42 cm.) diameter

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

**\*280**

**A PAIR OF LOUIS XVI ORMOLU AND GREY MARBLE  
CANDLESTICKS**

LATE 18TH CENTURY

Each formed as a young satyr holding a fruiting basket with nozzle on his head and standing on a tambourine, on spreading *bleu turquin* marble bases with rope twist borders, raised on pinecone feet 10 in. (25.5 cm.) high (2)

£5,000-8,000

US\$6,600-10,000  
€5,800-9,300

**PROVENANCE:**

Property of a Lady; Christie's, London, 19 May 1983, lot 29.

These candlesticks relate to designs for wall-lights by Louis Prieur *circa* 1775, which were further interpreted by Jean-François Forty *circa* 1780 in his 'Oeuvres de Sculpture en Bronze. Contenant Girandoles, Flambeaux, Feux, Pendules, Bras, Cartels, Barometres, Inventées et Dessinées par J.F.F. - Cahier de six Bras de Cheminées' (H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 288, fig. 4.16.1).



**■\*281**

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE  
DESSERTER**

LATE 18TH CENTURY

Of demi-lune form, the grey-veined white marble top with pierced three-quarter gallery above a frieze drawer, on stop-fluted columnar supports joined by an undertier platform, on toupie feet, stamped 'VIP.RIC' 34¼ in. (87 cm.) high; 30 in. (76 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

US\$2,700-3,900  
€2,400-3,500





■\*282

**AN ITALIAN POLYCHROME SCAGLIOLA TOP**  
SECOND HALF 19TH CENTURY

Of rectangular form, with a central panel depicting Poseidon and Amphitrite emerging from the sea in a horse-drawn carriage, within a scrolling foliate border and simulated lapis lazuli edge, on fluted ormolu later columnar supports  
86¾ in. (220.5 cm.) wide; 35½ in. (90.5 cm.) deep

£5,000-8,000

US\$6,600-10,000  
€5,800-9,300

This elaborate table top, depicting Poseidon, king of the sea, and his consort Amphitrite, emerging from their sub-aquatic realm in a horse-drawn carriage, is inspired by a mid-17th century scagliola top in *grisaille* attributed to a Carpi *scagliolista* in the Bianchi Collection, Florence (illustrated in A. M. Massinelli, *Scagliola, l'arte della pietra di luna*, Rome, 1997 pp. 120-1).



■-\*283

**AN ITALIAN ORMOLU-MOUNTED ROSEWOOD, EBONY,  
EBONISED AND PARCEL-GILT PIETRE DURE AND SPECIMEN  
MARBLE CABINET-ON-STAND**

19TH CENTURY, PROBABLY BY CASTAGNOLI, FLORENCE

The galleried top above variously shaped panelled drawers mounted with pietre dure plaques depicting flowers and birds centred by a niche door with columns enclosing a fitted interior with five secret drawers behind, the frieze with panels depicting shells, on faceted columnar legs joined with a stretcher, on bun feet, inscribed 'Castagnoli fece Fierenze / 1814' behind lower central drawer  
69 in. (175.5 cm.) high; 47 in. (119.5 cm.) wide; 17¼ in. (45 cm.) deep

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000



PROPERTY OF A LADY

**284**

**AN ITALIAN ORMOLU-MOUNTED RED PORPHYRY AND GREEN  
CORSIKA QUARTZ INKSTAND**  
ROME, 19TH CENTURY

Modelled as *La Fontana dei Dioscuri*, the central obelisk flanked by ink-wells,  
on a raised shaped ormolu base with chained border  
13 in. (33 cm.) high; 12½ in. (32 cm.) wide; 12½ in. (32 cm.) deep

£12,000-18,000

US\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Trinity Fine Arts, London, 1993.

This inkwell, featuring ormolu-enriched porphyry and green Corsica quartz, depicts the *Fontana dei Dioscuri* in Rome's *Piazza del Quirinale*, built by Pope Pius VI. The model here offered is a variation of the celebrated inkstand created by the silversmith Luigi Valadier, and made by the master silversmith Vincenzo Coacci (1756-1794) in 1792. Valadier's inkwell, gifted to Pope Pius VI, and now in the collection of the Minneapolis Institute of Arts, has a tazza in place of the obelisk featured on the present example (see M. Parsons, 'A Monument of Rome', *Minneapolis Institute of the Arts Bulletin*, LVIII, 1969, pp.47-54; and *The Age of Neoclassicism* catalogue, London, 1972, no. 1753). As this was a very popular model with Grand Tour visitors, other Roman workshops soon began creating centrepieces utilising contrasting specimens of the most colourful and highly prized hardstones, drawing on Rome's rich architectural history for inspiration. Francesco Righetti (d.1819), for example, is known to have produced inkstands in this spirit (see A. Gonzales-Palacios, *Il Tempo di Gusto*, vol.II, Milan, 1984, figs. 267 et 269), as many others would continue doing for the remainder of the 19th century.

285

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED  
ALABASTER VASES**  
LATE 18TH CENTURY

Each with a flared gadrooned rim flanked by perching  
parrot handles, above a turned waisted socle on a  
panelled square base

10½ in. (27 cm.); 7 in. (18 cm.) (2)

£6,000-10,000

US\$8,000-13,000

€7,100-12,000

A DISTINGUISHED PRIVATE COLLECTION FROM LAKE LUGANO

■\*286

**AN ITALIAN GILTWOOD CONSOLE TABLE**  
MID-18TH CENTURY

The shaped Sicilian jasper veneered top above a pierced  
foliate-carved frieze hung with flower sprays, on double  
C-scroll legs joined by a foliate-carved X-shaped  
stretcher centred by a pierced *rocaille* cartouche,  
restorations

37 in. (94 cm.) high; 57 in. (145 cm.) wide;  
28 in. (71 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000





PROPERTY OF A LADY

■287

**AN ITALIAN RED-PAINTED AND PARCEL-GILT STEEL AND  
GILTWOOD FOUR-POSTER BED**  
FIRST HALF 20TH CENTURY

Of rectangular form, the canopy embellished with giltwood feathers, the posters surmounted with fruiting cornucopiae, with pierced interlaced sides and foliate-cast rails, on turned tapering legs terminating in ball feet, partially redecorated

104 in. (264 cm.) high; 79 in. (201 cm.) wide; 52 in. (132 cm.) deep

£6,000-8,000

US\$7,900-10,000

€7,000-9,300





■288

**AN ITALIAN SPECIMEN MARBLE TOP**

LATE 18TH / EARLY 19TH CENTURY

Of rectangular form, the central Siena marble panel within a white marble border inlaid with specimens including lapis lazuli, jasper and rosso within a later portor moulded border

28¾ in. (73 cm.) high; 54 in. (137 cm.) wide

£15,000-25,000

US\$20,000-33,000

€18,000-29,000



■289

**A SUITE OF ITALIAN GILTWOOD AND BLUE-PAINTED SEAT FURNITURE**

ROME, LATE 18TH CENTURY

Comprising two armchairs and a sofa, each with padded drop-in oval back and serpentine seat, the frame vigorously carved with guilloche enclosing flowerheads and centred by ribbon-tied profile medallions, the downscrolled arms carved with bead-and-reel and ribbon-tied reel mouldings, above acanthus-sheathed supports, on cabriole legs headed by ram's masks terminating with hoof feet, upholstered à châssis in yellow foliate fabric 41½ in. (105.5 cm.) high; 52 in. (132 cm.) wide; 20 in. (51 cm.) deep, the sofa 40¾ in. (103.5 cm.) high; 25½ in. (65 cm.) wide; 20 in. (51 cm.) deep, the armchairs

(3)

£18,000-25,000

US\$24,000-33,000

€21,000-29,000

**LITERATURE:**

Literature :

An armchair of the exact same suite is published in E. Colle, *Il Mobile Neoclassico in Italia*, 2005, Milano, p. 154.

■290

**A PAIR OF ITALIAN GILTWOOD AND BLUE-PAINTED ARMCHAIRS**

ROME, LATE 18TH CENTURY

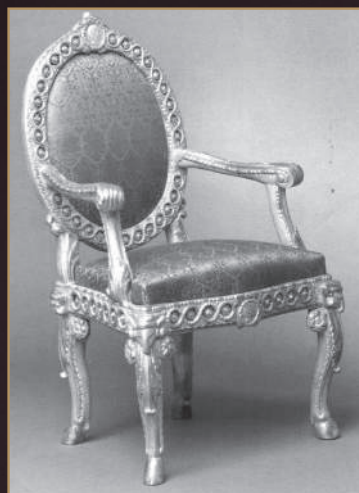
Each with padded drop-in oval back and serpentine seat, the frame vigorously carved with guilloche enclosing flowerheads and centred by ribbon-tied profile medallions, the downscrolled arms carved with bead-and-reel and ribbon-tied reel mouldings, above acanthus-sheathed supports, on cabriole legs headed by ram's masks terminating with hoof feet, upholstered à châssis in yellow foliate fabric

40¾ in. (103.5 cm.) high; 25½ in. (65 cm.) wide; 20 in. (51 cm.) deep (2)

£12,000-18,000

US\$16,000-24,000

€14,000-21,000



The armchair from the same suite illustrated in E. Colle, *Il Mobile Neoclassico in Italia*

The striking neo-classical design of this suite of seat-furniture recalls Roman and Pontifical state furniture produced during the last quarter of the 18th century. The design of the foliate cabriole leg, headed by a ram's mask, is clearly reminiscent of the bold classicizing style, introduced by Giovanni Battista Piranesi (1720-1778) in his celebrated volume of designs 'Diverse maniere d'adornare I cammini', published in Rome in 1769. Closely related legs are often found on Roman console tables of the same period (see: A.G. Palacios, *Arredi e Ornamenti alla Corte di Roma 1590-1795*, 2004, Milan, pp. 216-219); a celebrated example is now in the Minneapolis Institute of Arts (see: A. Gonzalez-Palacios, *Il Tempio del Gusto*, Vol II, 1984, Milan, p.103, figs 209-212). The influence of Piranesi's designs was such that most of the Roman furniture production of the last three decades of the 18th century was undoubtedly inspired by him. A related suite of Roman chairs, executed in 1793 for the Palazzo Altieri, as part of the new decorative scheme implemented in anticipation of the marriage of Don Paluzzo Altieri and Maria Anna von Sachsen, is representative of this specific moment - a period of unparalleled creativity at the height of the classical revival. A pair of armchairs of the exact same model offered here, sold anonymously, Sotheby's London, 6 July 2011, lot 83 (£28.125 including premium).



(alternative view of one armchair without its upholstery à châssis)



■291

**A PAIR OF FRENCH ORMOLU-MOUNTED SCAGLIOLA VASES**  
 SECOND HALF 19TH CENTURY

Each shaped rectangular body simulating marble surmounted by a foliate-cast fixed cover and finial and flanked by lion's masks with drop ring handles, on a fluted hexagonal base applied with acanthus  
 24 in. (61 cm.) high (2)

£6,000-10,000

US\$7,900-13,000  
 €7,000-12,000



■ 292

**A SOUTH GERMAN PARCEL-GILT,  
POLYCHROME-DECORATED AND  
MARBLE GAMES TABLE**  
MID-18TH CENTURY

The lozenge-shaped red and grey *breccia* chessboard top with raised moulded edge, above a pierced frieze carved with C-scrolls and rococo motifs, on acanthus-headed channelled cabriole legs joined by an X-shaped stretcher  
33 in. (84 cm.) high; 26¾ in. (68 cm.) wide;  
23¾ in. (60 cm.) deep

£15,000-25,000

US\$20,000-33,000  
€18,000-29,000

Designed in the German Rococo fashion of the mid-18th Century, this elegant table is inset with a precious chess-board in red and grey marbles. With its pierced asymmetrical cartouche to the frieze and scroll legs, it relates to the designs by Francois Cuvillies the Elder, Munich, executed after 1738, but also those by Johann Peter Wagner, Wurzburg, of circa 1760, demonstrating that this organic naturalistic style remained a strong influence throughout Germany for over three decades. (H. Kreisel, G. Himmelheber, *Die Kunst des deutschen Moebels*, Munich, 1970, vol. II, p. figs 433-434 and 537-53).



PROPERTY OF A GENTLEMAN

■ 293

**A PAIR OF ITALIAN GILT-VARNISHED SILVERED ('MECCA') AND  
SIMULATED MARBLE CONSOLES**

ROME, SECOND QUARTER 18TH CENTURY

Each shaped top above a panelled and waisted support headed by a cartouche  
carved and with double C-scrolls and hung with flowerheads, on a moulded base  
31¾ in. (80.5 cm.) high; 27½ in. (70 cm.) wide; 13½ in. (34 cm.) deep (2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300



■ 294

**AN ITALIAN POLYCHROME SCAGLIOLA TOP**  
TUSCANY, 18TH CENTURY

Of rectangular form, with a scrolling foliate border with birds, masks and fruiting baskets against a black reserve  
29 in. (73.5 cm.) high; 54¼ in. (139 cm.) wide

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

The design of this striking scagliola panel, with its rich polychrome fruited scrolling foliate border embellished with stylised masks relates to other similar scagliola panels from the Carpi region. With their pictorial decoration made utilising coloured marble powder, these tops follow the designs of related late 17th century *pietre dure* tops, such as those executed in the *Opificio delle Pietre Dure* in Florence after designs by Giovanni Battista Foggini (d. 1715). A related panel signed by the *scagliolista* Giovan Marco Barzelli, similarly designed with a dense polychrome scrolling foliate border with birds against a black reserve, is in the chiesa di S. Pietro, Modena (illustrated in D. Colli *et. al.*, *La Scagliola Carpigiana e L'illusione Barocca*, Modena, 1990, p. 146).



■ 295

**A PAIR OF ITALIAN PATINATED BRONZE VASES AND COVERS**  
EARLY 19TH CENTURY

Each with a foliate-cast domed lid surmounted by a pinecone finial, the waisted body flanked by lion's masks issuing berried laurel branches, above a beaded socle on a square plinth  
15½ in. (39 cm.) high

£6,000-10,000

(2)

US\$7,900-13,000  
€7,000-12,000

Embellished with laurel branches issuing from lion masks, these elegant and beautifully-chased neo-classical vases relate closely to designs for vases *antiques* by Louis-Joseph Le Lorrain (d. 1759), published in 1752 and therefore executed in that year or earlier. He most probably drew these when living in Rome, where he attended the French Academy from 1740 to 1748. Whilst several of his contemporaries produced series of vase designs in Rome in the same period, such as those by Jacques-Francois-Joseph Saly (1746) and Joseph Vien (1748), those by Le Lorrain appear closest to the present vases; they share similar smooth cylindrical bodies with various sharp ridges as well as a certain crispness to the leaves (S. Eriksen, *Early Neo-Classicism in France*, London, 1974, pp 375-376, pl. 297-298).





■ 296

**A PAIR OF ITALIAN ORMOLU-MOUNTED SMALL SPECIMEN MARBLE TOPS**

THE SPECIMEN PANELS 17TH CENTURY, THE ORMOLU-MOUNTED BORDER, ROME, LATE 18TH CENTURY

Each of square form and geometrically inlaid with *bianco e nero*, *brocatelle di spagna*, *breccia*, *alabastro*, jasper, onyx and *pecorella* among others, within a black slate border with bead and reel ormolu edge mounts

19¼ in. (49 cm.) square

(2)

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

An almost identical specimen marble top, with a conforming geometrical and lozenge-shaped arrangement in related specimen marbles and with a similar beaded ormolu surround, mounted on an elaborately carved giltwood neoclassical tripod base, is conserved in the Fondazione Ivan Bruschi private museum in Arezzo, Italy. The black marble border of the tops here offered, which are preciously mounted with a bead and reel ormolu surround, was most probably added at the end of the 18th or early 19th century to further embellish the exquisite older specimen marble panels within.



The comparable top at the Fondazione Ivan Bruschi

The celebrated carver, Giuseppe Maria Bonzanigo (1745-1820), was born at Asti in Piedmont to a family of sculptors and ornamentalists in wood. From 1773, he had established himself in Turin, where he worked for the court of Savoy as a sculptor and *ébéniste* for 20 years. In 1787, he was granted the position of sculptor to Victor-Amedee III, king of Sardinia, a post that he occupied until 1796, the date of the French invasion. From thereon in, it was Napoleon Bonaparte, who became one of his principal patrons. In 1793, Bonzanigo was elected an honorary member of the l'Académie clémentine de Bologne, and in 1808, he was exhibiting at the *Salon* in Paris. He is considered the master of sculpture and micro-carving in wood and ivory.



297

297

**A NORTH ITALIAN CARVED FRUITWOOD PORTRAIT PANEL**  
TURIN, LATE 18TH CENTURY, ATTRIBUTED TO GIUSEPPE MARIA BONZANIGO

Depicting the Virgin Mary within an oval laurel frame hung with ribbon-tied garlands and angels to lower corners, on an ebony ground, the central carved paper scroll inscribed 'ECCE...MATER...TUA'; the back with two labels, one inscribed 'Schmitzeneioon (?) / Boncigo / D. A. Figdor, the second, 'F. 4868' in ink

6¼ in. (15.5 cm.) high; 4¾ in. (12 cm.) wide

€5,000-8,000

US\$6,600-10,000  
€5,800-9,300

The incredibly dense and detailed carving of this panel is typical of the type of work produced by Bonzanigo. The subject represented is 'Madonna Addolorata' or 'Our Lady of Sorrows', and together with the inscription 'Ecce Mater Tua' or 'Behold, Your Mother', a Lenton devotion, recalls the unspeakable anguish of the Virgin Mary as she witnesses Jesus's suffering at Calvary. Another simpler version of this subject is in the Museo Civico d'Arte Antica in Turin, illustrated in *Giuseppe Maria Bonzanigo: Intaglio minuo e grande decorazione*, Turin, 1990, p. 207, fig. 52.10.

**PROVENANCE:**

Dr. Albert Figdor Collection, Vienna.

88

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



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**298**

**A NORTH ITALIAN CARVED FRUITWOOD PORTRAIT PANEL**

TURIN, LATE 18TH CENTURY, ATTRIBUTED TO GIUSEPPE MARIA BONZANIGO

Depicting the profile portrait of Mars with cuirass and feathered helmet within a interlacing frame with carved foliage and roundels to each corner  
10¼ in. (25.5 cm.) high; 8½ in. (21 cm.) wide

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

This portrait is entitled 'Guerriero classico' or the 'Classical warrior', a version of which is in the Museo Civico d'Arte Antica in Turin, illustrated in *Giuseppe Maria Bonzanigo: Intaglio minuo e grande decorazione*, Turin, 1990, p. 202, fig. 31.2.



299



300

■299

**A SET OF SIX NEOCLASSICAL RED LEVANTO MARBLE VASES**

FIRST HALF 19TH CENTURY

Each with a tapering body flanked by pieced handles on a square plinth; restorations, some covers replaced  
10½ in. (26.5 cm.) high

(6)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

■300

**A PAIR OF ITALIAN SCAGLIOLA AND WHITE MARBLE COLUMNS**

19TH CENTURY

Each circular column simulating grey and blue *breccia* and white marble, on a square white marble plinth  
50¼ in. (127.5 cm.) high; 17 in. (43 cm.) square

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000



■301

**AN ITALIAN PATINATED BRONZE AND SPECIMEN MARBLE  
CENTRE TABLE**

CIRCA 1820-30

The circular top geometrically inlaid with various marbles including *brocatelle di spagna*, *breccias*, *giallo*, *portor* and *alabastro fiorito*, above a baluster support applied with acanthus on tripod lion paw feet  
30¼ in. (77 cm.) high; 40½ in. (103 cm.) diameter

£20,000-30,000

US\$27,000-39,000

€24,000-35,000





■ 302

**A PAIR OF MONUMENTAL CHARLES X  
ORMOLU SEVEN-LIGHT CANDELABRA**

ATTRIBUTED TO PIERRE-PHILIPPE  
THOMIRE, CIRCA 1820-40

Each with a part-gadrooned up-light surmounted by a central stem issuing six cornucopia-shaped scrolling branches terminating in waterleaf-cast circular drip-pans and nozzles, above a fluted pillar with acanthus clasp below, supported on a square pedestal mounted with palmettes and scroll motif, on foliate-capped paw feet above a square base, drilled for electricity

79½ in. (202 cm.) high; 21¼ in. (54 cm.) wide (2)

£30,000-40,000

US\$40,000-52,000

€35,000-46,000

These monumental torchères are inspired by the designs of C. Percier and P.F.L. Fontaine from the *Recueil de Décorations Intérieures*, Paris, 1801, which popularized Napoleon's grand Empire style. Of related over-scaled size, and with many similar leaf motifs, a massive pair of candelabra-torchères supplied to Napoleon by Pierre-Philippe Thomire (1751-1843) in 1811 for the *cabinet intérieur* of the Tuileries, is at the Grand Trianon, Versailles (illustrated and discussed in D. Cohen, *Pierre-Philippe Thomire - Unternehmer und Künstler*, H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol.II, pp.662-663, fig.5). These are recorded in the Salon de L'Empereur, renamed Salon des Malachites in 1811, after the precious malachite objects, comprising two columns, two tops and a vase, given by Emperor Alexander I of Russia in 1808 (D. Ledoux- Lebard, *Le Grand Trianon, Meubles et Objets d'Art*, Paris, 1975, p. 104). Very closely related candle branches issuing from lotus cups, also executed by Thomire, feature on the torchères with Sarreguemines faience bodies, delivered in 1814 to the Garde-Meuble; these are recorded at Saint-Cloud in 1818 but were transferred to the Elysee in 1839 (M.F. Dupuy-Baylet, *L'Heure Le Feu la Lumiere, Les Bronzes du Mobilier National 1800-1870*, Dijon 2010, pp. 196-197, no 109).



■ 303

**A PAIR OF CHARLES X ORMOLU-MOUNTED EBONY BIBLIOTHEQUES**

CIRCA 1830, IN THE MANNER OF GEORGES-ALPHONSE AND FRANCOIS-HONORE-GEORGES JACOB-DESMALTER

Each with an egg-and-dart breakfront cornice, the panelled pediment and sides with bead and reel border mounts, with X-framed glazed doors enclosing adjustable shelves, on a moulded base, reduced in length  
 77 in. (196 cm.) high; 97¼ in. (248.5 cm.) wide; 14¼ in. (36 cm.) deep (2)

£25,000-40,000

US\$33,000-52,000

€29,000-46,000

These bold and elegant bibliotèques are closely related to the ebony display cases for Egyptian antiquities at the Musée Charles X, situated in the South Wing of the Cour Carré of the Louvre, inaugurated by the King in 1827. These display cases were executed by Francois-Honoré-Georges Jacob-Desmalter (d. 1841), probably together with his son Georges-Alphonse (d. 1870), who managed the family firm from 1825. The display cases of the Salle des Bijoux, in mahogany and gilt-bronze, had already been supplied by them in 1822-25, and it is no surprise that they were also commissioned to execute the cases for the Egyptian antiquities from the Durand, Salt and Drovetti collections, acquisitions made by Charles X for his Antiquities Museum in the Louvre (D. Alcouffe, et. al., *Un âge d'or des arts décoratifs 1814-1848*, Paris, 1991, pp. 95-98).



PROPERTY OF A GENTLEMAN

**304**  
**A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE**  
**CANDLESTICKS**

CIRCA 1810, IN THE MANNER OF PIERRE-PHILIPPE THOMIRE

Each shaft modelled as a classically-draped maiden holding a wreath, surmounted by a tasselled band and palmette-cast nozzle, above a star-studded pedestal on an anthemion-cast circular base  
 13½ in. (34 cm.) high (2)

£4,000-6,000

US\$5,300-7,800  
 €4,700-7,000

**PROVENANCE:**

Possibly from the collection of of Letizia Bonaparte, Madame Mère (1750-1836).

An identical pair of candlesticks is visible on the portrait of Letizia Bonaparte, Madame Mère by Jacques Sabit (1749-1803), in the collection of Musée Fesch (no. MNA 839.1.12).

■ **305**  
**A SWEDISH WHITE-PAINTED AND PARCEL-GILT CONSOLE**  
**TABLE**

ATTRIBUTED TO PEHR LJUNG, LATE 18TH CENTURY

The rectangular grey-veined white marble top above a panelled and beaded frieze applied with scrolling acanthus and centered by a medallion carved with a mask of Mercury, on rosette-headed fluted turned tapering legs terminating in *toupie* feet

33 in. (84 cm.) high; 38½ in. (98 cm.) wide; 18¾ in. (47.5 cm.) deep

£7,000-10,000

US\$9,200-13,000  
 €8,100-12,000



The Stockholm cabinet-maker Pehr Ljung (1743-1819) was apparently particularly renowned for his finely-carved mirrors and console tables, the latter often with precious porphyry tops ('Porphyre, la Pierre Royale', *exh. cat.*, Paris, 1990, fig. 96). Ljung supplied '*rikt skulpterade ramar*' to Duchess Hedvig Elisabet Charlotta in 1784 and various items to Haga. A distinctive feature of his console tables are the portrait roundels to the frieze, imitating ceramic roundels, which enables us to attribute the current table to him (T. Sylven and E. Welander-Berggren, *Speglar*, Stockholm, 2000, pp. 165-167). Ljung worked at almost all the Royal residences but particularly at the Royal Palace in Stockholm from 1792, when new decorations were being carried out for Duke Charles to the designs of Louis Masreliez (H. Groth, '*Neoclassicism in the North*', London 1990, pp. 28-29).



■306

A LOUIS XVIII ORMOLU VASE

CIRCA 1820

Of campana form, the flared rim with egg-and-dart, the lower body flanked by channelled foliate-cast handles and centred by ribbon-tied ram's heads issuing vine swags, above a fluted socle on a stepped square base  
18¾ in. (47.5 cm.) high; 11¼ in. (30 cm.) diameter

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

A DISTINGUISHED PRIVATE COLLECTION FROM LAKE LUGANO

\*307

A PAIR OF NYMPHENBURG PORCELAIN GOLD-GROUND ORNITHOLOGICAL PLATES

CIRCA 1815, IMPRESSED SHIELD MARKS, NUMERALS AND ROMAN NUMERALS

Each painted with a specimen parrot named in black script on the reverse for *Le Perroquet Cendré* and *Le Perroquet cendré Tapiré*, within floral garland borders  
10¾ in. (27.3 cm.) diameter (2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

HRH Princess Arnulf of Bavaria, thence by descent.

Property of a European Princely family; sale, Sotheby's, Zurich, 1 June 1994, lots 291 & 302

The parrots painted here are examples taken from coloured engravings by Jacques Barraband, published in François Le Vaillant's *Histoire Naturelle des Perroquets*, published by Levraut, Schoell & Company between 1794 and 1805.

Jacques Barraband (1767-1809) was considered the best artist of natural history of his generation, and posthumously in 1820, the German zoologist Heinrich Kuhl (1797-1821) commemorated him by naming a species of South American parrot after him, the *Psittacus barrabandi*.

François Le Vaillant (1763-1824) was an adventurer and explorer as well as a keen amateur ornithologist. He published widely on the subject of natural history and is credited with having described over five-hundred new species in his lifetime. His work was published by subscription and his text along with engravings of Barraband's individual watercolours were sent out to subscribers for over a decade.





■308

**A LOUIS XV ORMOLU, ROCK CRYSTAL AND GLASS EIGHT-LIGHT CHANDELIER**

MID-18TH CENTURY

The shaped open frame with baluster stem supporting four tiers hung with stars and shaped drops, replacements to drops and crystal to stem  
40 in. (102 cm.) high; 30 in. (76 cm.) wide

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

■309

**A SWEDISH BLUE AND WHITE PAINTED LONGCASE ORGAN CLOCK**  
LATE 18TH CENTURY, THE ORGAN MOVEMENT BY PEHR STRAND

The case of rectangular outline with 13 inch diameter white enamel dial above a swag and neoclassical grotesque motif, on a stepped square base with grill and blue silk, the associated clock movement with recoil anchor escapement and rack strike to bell, tripping the organ movement on the hour, the original organ with fourteen wooden barrels, stamped 'P. STRAND'

85½ in. (217.2 cm.) high; 29 in. (73.7 cm.) wide; 20 in. (50.8 cm.) deep

£30,000-50,000

US\$40,000-65,000  
€35,000-58,000

**PROVENANCE:**

Probably Samuel af Ugglas (1750-1812), Forsmark Bruk Castle and by descent in the ag Ugglas Castle at Lennartsnäs Castle.

The delicate blue and white painted decoration case of this superb longcase musical organ clock embodies the Neoclassical style in Sweden in the late 18th century, known as Gustavian style, promoted by Gustaf III thanks to his cultural interests and passion for architecture (H. Groth, *Neoclassicism in the North*, London, 1990, p. 7). The colouring of this clock, white against a Wedgwood Blue ground, recalls ceramic jasperware, first developed by Josiah Wedgwood in the 1770s, with relief decoration in contrasting white giving a cameo effect that proved to be fashionable throughout Europe. The case was most likely made by Pehr Ljung (1743-1819) after a design by the Court architect and designer Louis Masreliez. Ljung was probably the most skilled and famous sculptor of furniture and interiors during the Gustavian period. He had many commissions from King Gustav III, including the Royal ship *Amphion*, the palace of Princess Sophia Albertina and Haga Pavilion, his most celebrated commission (1787).

Pehr Strand (1758-1826) is regarded as the foremost organ builder and maker of musical clocks in Sweden around 1800; his clients comprised royalty, noblemen, merchants and factory owners. Although to date it is unknown where Strand learnt his skill, his style resembles that of his contemporaries, Olof Schwan (1744-1812), Jonas Ekengren (1736-1793) and Pehr Niclas Forsberg (1733-1798). In 1791, Strand, who had a workshop in Stockholm, was granted a charter to build small organs and toy actions. Renowned for his very fine craftsmanship, the musical repertoire of these Swedish clocks was principally music arranged for the keyboard, published by Olof Ahlström in the periodical, *Musikaliskt Tidsfördrif*. These mechanical organs were often built into clocks after designs by Louis Masreliez, such as the present example. There are about fifty surviving Strand instruments including examples of his work in Forsmark Church (1800), Uppland; the old church, Sabbatsberg, Stockholm (1804, now in the Nordiska Museet, Stockholm); Tångåråsa (1806), and Närtuna (1818). In 1824, his workshop was taken over by his son, Pehr Zacharias Strand (1797-1844), who became equally celebrated in Sweden. Pehr Zacharias is believed to have been a good organ player, and it is probable he assisted his father with the programming of the musical clocks.





310

■310

**A PAIR OF RUSSIAN ORMOLU AND PATINATED BRONZE THREE-LIGHT CANDELABRA**  
CIRCA 1820-30, AFTER THE MODEL BY CLAUDE GALLE

Each with a stiff-leaf baluster shaft cast in relief with winged figures, foliate sprays and palmettes, headed by hound masks, issuing cornucopiae-shaped scrolled branches with circular drip-pans and nozzles and surmounted by a pinecone finial, above a square plinth mounted with winged females flanked by hounds and stylised anthemias, on paw feet, above a concave-sided base, pierced for electricity; restorations, the finials replaced, originally with further lamp finial and with four branches  
27 in. (68.5 cm.) high; 11 in. (28 cm.) wide;  
7½ in. (19 cm.) deep

(2)

£7,000-10,000

US\$9,200-13,000

€8,200-12,000

The rich decoration of these candelabra reflects both aspects of the French and of the Russian Empire style of the early 19th century, with the disposition and proportion of the distinctive relief-cast ornamentation of the patinated shaft relating these candelabra to a pair made in the workshops of the celebrated Parisian *bronzier* Claude Galle (1759-1815) for the Russian market in circa 1805. (cf. Gaydamak, Arcadi: *Russian Empire*, Moscow 2000, p. 177). While the winged maidens decorating the lower part of the shaft are related to mounts of a pair of Russian Empire vases from circa 1800 (Christie's London, 25 November 2008, lot 19), attributed to the celebrated Russian *bronzier* Friedrich Bergenfeldt (1760-1814) who worked for the Imperial Court at St. Petersburg.

311

**A PAIR OF RUSSIAN ORMOLU AND PATINATED BRONZE CANDLESTICKS**

EARLY 19TH CENTURY

Each with a columnar shaft applied with a quatrefoil band, with bat-winged monkeys at the shoulder, gadrooned circular drip-pan and campana nozzle, on paw feet above a web-shaped circular base  
12½ in. (32 cm.) high

(2)

£3,000-5,000

US\$4,000-6,600

€3,600-5,900

With its winged collar motifs and slender stems studded with quatrefoil motifs, the design of these highly unusual candlesticks is apparently unique. The audacious combination of these and other ormolu elements suggests a specific commission carried out by one of St. Petersburg's most talented *bronzier*. The most capable artists producing luxurious gilt-bronze items were Friedrich Bergenfeldt (1768-1822) and Andrei Schreiber (1777-1843), and both supplied many ornamental bronze items to the Imperial Court (I. Sychev, *Russian Bronze*, Moscow, 2003, pp. 94). Obviously, many designs for bronzes were supplied to them by architects working on projects for the Emperor and his Court, and Andrei Voronikhin (1759-1814) is particularly noteworthy as he produced various designs for items with winged creatures similar to those on the present candlesticks (I. Sychev, *ibid.*, p. 91).



311

**312****A SET OF FOUR RUSSIAN ORMOLU AND PATINATED BRONZE CANDLESTICKS**  
FIRST QUARTER 19TH CENTURY, AFTER THE MODEL BY CLAUDE GALLE

Each with a faceted tapering stem headed by a star-studded band and surmounted by an urn-shaped nozzle above lion paw feet, on a circular base cast with palmettes

10½ in. (27 cm.) high (4)

£5,000-8,000 US\$6,600-10,000  
€5,800-9,300

These candlesticks are closely related to the '2 paire [flambeaux] à trois têtes' supplied by Claude Galle (1759-1815) to Fontainebleau in 1804. The present candlesticks have very closely related smooth stems with three priestess's heads but show differences in the nozzles (J.-P. Samoyault, *Pendules et Bronzes d'Ameublement entrés sous le Premier Empire*, Paris, 1989, p. 175, no. 155). However, the present pair is probably not of French but of Russian manufacture and possibly by the St. Petersburg *bronzier* Andrei Schreiber (1777-1843), who executed various candlesticks and candelabra with a similar leaf-cast foot.

**313****A NEAR PAIR OF ORMOLU-MOUNTED THUYA AND AMARANTH GUERIDONS**  
19TH CENTURY, AFTER THE MODEL BY ADAM WEISWEILER

Each with a circular ormolu-framed Spanish *brocatelle* marble top above twinned simulated bamboo columnar uprights joined by a tripartite undertier, on splayed feet, slight differences to construction and feet

29½ in. (75 cm.) high; 16 in. (41 cm.) length (2)

£5,000-8,000 US\$6,600-10,000  
€5,800-9,300

The design for the present occasional table relates to the *guéridon doubles colonnettes*, an innovation of the celebrated Parisian *ébéniste*, Adam Weisweiler (*maître* 1778). With the common feature being its twin 'bamboo' supports, Weisweiler produced several variations of the table, some having a porcelain or Wedgwood inset top, others inset with marble, lapis lazuli or even lacquer. Examples are known to have been supplied to Madame du Barry and the Comte Skavronsky. A pair of *guéridon* of this model by Henry Dasson, with porcelain tops instead of marble, sold Christie's, New York, 24 April 2003, lot 318 (\$15,535).





■ 314

**A SWEDISH GILT-LEAD AND GILTWOOD MIRROR**  
 CIRCA 1735, ATTRIBUTED TO BURCHARD PRECHT

The rectangular plate within an egg-and-dart shaped mirrored frame, surmounted by a scrolling cresting centred with a mask and fruiting vase, flanked by floral sprays and further vases  
 51 in. (130 cm.) high; 27 in. (69 cm.) wide

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

With its idiosyncratic arched cresting, confronting C-scrolls, and floral bouquet finial, this elegant mirror in gilt-lead is characteristic of the *oeuvre* of Burchard Precht (d. 1738). The Precht family is synonymous with the production of mirrors in Sweden in the early part of the 18th Century and numerous examples are attributed to either Burchard Precht or his sons Gustav (d. 1763) and Christian (d. 1779). Originally from Bremen, Burchard Precht arrived in Stockholm in 1674 to work at Drottingholm Palace and was named carver to the Swedish Court in 1682. In 1687-88 he travelled to Rome and Paris with Court architect Nicodemus Tessin, a collaboration which strongly influenced his work and led to many ecclesiastical commissions. His sons also achieved great success, Christian becoming an important silversmith in Sweden during the mid-18th Century. A related mirror was formerly in the Wrightsman collection (F.J.B. Watson, *The Wrightsman Collection*, II, New York, 1966, no. 209, pl. 395) while comparable examples are illustrated in S. Roche *et al.*, *Mirrors*, New York, 1985, col. pl. VII and T. Sylvén and E. Welander-Berggren, *Speglar: Spegelmakare & Fabrikörer i Sverige 1650-1850*, Stockholm, 2000, pp. 194, 196-197.

315

**A GROUP OF THREE ORMOLU-MOUNTED SWEDISH ALVDALEN PORPHYRY BUTTER BOXES**  
 CIRCA 1810

One in tinguait, one in red rännås, one in orlok porphyry, each with a faceted moulded lid with ormolu finial above a conforming circular body  
 4 ¼ in. (11 cm.) high; 4¾ in. (12 cm.) diameter, the largest (3)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000





■316

**A SWEDISH GILTWOOD, REVERSE-PAINTED GLASS AND BLYBERG PORPHYRY CONSOLE TABLE**

EARLY 19TH CENTURY

The rectangular top above a reverse-painted glass frieze simulating porphyry applied with rosettes and centred by a mask of Mercury, on tapering fluted legs headed by a Greek-key band; dimensions markings in Swedish to the underside

31 in. (79 cm.) high; 36 in. (92 cm.) wide; 18¾ in. (48 cm.) deep

£18,000-22,000

US\$24,000-29,000

€21,000-25,000

With its distinctive rosette-applied frieze, Greek key collars and fluted legs, this superb table is close to various console tables executed circa 1785-'90 by the carver and designer Jean-Baptiste Masreliez (1753-1801), in collaboration with his brother, the celebrated designer Louis Masreliez (1748-1810), undoubtedly the most prominent decorator of the late Gustavian period (H. Groth, *Neoclassicism in the North*, London, 1992, p. 220).



Louis Masreliez was educated in Paris, Bologna and Rome, before returning to Sweden in 1783 at the request of Gustaf III. He was responsible for the designs of several Royal residences, including the Royal Palace in Stockholm (circa 1785), Tullgarn and Drottningholm. He was also involved in other commissions, such as Hylinge in the province of Ostergotland, the property of Count Stromfelt. His brother Jean-Baptiste, with whom Louis worked on many of these projects, was largely educated in Paris, where he lived and studied 1770-'73 but also in 1784-'85, when he travelled with Gustaf III. He had already worked at the Royal palace in Stockholm in 1779, where, as a young carver, he executed the balustrade of a bed alcove; he would continue to work at the Royal Palace, but also at the Royal residences at Gripsholm, Sturehof and Haga. The decoration of these projects was mostly executed in the refined Pompeiian manner which the Masreliez brothers introduced at the end of the 18th Century and became known for. Although very strongly influenced by French designs, their work remains quite distinctly identifiable as Swedish. The present table, with a Blyberg porphyry top and simulated porphyry, *verre eglomisé* frieze, is conceived in their Swedish-Pompeiiian style, and is closely related to a further group of similar tables, such as the pair of tables at Hylinge and a further related table at Haga, Gustaf III's exquisite pavilion, whose interior was designed by Louis Masreliez and with carved elements by Jean-Baptiste. (ibid. p. 69, fig. 47 and p. 94, fig. 72).



■ 317

**A RUSSIAN ORMOLU AND CUT-GLASS SIX-LIGHT CHANDELIER**  
EARLY 19TH CENTURY

The spherical-shaped faceted bowl and finial suspended with chains from a circular corona hung with drops, the lower body applied with term figures of classical maidens surmounted with flowering baskets issuing scroll branches with foliate drip-pans, terminating in a berried boss, fitted for electricity  
37 in. (94 cm.) high; 26 in. (66 cm.) diameter

£15,000-25,000

US\$20,000-33,000  
€18,000-29,000

This superb chandelier, consisting of a globe in two halves, is closely related to an example, sold Christie's, London, 5 July 2013, lot 73 (£ 55,000). The impressive cut-glass body is closely related to one made around 1810 by Karl Dreyer, who worked in St. Petersburg from the 1780s to 1822 (I. Sychev, *The Russian Chandeliers*, St. Petersburg, 2003, p. 106).





PROPERTY OF A GENTLEMAN

■ 318

**A PAIR OF RUSSIAN ORMOLU-MOUNTED JASPER URNS**  
FIRST QUARTER 19TH CENTURY, IN THE MANNER OF PIERRE-  
PHILIPPE THOMIRE

Each of campana-form with flared egg-and-art rim, the upper body applied with a band of vine leaves above a frieze of classically draped dancing maidens, the outscrolled handles issuing from a band of acanthus leaves, on a fluted socle, the square plinth mounted with lyres and ribbon-tied wreaths, on a stepped plinth cast with lotus leaves on toupie feet; the square plinth to one urn replaced; one base with red and white inventory numbers 'MD21947' and in black 'MD...21947'

20½ in. (52 cm.) high; 9 in. (23 cm.) diameter (2)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

**PROVENANCE:**

Mihailovsky Castle, St. Petersburg.

**COMPARATIVE LITERATURE:**

O.K. Bazenova, *State Museum Pavlovsk: Complete Catalogue of Collections of Coloured Stones*, 2013, pp. 63-64.

This pair of Russian Empire jasper vases are reminiscent to vases attributed to the French *bronzier* Pierre-Philippe Thomire (1751-1843) who supplied *bronzes d'ameublement* to the courts of Europe but particularly the Court of Russia, where his work was greatly admired by the Imperial family and the elite. According to the red inventory numbers visible to the underside

of a base, this pair was once part of the collections of the Michael Castle (Mihailovsky Castle), one of St. Petersburg most magnificent palaces. An identical pair of vases is now in the Pavlov Palace collection (illustrated in O.K. Bazenova, *State Museum Pavlovsk: Complete Catalogue of Collections of Coloured Stones*, 2013, pp. 63-64). Their form was inspired by the celebrated Medici and Borghese vases, often reproduced in the Neoclassical and Empire periods. A pair of similar vases stamped 'Thomire', in ormolu and without bases, was sold at Sotheby's, London, 13 June 2001, lot 328, another pair also by Thomire was sold at Christie's, New York, 1 November 1990, lot 54.

Please see [Christies.com](http://Christies.com) for further information on this lot.



Mihailovsky Castle, St. Petersburg



■\*319

**A RUSSIAN ORMOLU, WHITE MARBLE AND CUT-GLASS SIX-LIGHT  
CANDELABRUM**

LATE 18TH / EARLY 19TH CENTURY

With central vase issuing six scrolled branches and central upright with pine-cone finial, on a fluting spreading shaft, on outscrolled Greek key tripod legs, on a canted triangular concave-sided plinth with paw feet, restorations and replacements, originally with further chains  
36 in. (91.5 cm.) high; 13 in. (33 cm.) diameter

£10,000-15,000

US\$14,000-20,000  
€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 20 November 2008, lot 161 (£17,250 including premium).

This magnificent candelabrum served as part of a vase-garniture for a pier-table or *guèridon*-stand. It relates to candelabra designs featured in the *Oeuvres* of the Parisian *décorateur et dessinateur* Richard de Lalonde, issued between 1780 and 1796, as well as to one illustrated in the 1792 *Journal des Luxus und der Moden*; and is likely to have been executed in the 1790s in the St. Petersburg workshop of Vaye. Amongst others of this basic pattern was a pair, incorporating cobalt vases from the Imperial Glassworks, formerly in the possession of Prince Paul of Yugoslavia (sold Sotheby's, Villa Demidoff, Pratolino, 24 April 1969). Related examples are illustrated in I. Sychev, *The Russian Chandeliers 1760-1830*, 2003, p. 48 and a closely related candelabrum with blue glass column was with Mallett in 1998.



319

**\*320**

**A PAIR OF SWEDISH RED RANNAS PORPHYRY TAZZE**  
EARLY 19TH CENTURY

Each with a broad rimmed dish on a waisted turned spreading circular socle and octagonal base

10¼ in. (26 cm.) high; 16½ in. (42 cm.) diameter

(2)

£25,000-35,000

US\$33,000-46,000

€30,000-41,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 26 September 1987, lot 30.  
The Collection of William A. McCarty-Cooper; Christie's, New York,  
25 January 1992, lot 242.

Porphyry was first discovered in Sweden at Älvdalen in 1731 but was not commercially exploited until after 1788 by Eric Hagström under the direction of Nils Adam Bielke. The works were acquired in 1818 by Maréchal Bernadotte who reigned as King Karl XIV Johann of Sweden from 1818 to 1844, and they remained under Royal control until 1856. Production largely ceased following a disastrous fire in 1869.

The design for porphyry vases of this shape are included under no. 15 in the 1799 designs for vases executed by the Court *ciseleur* Ludvig Rung (ill. in *Porphyre La Pierre Royale*, Paris, 1990, p. 20). A closely related tazza in red Rannas was gifted by Christian VIII of Denmark (1786-1848) to the Danish choreographer August Bournonville (1805-1879) (ill. in *Porfyr Den Kungliga Stenen*, 2016, p.120).





■\*321

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

LAST QUARTER 18TH CENTURY, ATTRIBUTED TO FRANCOIS REMOND

Each with a seated griffin surmounted by an urn issuing foliate-sheathed scrolling branches terminating in circular beaded drip-pans and nozzles, the moulded rectangular base decorated with a beaded edge, on toupie feet 19 in. (48.5 cm.) high

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

**PROVENANCE:**

Jeremy Ltd, London.

The model for these candelabra, known as '*candélabres au griffon*' was created in 1782 by the celebrated *bronzier* François Rémond (1747-1812). A pair of this design was recorded in the register belonging to the *marchand-mercier* Dominique Daguerre dated 26 January 1783, priced at 650 livres. Rémond would go on to sell a further thirteen pairs to the luxury-dealer between January 1783 and December 1787. In 1803 Rémond once again took up manufacture of the popular model, though with small modifications to the design of the nozzles and branches. The pair here offered most probably date to the earlier period of production, since they have channelled branches as opposed to the spirally-twisted ones on later models. A closely related pair, once in the collection of the Hungarian aristocrat, Princess Kinsky, is today conserved in the Musée du Château de Versailles in the *Cabinet Intérieur du Petit Appartement de la Reine* (discussed in D. Meyer, *L'Ameublement des Petits Appartements de la Reine à Versailles sous Louis-Philippe*, in 'Antologia di Belli Arti', nos. 31-32, 1987, p. 38).



**\*322**

**A LOUIS XVI WHITE-PAINTED, PARCEL-GILT AND SEVRES  
PORCELAIN-MOUNTED JARDINIERE**  
CIRCA 1775

Of square architectural form, the moulded edge above a Vitruvian scroll and egg-and-dart cornice, supported by stop-fluted pilasters above a Greek-key band, each panelled side mounted with ribbon-tied floral oval porcelain plaque, on acanthus-carved bracket feet headed by guilloche paterae  
8½ in. (22 cm.) high; 19½ in. (50 cm.) wide; 13 in. (33 cm.) deep

£8,000-12,000

US\$11,000-16,000  
€9,300-14,000

**PROVENANCE:**

The Keck Collection for La Lanterne, Bel Air, California; Sotheby's, New York, 5-6 December 1991.

For an inkstand commissioned by Poirier, mounted with twelve rectangular Sèvres plaques painted in a very similar manner to those of the present lot, see Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, Vol. II, p. 859, no. C498.





■\*323

**A PAIR OF RUSSIAN MALACHITE VASES**

FIRST HALF 19TH CENTURY

Of baluster form, on a square ormolu plinth; previously fitted as lamps the finials replaced

22¾ in. (58 cm.) high

(2)

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

The Property of a Royal House; Christie's, London, 10 July 2008, lot 132 (€32,450 including premium).

The present vases relate to designs by the celebrated architect and designer Andrei Voronikhin (1759-1814), who provided these for the Imperial Lapidary workshops at Peterhof. The Russian vogue for stone-cutting led to the creation of some of the most beautiful *objets d'art*, more famously those in malachite. A stalagmitic form of copper carbonate, the malachite was sawn into very thin slices and then applied to a stone or metal ground, the veins being laid to form pleasing patterns. The whole piece was then highly polished with the joins barely visible. Peterhof is the oldest stone-cutting factory, just a few miles from St. Petersburg, however it was soon joined by the new imperial factory at Ekaterinburg, in the heart of the Ural Mountains. The third most famous factory was Kolyvan, in western Siberia, which specialised in colossal pieces made from the stones extracted from the Altai Mountains. Related malachite vases include a pair in the Grand Trianon, among an ensemble of pieces made from a gift of malachite from Tsar Alexander I in 1808, and further pairs sold anonymously, Christie's New York, 11 June 2010, lot 42 (\$24,375), Christie's London, 10 July 2008, lot 132, and Christie's London, 7 December 2006, lot 247.



PROPERTY OF A GENTLEMAN (324-325)

■324

**A PAIR OF RUSSIAN ORMOLU-MOUNTED MALACHITE  
CASOULETTES**

CIRCA 1800-10

Each with a domed removable cover with pinecone finial, the campana-shaped lower body applied with dense cabbage leaf heads below a central vine band and terminating in a boss, on tripod supports, the eagle's head monopodiae terminating in foliate-sheathed paw feet, concave base on ball feet, the covers re-backed with replaced slate

21½ in. (34 cm.) high; 9 in. (22.5 cm.) wide

(2)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000



PROPERTY OF A GENTLEMAN (324-325)

**325**

**AN EGYPTIAN PORPHYRY MORTAR**  
17TH CENTURY

The oval vessel with moulded rounded base  
7½ in. (185.5 cm.) high; 8½ in. (22 cm.) diameter

£4,000-6,000

US\$5,300-7,800  
€4,700-7,000

The term porphyry is taken from an ancient Greek word for purple. The present mortar is made from a variety found only on Mount Porphyrites in Egypt. Highly prized by the ancient civilisation for its rich reddish-purple hue it was first mined in c4-c3 BC for the production of sarcophagi and stelae exclusively for the Ptolemaic rulers. When Egypt was later under the umbrella of the Roman Empire it was reserved solely for Imperial use. Columns, slabs and other architectural fragments later excavated from Roman ruins, were commonly re-carved into a variety ornaments. In the present case, being an extremely hard wearing igneous rock, it was deemed an ideal material for the purposes of a domestic or apothecary mortar.

**-326**

**AN ORMOLU-MOUNTED KINGWOOD, TULIPWOOD,  
AMARANTH AND EBONY STRIKING AUTOMATON  
MANTEL CLOCK**

THE HOUND AUGSBURG, 17TH CENTURY, THE CASE PROBABLY  
AUSTRIA, LAST QUARTER 18TH CENTURY

With a recumbent hound above a veneered plinth applied with drape and foliate ormolu mounts, on paw feet, the iron posted movement with chain fusee for the going train and standing barrel for the strike train, with balance wheel to verge escapement  
12 in. (30.5 cm.) high; 9 in. (23 cm.) wide; 5½ in. (14 cm.) deep

£15,000-25,000

US\$20,000-33,000  
€18,000-29,000

This playful automaton model of a recumbent hound is from a small group attributed to Augsburg makers by Klaus Maurice (see K. Maurice, *Die deutsche Räderuhr*, Band II, Munich, 1976, pp. 51-52, figs. 330-336b). By the end of the 16th Century, the art of automata making was well established in South Germany, particularly in Nuremberg and Augsburg. Popular subjects included lions, bears, or (as in the present example) dogs with moving eyes and jaws. Tour-de-forces in mechanical engineering, these fine works of art were the prized possession of the foremost collectors of the day, ideal Kunstkammer pieces to be studied and admired. It comes as little surprise therefore to find a clock such as this respectfully adapted into a finely executed late 18th century case: a considered and deferential update in the latest neoclassical taste.

An automaton dog table clock of related design sold from the collection of Yves Saint Laurent & Pierre Berge, Christie's, Paris, 23-25 February 2009, lot 723. A further related table clock stamped by the unknown maker 'AMW' and dating from the later part of the 16th Century is in the Collection of the British Museum.







**327**

**A NEVERS FAIENCE TWO-HANDLED JARDINIÈRE**

CIRCA 1680

Painted in blue and manganese with a continuous scene of chinoiserie figures in a rocky landscape between scroll and lappet borders, the base pierced with four holes

13 in. (33 cm.) high

£5,000-8,000

US\$6,600-11,000  
€5,900-9,400

**328**

**A PAIR OF FRENCH SILVERED-COPPER AND BRONZE REFRAICHISSOIRS**

19TH CENTURY

In the Régence style, each of urn form and with two handles, with reeded edge and gadrooned lower body, on a circular base

8½ in. (21.5 cm.) high; 10 in. (25.5 cm.) wide

(2)

£5,000-10,000

US\$6,600-13,000  
€5,800-12,000





■329

**A DUTCH WILLIAM AND MARY EBONY, OLIVEWOOD AND FRUITWOOD MARQUETRY COLLECTOR'S CABINET**

LATE 17TH / EARLY 18TH CENTURY

Of rectangular form, inlaid on all sides with arrangements of flower sprays, the top with parrots and sea creatures, the sides with flowering vases, the doors opening to reveal ten graduated drawers, the fronts conformingly inlaid, on bun feet 15½ in. (39.5 cm.) high; 17¾ in. (45 cm.) wide; 11¼ in. (28.5 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

This precious cabinet relates to the *oeuvre* of the cabinet-maker Jan van Mekerem (1658-1733), who moved to Amsterdam in 1687. Van Mekerem specialised in furniture decorated with naturalistic floral marquetry and a small group of furniture, which can securely be attributed to him, bears witness to his remarkable skill. This group consists mainly of cabinets - eight in total - five of which display nearly identical decoration to the doors, with tall flower vases resting on tables. Van Mekerem's pictorial style relates to French prototypes, such as the celebrated 'paintings' in wood by André Charles Boulle (1636-1699), or the engravings by Jean-Baptiste Monnoyer (Th. Lunsingh Scheurleer, 'Jan van Mekerem, een Amsterdamsche meubelmaker uit het einde de 17de en begin der 18de eeuw' *Oud Holland* 58 (1941), pp. 178-188).

PROPERTY OF A LADY (205,224 & 330)

\*330

**A GERMAN GILT-BRASS STRIKING TABLE CLOCK**

FIRST HALF 17TH CENTURY

Of architectural form, with hour and strike indication dials, the iron framed movement with twin barrels and balance wheel verge escapement 9 in. (22.9 cm.) high; 4¾ in. (12 cm.) square

£4,000-6,000

US\$5,300-7,800

€4,700-7,000





■ 331

**A FRENCH RENAISSANCE WHITE AND GREEN-PAINTED DEER TROPHY**

16TH CENTURY

Modelled as a recumbent deer with four-point deer antlers and a *fleur-de-lys* collar above a moulded green-painted plinth, on a later simulated marble stand  
43¾ in. (101 cm.) high; 55 in. (140 cm.) wide; 29 in. (74 cm.) deep

£30,000-40,000

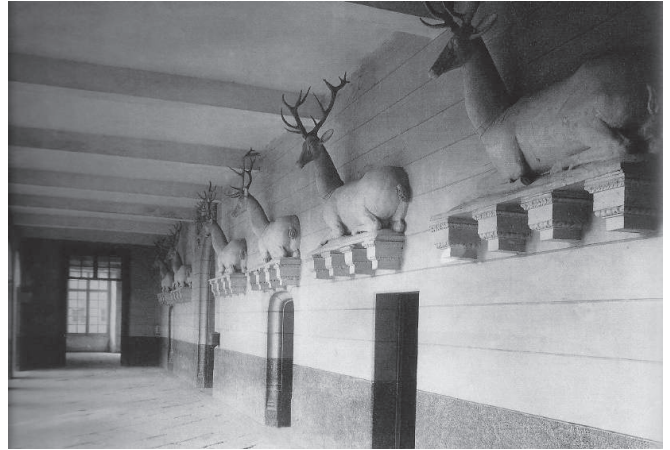
US\$40,000-52,000

€35,000-46,000

**COMPARATIVE LITERATURE:**

G. de Laporte, *Chasse à courre, chasse de cour: fastes de la vénerie princière à Chantilly*, Musée Condé (Chantilly), Musée de la Vénerie de Senlis, La Renaissance Du Livre, Paris, 2004, p.72.

B. Pradié-Ottinger, *L'Art et la Chasse*, La Renaissance Du Livre, Paris, 2002.



Galerie des Cerfs at the château de Mesnières



A rare survival of the art of hunting during the Renaissance period, this life size white deer trophy was likely originally conceived to adorn the 'Galerie des Cerfs' (deer gallery) of an important French Renaissance château. The first known gallery of this type was erected between 1524-1530 at the château de Chantilly by the powerful *connétable* Anne de Montmorency (1493-1567). More than fifty naturalistically modeled deer trophies were displayed on the walls, with emblems of the Montmorency or related families depicted on their collars. Interestingly, the present trophy has a *fleur-de-lys* to the collar indicating it might have adorned a Royal residence. Following the example of Chantilly, 'Galerie des cerfs' were built at the châteaux de Blois, Gaillon and château ducal of Nancy where deer trophies were naturalistically painted by the artist Martin de Meilles. The galerie of the château de Chantilly was destroyed in 1785 and the only surviving deer gallery existing today is at the château de Mesnières, built *circa* 1540. The château de Louye (Eure) also retains similar deer trophies in its 'salle haute'.



PROPERTY OF THE WEST FOUNDATION

**\*332**

**A SILVER-MOUNTED BÖTTGER POLISHED RED STONEWARE TANKARD AND COVER**

CIRCA 1711-12, SIX-ARM STAR MARK FOR THE POTTER GEORG MICHEL TO THE BASE OF HANDLE, THE MOUNT OF SIMILAR DATE

The wheel-polished body plain and with a reeded foot and rim, the slightly domed cover similarly decorated and with a plain strap handle, contemporary 18th century silver acorn thumb-piece, incised 'mock-seal' mark to the base of the handle

8¼ in. (21 cm.) high

£12,000-18,000

US\$16,000-24,000  
€15,000-21,000

The Victoria and Albert Museum, London, has in its collection a very similar tankard and cover, also with the six-pointed star mark for Georg Michel, (museum no. C.272&A-1921).

For further similar tankards and covers again impressed with the six-pointed star mark of Georg Michel, see Barbara Szelejejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, pp. 222, inv. no. Wil.2343. For another example, its cover lacking, in the Schloss Friedenstein Gotha (inv. no. St 165), see Martin Eberle, *Das Rote Gold*, Gotha, 2011, pp. 88-89, no. 132.

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 June 1987, lot 278.  
With Robert Williams, England, 7 July 1987.



**333**

**A LOUIS XV ORMOLU, MEISSEN AND FRENCH PORCELAIN-MOUNTED ENCRIER**

CIRCA 1740

In the form of a flower seller's cart pulled by a horse and figure, the flower urns hinging to reveal an inkwell and shaker, on shaped base and acorn-form feet, the base inscribed in red paint '1732 / S.M.'

12 in. (30.5 cm.) high; 15½ in. (39.5 cm.) wide

£18,000-25,000

US\$24,000-33,000

€21,000-29,000



334



**334**

**A MEISSEN PORCELAIN WALL BRACKET  
AND A GERMAN PORCELAIN WALL  
BRACKET**

THE MEISSEN EXAMPLE CIRCA 1750, THE  
GERMAN PORCELAIN EXAMPLE THIRD  
QUARTER OF THE 18TH CENTURY

The Meissen example applied with flowers and  
leaves, the other modelled with an eagle, both  
enriched in gilding

The Meissen example 8¼ in. (21 cm.) high (2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500



335

**335**

**A MEISSEN PORCELAIN MIRROR FRAME  
CIRCA 1755**

Of rocaille and scroll-moulded cartouche form,  
in four sections, surmounted by a pierced trefoil  
section flanked by palms and a wing below a half-  
pediment with a mane  
26½ in. (67.3 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





336

**336**  
**TWO MEISSEN PORCELAIN BOUQUETIERE FIGURES**  
 CIRCA 1745-50, BLUE CROSSED SWORDS MARKS'

Modelled by *J.J. Kändler*, each seated on a rocky base, holding pierced baskets on their laps  
 7¼ in. (19.8 cm.) high

£2,000-3,000

US\$2,700-4,000  
 €2,400-3,500

**PROVENANCE:**

The collection of W. Lissaiant, thence by descent.

**LITERATURE:**

For a related pair, see Len and Yvonne Adams, *Meissen Portrait Figures*, London, 1987, p. 101.



337

**337**  
**A FULDA PORCELAIN FIGURE OF A VINTNER**  
 CIRCA 1772, BLUE X MARK

Modelled by *Georg Ludwig Bartolomae*, holding a bunch of grapes and standing by a large pannier  
 5½ in. (15 cm.) high

£4,000-6,000

US\$5,300-7,900  
 €4,700-7,000

**PROVENANCE:**

Anonymous sale; Christie's London, 21 February 2005, lot 213.

For related examples see Ernst Kramer, *Fuldaer Porzellan*, Fulda, 1978, fig. 12 and Christoph Fritzsche *et. al.*, 'Hochfürstlich Fuldische Porzellanmanufaktur 1764-1789' Vonderau-Museum and Hetjens-Museum *Exhibition Catalogue*, Fulda, 1994, p. 106, no. 71.

**338**  
**A MEISSEN PORCELAIN FIGURE OF A GENTLEMAN AT A DESK**  
 CIRCA 1745, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*, seated at a desk writing a love letter  
 5¼ in. (13.4 cm.) high

£3,500-5,000

US\$4,700-6,600  
 €4,100-5,900

**PROVENANCE:**

The collection of W. Lissaiant, thence by descent.

A similar figure was in the Emma Budge Collection, sale Paul Graupe, Berlin, 27th, 28th and 29th September, 1937, lot 795.



338

**339**

**A MEISSEN PORCELAIN HEXAGONAL  
BALUSTER TEA CADDY AND COVER**  
CIRCA 1723-24, GILDER'S 42. TO THE CADDY

Each facet painted and lustred with a chinoiserie  
figure and smoking vessels within gilt-band  
borders

4 in. (10.2 cm.) high

£2,500-3,500

US\$3,300-4,600  
€2,900-4,100



339

**340**

**A MEISSEN PORCELAIN TEABOWL AND  
SAUCER**

CIRCA 1723, LUSTRED N. TO BOTH PIECES

Painted in the manner of *J.G. Höroldt* with  
chinoiserie figures within gilt cartouches enriched  
with *Böttger-lustre*, the interior of the teabowl with  
a landscape in iron-red

The saucer 5½ in. (13 cm.) diameter (2)

£800-1,200

US\$1,100-1,600  
€940-1,400



340

**341**

**A MEISSEN PORCELAIN TEABOWL AND  
SAUCER**

CIRCA 1723-1724, GILDER'S 71. AND  
DREHER'S \ TO BOTH PIECES

Painted with chinoiserie figures within gilt  
cartouches enriched with *Böttger-lustre*

The saucer 5½ in. (13 cm.) diameter (2)

£1,000-1,500

US\$1,400-2,000  
€1,200-1,700



341



342

**342**

**A MEISSEN PORCELAIN TEAPOT AND COVER**

CIRCA 1725, BLUE CROSSED SWORDS MARK TO THE TEAPOT, DREHER'S / TO POT, GILDER'S 12. TO BOTH PIECES

Painted in the manner of *J.G. Höroldt* with chinoiserie figures within scrolling gilt cartouches enriched with *Böttger-lustre*, the spout with a bearded mask terminal

5½ in. (13 cm.) high

£4,000-6,000

US\$5,300-7,800  
€4,700-7,000

**343**

**A PAIR OF MEISSEN PORCELAIN TEABOWLS AND SAUCERS**

CIRCA 1723-1724, GILDER'S 14. TO TEABOWLS AND SAUCERS, DREHER'S X TO ONE TEABOWL AND DREHER'S \ TO ONE SAUCER

Painted with chinoiserie figures at various pursuits within gilt and iron-red scroll borders enriched with *Böttger-lustre*  
The saucers 4¾ in. (12 cm.) diameter

£2,500-4,000

(4)  
US\$3,300-5,200  
€2,900-4,600

See *Schulz Codex*, sheet 92, for the line drawing upon which the figure with the large pomegranate is based.



343



344

344

**A PAIR OF MEISSEN PORCELAIN TWO-HANDLED ECUELLES AND COVERS AND A PAIR OF STANDS**

CIRCA 1728, BLUE CROSSED SWORDS MARKS, ONE ECUELLE WITH BLUE CROSSED SWORDS AND K MARK

The écuelles and covers painted with chinoiserie figures within quatrefoil cartouches, the stands painted with *indianische Blumen* and banded hedges

The stands 5¾ in. (14.4. cm.) diameter

(4)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

**PROVENANCE:**

Franz and Margarete Oppenheimer, Berlin by 1927; Fritz Mannheimer, Amsterdam, included in an involuntary sale by the above, by 1938; Confiscated by the 'Dienststelle Mühlmann', 1941, following the occupation of The Netherlands. Recovered by Monuments, Fine Art and Archives Section, Munich Central Collecting Point, 2 July 1945 (MCCP no. 2252/10); Returned to the Stichting Nederlands Kunstbezit, The Netherlands, Amsterdam, 29 March 1946; Dr F Mannheimer Collection sale, Frederik Muller & Cie., Amsterdam, 14-21 October 1952, lot 350.

Christie's, *Highly Important Early Continental Porcelain*, 28 March 1977, lot 21 Acquired at the above sale by the current owner.

This lot is being offered for sale pursuant to a settlement agreement between the consignor and the Estate of Franz Oppenheimer. This resolves any dispute over ownership of the work and title will pass to the buyer.

**LITERATURE:**

Ludwig Schnorr von Carolsfeld, *Sammlung Margarete und Franz Oppenheimer. Meissener Porzellan.*, Berlin, 1927, p. 64, no. 194-195, pl. 90.



345

345

**A MEISSEN PORCELAIN CREAMPOT AND COVER**

CIRCA 1724, GILDER'S 5. TO BOTH PIECES

Painted with chinoiserie figures within scrolling gilt cartouches enriched with *Böttger-lustre*

4 in. (10.2 cm.) high

£2,000-4,000

US\$2,700-5,200

€2,400-4,600

See *Schulz Codex*, sheet 30, for the line drawing upon which the figures are based.

346

**A MEISSEN PORCELAIN COFFEE-POT AND A COVER**

THE COFFEE-POT CIRCA 1723-24, THE CONTEMPORARY COVER ASSOCIATED, GILDER'S 43. TO THE POT

Painted with chinoiserie figures within scrolling gilt cartouches enriched with *Böttger-lustre*

8 in. (20.3 cm.) high

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

See *Schulz Codex*, sheet 72, for the line drawing upon which the figures seated at a table are based.



Detail of *Schulz Codex* sheet 72



346



347

347

**A MEISSEN PORCELAIN TWO-HANDLED ECUELLE, COVER AND STAND**

THE STAND CIRCA 1725, THE ECUELLE CIRCA 1730, GILDER'S 9. TO ECUELLE AND STAND

Painted with chinoiserie figures at various pursuits within quatrefoil cartouches issuing purple scrolls  
The stand 5 $\frac{1}{8}$  in. (15 cm.) diameter (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



348

**348**  
**A MEISSEN PORCELAIN GREEN-GROUND KAKIEMON PART**  
**COFFEE-SERVICE**  
 CIRCA 1735, BLUE CROSSED SWORDS MARKS, VARIOUS DREHERS' MARKS

Painted with the quail pattern, within quatrefoil panels, comprising; a coffee-pot and cover, a milk-jug, a sugar-box and cover, a slop-bowl, six teabowls and six saucers  
 The coffee-pot - 7¾ in. (19.7 cm.) high

£4,000-6,000

US\$5,300-7,800  
 €4,700-7,000

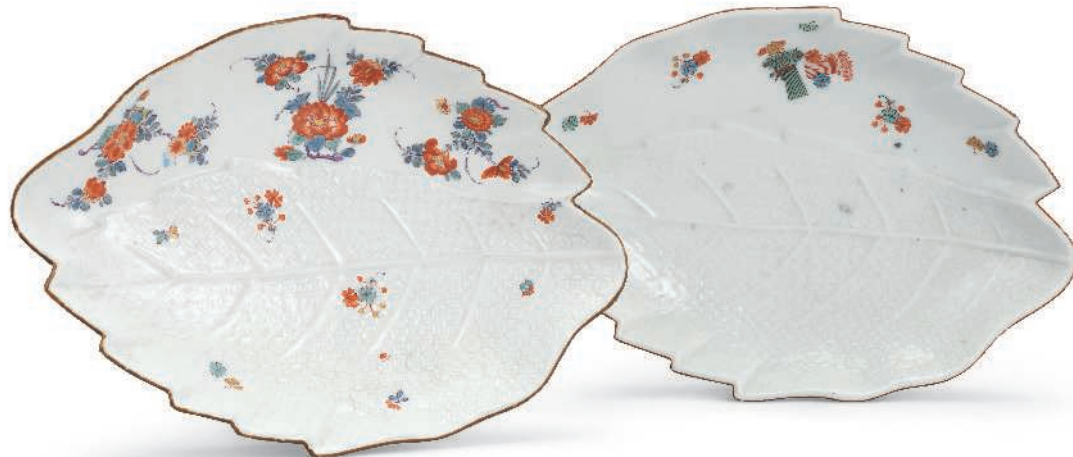
**349**  
**A MEISSEN PORCELAIN KAKIEMON LEAF-SHAPED DISH**  
 CIRCA 1735, BLUE CROSSED SWORDS MARK

Painted with flowering foliage and brown-line rims, together with a later example  
 The larger 9½ in. (24.2 cm.) wide

£2,000-3,000

(2)  
 US\$2,700-4,000  
 €2,400-3,500

For a related example, see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern: Stiftung Ernst Schneider in Schloss Lustheim*, Munich, 2013, Vol. II, p. 217, pl. 192.



349

**350**

**A MEISSEN PORCELAIN KAKIEMON  
LEAF-SHAPED DISH**

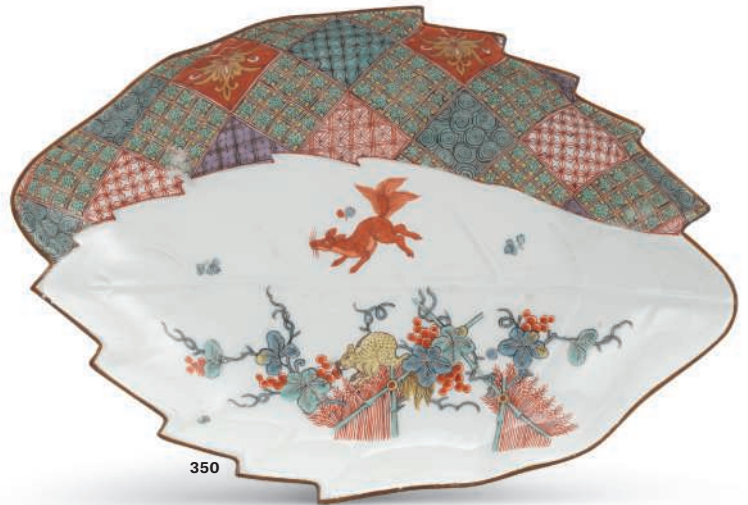
CIRCA 1735, BLUE CROSSED SWORDS  
MARK

Painted with the Flying Fox pattern below a band  
of brocade with a brown line rim  
9¼ in. (23.5 cm.) wide

£2,000-3,000

US\$2,700-4,000  
€2,400-3,500

For a related example, see Julia Weber, *Meißener  
Porzellane mit Dekoren nach ostasiatischen  
Vorbildern: Stiftung Ernst Schneider in Schloss  
Lustheim, Munich, 2013, Vol. II, p. 303, pl. 286.*



**351**

**A MEISSEN PORCELAIN KAKIEMON  
TWO-HANDLED DOUBLE-LIPPED  
SAUCEBOAT**

CIRCA 1735, BLUE CROSSED SWORDS  
MARK AND DREHER'S MARK

Painted in the *Schmetterling* pattern with a brown-  
line rim  
9½ in. (24.2 cm.) wide

£1,000-1,500

US\$1,400-2,000  
€1,200-1,800

**352**

**A MEISSEN PORCELAIN KAKIEMON  
PLATE**

CIRCA 1735, BLUE CROSSED SWORDS  
MARK

Painted with the *Gelbe Löwe* pattern with a brown-  
line rim  
9¼ in. (23.5 cm.) diameter

£800-1,200

US\$1,100-1,600  
€940-1,400





353

**353**  
**TWO MEISSEN PORCELAIN**  
**GOLDCHINESEN BEAKERS**

THE PORCELAIN CIRCA 1720-25,  
THE CONTEMPORARY AUGSBURG  
DECORATION VERY SLIGHTLY LATER

Gilded in the *Seuter* workshop with chinoiserie  
figures, the interiors gilt

3¼ in. (8.3 cm.) high (2)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

For two similar beakers, see Ulrich Pietsch and  
Kristian Jakobsen, *Frühes Meissener Porzellan:  
Kostbarkeiten aus deutschen Privatsammlungen*,  
Munich, 1997, p. 204, plate 160, where the  
decoration is attributed to Bartholomäus Seuter.



354

**354**  
**A VIENNA (DU PAQUIER) PORCELAIN**  
**PLATE**

CIRCA 1730-35

Painted in *Schwarzlot* with a bird and basket of  
flowers, within trelliswork borders, enriched in  
gilding

9¼ in. (23.5 cm.) diameter

£1,200-1,800

US\$1,600-2,400

€1,400-2,100



355

**A MEISSEN (MARCOLINI) PORCELAIN  
BLUE-GROUND TOPOGRAPHICAL CUP  
AND SAUCER**

CIRCA 1800, BLUE CROSSED SWORDS  
AND STAR MARKS, GILDERS 115 MARK TO  
BOTH, VARIOUS PRESSNUMMERN AND  
IMPRESSED LETTERS

Painted with views of Dresden and Meissen and  
named in black script on the reverse and the  
underside

The saucer 5¼ in. (13.4 cm.) diameter (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



356

**A LOUIS XV ORMOLU-MOUNTED  
MEISSEN PORCELAIN PURPLE-GROUND  
SLOP-BOWL**

CIRCA 1740, THE BOWL WITH BLUE  
CROSSED SWORDS MARK, GILDERS 49.  
AND PRESSNUMMER 18

The bowl painted with merchant harbour scenes  
within gilt quatrefoil cartouches, the interior  
painted with a puce landscape, on a *rocaille*  
pierced base

6¾ in. (17.2 cm.) diameter

£5,000-8,000

US\$6,600-10,000

€5,800-9,300



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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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 CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

## 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

## 3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price**

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

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

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(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: 00127210, sort code: 30-00-02 Swift code: LOYDB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(vii) 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.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

#### (b) Lots made of protected species

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

#### (c) US import ban on African elephant ivory

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

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 **V** 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 that 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

**auctioneer**: the individual auctioneer and/or Christie's.

**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..."

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

\*"Manner of..."

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

\*"After..."

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

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

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

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

"With inscription..."

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

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

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) 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 Tuesday 28 May 2019.

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.

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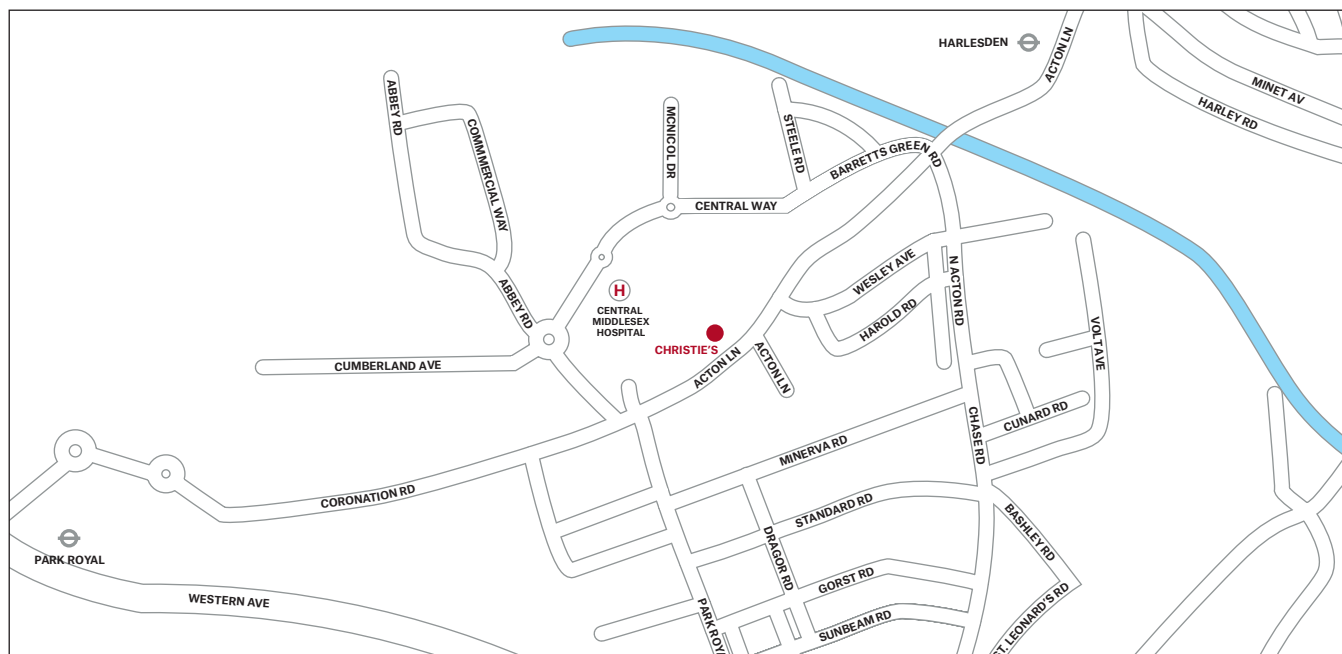
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Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





# THE COLLECTOR

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 22 MAY 2019 AT 2.00 PM

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

CODE NAME: POIRIER  
SALE NUMBER: 17182

(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](http://www.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 <b>auctioneer's</b> 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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% 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.

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**17182**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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