

THE
EXCEPTIONAL
SALE 2019

London
4 July 2019



CHRISTIE'S







THE EXCEPTIONAL SALE 2019

PROPERTIES FROM

The Late Christopher Gibbs
The 7th Earl of Harewood's
Will Trust
The Resandro Collection
The Collection of
The Barons Nathaniel and
Albert Von Rothschild
A Member of The Royal House
of Savoy
The Tibor Collection
A Member of The Williams-
Wynn Family
And Various Properties

AUCTION

Thursday 4 July 2019
at 5.30 pm immediately following
Masterpieces from a Rothschild Collection

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

VIEWING

Saturday	29 June	12.00 pm – 5.00 pm
Sunday	30 June	12.00 pm – 5.00 pm
Monday	1 July	9.00 am – 4.30 pm
Tuesday	2 July	9.00 am – 8.00 pm
Wednesday	3 July	9.00 am – 4.30 pm
Thursday	4 July	9.00 am – 1.00 pm

AUCTIONEER

Georgina Hilton

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be
referred to as **NATALIE-17042**

CONDITIONS OF SALE

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

Front cover: Lot 110
Inside front cover: Lot 120
Page 1: Lot 137
Opposite: Lot 128
Back cover: Lot 108



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Lot 104
Opposite right:
Lot 119

CHRISTIE'S



FOR THE BODYGUARD OF THE HOLY ROMAN EMPEROR MATTHIAS



Matthias, Emperor of the Holy Roman Empire (1557-1619), whose bodyguards carried these halberds (circle of von Aachen, Rijksmuseum)

PROPERTY FROM THE COLLECTION OF
THE BARONS NATHANIEL AND
ALBERT VON ROTHSCHILD

101

A BRACE OF ETCHED HALBERDS OF THE BODYGUARD OF THE HOLY ROMAN EMPEROR MATTHIAS (REIGNED 1612-19)

GERMAN, EACH DATED '1612'

Each respectively with Kunsthistorische Museum, Vienna inventory number 'A2256' and 'A2272' in red paint, with slightly tapering spear-point blade of flattened diamond section with bold medial ridge on each side, concave axe blade, downturned rear fluke, tapering open socket and profusely etched on each side with scrolling foliage, the coat of arms of Matthias, his monogram 'MAS', the date '1612', a roundel involving an eagle holding an orb and sceptre with a crown in the background, a sunburst and cloud above, and the motto 'AVC' (*Amat Victoria Curam / Victory Demands Caution*) all against a stippled ground, with later 19th century beachwood handle partially covered faded velvet retained by rows of pins with domed brass heads and woven red tassels, the base of the socket of 'A2256' etched with the initials 'BS'

Heads each 25 in. (63.5 cm.) long, overall length 95¼ in. (239.5 cm.) (2)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000



PROVENANCE :

Carried by the bodyguard of the Holy Roman Emperor Matthias (reigned 1612-19).

The collection of Nathaniel Meyer von Rothschild (b. 1836) until his death in 1905.

Inherited by Albert Salomon Anselm von Rothschild (b. 1844).

In 1911, after Albert's death the collection passed to his sons, of whom Alphonse (b.1878), Louis (b.1882) and Eugene (b.1884) were still alive in 1938 when, following the Anschluß, the property of the Viennese branch of the Rothschild family was seized by the Third Reich.

During World War II the collection was mostly stored underground in salt mines and subsequently remained in the collections of the Austrian state museums until early in 1999 when returned to the heirs of Baron Alphonse von Rothschild; Geoffrey R. and Nancy Hoguet.

Forming part of the great collection of The Barons Nathaniel and Albert von Rothschild, these halberds were seized by the Third Reich in 1939 along with the entire property belonging to the Viennese branch of the family. Following the war items from the collection were incorporated into the collections of the Austrian state museums until early in 1999 when the works of art were returned to the heirs of Baron Alphonse von Rothschild. A significant number of items were sold by Christie's in London on 8 July 1999 but some pieces, including these two halberds, were retained by members of the family and are now offered for sale for the first time.

Two similar halberds from the Bodyguard of the Holy Roman Emperor Matthias are retained in the collections of the Metropolitan Museum of Art in New York (accession numbers 14.25.387 and 14.25.461). Like 'A2256', each of these halberds is marked with the monogram 'BS' which is perhaps the initials of the decorator.

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.



THE CITY OF MILAN'S WEDDING GIFT TO QUEEN ADELAIDE OF ITALY

PROPERTY FROM A MEMBER OF THE ROYAL HOUSE OF SAVOY
(LOTS 102-104)

*102

A LARGE ITALIAN SILVER EWER AND BASIN

BY GIOVANNI BELLEZZA, MARK OF MILAN, CIRCA 1847

The baluster ewer on spreading gadrooned base below a band of stiff leaf foliage, the centre cast with three seated mermaids, the ovoid body centred with a mythological wedding scene, depicting an altar between the bride and groom and with two *putti* below, each holding a coat-of-arms and surrounded by guests, musicians, dancers and a soldier, the shoulder of the ewer applied with heraldic elements alternating with animals framed by scrolling foliage, the neck with scenes of cavorting *putti*, the spout applied with a large mask, the winged caryatid shaped handle with bearded man lower terminal and two dolphins by the upper rim; the circular basin with border of dancing *putti* in scrolling foliage, the centre with allegories of industry, agriculture, the sciences, the arts and the State of Italy, a plaque below with presentation inscription, and on the raised centre the arms of Savoy; the ewer with gilt sleeve and the dish with detachable back plate, marked with standard mark and territory mark for Milan, engraved on ewer foot and centre of basin 'G. Bellazza M. F. 1847' the basin 26½ in. (67.3 cm.) high; the ewer 27½ in. (70 cm.) high 587 oz. 4 dwt. (18,264 gr.)

The arms are those of Savoy, for Victor-Emmanuel II (1820-1878), and of Habsburg-Lorraine, for Maria Adelaide, archduchess of Austria (1822-1855).

The inscription on the plaque reads "A Te Adelaide Progenie Augusta Di Raineri Austriaco Ed Elisabetta Sabauda Le Cul Virtu Ne Fanno Cara A Lombarde E Venete Provincie 'L'Autorita' Milano Lieta Di Averti Dato La Culla Gratulando Plaudendo Al Tuo Felice Imeneo Con Vittorio Emmanuelle Pr. R. Di Sardegna uesto Lavoro Di Artefici Suoi Che Su La Dora Ti Ricordi La Patria Devotamente Offeriva A MDCCCXLII" which translates as 'For you Adelaide, august daughter of Rainer of Austria and Elisabeth of Savoie Carignan, whose virtues make her authority dear to the provinces of Lombardy and Veneto. The city of Milan is delighted to have given you a warm and welcoming home for your happy marriage to Victor Emmanuel King of Sardinia and offers this work made by its craftsmen in the hope that it reminds of your homeland while you stay on the Dora river. Year 1842.' (2)

£60,000-80,000

US\$77,000-100,000
€68,000-90,000

PROVENANCE:

Presented to Victor-Emmanuel II, King of Sardinia and King of Italy and Maria Adelaide of Habsburg-Lorraine, archduchess of Austria, in 1861, then by descent.

LITERATURE:

S. Pergola e F. Cirelli editori proprietari, *Poliorama pittoresco opera periodica diretta a spandere in tutte le classi della società utili conoscenze di ogni genere e a rendere gradevoli e proficue le letture in famiglia*, Naples, 1848, pp. 53-58.

Guglielmo Silva, *Carme descrittivo della brocca e del bacino*, Milan, 1847.

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.







Maria Adelaide of Austria, Queen of Italy (1822-1855) ©Christie's

AN ALLEGORY OF MARRIAGE

This ewer and basin were presented to the newlywed Marie Adelaide of Habsburg-Lorraine. It was commissioned from Giovanni Bellezza (1807-1876), the celebrated Italian engraver and sculptor of bronzes by the city of Milan. The central frieze of the ewer features Imeneus, the Greek god of marriage, by the groom stands an allegory of honour and power whilst the bride is flanked by an allegory of purity and fertility. The coat-of-arms are those of Milan. The centre of the basin features *Italia Turrita*, the personification of Italy, together with the allegory of charity with her two sons Science and Urania on one side and the Arts on the other.

THE BRIDE AND GROOM

Victor-Emmanuel II (1820 -1878) was the eldest son of Charles Albert, King of Sardinia (1798-1849), and Archduchess Maria Theresa of Austria (1817-1849). In 1842, he married his cousin, Archduchess Adelaide of Austria (1822-1855). She was born at the Royal Palace of Milan to Archduke Rainer Joseph of Austria (1783-1853) and his wife Princess Elisabeth of Savoy (1800-1856). Her father was the Viceroy of Lombardy-Venetia and was a son of Leopold II, Holy Roman Emperor and Maria Luisa of Spain. Her mother was a member of the House of Savoy and a daughter of the Prince of Carignano, the head of the junior branch of the House of Savoy who ruled the Kingdom of Sardinia.

The marriage celebrated on 12 April 1842 at the Palazzina di Caccia di Stupinigi cemented the relations between the House of Savoy and the House of Habsburg. Victor-Emmanuel was first known as Duke of Savoy before his father abdicated following the Revolutions of 1848, when he succeeded as King of Sardinia-Piedmont, ruling from 1849 to 1861, when he became the first post-unification King of Italy known as the *Padre della Patria* (father of the fatherland) until his death in 1878.



Vittorio Emanuele II, King of Italy (1820-1878) ©Christie's



Ewer and Basin in S. Pergola e F. Cirelli editori proprietari, *Poliorama pittorresco opera periodica diretta a spandere in tutte le classi della società utili conoscenze di ogni genere e a rendere gradevoli e proficue le letture in famiglia*, Naples, 1848, pp. 53 and 58.

THE CRAFTSMEN OF THE ACCADEMIA DI BRERA

The drawings of the ewer and basin were executed by Ferdinando Albertolli (1780-1844), and painted by Luigi Sabatelli (1772-1850), whilst Benedetto Cacciatori (1793-1871) created the wax models and Giovanni Bellezza (1807-1876) the silversmithing. All worked extensively for the city of Milan and taught at the *Accademia di Brera*.

Ferdinando Albertolli was an architect and engraver born in Bedano. He studied at the *Accademia di Brera* under his uncle Giocondo and later married his daughter. In 1804 he was appointed professor of architecture in Verona; he briefly taught at the *Accademia* in Venezia before moving to Rome. In 1812 he succeeded his uncle at the *Accademia di Brera* where he taught for the rest of his life.

Benedetto Cacciatori (1793-1871), born in Carrara, studied drawing with Desmarais and sculpture with Bartolinini at the *Accademia di Belle Arti* in Carrara. He later came to Milan to study at the *Accademia di Brera* with Pacetti. The city commissioned his work on a number of

occasions, such as the Arch of Peace and the statues of the rivers Po and Ticino. He also had quite a strong connection with the Savoy family. In 1828 he delivered a statue of Apollo commissioned by Maria-Cristina di Savoia. His most important commission from the family was the monument dedicated to Amedeo VIII (1837-1843) in the cathedral of Turin. Cacciatori work was also celebrated in Lombardy. His last role was teaching sculpture at the *Accademia di Brera*, where he worked until 1860.

Luigi Sabatelli (1772-1850) was born in Florence and worked in Milan as a painter from 1809. He also taught at the *Accademia di Brera*. He worked for the city of Milan completing several allegorical and mythological decoration schemes for palaces and churches.

Giovanni Bellezza was born in Milan on 9th August 1807. He trained as a goldsmith, chaser-engraver and bronze-maker. He also taught at the *Accademia di Brera* as at the *all'orfanotrofio maschile di Milano*.

EMPEROR FERDINAND III BY CASPER GRAS

PROPERTY FROM A MEMBER OF
THE ROYAL HOUSE OF SAVOY
(LOTS 102-104)

*103

A BRONZE EQUESTRIAN GROUP OF EMPEROR FERDINAND III

BY CASPAR GRAS (1585 - 1674), INNSBRUCK, CIRCA 1630-50

the Emperor Ferdinand III in elaborate armour seated on a curveting horse; on a canted rectangular variegated marble base
14 in. (35.5 cm) high; 15 in. (38 cm) long; 19 3/4 in. (50.2 cm) high, overall

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE :

The Royal House of Savoy.

COMPARATIVE LITERATURE :

M. Leithe-Jasper, *Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna*, London, 1986, pp. 247-248.

C. Avery, 'The Bronze Statuettes of Caspar Gras', *Studies in Italian Sculpture*, London, 2001, pp. 431-472.

The present statuette depicts the Holy Roman Emperor Ferdinand III, scion of the dynastic House of Habsburg, sitting astride a curveting horse preparing to leap gracefully from its hind legs. The bronze is known in one other cast, which was in the Imperial Treasury in Vienna from at least 1750 and is now in the Kunsthistorisches Museum, Vienna, and which has been conclusively attributed to the great Austrian sculptor Caspar Gras. The present bronze belongs to a descendant of the Royal House of Savoy which had its origins in the 11th century and ruled the unified Kingdom of Italy from 1861 until 1946.





Frans Luycx, Portrait of Emperor Ferdinand III, circa 1637-8, Kunsthistorisches Museum, Vienna © KHM-Museumsverband

THE HABSBURG GROUP OF RIDERS

This bronze belongs to a series of equestrian statuettes that represent different members of the Habsburg family. Four of these are in the Kunsthistorisches Museum, Vienna, including another example of Ferdinand III in his youth (inv. no. 6020), Ferdinand III at a later age (inv. no. 5989), Leopold I in his youth (inv. no. 6000) and Ferdinand II (previously unidentified, inv. no. 6025). A further two statuettes were previously in the Kunsthistorisches Museum, one of Archduke Ferdinand Carl, which remained in Vienna until 1933 and is now in the Victoria & Albert Museum, London (A.16-1960), and another of either Archduke Ferdinand Carl or his brother Archduke Sigismund Francis, which was formerly in the Kunsthistorisches Museum (inv. no. 5995) and was offered at Sotheby's, London, 8 July 2010, lot 48 (withdrawn before the sale). Of these the equestrian statue of Ferdinand III (inv. no. 6020) can be traced the furthest back to an Imperial Treasury inventory of 1750. There is only one known gilt-bronze equestrian statuette, depicting Archduke Leopold Wilhelm, brother of Emperor Ferdinand III, which is a part of the Statens Museum for Kunst, Copenhagen (inv. no. KMS5501), and can be traced back in the royal inventories to 1737. There are two unattached heads, one of Leopold I and the other either of Archduke Ferdinand Karl or Archduke Sigismund Francis, also in the Kunsthistorisches Museum, and another at Schloss Lichtweh, Tyrol. Leithe-Jasper notes the existence of other examples related to the group, but with the horse in full gallop, rather than curveting; an example of this type, depicting either Leopold I or Archduke Sigismund Francis, was sold at Christie's, New York, 13 April 2016, lot 45.

The present bronze was cast with the same technical ingenuity and methodology as the rest of the above group. The body of the horse was cast in one piece, including the hind legs and forelegs to below the carpus. The rest of the forelegs, the head and base of the neck and the tail were all cast separately. The rider's body, saddle and saddlecloth form one piece; the head, arms below the shoulder, and large bow of the sash are all cast separately. For this entire group the horse was always cast from the same model. The heads are all inserted into the neck aperture and are thus easily interchangeable. In all probability the heads were executed last, when it was known who was to be portrayed (Leithe-Jasper, *loc. cit.*).

This process would have allowed the sculptor to produce a quantity of extremely high quality and adaptable bronzes, without the excess costs of building up the models and moulds from scratch. The present bronze is seemingly identical to another example of Ferdinand III in Vienna (inv. no. 6020), albeit without the baton, reins and stirrups. A hole to the back of the head of Ferdinand II in the present bronze indicates that he also was originally adorned with a laurel crown. Of all the groups in the series, these are the only two bronzes that are identical, although the unattached head of Leopold I in Vienna is a close variant of the head of the same sitter in the equestrian bronze also in Vienna. It is generally believed that the bronzes were all cast between 1630 and 1658.







The present lot.



Caspar Gras, *Emperor Leopold I on horseback*, before 1658
Kunsthistorisches Museum, Vienna © KHM-Museumsverband

CASPAR GRAS

The equestrian statuettes have long been attributed to the Austrian sculptor of German birth, Caspar Gras. In 1742, Anton Roschmann first mentioned Gras's name in connection with these groups. In the 1781 catalogue of the collection of the Imperial Treasurer two of the Kunsthistorisches bronzes are also connected with Gras. The tradition continued until Schlosser mistakenly re-attributed the statuettes to Gianfrancesco Susini (1910 and 1913/4), a view that was followed by Planiscig (1924 and later) and Radcliffe (1966). Egg (1960) first reverted to the old ascription to Caspar Gras and he was followed by Weihrauch (1967), Caramelle (1972), Koch (1975/6), Leithe-Jasper (1976, 1978/9 and 1986), Olsen (1980) and Avery (2001).

Whilst the inspiration for the series came from Giambologna's *Nessus and Deianira*, the bronzes are formally close to Caspar Gras' monumental equestrian statue of Archduke Leopold V in Innsbruck (1623-30). With the latter equestrian portrait Gras became the first European sculptor to realise the feat of executing a monumental bronze equestrian portrait in which the enormous weight of a rearing horse and rider is balanced on the delicate twin points of the horse's rear hooves. This extraordinary technical achievement, which must have made Gras famous far beyond Innsbruck, was surely the catalyst for this series of bronzes that showcase this feat on a smaller scale. Avery notes that 'the assembled evidence now points beyond reasonable doubt to the authorship of Caspar Gras' (Avery, *op. cit.*, p. 432).

Caspar Gras trained as a goldsmith and from 1600-1602 as an embosser at the court of Archduke Maximilian III in Bad Mergentheim. He then

followed his teacher, Hubert Gerhard, to Innsbruck where he later obtained the title of court sculptor and, therefore, most of the court's commissions when Gerhard left for Munich in 1613. Gras was one of the finest metalworkers of Northern Europe and a principal exponent of Giambologna's style in the north.

FERDINAND III HOLY ROMAN EMPEROR

Ferdinand was the fourth child of Emperor Ferdinand II and his first wife, Maria Anna of Bavaria. The young archduke grew up in Graz and lost his mother when he was seven. During his childhood he was overshadowed by his elder brother Johann Karl (b. 1605). As the second-born son, Ferdinand was destined for a secular career in the service of the House of Habsburg, but his position in the family changed abruptly at Christmas 1619 when his elder brother died suddenly of kidney disease. His education lay in the hands of the Jesuits, who had a monopoly on higher education during the time of the Counter Reformation, which his father was relentlessly imposing in his dominions. He became Archduke of Austria in 1621, King of Hungary in 1625, and King of Bohemia in 1627. Having been elected King of the Romans in 1636, he succeeded his father as Holy Roman Emperor in 1637. As Holy Roman Emperor he endured to win peace with the Treaty of Westphalia, but at the cost of concessions that eventually reduced the power of the Habsburg dynasty. The present statuette may have been created around the time of his elevation to Emperor in 1637.

THE LOST KING OF SARDINIA SERVICE



PROPERTY FROM A MEMBER OF
THE ROYAL HOUSE OF SAVOY
(LOTS 102-104)

*104

A MEISSEN (AUGUSTUS REX) PORCELAIN ROYAL ARMORIAL PART TEA AND CHOCOLATE-SERVICE

1725, BLUE AR MARKS AND VARIOUS DREHERS' MARKS,
PAINTED BY J.G. HÖROLDT

Finely painted with fine chinoiserie scenes and the crowned cipher or crowned arms of the King of Sardinia, the arms within the insignia of the Order of the Annunciation flanked by lion supporters and martial trophies, all within gilt *Laub-und Bandelwerk* borders, the teabowl interiors with stylised chinoiserie landscape medallions, comprising:

A teapot and cover

A slop-bowl

Five teabowls

A chocolate-beaker

Seven saucers

The slop-bowl 7¼ in. (18.5 cm.) diameter

The teapot and cover 5 in. (12.7 cm.) high

£80,000-120,000

US\$110,000-150,000
€91,000-140,000



King Vittorio Amadeo II of Sardinia. © The Picture Art Collection/Alamy Stock Photo.

PROVENANCE:

Given by Augustus II (1670-1733), King of Poland and Elector of Saxony (Augustus 'the Strong') to Vittorio Amadeo II (1666-1732), King of Sardinia in 1725, and thence by descent to the Kings of Italy.

The present lot represents the majority of the famous armorial tea and chocolate service which was sent to Vittorio Amadeo II, King of Sardinia by the Elector King Augustus 'the Strong' in 1725. The appearance of these pieces is an exciting discovery, as they were thought to be lost. Previously, only a few surviving pieces from the service were known. The 1725 gift is exceptional and important for two reasons; it was one of the earliest and most prestigious diplomatic gifts to include Meissen porcelain (the manufactory belonging to Augustus the Strong), and these pieces are among the very few works which are known to have been painted by J.G. Höroldt, the Court Painter and head of the painting workshops at Meissen, as contemporary documents record that he painted them himself.

Augustus's gift is well documented in a range of surviving archival material. It was larger and more prestigious than most diplomatic gifts, consisting of about 300 individual items which had to be shipped in twelve crates. The surviving shipping lists (1) describe the contents of the crates, and crate 11 is described as follows:

'Roth Ledern Futterahl mit grünen Daffet und Goldenen Spitzen ausgemacht, darinnen befindl: 6. St. Schälgen und Copgen mit dem König: Sardinischen Wappen und mit Japanischen Figuren und goldenen Zierrathen, nebst 1. Dergl: Spühlnapff, 1. Theepott, 1. ZuckerDose und 6 st. Choccolade Becher mit Unterschalen' (a red leather case with a green lining and gold lace containing six saucers and teabowls with the Sardinian coat-of-arms and Japanese figures: also a bowl, a teapot, a sugar-bowl and six chocolate beakers with saucers) (2).



The armorial service was one of the principal components of the 1725 gift, which also included five 7-vase garnitures, nine boxed coffee, tea and chocolate-services, two small table-services, other wares, two chamber-pots and prize horses. Some of the Meissen porcelain (such as the present service) was made especially for the gift, but other pieces were taken from the Saxon Royal collection, including the garniture of large early white porcelain vases designed by Raymond Leplat (circa 1715), which were recorded in the Japanese Palace (Dresden) inventory of 1721-27 (the Japanese Palace inventory numbers were removed before the pieces were sent) (3).

A 1733 biography states that it was the long-standing friendship between the two kings that precipitated the 1725 gift (4). In 1688 Augustus (then Prince of Saxony) had been touring France and Italy on his Grand Tour when war broke out and he was forced to flee France.

He narrowly avoided being arrested, and Vittorio Amadeo (then Duke of Savoy) offered him shelter from the King of France's henchmen in Turin, refusing to grant his request to turn him over to the French. Maureen Cassidy-Geiger argues that an additional reason behind the gift could be that '1725 was the moment when Meissen had achieved the status of royal gift' (5). Not only was Augustus's gift unusually large, but it was also the first time that Royal Meissen porcelain had been taken out of the Royal Collection and sent abroad as a diplomatic gift, which indicated that it was a gift of very 'special distinction'. The King of Sardinia sent a number of silk wall coverings in return, which would have been considered an equally luxurious item at the time (6).

The quality of painting on this service is superb. When he painted this service, Höroldt had been appointed Court Painter only a few months earlier (in December 1724), and it seems probable that he was keen



Detail of the figures on the slop-bowl



Detail of sheet 41 from Höroldt's *Schulz Codex* sketchbook

to carry out the commission solely by himself, given how important it was to the king. He used figures on sheet 41 from his *Schulz Codex* sketchbook as the basis for the family group on one side of the slop-bowl, and the other chinoiserie scenes appear to have been created specifically for this service. Höroldt completed the chocolate-beakers and saucers first, and they were delivered to Dresden in March 1725. A surviving note written by the factory inspector and dated 31st March describes the service as follows: 'In addition, a number of chocolate beakers and saucers, decorated with the coat-of-arms of the King of Sardinia by the Court Painter Höroldt, have been sent to the warehouse in Dresden; they were wonderfully done and extraordinary to look at'. A few months later, in June 1725, 'the tea service with the Sardinian coat-of-arms' was sent to Dresden (7). The gift left Dresden in the middle of September and was sent via Venice, arriving in Turin in November 1725.

It is not entirely clear when the dispersal of part of the service took place, although it preceded both the June 1968 Christie's Geneva sale (8) and the Second World War (9). The other surviving pieces from the service are a beaker and saucer in the Metropolitan Museum, New York (10), a saucer in the Arnhold collection (11), an un-published beaker in the Museo Civico, Turin, a saucer in the Palazzo Pitti, Florence (12), and a sugar-box in the Ernst Schneider Collection, Munich (13). A teabowl and saucer, formerly in the Gustav von Klemperer Collection, was destroyed in the Second World War (14). This leaves three chocolate-beakers and one saucer unaccounted for, and it is very possible that they have been lost. It is extraordinary that the present pieces have survived in the same family since they arrived in Turin in November 1725.

(1) Documents HStA13458, currently on loan to the Porzellansammlung, Staatliche Kunstsammlungen Dresden, Archives ('*Verschiedene Specificationen und Belege über Zu- und Abgänge 1700-1876*'), '*Nachrichten von den Sächsischen Porcellain so im Monath Septemb: Anno 1725 nach Turin ist geschicket worden.*' The full shipping list of what was sent is published by Maureen Cassidy-Geiger, 'Princes and Porcelain on the Grand Tour of Italy' in Cassidy-Geiger, ed., *Fragile Diplomacy: Meissen Porcelain for European Courts ca. 1710-63*, 2007, pp. 327-331.

(2) Cassidy-Geiger, ed., *ibid.*, 2007, p. 327 and I. Menzhausen, 'Ein Porzellangeschenk Augustus der Starken für den König von Sardinien', in *Keramos*, No. 119, 1988, p. 100f.

(3) The central vase from this garniture was sold by Sotheby's London on 14th July 1998, lot 84. For an illustration of this and two other vases from the garniture, see Cassidy-Geiger, *ibid.*, 2007, p. 208, fig. 10-1.

(4) This was described in the first biography of Augustus the Strong by David Fassmann, *Das Glorwürdigste Leben und Thaten Friedrich Augusti, des Großen, Königs in Pohlen und Chur-Fürstens zu Sachsen...*, Frankfurt and Hamburg, 1733, p. 18.

(5) Cassidy-Geiger, *ibid.*, 2007, p. 211.

(6) These were sadly destroyed by the Prussians in the Seven Years' War.

(7) Cited by Ulrich Pietsch, *Early Meissen Porcelain, A Private Collection*, Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck St. Annen-Museum and Museen der Stadt Aachen Couven Museum Exhibition Catalogue, Lübeck, 1993, p. 58, from Berling, *Königlich Sächsische Porzellanmanufaktur Meissen*, 1910, p. 189.

(8) 'An Important Collection of Early Meissen Wares, The Property of the Head of a European Royal House', sold by Christie's Geneva on 7th June 1968. In time, it became apparent that the property had previously belonged to the Kings of Italy.

(9) On the assumption that the portion which was dispersed was sold at the same time, rather than being sold piecemeal, the sale must have taken place before 1928, when the pieces in the von Klemperer Collection were published.

(10) A beaker and saucer is in the Metropolitan Museum, New York, illustrated by Maureen Cassidy-Geiger, *ibid.*, 2007, p. 210, fig. 10-4.

(11) Formerly in the Hans and Marianne Krieger Collection, illustrated by Ulrich Pietsch, *ibid.*, 1993, pp. 58-59, no. 43, and subsequently in the Henry Arnhold Collection, illustrated by M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, p. 326, no. 98.

(12) A saucer in the Palazzo Pitti, Florence, see T.H. Clarke, 'Böttger-Wappenporzellan', in *Keramos*, no. 95, January 1982, p. 25, fig. 6.

(13) In the Ernst Schneider Collection in the Bayerisches Nationalmuseum, Munich (ES 1985 a,b), and illustrated by Maureen Cassidy-Geiger, *ibid.*, 2007, p. 210, fig. 10-3.

(14) Illustrated by Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer*, 1928, no. 47, pl. 4.



ROBERT ADAM AND SEFFERIN NELSON

PROPERTY OF THE 7TH EARL OF HAREWOOD'S
WILL TRUST, SOLD BY ORDER OF THE TRUSTEES
(LOTS 105-107)

■105

A GEORGE III ORMOLU-MOUNTED MAHOGANY OVAL WINE-COOLER

AFTER A DESIGN BY ROBERT ADAM, ATTRIBUTED TO SEFFERIN
NELSON, CIRCA 1772-4

The rim with ormolu *entrelac* border, the body with carved ribbon-tied trailing husk garlands centred by a tablet with flower medallion draped with ribbon-tied swags above and guttae below, the lower frieze carved with stylised anthemion, lion-mask and ring handles and, rectangular block feet, original lead liner, anti-friction castors
19½ in. (49 cm.) high; 35 in. (89 cm.) wide; 23¼ in. (59 cm.) deep

£120,000-180,000

US\$160,000-230,000
€140,000-200,000

PROVENANCE:

Possibly supplied to Daniel Lascelles (1714-84), Goldsborough Hall, Yorkshire and thence by descent to his brother, Edwin Lascelles, 1st Baron Harewood (1713-95). Thence by descent to The Earls of Harewood, Harewood House, Yorkshire.

LITERATURE:

1801 Inventory for Goldsborough House, Yorkshire, possibly identifiable in the Dining Room as: '1 Mahogany Oval Cistern & Stand'.

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 15, no. 4:

'The Rose Drawing Room'

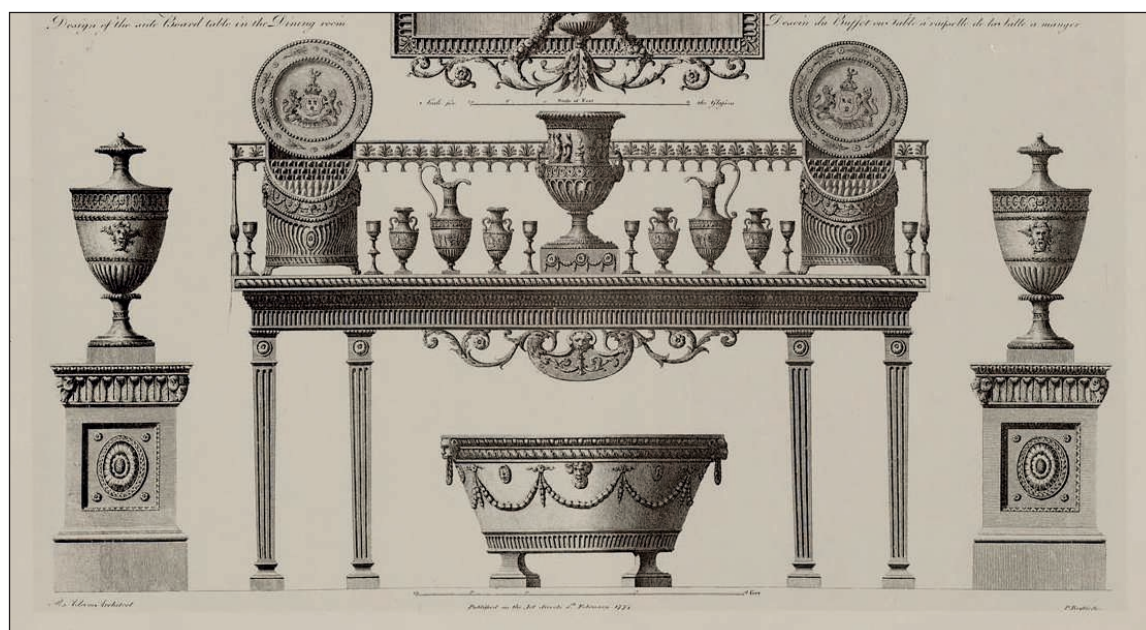
An Adam mahogany oval jardiniere, carved with husk festoons and mounted with brass lions' mask and ring handles, the borders carved with chain ornament and anthemion - 35in wide

This superbly carved mahogany wine-cooler is after a design by Robert Adam (1728-92), one of the most important architect-designers working in the Neo-classical idiom in the mid to late 18th century. It was probably executed by the Golden Square carver and gilder Sefferin Nelson (1739-97), renowned for his work under Adam's direction and in particular the wine-cooler supplied *en suite* with a sideboard table, a pair of pedestals and urns to William Murray, 1st Earl of Mansfield (1705-93) between 1772 and 1773 for the Hall at Kenwood House, London.

THE DESIGN

From 1754-59 Robert Adam embarked on a 'Grand Tour' to France, Italy and Dalmatia with his younger brother, James, where the pair studied classical architectural ruins and antiquities. The sarcophagus-form of this wine-cooler is undoubtedly inspired from these travels since antique sarcophagi of similar form and decoration were illustrated by Robert Adam in 1755-56 while in Rome (1).

The drawings from the office of the Adam brothers are held in the John Soane Museum, and include several versions of this model, which date from 1772 until 1786; these predominantly specify the patrons for whom they were intended although they are not comprehensive. Adam frequently produced the same popular design for different clients but modified each in the carving or painted decoration so that it appeared unique. Although the exact design for this wine-cooler does not feature in the Adam drawings, there is a preliminary drawing for the Kenwood wine-cooler which was later included in *The Works of Architecture of Robert and James Adam* (2). The published design was altered when executed in mahogany by the carver Sefferin Nelson; the satyr-masks in the drawing were substituted by lion-masks and the rectangular feet were replaced with round feet in the finished wine-cooler (3).



Adam's design for a wine-cooler for Kenwood House from *The Works of Architecture of Robert and James Adam*, published 1773-79





A dining-chair from the set of at least fifteen chairs supplied by Chippendale for the Dining Room at Goldsborough Hall, now in the Metropolitan Museum of Art (15)



One of a pair of sofas supplied by Chippendale for the Dining Room at Goldsborough Hall. One sofa sold at Christie's London, 20 June 1968, lot 52



The wine-cooler by Sefferin Nelson at Kenwood House © Historic England Archive

Other versions of this model in the Adam drawings include (in date order):

* A design for a wine-cooler to be executed in mahogany with ormolu mounts, *circa* 1772, for Osterley House (4); the design has a medallion, strigil fluting, swags, similar lion masks and virtually identical feet to the wine-cooler offered here.

* Another in mahogany with ormolu mounts, *circa* 1773, supplied to Sir Watkin Williams-Wynn for the Eating Room at 20 St. James's Square (5). Although no design for the Williams-Wynn wine-cooler can be found in the drawings, it is closely related to a design for a tureen which also bears the spread eagle from the Williams-Wynn coat-of-arms. The wine-cooler was sold Christie's, London, 16 November 1989, lot 96 (£50,000), now in the National Museum of Wales.

* A further design for a wine-cooler, to be executed in mahogany with ormolu mounts, supplied in 1778 to Sir Abraham Hume for Wormleybury in Hertfordshire (6); the design ornamented with a medallion, strigil fluting, and bands of guilloche and Vitruvian scroll and has the same block feet but the handles are ram-masks rather than lion-masks.

* Another design but intended to be painted in the Etruscan style with figurative panels depicting 'merpeople', supplied to the Duke of Cumberland for Cumberland House, 86 Pall Mall, on 28 October 1780 (7); this wine-cooler sold from Cumberland House by Christie's in 1793, and again Christie's, London, 27 June 1985, lot 182 (£37,800 incl. premium); now in the Gerstenfeld collection (8).

* A design of 1783 for a painted wine-cooler intended for William Weddell, Newby Hall, Yorkshire, described as: 'The wine cistern is rectangular with apsidal ends, and is ornamented with paw feet, fluting, lion-mask handles, and a figurative tablet' (9).

* Another design for a painted wine-cooler, supplied in mahogany in 1786 to W.G. Hamilton, Marlborough House, Brighton (10), now in a private collection.

* An undated design for the Earl of Ashburnham with lion-masks, medallion and block feet (11)

* An unattributed design with lion-masks, medallion, fluting and block feet (12).

THE CABINET-MAKER

This wine-cooler was probably made by Sefferin Nelson, whose services included interior-carving, furniture and picture frames, possibly for Daniel Lascelles (1714-1784) for the Dining Room at Goldsborough Hall, Yorkshire. The house, as with Harewood, was remodelled by John Carr (1723-1807), and then Robert Adam in the early 1760s. Nelson was undoubtedly one of Adam's preferred craftsmen; he is known to have worked under Adam's direction for Sir Rowland Winn at nearby Nostell Priory, carving a set of three window cornices for the Saloon according to an Adam design and two pairs of sideboard pedestals (13). He also worked on other Adam projects such as Kenwood House, Shelburne House (later Lansdowne House) in Berkeley Square, and by 1790 he was listed as a carver, gilder and frame-maker to George, Prince of Wales. The wine-cooler is closely related to the Kenwood House example, executed by Nelson for Lord Mansfield between 1772 and 1773 as part of the 'Furniture in the Hall' for which a bill exists (14).

THE PROVENANCE

If the wine-cooler was intended for Goldsborough, it would have been commissioned at the same time as the furniture supplied by Thomas Chippendale (1718-1779) for the dining-room, which included a pair of related mahogany sofas with block feet and a set of fifteen mahogany dining-chairs 'coverd with red Morocco Leather & brass naild', *circa* 1772, now at the Metropolitan Museum of Art, New York (15). Intriguingly, and probably indicative of the close relationship that existed between Adam's preferred craftsmen, the wine-cooler offered here features closely related idiosyncratic lion-masks (of patinated bronze) to the carved masks displayed on the magnificent Nostell Priory mahogany library table supplied by Chippendale to Sir Rowland Winn, and delivered to Nostell sometime between January 1767 and 30 June 1767 (16). Other



carved lion-masks of near-identical pattern are found on a pair of stands by Chippendale, circa 1770-75, also at Nostell; these green and gilt-japanned stands were recorded in the library with the aforementioned desk in the 1818 inventory for the house (17). They, in turn, correspond almost exactly to a pair, originally japanned blue & gold, supplied in circa 1771 for the salon at Harewood House (18).

Given Chippendale was supplying furniture at the same time to Goldsborough, it remains a tantalising possibility that Sefferin Nelson may have been working with Chippendale.

- (1) see: 'Capriccio of a ruined interior or catacombs' and 'Circular capriccio' in A.A. Tait, *The Adam Brothers in Rome*, London, 2008, p. 80, no. 49; p. 110, no. 72.
 (2) SM Adam volume 3/29; vol. I, part II, plate viii, originally published in three volumes, between 1778 and 1822.
 (3) This wine-cooler formerly The Wernher Collection, Luton Hoo, Bedfordshire, now at Kenwood House, London; E. Harris, *The Furniture of Robert Adam*, London, 1963, no. 20.
 (4) E. Harris, *The Genius of Robert Adam: His Interiors*, New Haven and London, 2001, p. 160, fig. 231; The Soane Museum states: 'There is a complete Adam office copy of this drawing within the National Trust drawings collection at Osterley. Moreover, it is illustrated with the accompanying pedestals, urns and wine cooler in *The Works of Robert and James Adam*, Volume III, plate ix, albeit mislabelled for Syon'.

- However, it is actually plate viii of this volume.
 (5) sold 'The Property of the Trustees of the 1987 Williams-Wynn Settlement', Christie's, London, 16 November 1989, lot 96; NMW A50, 631.
 (6) SM Adam volume 17/34.
 (7) SM Adam volume 17/057.
 (8) ed. E. Lennox-Boyd, *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, pp. 123-124.
 (9) SM Adam volume 6/115; 6/140; 17/226.
 (10) SM Adam volume 6/116; 6/118; 17/225.
 (11) SM Adam volume 17/023.
 (12) SM Adam Volume 6/142.
 (13) C. Gilbert, 'New Light on the Furnishing of Nostell Priory', *Furniture History*, 1990, p. 56.
 (14) 'Scone Palace, Perth: MS Mansfield, Box 121, Bundle 9'. This bill is not itemized in L. Houliston, 'New Light on the Display of Furniture at Kenwood', *Furniture History*, 2014, p. 278.
 (15) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1979, vol. II, figs. 147-149; 370; one sold 'The Property of the Right Honourable the Earl of Harewood: Removed from Harewood House, Yorkshire', Christie's, London, 20 June 1968, lot 52; the remaining fourteen dining-chairs sold Christie's, London, 1 April 1976, lot 41, and again in these Rooms 4 July 1996, lot 340, (£859,500 incl. premium).
 (16) NT 959723.
 (17) Gilbert, *op. cit.*, vol. I, p. 173; vol. II, fig. 383).
 (18) *ibid.*, vol. II, fig. 384).

JOHN COBB



PROPERTY OF THE 7TH EARL OF HAREWOOD'S
WILL TRUST, SOLD BY ORDER OF THE TRUSTEES
(LOTS 105-107)

■ 106

A GEORGE III ORMOLU-MOUNTED MAHOGANY COMMODORE

ATTRIBUTED TO JOHN COBB, CIRCA 1765-1770

The shaped serpentine top above four graduated mahogany-lined long drawers with moulded angles and a shaped apron, with laurel-wreath and reeded bail handles, the sides with conforming aprons and bail handles, the top drawer originally fitted, three locks original, the top lock replaced 34 in. (87 cm.) high; 56¼ in. (143 cm.) wide; 28¼ in. (74 cm.) deep

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE :

The Earls of Harewood, Harewood House, Yorkshire.
Given the brief descriptions in the Harewood House and Goldsborough Hall late 18th and 19th century inventories this commode cannot be definitively identified, suggesting that it might have been inherited in 1916 as part of the Clanricarde bequest or may have alternatively been purchased by the 6th Earl of Harewood and the Princess Royal for Chesterfield House, London.

This commode is designed in the George III French 'pittoresque' style. Of bombé form and enriched with gilt-bronze mounts, which contrast so effectively with the richly-figured mahogany timbers, it was executed by John Cobb (1715-78), who together with his partner, William Vile (circa 1700-67), held a Royal warrant from 1761-64 as 'Cabinet makers and Upholsterers to His Majesty King George III' to supply furniture under the direction of the Great Wardrobe to St James's Palace and The Queen's House (now Buckingham Palace) (1). This commode was probably executed by Cobb after 1764 when he worked as an independent cabinet-maker. It is closely related to a pair of mahogany commodes from Blickling Hall, Norfolk, and another sabicu and padouk commode at Alscot Park, Warwickshire, by Cobb, that date from the mid-1760s, and for which bills exist.



JOHN COBB (1715-1778)

The commode can be securely attributed to Cobb on the basis of specific constructional and stylistic features. In a series of articles on Cobb's contemporary, Pierre Langlois (active 1754-81), the furniture historians Peter Thornton and William Rieder suggested that the distinctive 'Corsham Group' of commodes (to which the present lot relates) should be attributed to Cobb. Although, discussing commodes with doors, they noted that the apron on a Cobb commode forms an integral part of the doors in the French manner and is thus divided in two when the doors are opened while Langlois's aprons are fixed to the carcass' (2). Similarly, the apron on a Cobb commode with drawers, as in this example, is formed from a *sans traverse* lower drawer, in the French manner, rather than the apron forming part of the carcass, which is more typical of English pieces. The *sans traverse* lower drawer combined with a moulded banding on the apron, appears to be individual to Cobb. This can be found on a pair of *bombé* commodes at Blickling Hall, Norfolk, almost certainly supplied by Cobb to John Hobart, 2nd Earl of Buckinghamshire; in 1762, Cobb received an unspecified payment of £86 from the Earl (3). Another commode of virtually identical profile, but in padouk, sold Christie's, London, 14 November 1996, lot 120 (£51,000 incl. premium). Other commodes of this profile sold Sotheby's, London, 12 June 2002, lot 63 (£182,650 incl. premium), 5 July 1996, lot 61 (£155,500 incl. premium).

Cobb was one of the finest craftsmen of the mid-18th century, celebrated for the quality of his cabinetry, including commodes. In later life, he became renowned for marquetry furniture; in 1775, Hester Thrale (Mrs. Piozzi) describing the inlaid floors at Sceaux, outside Paris, for her journal *Observations and Reflections ... through France, Italy and Germany* (1789) noted: 'the floor of every Chamber is finished like the most high prized Cabinet which Mr Cobb can produce to captivate the Eyes of his Customers' (4). The pinnacle of his marquetry work includes the satinwood-veneered commode with side panels, with Paul Methuen's arms quartering those of his wife Catherine Cobb, and matching pedestals at Corsham Court, Wiltshire, supplied to Methuen in 1772-74 (5). However, from 1751, during his partnership with Vile, and from 1764, in the early years as an independent craftsman, he was making furniture in plain mahogany, rosewood, padouk and sabbicu.



One of a pair of commodes by John Cobb at Blickling Hall ©National Trust/ Sue James

Cobb, a near-neighbour to Chippendale in St. Martin's Lane, would have known Chippendale and his pattern book, *The Gentleman & Cabinet-Maker's Director* (1754, 1755 and 1762), which included designs for 'French Commodes' and 'Commode Tables'. In addition, Cobb, similarly to Chippendale in November 1769, was accused in 1772 and 1773 of the malpractice of illegally importing furniture from France by using the diplomatic bag of the Venetian resident, Baron Berlindis, and the Neopolitan Minister, Count Pignatelli, in order to avoid import duty (6). Therefore, on the assumption that this was a long-standing practice, he must have been fully conversant with the latest French models.

THE PROVENANCE

This commode is one of three at Harewood House, Yorkshire, that can be attributed to John Cobb. Although, it is uncertain when the commodes entered the collection it is interesting to note that Cobb was prolific in Yorkshire in the 1760s with commissions including: in 1767, Lord Langdale at Holme Hall; in 1768, Bacon Frank at Campsall Hall, and the same year, John Spencer at Cannon Hall, and in 1768-70, John Battie at Cusworth Hall (7). The Bacon Frank archive reveals that Cobb was in correspondence with his patron on 2 July 1763 and 28 July 1768 regarding the non-payment of his account, while in 1764 and 1772, Frank, who evidently knew Edwin Lascelles, was exchanging letters with him.

THE ORMOLU MOUNTS

Indicative of both Cobb's creative process and his awareness of printed designs, the distinctive pattern for the finely-chased gilt-metal drawer handles of the present commode can be compared to a design in a mid-18th century metalworker's pattern book, now in the Victoria & Albert Museum (8). Identical mounts can be found on other furniture by or attributed to Cobb: on a closely related commode, supplied in 1766 by Cobb, to James West for Alscot Park, Warwickshire, described as an: 'Extra fine wood Commode chest of drawers with large Handsome wrought Furniture, good brass locks to do. £16' (9); on a commode in the Blue Silk Dressing Room at Burghley House, Northamptonshire; on a commode in the Metropolitan Museum of Art, New York (Gift of Irwin Untermyer), 64.101.1142, and on a pair of lacquer commodes attributed to Cobb, supplied to Anthony Ashley, 4th Earl of Shaftesbury for St Giles's House, Dorset, sold 'The Property of the Earl of Shaftesbury, Christie's, London, 11 November 1999, lot 100 (£276,500 inc. premium).

(1) Some of Vile & Cobb's most celebrated commissions are discussed by G. Beard, 'Vile & Cobb, Eighteenth Century London Furniture-makers', *Antiques*, June 1990, pp. 1394-1405.

(2) 'Pierre Langlois, Ébéniste', *Connoisseur*, part 5, May 1972, p. 32.

(3) NT 354321-2.

(4) Ed. G. Beard, C. Gilbert, *Dictionary of English Furniture Makers: 1660-1840*, Leeds, 1986, p. 182.

(5) L. Wood, *Catalogue of Commodes*, London, 1994, p. 91, no. 7.

(6) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 37.

(7) Beard, Gilbert, *op. cit.*

(8) E.2281-1910, no. 1481.

(9) H. Honour, *Cabinet Makers and Furniture Designers*, London, 1972, p. 112; M. Girouard, 'Alscot Park, Warwickshire', *Country Life*, 16 May 1958, pp. 1065-6, fig. 5.



THE LASCELLES ARMORIAL TABLE

PROPERTY OF THE 7TH EARL OF HAREWOOD'S
WILL TRUST, SOLD BY ORDER OF THE TRUSTEES
(LOTS 105-107)

107

A GEORGE II GILTWOOD SIDE TABLE

CIRCA 1745-1755

The original serpentine *brèche violette* marble top now backed with a slate slab above a pounced and Vitruvian scroll frieze, centred by a foliate scroll cartouche and the Lascelles crest, a bear's head muzzled, flanked by swags of abundantly fruiting vines, wave ornament and acanthus scrolls, on scrolled legs terminating in mythical dolphin's heads, streams of water pouring from their open mouths, traces of original white-painted and parcel-gilt decoration

35 in. (89 cm.) high; 71½ in. (182 cm.) wide; 36 in. (91.5 cm.) deep

£70,000-100,000

US\$89,000-130,000
€80,000-110,000

PROVENANCE :

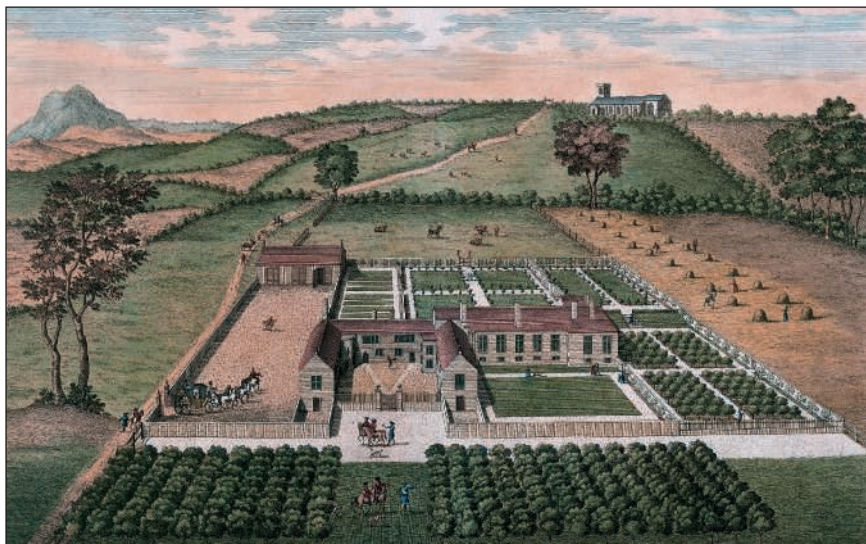
Either commissioned by Henry Lascelles (1690-1753) for Gawthorpe Hall or Litchfield House, Richmond-upon-Thames, or Edwin Lascelles, 1st Baron Harewood (1713-95) who commissioned John Carr to make alterations to Gawthorpe Hall between 1753-1755 prior to the building of Harewood House, Yorkshire, which commenced in 1759. Thence by descent to the Earls of Harewood, Harewood House, Yorkshire.

LITERATURE :

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 22, no. 5:

'The Old Library'

An English giltwood side table, of serpentine shape, supported on scroll legs terminating in dolphin heads, the frieze carved with Vitruvian scrollwork and supporting a deep apron pierced and carved with C-scrolls, wave ornament and swags of fruit centring on an escutcheon decorated with the Lascelles crest, surmounted by a veined grey and white marble slab - 5ft 9in wide [erroneously described as] 'mid-19th century'.



Gawthorpe Hall, seat of the Lascelles family until Harewood House was completed. Engraved by Wm. Von Hagen, 1727.

This imposing giltwood table is heraldically charged with the Lascelles crest, later the Earls of Harewood. It echoes the coat-of-arms incised on the magnificent Palladian pediment of the north face of Harewood House, Yorkshire, the Lascelles' country seat, designed by the Palladian architect John Carr (1723-1807) from 1759, and later by the Neo-classical exponent Robert Adam (1728-92). The table illustrates the important influence of the Palladian-style promoted by Richard Boyle, 3rd Earl of Burlington (1694-1753) and his protégé, the Rome-trained architect-designer, William Kent (1685-1748).



HENRY LASCELLES AND HIS SON, EDWIN

This table was possibly commissioned by Henry Lascelles (d. 1753) for Litchfield House, Richmond, Surrey or for Gawthorpe Hall in Yorkshire. At his death in October 1753, Henry was probably the richest man in England, worth around £500,000, which, in the 1750s, was sufficient to purchase 'twenty-five good English estates of 4000 acres each' (1). Henry was descended from Yorkshire gentry and accumulated his great wealth through trade, specifically a sugar plantation in Barbados. In 1739 following the death of his brother George, Henry left Barbados for good to run the London office, and presumably legitimise the family name and reputation in the City of London. By the mid-1740s he had achieved this ambition; he was Member of Parliament for the family seat of Northallerton, one of the great financiers of the City, and had the ear of crown ministers and government officials. It was perhaps in this period that he acquired the giltwood table offered here. In 1750, he retired from business to Litchfield House with his second wife Jennett Whetstone, a widow whom he had married in 1731.

Alternatively, it may have been commissioned by Edwin Lascelles (1713 - 95, from July 1790 1st Baron Harewood), for Gawthorpe Hall, Yorkshire. Edwin was Henry Lascelles' eldest son from his first marriage to Mary Carter, and following Henry's death in 1753 Edwin inherited the vast Harewood and Gawthorpe estates while his younger brother Daniel continued the family's mercantile activities in London and the West Indies. Edwin, Member of Parliament for the constituency of Scarborough between 1744-1754 and heir to approximately £166,666 of his father's fortune set about establishing himself as a major landowner with broader commercial interests by building a new country seat, Harewood House. The building of Harewood commenced in 1759 and was not completed until 1771. Meanwhile Edwin lived at the old mansion of Gawthorpe where Carr was employed from 1753. In what was presumably a relatively early purchase by Edwin the design of this table reflects the influence of Roman Baroque console tables. Edwin, as was customary for the sons of the nobility, had undertaken his grand tour in 1738, visiting Rome, Padua and Turin where he undoubtedly saw in aristocratic palaces the parade of rooms furnished with two or four such console tables, and mirrors and stools *en suite*, intended to achieve the perfect symmetry of a theatrical interior (2).



THE DESIGN

Originally gold and white painted, this side table is conceived in the George II 'Roman' fashion inspired by Italian designers such as Filippo Passarini (*Nuove invenzioni d'ornamenti d'architettura e d'intagli diversi utili etc.*, 1698) and Giovanni Giardini (*Disegni diversi*, 1714). John Talman (1677-1726), a designer, connoisseur and antiquary, was instrumental in the English appreciation of Italian decoration; between 1699-1702, he was in Rome, and during a second visit to Italy from 1709-17, accompanied by Kent, compiled 'the most valuable Collection of Books, Prints, Drawings, as in any one persons hands in Europe' (3). Kent's friendship with Talman gave him access to Talman's vast collection of drawings divided by subject into architecture, sculpture, vases etc., and Talman's influence is evident throughout Kent's work; a drawing for a side table in *Designs for an Italianate Interior* by Talman dated 1708-10 could be mistakenly ascribed to Kent (4).

Dolphins in classical antiquity are attributes of Venus, Roman goddess of love, and appear as carved decoration on tables and mirrors during the first half of the 18th century. A design for an altar table with dolphin supports by Giardini, dated 1720, was published in *Promptuarium Artis Argentariae, ex quo centum exquisite studio inventis delineates*, plate 54 (5). While at present neither the designer or maker of this table can be identified, a triumphal barge designed by Kent for Frederick Louis, Prince of Wales (1707-1751) has a stern embellished with the Prince's scallop-framed crest supported by dolphins and mermaids. Two large carved giltwood dolphins are found on a pair of side tables by Kent in the Royal Collection, and he also included a fountain with a dolphin tripod base in his drawing 'The Poet and the Rose', engraved for John Gay's *Fables* (1727) (6). A pair of side tables supplied to the 3rd Earl of Burlington under the direction of Kent for the Gallery of Chiswick House, also feature aquatic motifs, caryatic nereids or Neptune's water-nymphs, sold from the Bute collection, Christie's, London, 3 July 1996, lot 35 (£826,500 inc. premium). Another design by Matthias Lock (1710-65) for a console table, dated 1740-1765, is in the Victoria & Albert Museum, London, and this shows entwined dolphin supports (7). These tables can be compared to a pair of tables, dated 1740, after a design by Lock, formerly at Kirtlington Park, Oxford, now in the Metropolitan Museum of Art, New York (8). The Lock tables feature a similar frieze with carved Vitruvian scroll on a punched gilt gesso ground, large acanthus scroll



Edwin Lascelles, 1st Baron Lascelles by Sir Joshua Reynolds. Reproduced by courtesy of Harewood House Trust



This image is digitally enhanced to show the table white-painted. Paint analysis has revealed that the table was originally white-painted and parcel-gilt

legs and pendant bunch of grapes (9). Furthermore, the Royal architect, Sir William Chambers (1723-96), who was initially engaged to work at Harewood, although his designs were never executed, included drawings of dolphins in his 'Franco-Italian Album', which he compiled during an architectural tour between 1749-1755 (10).

THE DECORATION:

Gilding tests were carried out by Catherine Hassall in April 2019, the original eighteenth century decoration of the table was white-painted and parcel-gilt. The table has been fully decorated at least four times and has had gilding repairs carried out on at least one occasion. The first three treatments to the table included both white paint and gilding. The present surface, is a mixture of oil and water gilding and was carried out no later than the early years of the twentieth-century and could well be nineteenth-century.

- (1) A. Nicholson, *Gentry: Six Hundred Years of a Peculiarly English Class*, London, 2011, p. 213.
- (2) J. Ingamells, *A Dictionary of British and Irish Travellers in Italy: 1701-1800*, New Haven and London, 1997, p. 16.
- (3) M. Walker, *Architects and Intellectual Culture in Post-Restoration England*, Oxford, 2017, p. 100.
- (4) T. Friedman, 'The English Appreciation of Italian Decorations', *The Burlington Magazine*, December 1975, fig. 87.
- (5) V, Museum no. 29022B.
- (6) RCIN 21593; Ed. S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2014, p. 418, fig. 16.5.
- (7) V, Museum no. 2848:118.
- (8) Met, Accession no.: 2007:196.1a-c.
- (9) Another pair of this model are in the Detroit Institute of Arts.
- (10) V, Museum no. 5712:90.

THE WILLIAMS-WYNN MEISSEN HEN FROM THE SAXON ROYAL PORCELAIN MENAGERIE



Johann Auguste Corvinus's view of the Dutch Palace in Dresden, 1719, which was later extended into the Japanese Palace. Engraving © bpk/Staatliche Kunstsammlungen Dresden / Renate Schurz.

THE PROPERTY OF A MEMBER OF THE WILLIAMS-WYNN FAMILY

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A MEISSEN WHITE PORCELAIN MODEL OF A HEN WITH HER CHICKS

1732

Naturalistically modelled by *J.J. Kändler*, with her head turned towards her tail, a chick preening itself on her back and further chicks peeping out from under her wings and feathers

13½ in. (34.5 cm.) high

£300,000-500,000

US\$380,000-630,000
€340,000-570,000

PROVENANCE :

Commissioned by Augustus II (1670-1733), King of Poland and Elector of Saxony (Augustus 'the Strong'), for his porcelain menagerie in the Japanese Palace, Dresden, and one of four delivered there in 1732.

By descent to Frederick Augustus II, King of Saxony (1797-1854), when it was one of two examples purchased by Helena Wolfssohn from the Saxon Royal Collection on 8 January 1851.

David Falcke, New Bond Street, London; his sale, Christie's London, 28 April 1858, lot 1449 (sold to 'Falck', most probably his brother Isaac Falcke). Probably sold before 1862 to Sir Watkin Williams-Wynn, 6th Baronet (1820-1885), and by descent in the Williams-Wynn family to the present owners, Llangedwyn Hall, Wales.

One of only four examples, a 'hen and her young' (*Gallus domesticus*) is one of the rarer bird models created by the *Modellmeister* Johann Joachim Kändler for the Saxon Royal porcelain menagerie. Another is known in a private collection. The third remains in the *Porzellansammlung*, Dresden. The whereabouts of the fourth, sold to Prince Anatol Demidoff in July 1853, is currently unknown. The porcelain menagerie became the centrepiece of Augustus the Strong's Japanese Palace, sometimes referred to as his *porzellanschloss* (porcelain castle), and the life-size models are still considered today to be the most important 18th century sculptures in porcelain.

Obsessed with porcelain, the Elector-King Augustus 'the Strong' had the largest collection of Asian porcelain in Europe with over 29,000 pieces recorded on his death in 1733. After his own porcelain factory was

opened at Meissen in 1710, he became increasingly interested in the idea of Meissen surpassing Asian porcelain in quality. The culmination of this ambition was the incredible idea of a menagerie of life-size birds and animals made in porcelain. Menageries were an important component of displaying princely power, so perhaps it is not so surprising that a porcelain-crazed king should have commissioned a porcelain menagerie. Several of his palaces had animal enclosures, and his *Löwenhaus* (lion house) included a number of savage beasts which were used for animal fights and hunting. When wild and exotic animals were displayed during pageants they were intended to astonish the crowds, but their display was also designed to demonstrate the king's power over these magnificent creatures, signifying his ability to bring order to the world.

THE DEVELOPMENT OF THE JAPANESE PALACE

In 1717 Augustus acquired the *Holländisches Palais* (or Dutch Palace), installing part of his *kunstkammer* there in the same year: '*His Royal Majesty bought the palace for a large sum of money in 1717 on account of its splendour and excellent situation, and has preserved it for posterity under the name of the Japanese Palace...Having done this, he had the world-famous kunstkammer brought to this palace three years ago from Neu-Dresden for the sake of good air.*' (1) This is the earliest reference to the palace as the Japanese Palace, and an indication of Augustus's decision to create a *Porzellanschloss*. He had initially planned to remodel Schloss Pillnitz in the style of a 'Saxon Versailles' to house his expanding porcelain collection, but this didn't come to fruition; the Dutch Palace was remodelled and expanded for this purpose instead.

The king's acquisition of porcelain was closely tied to his planned interior layout of the palace. A 1728 plan indicates that his porcelain was to be grouped according to colour or type, rather than used to furnish the palace in the traditional sense. The palace's interior decoration was closely tied to the decoration of the porcelain, its walls to be clad in embroidered Indian satin and lacquer. Numerous alterations to the interior schemes were made by Augustus during the planning stage, but it is clear that he intended the ground floor to be furnished with Asian porcelain, and that the upper floor was to display Meissen porcelain. The porcelain from Meissen was to be grouped according to colour or type (celadon, purple or green coloured porcelain for example) (2), and visitors would pass along the *Neustadt*-side gallery where the animal models were to be displayed (the decision to display them here was made in the summer of 1730). The palace had the practical function of housing the collection, but it also had symbolic significance at a political, cultural and spiritual level. Walking through room after room filled with jewel-like porcelain, grouped symbolically into colours, and past a majestic porcelain menagerie, guests would have eventually arrived at the purple Throne Room which was designed to have a porcelain throne.

THE CREATION OF THE PORCELAIN MENAGERIE

The success of the project was dependent on the *Modellmeister* having not only the creativity, but also a deep understanding of the technical challenges that such an ambitious project would pose. The task was initially given to Gottlieb Kirchner, the first sculptor permanently employed by Meissen. Kirchner was a difficult character, but he had valuable experience of working in porcelain which was essential to the early successes of the factory. He was joined shortly after by Johann Joachim Kändler, who was employed as his assistant in June 1731. Kändler had never worked in porcelain before, but his unique style and skills developed quickly, and it wasn't long before it became clear he was the more gifted of the two as a sculptor. It has been argued that Kändler's ability to expressively breathe life into his porcelain models was unparalleled in the 18th century. Both modellers either studied their subjects from live beasts in the collection of the Mortizburg menagerie, or the Dresden *Löwenhaus*, or sketched them from specimens in the *Animaliengalerie* at the Zwinger in Dresden.





The vast majority of the larger animals and birds remained together until the beginning of the Seven Years' War in 1756, when they were moved to the cellar of the palace. In the late 18th century, Count Camillo Marcolini attempted to move the figures to the Zwinger (where they are displayed now) (3), as he felt that they would be better appreciated within the context of a curated museum. This did not materialise, however, and the figures remained in the cellar until 1876 when they were eventually transferred with the remainder of the collection to the Johanneum (a former stable building). Here the menagerie models were seen in all their sculptural glory (4).

SALES FROM THE PORCELAIN MENAGERIE

In 1833, Gustav Klemm, Secretary of the Royal Library, was appointed *'Inspektor'* of the Royal Porcelain Collection. Klemm's vision was to widen the variety of the collection so that it formed 'a kind of universal museum for the ceramics of all the countries and peoples of the world' (5). In order to raise funds for this project, and create space for new pieces, he drew up a list of duplicate pieces in the porcelain collection which could be sold. The first recorded loss of large models from the menagerie in the 19th century was the 1836/37 exchange of porcelain with the Sèvres manufactory in France. Johann Carl Friedrich Teichert, the agent acting for Sèvres, acquired further duplicate bird and animal models from the Royal Collection in 1849. At the end of 1850 Teichert applied to purchase further models, including a model of a hen, but his suggested price for the group of pieces was rejected, and it seems that this sale never took place (6). In the same year two pairs of bird models were sold to the Dresden-based dealer Moritz Meyer, and a bird and three animals were sold to 'Mr. Marks' from London. By the time permission to sell to Marks was granted, he had already left Dresden, and the confirmation of receipt of the four models was signed for not by him, but by the dealer Helena Wolfssohn (7).

In 1850 Helena Wolfssohn applied to purchase 22 models from the menagerie, and she took receipt of 21 models (one was declined due to poor condition) on 8th January 1851. The present model, along with another model of a hen, was among these pieces (8). It is possible that the London dealer David Falcke was in Germany scouting for pieces

to buy when he bought the two hen models from Helena Wolfssohn (9). David Falcke (1818-1866) and his younger brother, Issac (1819-1909), were the sons of Jacob Herbert Falcke (1784-1841), a dealer who had emigrated from Märkischer Kreis in the North Rhine-Westphalia, Germany, and settled in Great Yarmouth. Shortly after the birth of his second son Isaac, Jacob moved the business to Oxford Street in London. After Jacob's death in 1841 the brothers moved the business to 92 New Bond Street. In the 29th December 1909 obituary for Isaac in *The Times* it noted that it was 'during this period that the brothers made periodical visits to the Continent, particularly to Germany, France, Italy and Holland, picking up innumerable objects of art at very small prices'.

When David Falcke retired in 1858 his brother Isaac had already retired. The firm's stock was sold in a 19-day sale at Christie's, starting on 19th April 1858. On the ninth day of the sale (28th April), the "*2 Hens with young*" models that he had bought from Helena Wolfssohn were sold as lot 1449 under the heading '*FINE OLD WHITE DRESDEN FIGURES / From the Japan Palace, at Dresden*', making £7 and 10 shillings. Curiously, the buyer of the two hens is listed as Falck (without an e), who also bought the following two lots (two models of storks). Whether the buyer was his brother Isaac, or another buyer by the name of Falck (this seems improbable), is unclear. Isaac's 1909 obituary notes that after his brother's death in 1866, he continued to collect, periodically having to sell portions of his collection due to unfortunate investments (his maiolica, for example, was sold to Sir Richard Wallace, and is now in the Wallace Collection).

If he was the buyer in the 1858 sale, and still owned the Meissen hens in 1862, Isaac would presumably have lent them to the 1862 *International Exhibition* in South Kensington, as he lent portions of his collection to this exhibition. He lent further pieces from his collection to the 1868 Leeds Art-Treasures Exhibition, and between 1875 and 1877 he lent pieces to the Bethnal Green Museum. The hens were not present in any of these exhibitions, or in the three sales at Christies after Isaac's death (April, May and July 1910). This suggests that Isaac had probably already sold the hens, most probably directly to the Williams-Wynn family, by 1862.

THE WILLIAMS-WYNN BARONETS

Although it is currently not certain which member of the Williams-Wynn family acquired this important Meissen hen, it was most probably Sir Watkin Williams-Wynn, 6th Baronet (1820-1885). It is also currently unclear as to which of their houses the hen was displayed in when it first arrived in their collection. By the 18th century, the Williams-Wynn baronets had become the largest landowners in Wales, and had numerous houses and castles. It is possible that it could have been acquired for Wynnstay which was rebuilt between 1859 and 1865 after a devastating fire in March 1858 (which destroyed the house and much of its contents).

Sir Watkin Williams-Wynn was caricatured by 'Spy' (Sir Leslie Ward) in *Vanity Fair* as 'The King of Wales'. A Lieutenant in the Life Guards (1842), he was also Member of Parliament for Denbighshire between 1841 and 1885, Lieutenant Colonel of the Montgomeryshire Yeomanry (1844-1877) and the *aide-de-camp* to Queen Victoria from 1881. The Williams-Wynn London residence was 20 St. James's Square, which Sir Watkin Williams-Wynn, the 4th Baronet, had acquired in 1771. The 4th Baronet had engaged the architect Robert Adam to remodel the house and its interiors (completed in 1774), and Adam also designed the carpets, door furniture and a silver service for the house. It is interesting to note that at the time when the Williams-Wynn family are most likely to have purchased the hen (circa 1860), Sir Watkin's neighbour in number 19 was Lord Barnard of Raby Castle, County Durham (Northern England), where there are still four bird models from the Japanese Palace porcelain menagerie. The monumental model of pelican at Raby is almost certainly the pelican in David Falcke's Christie's 1858 sale, which came up two lots before the hens (10). It is very possible that the two families influenced each other's purchases. For the footnotes to this lot, see www.christies.com.



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**A LOUIS XIV BEAUVAIS 'CHINOISERIE'
TAPESTRY DEPICTING 'LA COLLATION'**

AFTER A DESIGN BY GUY-LOUIS VERNANSAL, JEAN-BAPTISTE
MONNOYER AND JEAN-BAPTISTE BELIN DU FONTENAY,
CIRCA 1700-1729

Woven in wools and silks, from the 'Histoire de l'Empereur de Chine' series, depicting 'La Collation', with on the left side the Emperor with richly embroidered gown and peacock plumed headdress seated on a throne, the Empress seated on a stool facing him, within a draped pagoda with lambrequins and dragon-shaped gargoyles to the angles, attended by courtly dressed servants, one holding a tray with tea implements, another one carrying a cake, to the left hand side a servant attending the console fitted with ormolu-mounted blue and white porcelain vases and gilt serving dishes, below him a courtly dressed female musician playing music, a dancing dwarf and monkey performing, and to the foreground a lady tending a perfume burner before a serving table with fringed table cloth presenting a teapot, a dish with fruits and other vessels and containers in a lacquered tray, attended by a servant, with trees beyond, a Chinese house to the background and a palm tree to the right hand side with a woven basket with silver and gilt dishes and serving vessels to the lower right corner, within a scrolling foliate simulated picture frame border, ocre and green outer slip, very slightly reduced in size to the right hand side, the upper and lower horizontal borders possibly replaced, some minute restorations, minor areas of reweaving and small patches
126 in. (320 cm.) high; 149½ in. (380 cm.) wide

£80,000-120,000

US\$110,000-150,000
€91,000-140,000

P R O V E N A N C E :

From a private French collection, by family tradition acquired at the end of the 19th century.

L I T E R A T U R E :

- E.A. Standen, 'The Story of the Emperor of China: A Beauvais Tapestry Series', *Metropolitan Museum Journal*, vol. 11, 1976, p. 111.
J. Boccara, *Ames de Laine et de Soie*, Saint-Rémy-en-l'Eau, 1988, p. 314.
N. de Pazzis-Chevalier, 'Gros Plan sur la Tapisserie Française aux XVIIe et XVIIIe siècles', *Métiers d'Art: La Tapisserie*, October - December 1992, p. 23.
C. Bremer-David, *French Tapestries & Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, p. 95.

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

- C. Bremer-David, 'Tapestries in the Wernher Collection', *Apollo*, May 2002, pp. 29 - 34.
E. Standen, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*, New York, 1985, vol. II, pp. 461 - 468.
F. Windt, 'Die Audienz beim Kaiser von China', *Jean II Barraband, Bildteppich*, Potsdam, 2000.





The frontispiece to Nieuwhof's *Legatio batavica*, 1665



From Kircher's *China Monumentis*, 1667

SUBJECT

This tapestry forming part of the exotic and highly elaborate *Histoire de l'Empereur de la Chine* set illustrates everyday life of the Chinese Emperor, believed to be Shun Chih (reigned 1644 - 1661) and Kang Hsi (reigned 1661 - 1721) and their Empresses. Many of the images are based on Johan Nieuwhof's *Legatio batavica ad magnum Tartariae chamum sungteium, modernum siniae imperatorem* of 1665, which derived from the visit of a delegation of the Dutch East India Company to China from 1655 - 1657. For the botanical details Athanasius Kircher's *China Monumentis qua Sacris qua Profanis* of 1667 seems to have served as inspiration. As its title *Roi de Chine* implied, the series was meant to illustrate the Chinese Royal Court, but many influences from other Far Eastern countries are discernable. The artists were keen to incorporate as many 'documented' exotic objects as possible in these tapestries. The series traditionally includes: 'The Audience of the Emperor', 'The Emperor Sailing', 'The Empress Sailing', 'Gathering Pineapples', 'The Astronomers', 'The Return from the Hunt', 'The Empress's Tea', 'The Emperor on a Journey', 'The Gathering of Tea' (as yet unidentified) and 'The Collation'.



'The Audience of the Emperor' from the same set © Metropolitan Museum of Art, New York

THE DESIGNERS AND FIRST WEAVING

The first set of *L'Histoire de l'Empereur de la Chine*, consisting of nine or ten subjects, was woven when Philippe Behagle (d. 1705) was the director of the Royal Beauvais Tapestry Manufactory. In a memorandum of tapestries made during his directorship Behagle mentions this series: *Chinoise fait par quatre illustre peintre*. Noël-Antoine Mérou (director 1722 - 1734) further reveals in a document of 1731: *Une Tenture du dessin des chinois, par les sieurs Batiste, Fontenay et Vernensal, en six pièces*. The painters referred to are: Guy Vernansal (d. 1729), the flower-painter, Jean-Baptiste Belin de Fontenay (d. 1715) and Baptiste (the name used by contemporaries for the flower-painter Jean-Baptiste Monnoyer (d. 1699)) and an unidentified fourth painter. Vernansal's signature on various models implies that he was the main designer of the series while the exact dating of the first woven set is difficult to ascertain with certainty. It is probable that it was after Behagle took over the directorship in 1684 but before Monnoyer left for England in 1690. A further undated memorandum by Behagle states that the first set, woven with gold-thread (rarely used by Beauvais) was *vendu par M. d'Isrode à Monseigneur le duc du Maine* (Louis-Auguste de Bourbon, d. 1736) for 20,000 livres. M. d'Isrode, who later had two further sets made, acted as an intermediary, while the set was actually manufactured for Louis-Auguste de Bourbon, duc du Maine (1670 - 1736). The popular series was finally abandoned at Beauvais in 1732, when the cartoons were so worn that they could no longer serve their purpose.



'The Emperor Sailing' from the same set © Christie's Images, 1999



ORIGINS

The success of the series was undoubtedly due to the increased interest in China at the end of the 17th Century, which had already manifested itself with the importation of enormous quantities of goods from the Far East to France by the *Compagnie des Indes Orientales*. The enthusiasm was further heightened when the *Mercure Galant* published a long description of the travels of father Couplet to China in 1684. The young duc du Maine, the legitimized son of Louis XIV and Madame de Montespan, met the Jesuit Couplet (d. 1693) and his Chinese convert, Michael Alphonusus Shen Fu-Tsung (d. 1691), when they first returned from China and was deeply interested in his adventures. A second event that possibly generated even more interest was Louis XIV's glamorous reception at Versailles on 1 September 1686 for the ambassadors of Siam, who had been sent by the King of Siam Phra Narai (d. 1688). Among the participants at the reception at Versailles was again the duc du Maine, illustrated in an etching in the *Almanach Royal* of 1687 recording the presenting of the gifts to Louis XIV. The ambassadors of Siam are even recorded visiting the site of the Beauvais Tapestry Workshop in October of 1686. Proof of the duc du Maine's immense fascination with the Far East is further shown in his meeting with the Jesuit Joachim Bouvet (d. 1730), who was being sent by Louis XIV to Siam, and his gift to Bouvet of a scientific instrument that had been made for his own use. In this *Sinophile* environment, the Beauvais workshop found a ready audience for its new tapestry series.

COMPARABLE EXAMPLES

A set of six tapestries (originally 10) from this series executed for Louis-Alexandre de Bourbon, comte de Toulouse and duc de Penthièvre (d. 1737), which was woven between 1697 and 1705 is in The J. Paul Getty Museum (1). A tapestry depicting the Emperor Sailing from the Akram Ojje Collection and originally supplied to François-Louis (d.1732), Count Palatine and Prince Elector, in circa 1710, was sold Christie's Monaco, 12 December 1999, lot 21. Two tapestries with identical borders originally from the collection of the Earl of Cadogan and depicting The Emperor Sailing and Gathering Pineapples, were sold anonymously, Christie's, New York, 21 October 2004, lots 1012 and 1013, respectively. Another, wider panel of *La Collation* is in the Palazzo Pallavicini Rospigliosi (2). An identical tapestry of the same design sold Christie's, London, 9 November 2006, lot 403 (£176,000 inc. premium); another sold Christie's, Paris, 3-4 May 2016, lot 29, 169,500 Euros inc. premium).

(1) Bremer-David, *op. cit.*, cat. 9, pp. 80 - 97, the *La Collation* being 9 a.

(2) D. Di Castro et al, *Il Palazzo Pallavicini Rospigliosi e la Galleria Pallavicini*, Milan, 1999, p. 104.

PROPERTY FROM THE RESANDRO COLLECTION

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AN EGYPTIAN BROWN QUARTZITE HEAD OF THE GOD AMEN
WITH THE FEATURES OF THE PHARAOH TUTANKHAMEN

NEW KINGDOM, 18TH DYNASTY, REIGN OF TUTANKHAMEN, CIRCA 1333-1323 B.C.

A remarkable representation of the young king as the god Amen, recognizable by the distinctive crown with flaring sides and slightly convex top, once surmounted by tall double feathers with details carved in relief, the superbly modelled facial features with a deep depression between the naturalistic eyes and eyebrows, sensitively carved, the fleshy face with high cheekbones, the mouth particularly sensual with thicker upper lip and small full lower lip in a faint smile with downturned corners, the eyes and mouth with well defined contour lines, the ears left visible and elegantly framed by the sides of the crown, the rounded chin and false beard now missing, the head probably part of a seated statue originally, with support present at the back
11¼ in. (28.5 cm.) high

Estimate on Request

PROVENANCE:

Understood to have been in the collection of Prinz Wilhelm von Thurn und Taxis (1919-2004) by the 1960s.
With Josef Messina, Galerie Kokorian & Co, Vienna, acquired from the above in 1973 or 1974.
With Arnulf Rohsmann, Klagenfurt, acquired from the above in 1982 or 1983.
With Heinz Herzer, Munich, acquired from the above in June 1985.
The Resandro collection, Germany, acquired from the above in July 1985.

EXHIBITED:

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.
Palma de Majorca, Palacio del Arte, *Am Hofe des Pharaos: von Amenophis I. bis Tutanchamun*, 4 May-27 October 2002.

LITERATURE:

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I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, the Resandro Collection*, Munich, 2012, p. 41, no. R-134.



His Majesty took counsel with his heart [...] searching what was beneficial to his father Amun [...] he surpassed what was done before: He fashioned his father Amun in thirteen carrying poles, his sacred image being in electrum, lapis lazuli, turquoise, and every kind of precious stone ...

(from the Restoration Stela of Tutankhamen, Egyptian Museum Cairo, found in 1905)

THE REIGN OF THE BOY-KING AND THE RESTORATION

The origin, royal accession and death of Tutankhamen are, to this day, very disputed among specialists. Recent archaeological and scientific discoveries have shed new light, sometimes adding more hypothesis than consensus on these aspects.

Born in Tell el-Amarna, and then known as Tutankhaten, he was most probably the son of Akhenaten. A limestone block found in Hermopolis and dating from the reign of Akhenaten contains a hieroglyphic text describing him as 'King's son of [his] body whom he loves, Tutankhuaten' (M. Eaton-Krauss, *The Unknown Tutankhamun*, London, 2016, p. 3). But the question remains if he was born of Nefertiti, or his secondary wife Kiya. Although often criticised, DNA analysis made in the last decade have proposed that Tutankhamen was the son of the man whose remains lay in the coffin found in the tomb KV55 (*op. cit.*, p. 7), thought to be Akhenaten. His mother is absent from any noteworthy record, and it seems likely that she had died before his accession (*op. cit.*, p. 11).

Nearly all specialists agree that a woman briefly occupied the throne after the death of Akhenaten: Ankhetkheperure, beloved of Akhenaten, Neferneferuaten. That she was in fact Nefertiti, or her daughter Meritaten, is still open for debate. It is believed that Tutankhaten was only 9 years old when he acceded the throne. A crook and a flail found in his tomb (object no. 269f and 44u respectively) are child-size (*op. cit.* p. 18). During the reign of his father Akhenaten, the focus turned towards a single god, the Aten or sun-disk, and the worship of any other was abandoned, making him the first monotheistic king in history. But as soon as he passed away, the rehabilitation of the cult of Amen and the other traditional deities started. It had therefore begun even before the accession of Tutankhaten to the throne, but his reign saw the completion of a formidable number of projects (*op. cit.*, p. 33), and to reinforce the return of the orthodoxy, the king changed his name to Tutankhamen in year 3 of his reign. An important monument from this period, made of quartzite, was found by George Legrain in 1905 at Karnak, The Restoration Stela, which irrevocably signalled the end of the Amarna period on a political and religious level. The art from Amarna on the contrary would continue to live through the artists and workshops who had moved to Thebes and fashioned the sculptures of the restoration program.





Tomb of Tutankhamen (KV62) © Griffith Institute, University of Oxford

END OF A DYNASTY AND DISCOVERY OF THE CENTURY

The speculations regarding how Tutankhamen died are numerous, some grounded on scientific analysis, some from interpretation of archaeological remains: chariot accident, broken leg followed by infection, congenital diseases, assassination. It is understood that he died young, in the 9th year of his reign, probably at the age of 18, and that he died unexpectedly and abruptly. His widow, Ankhesenamun then sent a letter to the King of the Hittites, the powerful and sometimes menacing kingdom from Anatolia, asking him to send his son to become the King of Egypt. She was afraid and, probably with Horemheb in mind, writes that she would not take one of her own servants as husband. But the Hittite prince died on his way to Egypt (if not murdered), and never stepped foot in the Nile Valley (cf. E. Freed (ed.), *Pharaohs of the Sun*, Boston, 1999, p. 183).

As the 18th was coming to an end, Ay, the Vizir of Tutankhamen, now an old man, married Ankhesenamun, and reigned for four years only. Horemheb, the almighty General of the Armies, emerged and claimed

the crown to become the last Pharaoh of the 18th dynasty. His reign (1319-1292 B.C.) bridges the end of the chaos of the Amarna Period and the rise of the ambitious 19th Dynasty.

The discovery in 1922 by Howard Carter and the Earl of Carnarvon of the nearly intact tomb of Tutankhamen was a worldwide event, and sparked a renewed interest in ancient Egypt. The location of the tomb had been lost already in antiquity, probably buried under stones coming from subsequent tomb building. At the end of the 20th Dynasty, burials were systematically dismantled but Tutankhamen's tomb was overlooked: paradoxically, being forgotten allowed for the greatest discovery of the 20th century.

It took 10 years for Howard Carter to excavate, conserve and record the 5,398 objects found. According to Nicholas Reeves, 80% of the funerary equipment originated from the female pharaoh Neferneferuaten, including the famous gold mask, originally engraved for 'the Beloved of Akhenaten', possibly his wife Nefertiti.





The Metropolitan Museum, New York, 07.228.34

ART : A LIVING IMAGE OF THE KING – THE AMARNA ARTISTIC LEGACY

One of the aspects of the restoration program was the creation of well over fifty sculptures of Amen, dated by an inscription, or datable based on the iconography and style of the post-Amarna period (M. Eaton-Krauss, *op. cit.*, p. 53), and which the present lot is part of. Amen's iconography comprises his peculiar crown, which covers his head from his forehead to the nape of his neck, leaving the ears exposed; shaped like a truncated cone, its circumference increasing towards the top, which is slightly domed, and topped by a pair of tall falcon feathers. Four sculptures, either standing or seated, show the god with child-like physiognomy and were most probably made during the early years of his reign, see the Metropolitan Museum of Art, New York, acc. no.50.6, for an example in fine limestone, and the Ny Carlsberg Glyptothek, Copenhagen for another in granodiorite, inv. no. AEIN 1285. Statues depicting Amen alone were numerous, and so were statues showing the god together with the king.

First and foremost, it is the style of the face that blurs the border between an idealized representation of a god, and a royal portrait. The idea of using the king's likeness on the representation of a worshipped deity was part of the traditional propaganda used by the ruler: to be shown in the guise of the powerful deity, with all the signs of divine power, which would therefore be attributed to him in his earthly reign (S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz, 1992, p. 24).

In Thebes, Tutankhamen and his successors Ay and Horemheb erected numerous statues of Amen. But establishing a precise date for them remains difficult as Horemheb obliterated all traces of Akhenaten and anyone connected to him in his *Damnatio Memoriae* campaign, and substituted his name on many of his predecessor's statues. The features of the present lot are reminiscent of Amen statues in the temples of Luxor and Karnak, subsequently usurped by Horemheb, but dating from the time of Tutankhamen (S. Schoske and D. Wildung, *ibid.*).

As with most Egyptian stone sculptures, there is a slight asymmetry in this head: the left half of the face is fuller and more idealised than the right, and the right eye is larger than the left. (S. Schoske and D. Wildung, *ibid.*) Amen statues made during the reign of Tutankhamen such as our head show traits most closely identified with the Amarna style: soft, fleshy face with high cheek bones, *sfumato* eyes, and full lips reminiscent of Akhenaten in particular (cf. E. Freed (ed.), *Pharaohs of the Sun*, Boston, 1999, p. 188). It is ironic that the successors of Akhenaten, in trying to eradicate his 'heresy', carried on the naturalistic style engendered during his reign, and most evocative of his revolutionary vision.

It is worth mentioning two comparable works: a head of Amen in diorite (Metropolitan Museum of Art, New York, 07.228.34, illustrated above) presenting a similar deep depression between the carved eyebrows and the slanted eyes which, together with the full mouth and downturned corners of the mouth are the features of Tutankhamen; and a seated statue of Amen in diorite protecting the king in the Louvre (inv. no. E 11609) which, although usurped by Horemheb, still bears two cartouches of Tutankhamen (R. Freed, *op. cit.*, cat. nos 245 and 243 respectively).



A MASTERWORK OF THE MEIJI PERIOD

■ ~111

AN EXCEPTIONALLY LARGE JAPANESE CARVED IVORY AND PATINATED BRONZE EAGLE ON A ROOTWOOD BASE

SIGNED *RYO-O SAKU*, MEIJI PERIOD, LATE 19TH CENTURY

The eagle with head bent forward and wings spread wide, as if ready to take flight from the rootwood base, each feather realistically carved and intricately applied to the head, body and wings, the bird with patinated bronze talons, eyes inlaid with mother-of-pearl, the underside applied with an ivory plaque signed *Ryo-o saku*
75 $\frac{5}{8}$ in. (192 cm.), high overall
39 $\frac{3}{8}$ in. (100 cm.) high; 55 $\frac{1}{8}$ in. (140 cm.) wide, the eagle

£60,000-90,000

US\$76,000-110,000
€68,000-100,000

PROVENANCE :

Acquired in Europe pre-1939 and remained in the same South American family collection until circa 2000.

A private Collection, 'C'est Fou!'; sold Christie's, Paris, 12-14 December 2018, lot 43.



An ivory eagle of comparative scale and carving to the present lot, which was a gift from the Japanese Emperor Meiji to Tsar Nicholas II, 1896
© The State Museum of Oriental Art, Moscow





The signature of Ryo-O Saku

In response to a huge demand for Japanese traditional craft driven by the *Japonism* movement in Europe and America during the second half of the 19th century, the new Meiji government of Japan embarked on a program of active encouragement of the production of such goods for export. This program was called the Industrial Promotion Policy (*shokusan Kogyo*) and provided much-needed support for craftsmen who had found their livelihood diminished due to the demise of the samurai class.

As a result of this export policy Japanese art objects were presented to a significantly larger audience through the country's participation in the world expositions in Europe and America, with the Japanese displays considered a resounding success in San Francisco (1871), Vienna (1873), Philadelphia (1876), Paris (1878, 1900), Amsterdam (1883), New Orleans (1885), Barcelona (1887), Chicago (1893), Venice (1897), St. Louis (1904) and London (1910).

The *okimono* (lit. "placed thing") or a decorative object, was an integral part of these Western exports which would showcase a carver's or metalworker's skill. Ivory *okimono* became popular in the West as they satisfied a taste of the exotic, whilst dovetailing neatly with the Western tradition of decorating houses with sculptures of various sizes. Although *okimono* of around 25-50 cm high were exported in large quantities, *okimono* of the scale of the present lot are rare, with other known examples being made for world expositions or as important or imperial gifts.

The present lot is similar in both style of carving and scale to an example in the State Museum of Oriental Art, Moscow, which was a gift from the Japanese Emperor Meiji (1852-1912) to Nicholas II (1868-1918), timed to the latter's coronation day in 1896. In 1891 aged twenty-two, the then crown prince of the Russian Empire, Nicholas II visited Japan as part of an extensive tour of Asia conceived by his father, Tsar Alexander III, partly as a means of broadening the future emperor's education. However whilst returning to Kyoto after a day trip to Lake Biwa in Otsu, an assassination attempt was made on his life by a Japanese policeman who was part of his protection retinue. The "Otsu incident" caused great embarrassment to the Japanese authorities and it is believed that the gift of the ivory eagle may have been an attempt by the Emperor Meiji to make amends for the incident.

Another similar model of an eagle was collected by Henry J. Heinz (1844-1919) the German-American entrepreneur who founded the H. J. Heinz Company. An influential collector of Japanese art and important patron of the Carnegie Museum of Art, Heinz purchased the large eagle in Japan and subsequently gifted it to the museum in 1913. With an impressive wingspan and hundreds of individually carved feathers similar to the present lot, it is noted that at the time of the gift in 1913, the Heinz eagle was valued at \$5000.



FROM THE TABLE OF PHILIP V, KING OF SPAIN



Philip V of Spain by Miguel Jacinto Meléndez (1679-1734)
Courtesy World History Archive

PROPERTY FROM THE TIBOR COLLECTION
(LOTS 112-114)

*112

A PAIR OF CHINESE EXPORT CANDLESTICKS MADE FOR PHILIP V OF SPAIN

YONGZHENG PERIOD, CIRCA 1725-30

Modeled after European silver with knopped stems rising from dished bases and decorated in vibrant enamel colours and gilt with the arms of Philip V, King of Spain (r. 1700-46) encircled by the collar of the Order of the Golden Fleece and the Order of the Holy Spirit, the gilt borders above and at the base echoing the chain of this collar
8½ in. (21.6 cm.) high, each

(2)

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

PROVENANCE :

Philip V, King of Spain (r. 1700-46)
Anonymous sale; Sotheby's, Paris, 9 June 2010, lot 103.

LITERATURE :

W.R. Sargent, *Chinese Porcelain in the Conde Collection*, 2014, pp. 118-19.

These candlesticks are among a very small number of pieces to survive and to remain in private hands from the Spanish Royal Chinese porcelain dinner service commissioned for Philip V, the first Bourbon King of Spain. The Royal Palace in Madrid holds seventy-two pieces, with four others divided between the Museo Arqueológico Nacional and the Museo de Artes Decorativas. The Royal inventory of this service was a very recent discovery in the Archivo General de Palacio, Madrid by Spanish scholar Cinta Krahe. Taken in 1774, after the death of Queen Consort Isabel Farnese, it lists approximately 500 pieces, mostly plates of different sizes (146) or cups and saucers of different types (257). Eight candlesticks are listed.

On Christmas Eve in 1734 the then Royal Palace in Madrid, the Alcázar, suffered a fire that raged for four days. Many paintings were lost; Royal silver melted. The Court had moved to El Pardo Palace for the holidays, but whether the Chinese armorial service went with them or survived the fire, as works like Velásquez's masterpiece, *Las Meninas* did, is not known.

The coat-of-arms of Philip V was designed by his powerful Bourbon grandfather, Louis XIV of France, who installed Philip on the Spanish throne in 1700 when he was just 17. Within a year the resulting War of the Spanish Succession had drawn in nearly all of Europe. When it ended in 1713 Spain was stripped of its European possessions but retained the extremely important Spanish Americas and Philippines, with their vast silver riches and vital Manila galleon trade with China, through which the great Spanish armorial services were ordered.

Interestingly, whether dictated by design created in Spain or from the creative vision of the Chinese enameller, the coat-of-arms on these candlesticks has been placed so that the Royal crown rests on the swelling shoulders of each standard, thereby becoming the most prominent decorative element on the sticks as well as their most significant symbol.

For an important discussion of this service and illustrations of some of the surviving pieces see Rocío Diaz, *Chinese Armorial Porcelain for Spain*, 2010, pp. 92-100. For the discovery and publication of the 1774 royal inventory see Cinta Krahe, *Chinese Porcelain in Habsburg Spain*, 2016, pp. 20 and 400-401. Also see a fuller discussion of Chinese porcelain at the Spanish Bourbon court in *Cuadernos Dieciochistas*, Vol. 19, 2018, pp. 9-51, *Ornato y menaje 'de la China del Japón' en la España de Felipe V e Isabel de Farnesio (1700-1766)* (Cinta Krahe Noblett and Mercedes Simal López).



VASES FOR PHILIP V, KING OF SPAIN



PROPERTY FROM THE TIBOR COLLECTION
(LOTS 112-114)

■*113

A PAIR OF CHINESE EXPORT SOLDIER VASES AND COVERS WITH THE ARMS OF PHILIP V OF SPAIN

YONGZHENG/QIANLONG PERIOD, CIRCA 1735-40

Each enameled in a lustrous famille rose palette with a large European style urn filled with a profusion of spring flowers, the shaded sepia urn resting on a bright blue pedestal displaying a gilt classical mask, smaller pedestals on the sides issuing a formal arrangement of lily and lotus blooms in bright enamel colors, while on the shoulders a bright blue collar issues pink *fleur-de-lys* suspending pink peony sprigs, the covers with highly unusual yellow fleur-de-lys knobs above two gilt suns, on the necks both front and back the royal arms of Philip V of Spain, with later giltwood stands

51½ in. (130.8 cm.) high, each

(4)

£200,000-300,000

US\$260,000-380,000
€230,000-340,000

PROVENANCE :

Probably commissioned by Fernando Valdés Tamón (1681-1741), Governor-General of the Philippines, as a gift for Philip V, King of Spain.

A distinguished private collection, Newport, Rhode Island.

The Property of a Gentleman; Christie's, New York, 24 January 2005, lot 98.

With The Chinese Porcelain Co., New York.

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.

LITERATURE :

W.R. Sargent, *Chinese Porcelain in the Conde Collection*, 2014, pp. 122-23.

R. Diaz, *Chinese Armorial Porcelain for Spain*, 2010, p. 118.

This magnificent pair of royal vases in Chinese export porcelain are the only survivors in private hands of a highly important gift to King Philip V. The only other example known (from what may have been a set of four or possibly a set of six) is a single vase in very poor condition in the Museo de Cerámica, Barcelona.





PHILIP V OF SPAIN

Philip V (1683-1746) was just 17 when he was installed as the first Bourbon on the Spanish throne by his grandfather, Louis XIV of France, following the death of the last Spanish Habsburg King, the childless Charles II. Philip's grandmother had been the Spanish Habsburg Maria Teresa, first wife of Louis XIV. Having grown up in the highly controlled France of Louis XIV one of Philip's first efforts in Spain was to unify and centralize the Spanish rule, which had been diffused among a number of local kingdoms and governmental entities. In fact, his royal coat-of-arms are themselves a brief geo-political history of the Spanish throne, reflecting elements of Leone and Castile, Aragon and Aragon Sicily, Austria, Old Burgundy, Modern Burgundy, Brabant, Granada, Flanders, Antwerp and France.

PHILIP AND THE SPANISH POSSESSIONS

Philip V also turned his attention to Spain's very important possessions in the New World, where the long-established silver mines and the Manila galleon trade with China were highly significant drivers of the Spanish economy. His close attention to these Spanish Empire



Still-Life (oil on panel) by Clara Peeters (1594-1659), Courtesy Bridgeman Images

possessions led in the appointment of a number of significant royal ministers charged with carrying out his decrees. Among the most important of these was Fernando Valdés Tamón, who became Governor and Captain-General of the Philippines in August 1729. Philip directed Valdés Tamón to found the School of Civil Law and the School for 'Orientals' in Manila, as the King desired a local clergy. Under Philip, Valdés Tamón also worked to better fortify the Philippines, promoting ship-building, modern weapons, and better battlements. He commissioned a map of the islands from the Jesuit Pedro Murillo Velarde and himself drew the fortifications of Manila and nearby Cavite. Valdés Tamón also intimately involved with the Spanish China trade, which was largely conducted in the markets of Manila, and under orders from the King carried out a controversial 1734 Royal Warrant which allowed the greater importation of Chinese silk (much resisted by the silk merchants of Spain). This warrant also increased the allowance for Acapulco-bound Manila galleons cargo to half a million pesos and for the return from New Spain to a million pesos.

CHINESE PORCELAIN FOR THE KING

During his time in the Philippines Valdés Tamón commissioned a Chinese export dinner service very similar in decoration to that of the service made for Philip V (see the pair of candlesticks from this service, lot 112). Quite likely, in fact, he facilitated the order for the King's service. Similarly, Valdés Tamón commissioned vases with identical decoration to this royal pair but with his own coat-of-arms (see lot 114). It seems highly probable that Valdés Tamón organized the order of the royal soldier vases at the same time as the order for his own set of vases, either as a gift for his patron, the King, or by the King's express wish.

THE URNS OF FLOWERS

The very distinctive urn of flowers on these vases - unique in Chinese export porcelain - is highly reminiscent of the 17th century Dutch flower painting that was in the Spanish royal collection during the reign of Philip V. In fact, his second wife, Isabel Farnese, held at the Royal Palace of La Granja de San Ildefonso, Segovia, a still-life by Clara Peeters depicting a similar jug of flowers.

For a discussion of these vases and illustrations of all three known to be extant see R. Diaz, *Chinese Armorial Porcelain for Spain*, 2010, pp. 117-19.



COMMISSIONED BY FERNANDO VALDÉS TAMÓN,
GOVERNOR-GENERAL OF THE PHILIPPINES



PROPERTY FROM THE TIBOR COLLECTION
(LOTS 112-114)

■*114

A PAIR OF CHINESE EXPORT ARMORIAL
SOLDIER VASES AND TWO COVERS

YONGZHENG/QIANLONG PERIOD, CIRCA 1735-40

Decorated in a lustrous famille rose palette with a European style flower-filled urn raised on a bright blue pedestal, a deep cloud collar around the shoulders decorated with a combination of European scrollwork and Chinese cloud motifs on the matching blue ground and issuing lush peonies, on the neck the arms of Valdés Tamón for Fernando Valdés Tamón, Governor-General of the Philippines, one cover period but mismatched, the other a later lacquer replacement with original porcelain knob and inscribed underneath *Febrero 20 de 1846* in black script, with later giltwood stands
51½ in. (130.8 cm.) high, each

(4)

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE :

Commissioned by Fernando Valdés Tamón (1681-1741), Governor-General of the Philippines.

By descent in the family of Valdés Tamón.

With Spink & Son, London, 21 October 1975,

when acquired by

Pablo Deutsch, Mexico City and California.

LITERATURE :

J. Mudge, *Chinese Export Porcelain in North America*, 1986, p. 48

R.R. Lake, *La visión de un anticuario*, 1999, p. 47

R. Diaz, *Chinese Armorial Porcelain for Spain*, 2010, p. 105.

This pair of 'soldier' vases was commissioned by Fernando Valdés Tamón (1681-1741), appointed Governor-General of the Philippines by Philip V of Spain, who ordered at the same time a very similar set of vases with the arms of his patron, the King (see lot 113). Three pairs of the Valdés Tamón vases are known; in addition to this pair there is a pair in a private collection (formerly in the collection of Luis de Errazu, b. Paris 1854) and a pair in the Museum Boymans-van Beuningen, Rotterdam.







Frontispiece for *Los Planos...en Filipinas* by Don Fernando Valdés Tamón, Courtesy Museo Naval, Madrid

IN THE SERVICE OF THE EMPIRE

Fernando Valdés Tamón was a Knight of the Order of Santiago, a colonel and a captain of the Spanish Royal Guard Infantry and a brigadier when, in 1729, he succeeded Marquis of Torre Campo as Spain's Governor-General of the Philippines. The years of 1729 through 1740 when Valdés Tamón lived in the Philippines were the culmination of his career in service to the Spanish Empire. He was an active minister, negotiating a treaty with the Muslim sultanate in 1737 and securing key seacoast forts with additional armaments in 1739 as part of his ongoing campaign to better equip and fortify this important Spanish possession. At the behest of the King he established a school to train local clergy; he also looked after the indigenous workers by establishing maximum work hours and free healthcare.

Following a 1733 Royal directive, Valdés Tamón commissioned a local Spanish Jesuit, a professor of canon law at the Jesuit college, to draw up an official map of the Philippine islands. The map was printed in Manila in 1734 and became the standard map of the Philippines for the next century. Valdés Tamón himself drew up the plans of the presidios and fortifications of Manila and nearby Cavite whose improvement was his mission.

THE MANILA GALLEON TRADE

As the Governor-General of the Philippines, Valdés Tamón had a central role to play in the important trade between China, New Spain and Spain. He executed the Royal warrants that regulated the trade and dictated the maximum value and character of cargo and goods allowed on the annual or biannual galleons that sailed from Manila to Acapulco and back again. Valdés Tamón would have been quite familiar with the scene at the vast Parián market in Manila where Chinese merchants descended to sell their goods and with the local merchants who plied the lucrative trade and executed special orders.

Cargo registers researched by Rocio Diaz show that Valdés Tamón sent gifts, crates and chests on the Manila galleon periodically. In 1736 four large vases are specified, split between two vessels. One register reads: *...And two large China vases numbers nine and eleven...claimed to be the property of the Honourable Brigadier Sir Fernando Valdes Tamon, Knight of the Order of Santiago, President Governor and Captain General of these islands.*

Valdés Tamón was appointed field marshal in 1739 and in 1740 departed Manila, shipping on the *Nuestra Señora de Covadonga* thirty-seven chests and crates, twenty-three small and large cases, and thirty-nine large jars. As Diaz points out, without further identifying information it is impossible to know whether the Valdés Tamón armorial soldier vases or those for Philip V were part of any of these registered shipments. Sadly, Valdés Tamón did not make it home to Spain, dying in Cuernavaca in 1741.

THE VALDÉS TAMÓN VASES AND THEIR COVERS

The pair of Valdés Tamón soldier vases in a private collection and published by Diaz have covers enameled with formalized peony matching that on the vases' shoulders with distinctive, bright blue enameled flowers in between. It seems extremely likely that all of the Valdés Tamón vases were made with these covers, which match the vases so well, while the covers with the yellow *fleur-de-lys* knops would have been unique to the Royal vases. The Rotterdam pair likely had their covers switched with a Royal pair at some point, while the original covers to the present pair were likely broken. The lacquered cover of one of the present vases, inscribed in black script *Febrero 20 de 1846*, seems to have been made in Mexico about a century after the vases were made, when the original covers broke and only one suitable period replacement could be found. For a full discussion of these vases, the others extant, the cargo registers and Valdés Tamón see R. Diaz, *Chinese Armorial Porcelain for Spain*, pp. 104-116.



AMENHOTEP III

PROPERTY OF A PRIVATE COLLECTOR

*115

A FRAGMENTARY EGYPTIAN RED GRANITE PORTRAIT HEAD OF AMENHOTEP III

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III,
CIRCA 1390-1353 B.C.

From an over life-size statue of the king, the full mouth with characteristic thick upper lip, the mouth slightly downturned with a fold stretching down towards the chin, a broad nose, almond-shaped eye with prominent upper lid folded over the lower and conforming arching eyebrow, with remains of the royal *nemes* headcloth and false beard, with incised beard strap visible on the temples

9 $\frac{3}{8}$ in. (24.4 cm.) high

£700,000-1,000,000

US\$890,000-1,300,000
€800,000-1,100,000

PROVENANCE :

Mr and Mrs R. Manoogian collection, acquired in Switzerland in the 1960s (probably from Ernst Kofler, Lucerne).

Ancient Egyptian Sculpture & Works of Art, Sotheby's, New York,
8 December 2015, lot 5.

EXHIBITED :

Detroit Collects: Antiquities, The Detroit Institute of Arts, 14 March -
29 April 1973.

LITERATURE :

The Detroit Institute of Arts, *Detroit Collects: Antiquities*, Detroit, 1973, p. 3.
J. Malek, ed., *Topographical Bibliography of Ancient Egyptian Hieroglyphic
Texts, Statues, Reliefs and Paintings*, vol. VIII, Oxford, 1999,
no. 800-732-720.



The present head is part of a well-defined group of slightly over life-sized sculptures in pink granite. The treatment of the eyes in this group is arresting. Instead of the usual long extend cosmetic lines and conforming brows, these heads all feature eyes and brows more naturalistically rendered, with the upper eyelid folding over the lower one at the outer corner and the arched eyebrow narrowing to a point at its outer end. Together these traits imbue the statue with a sense of older age.

For a long time, these heads were dated to the Amarna period, and even associated with Tutankhamen. But this attribution ignores the head's carefully depicted signs of age, and Tutankhamen died at the age of eighteen. This head shares similarities with a black granodiorite head at the Metropolitan Museum of Art, New York, which W.R. Johnson matched with a torso of Amenhotep III in the Cairo Museum (R. Freed et al. (eds), *Pharaohs of the Sun*, Boston, 1999, cat. no. 11 and 12), inscribed with hieroglyphic text mentioning the *Heb Sed* Festival held in the king's thirtieth regnal year to rejuvenate him, and at regular intervals in the following years. Further similar representations have been found in the last few years in the funerary temple of Amenhotep III on the Theban West Bank (Kom el-Hettan), also made of pink granite.

Amenhotep III benefited from material wealth and political stability during his almost forty years long reign, which made an elaborate construction program possible (R. Freed, *op. cit.*, p. 21). The statues made for his first rejuvenation festival show him with child like features. At the same time Amenhotep III was the first king to deify himself during his lifetime, and even represented his persona worshipping his deified self, referred to as 'the dazzling sun-disc'.

But the signs of age on this head point towards a later date, and can be linked to similar representations of Queen Tiye with drooping eyelid and a firmly set mouth, dating from year 36 of his reign. The influence of his son, the future Akhenaten, co-regent next to Amenhotep III for 12 years, could also explain a more naturalistic style in artistic depictions and the variety of the representations of the last years of Amenhotep III long reign. A similar head, also in pink granite, can be found in the Metropolitan Museum of Art, New York, inv. no. 23.3.170.

Amenhotep III was the grandfather of Tutankhamen (see the head of the god Amen with features of Tutankhamen presented above as lot 110). Both heads share the family trait of a delicate pursed mouth with thicker upper lip, and a fold stretching down towards the chin. The different treatment of the eyebrow is striking though as Amenhotep III's are delineated whereas Tutankhamen's are naturalistically carved. On the other hand, the treatment of the ageing eyelid of Amenhotep III, as discussed above, is a sign of the Amarna artistic revolution to come with the reign of Akhenaten, and whose influence is still present in the representations of his direct successors: Tutankhamen, Ay and Horemheb.



THE SAMPAIO CANDELABRUM CENTREPIECES

PROPERTY OF AN IMPORTANT
EUROPEAN COLLECTOR

116

A PAIR OF GEORGE IV FOUR-LIGHT SILVER CANDELABRUM CENTREPIECES

MARK OF PAUL STORR, LONDON, 1822

On four shell and foliate feet, the spool-shaped bases applied with tendrils between coats-of-arms and mantling, the centre applied with figures modelled in full relief representing a bacchante reclining on a tree stump holding a kid and a goat, in front of a kneeling bacchante guiding a bacchic *putto* onto the back of a tamed leopard, the foliate fluted stem surmounted by a bowl applied with alternating tendrils and acanthus leaves below a band of berried ivy, and surrounded by four detachable vine scroll branches with chased sockets and detachable nozzles, *marked underneath, on grapevines, figures, central stems, baskets, sockets, nozzles and seven branches; one socket 1820 28½ in. (72.2 cm.) high 1,102 oz. (34,277 gr.)*

The arms are those of Teixeira, quartering Sampaio, Amaral and Guedes, for Henrique Teixeira de Sampaio, 1st Conde de Povoa and Barao de Teixeira (1774-1833). (2)

£400,000-600,000

US\$510,000-760,000
€460,000-680,000

PROVENANCE :

Henrique Teixeira de Sampaio, 1st Conde de Povoa and Barao de Teixeira (1774-1833), by descent to his daughter Dona Maria Luisa de Sampaio Noronha (1817-1891), who married in 1836, Don Domingos de Sousa Holstein, 2nd Duke de Palmela (1818-1864), by descent at the Casa Palmela, Lisbon. Anonymous sale; Christie's, Geneva, 27 April 1976, lot 192 (part), Property from a Private Collection, Sotheby's, New York, 28-29 October 1988, lot 219.

EXHIBITED :

Lisbon, The Ricardo do Espírito Santo Silva Foundation, *The Portuguese Taste in English Art*, 1958.
London, Koopman Rare Art, *Paul Storr An Exhibition of His Life's Work*, 13-31 October 2015, no. 83.

LITERATURE :

R. dos Santos and I. Quilhó, *Ourivesaria Portuguesa nas Colecções Particulares*, Lisbon, 1974, p. 117.
The Connoisseur, 'The Portuguese Taste in English Art and the Fundação Ricardo do Espírito Santo Silva', June 1958, p. 28, fig. 4.
C. Hartop, *Paul Storr, The Quest for Art and Industry*, London, 2015, pp. 99-100.
Ourivesaria Portuguesa, 'A Baixela de Teixeira de Sampaio', April 2015, pp. 19-34.

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.







The Candelabra exhibited in The Ajuda Palace, *The Portuguese Taste in English Art*, 1958

HENRIQUE TEXEIRA DE SAMPAIO, BARAO DE TEXEIRA AND 1ST CONDE DE POVOA (1774-1833)

Sampaio was born in the town of Angra on the island of Terceira in the Portuguese administered Azores. He was the son of Francisco José Teixeira de Sampaio (1738-1810) and his second wife Eulália Floriana Gualberta de Melo Carvão (1753-1824). His father was a successful businessman who had already established trade links with England, supplying the Portuguese army with food, and the young Sampaio was sent there to study. Whilst in London he quickly followed in his father's political and business footsteps. In 1807 he was appointed as Commissioner of Army Supplies for the Anglo-Portuguese forces who were seeking to prevent Napoleon's invasion of Portugal.

This position, as well as the exclusive contract for the supply of tobacco, allowed him to establish a huge fortune in a very short period of time, making him one of the richest men in Portugal, worth some 21,000,000 cruzados on his death in 1833. His position and importance in Portuguese society was recognised on 22 May 1816 when he received the title 1st Lord de Sampaio from King João VI in Rio de Janeiro. Soon after, on 6 March 1819, he was made 1st Barao de Teixeira by Royal Charter, and was granted the right to bear arms.

Whilst his business interests continued to thrive during the 1820s, making Sampaio's trading house the largest in Portugal and a rival to other firms in London and Hamburg, the finances of the Portuguese state were in a perilous condition. Sampaio provided loans to the state making him one of the biggest creditor to the Treasury, and so when the

Bank of Lisbon was founded in 1822, he became the biggest shareholder with some 400 shares, compared to only 100 shares owned by the next largest shareholder. In honour of this he was created 1st Conde de Póvoa on 3 July 1823, named after his estate in Póvoa de Santo Adrião, near Lisbon.

Sampaio married twice, first in February 1802 to Marianne Slack, the daughter of an ex-patriot Irish merchant who was living in Lisbon. She died, along with her child, in childbirth in October 1804 and it was not until March 1824 that Sampaio married his second wife, Louisa Maria José Rita Baltazar de Noronha, who was aged only 21 and already expecting a child at the time of the marriage. In order to protect his assets for his child he arranged for a trust to be set up by Royal decree. Unfortunately, the first child died soon after birth. It was not until 1826 that the couple had a son, João Maria de Noronha Sampaio, and a daughter, Marie Louise de Noronha Sampaio, the following year.

Henrique Teixeira de Sampaio died at his home on Rua da Escola Politécnica, in Lisbon, on 27 March 1833, aged 59 years. His son João Maria de Noronha became 2nd Conde de Póvoa and inherited the family fortune, aged only 6 but died soon after in 1837. The titles thus became extinct and the fortune passed to his sister Marie Louise de Noronha Sampaio who went on to marry, against the wishes of her mother, Domingos António Pedro de Sousa Holstein (1818-1864), the future 2nd Duke of Palmela.



THE SAMPAIO SERVICE AND PAUL STORR

The service is one of the greatest services produced by Paul Storr following his departure from Rundell, Bridge and Rundell in 1819 and after he established a shop in New Bond Street with John Mortimer. The Conde de Póvoa was a significant patron of Paul Storr in the 1820s, reflecting not only his fondness for England, but also the strong political and trade ties between England and Portugal in the 19th century, reflected in the choice of nautical motifs.

The service remained at Casa Palmela, the family home of the Dukes of Palmela in Lisbon, until April 1976, when a significant portion of the major pieces were sold by Christie's at auction in Geneva. The group was offered in 8 lots weighing just under 6,000 ounces and the pair of candelabrum centrepieces were part of lot 192 which also included a plateau and an eight-light candelabra now in the collection of the Preservation Society of Newport County. The other lots included lot 193, a pair of four-light candelabra, subsequently sold at Christie's, New York, 19 April 2002, lot 348 with lot 194, a set of four three-light candelabra; lot 195, a pair of Warwick vases; lot 196, a pair of soup-tureens and stands, subsequently sold from the collection of Mr and Mrs Claus von Bulow; Sotheby's, New York, 28 October 1988, lot 219; lot 197, a further pair of soup-tureens, subsequently sold from The Collection of Alan and Simone Hartman; Christie's, New York, 20 October 1999, lot 206, lot 198, a set of four wine-coolers, lot 199, a further pair of wine-coolers, and lot 200, a set of eight salt-cellars, subsequently exhibited Christie's, London, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, no. 151.

A matching candelabrum centrepiece on square-shaped base and weighing over 700 ozs also by Paul Storr, 1822 was in the collection of Lillian and Morrie Moss, see Morrie A. Moss, *the Lillian and Morrie Moss Collection of Paul Storr Silver*, Miami, 1992, p. 98-99, pl. 39; The Alan & Simone Hartman Collection of Regency Silver, Christie's New York, 20 October 1999, lot 206.



Henrique Teixeira de Sampaio, Barao de Teixeira and 1st Conde de Póvoa (1774-1833) ©T. de Bergue (1820-1890) - Coleção da Secretaria Geral do Ministério das Finanças de Portugal, Lisbon

THE ECTON HALL GIRANDOLES
PROPERTY OF A GENTLEMAN (LOTS 117-118)

This rare set of four girandoles, comprising a large pair and a smaller pair and retaining their original gilding are inspired by designs of Thomas Chippendale (1718-1779) and demonstrate the enthusiastic reception of the Rococo or 'French' style in Britain, introduced in the second quarter of the 18th century. The set was almost certainly commissioned by Ambrose Isted (1717/18-1781), who embarked on an extensive refurbishment of his family seat, Ecton Hall, Northamptonshire, from 1755, which included walls and ceilings decorated with stucco-work in the newly fashionable French *pittoresque* style. The girandoles were delivered during this period, or the following decade when his wealth increased substantially following the inheritance of an estate in the West Indies.





THE ECTON HALL GIRANDOLES

PROPERTY OF A GENTLEMAN
(LOTS 117-118)

■*117

A PAIR OF GEORGE II GILTWOOD GIRANDOLES

AFTER DESIGNS BY THOMAS CHIPPENDALE, CIRCA 1755-65

Each with C-scroll, acanthus and *rocaille*-carved frames, the cartouche-shaped plates divided by conforming foliate-carved scrolls, the foliate swag cresting with sprays of roses and berries, with three candle-branches naturalistically modelled as oak-leaf branches, with gilt-metal sconces and drip-pans, original water-gilding, the branches oil-gilt, one upper and one lower plate cracked
95 in. (243 cm.) high; 48 in. (122 cm.) wide (2)

£120,000-180,000

US\$160,000-230,000
€140,000-200,000

PROVENANCE:

Almost certainly commissioned by Ambrose Isted for Ecton Hall, Northamptonshire and inherited with the house in 1881 by Charles William Hamilton Sotheby.

Major Gen. F. E. Sotheby of Ecton Hall, Northamptonshire, sold Sotheby's, London, 14 October 1955, lot 124, where acquired by 'How of Edinburgh' on behalf of the present owner. In the 1955 sale the smaller pair of two-branch girandoles was described as lot 124 (£1150) while the larger pair of three-branch girandoles was lot 123 (£500). However, the two-branch girandoles were illustrated as lot 123 and the prices realised suggest that lot 124 was in fact the larger three-branch girandoles or else there was a bidding war for them.



A related drawing by Thomas Chippendale © Victoria and Albert Museum, London







One of the Ecton Hall sconces matching the present girandoles.
© Metropolitan Museum of Art

The first edition of Chippendale's *Director* (1754) includes a series of whimsical designs for 'Gerandoles' (plate CXL), which he describes as: 'four different designs of Gerandoles to hold candles, very proper for illuminating of rooms'. Such girandoles or sconces when hung together with pier glasses and overmantel mirrors enabled the maximum amount of light to be reflected around the room. A pair of asymmetrical girandoles supplied in 1759 by Chippendale for Dumfries House, Ayrshire, combine elements from two plates from Chippendale's *Director* (1).

The 'French' style was disseminated in Britain through ornamental prints by artists like Juste-Aurèle Meissonnier (1695-1750) in *Livre D'Ornements Inventés & Dessinés Par J. O. Meissonnier Architecte, dessinateur de la Chambre & Cabinet Du Roi*, published in circa 1745; François Boucher (1703-70), Jean Mondon (fl. 1736-1745) and Jacques de La Joue (1686-1761). The English painter and printmaker, William Hogarth (1697-1764), a prominent member of the St. Martin's Lane Academy, was central to the introduction of the *Regence* and early Louis XV styles to artists, sculptors and other craftsmen like Chippendale, whose workshops were at neighbouring 60-62 St. Martin's Lane. Hogarth wrote in his *Analysis of Beauty* (1753) that the straight line was 'unnatural' and should be replaced by the serpentine line to create variety and express motion (2). Furthermore, that nature provided the full range of ornament required by an artist or designer. Thus in furniture and works of art the picturesque quality was enhanced by ornamentation of flowers, foliage, *rocaille* and chinoiserie.

These girandoles, with their carved sinuous foliate 'C' scrolls and *rocaille* decoration epitomise the 'genre pittoresque', in which fluidity overrules restraint, although in their symmetry they are a moderate British interpretation of the style. Their design was possibly further inspired by other contemporaneous patterns by the likes of Matthias Lock (1710-65) in his *A New Book of Ornaments* (1752) and *Six Sconces* (1744) and Thomas Johnson (1714-78) in *Collection of Designs* (1758) and *One Hundred and Fifty New Designs* (1761).

THE PROVENANCE

Ecton Hall, a former nunnery subordinate to Delapré Abbey, was inherited by Ambrose Isted (1717/18-1781) in 1731 when he was just fourteen from his father, Thomas, who had purchased the estate in 1712. In his early 20s, Ambrose began buying up land to extend the estate, and petitioned the Court of Chancery to close the road that ran in front of his house to ensure that he gained the full benefit of the magnificent views from the hall. In 1755, he embarked on an extensive two-year renovation of the house including the addition of a handsome frontage using golden-brown sandstone from a quarry at Mears Ashby and a complete refurbishment of the interiors, embellishing them with fine furnishings, almost certainly including the present girandoles and commissioning portraits of himself, his wife Anne and his children (3). One of these paintings shows him proudly mounted on his horse 'Reindeer' with his house in the distance.

The architect of Ecton Hall was probably the pioneering Gothic Revival exponent Sanderson Miller (1716-80), who conceived it in the fashionable 'Strawberry Hill' Gothic style, creating one of the foremost examples of this style in Britain (4). In 1825, a sparing description of the interiors was included in *The History and Antiquities of Ecton*; describing at least three reception rooms that could have accommodated the present girandoles: the Drawing Room, 'filled with pictures' with a chimneypiece of marble with an 'admirable piece of sculpture on its entablature' representing 'Boys sliding on the ice'; the Little Drawing Room, 'a much admired apartment', or the Tapestry Room, full of family pictures (5). This description of an elegant house is reinforced by mid-20th century photographs taken of the 18th century Rococo stucco work of the ceilings and walls that would have been entirely appropriate for the display of these girandoles (6).

Ambrose Isted inherited Mickleton Plantation in Jamaica between 1761-65 through his mother, Anne Rose, the daughter of Fulke Rose of Jamaica, owner of Mickleton, Knollis and Sixteen Mile Walk plantations, and from where he probably derived his great wealth. This inheritance would have enabled him to buy the four girandoles offered here at a time when the cost of large plates of glass for mirrors and girandoles was extremely expensive.

He was evidently highly regarded amongst his peers: 'The benefits he conferred upon his poorer neighbours were of a nature far superior to the common acts of almsgiving (though these were not omitted) : for in all their difficulties and embarrassments he was their counsellor and adviser, not merely in his capacity of acting justice of the peace, but also from his legal knowledge and experience, which were very considerable and fully competent to all their uses; by which numbers, who might else have fallen into the talons of country-attorneys, were saved from pillage and beggary' (7).

The Sotheby family of Sewardstone, Essex and Lower Grosvenor Street, London inherited Ecton through a marriage. William Sotheby (1757-1833) married Mary Isted, youngest daughter of Ambrose Isted, in 1780. Of her nine siblings, she was the only one to have surviving children (8). Her son, the wealthy Charles William Hamilton Sotheby (1820-87) of Sewardstone, Essex, inherited the Ecton estate in 1881 and further improvements were made to the hall in the late 1880s; his personal estate at his death in March 1887 was over £43,000. He was one of the great collectors in the Sotheby family and a prolific buyer of old master paintings in the mid-19th century. His taste is demonstrated in his acquisitions; in 1859, he purchased two paintings by Boucher, 'The Fisher Woman' and 'The Watermill' (9).

THE GILDING

Both pairs of girandoles (lots 117 and 118) retain their original 18th century water gilding. This is extremely rare although more likely to be seen on mirrors and girandoles since they were less likely to suffer damaged than chairs, tables and chests. Paint analysis has revealed thin layers of gesso with small particles of black charcoal in some layers, the yellow layer, a dark brown clay and then the gold leaf.

(1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 178, fig. 319.

(2) J. Hardy, 'Rococo Furniture and Carving', ed. M. Snodin, *Rococo: Art and Design in Hogarth's England* [Exhibition catalogue], Victoria & Albert Museum, London, 16 May-30 September 1984, p. 155.

(3) J. Cole, *The History and Antiquities of Ecton, in the county of Northampton*, Scarborough, 1825, p. 29.

(4) N. Pevsner, *The Buildings of England: Northamptonshire*, 1990, p. 207.

(5) *Ibid.*

(6) <http://www.artandarchitecture.org.uk/images/conway/e1aa63ca.html> : accessed 19 May 2019.

(7) *Memoirs of Richard Cumberland written by himself*, London, 1806, pp. 122-123.

(8) J. Burke, *A Genealogical and Heraldic History of the Commoners of Great Britain and Ireland*, vol. II, 1835, p. 463.

(9) Sold Christie's, New York, 22 May 1998, lot 172, \$662,500 inc. premium.



THE ECTON HALL GIRANDOLES

PROPERTY OF A GENTLEMAN
(LOTS 117-118)

■ *118

A PAIR OF GEORGE II GILTWOOD GIRANDOLES

AFTER DESIGNS BY THOMAS CHIPPENDALE, CIRCA 1755-65

Each with C-scroll, acanthus and *rocaille*-carved frames, the cartouche-shaped plates divided by conforming foliate-carved scrolls, the foliate swag cresting with sprays of roses and berries, with two candle-branches naturalistically modelled as oak-leaf branches with gilt-metal sconces and drip-pans, original water-gilding, the branches oil-gilt, one lacking part of the cresting
54½ in. (138.5 cm.) high; 22½ in. (57 cm.) wide, and slightly smaller (2)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Almost certainly commissioned by Ambrose Isted for Ecton Hall, Northamptonshire and inherited with the house in 1881 by Charles William Sotheby.

Major Gen. F. E. Sotheby of Ecton Hall, Northamptonshire, sold Sotheby's, London, 14 October 1955, lot 124, where acquired by 'How of Edinburgh' on behalf of the present owner. In the 1955 sale the smaller pair of two-branch girandoles was described as lot 124 (£1150) while the larger pair of three-branch girandoles was lot 123 (£500). However, the two-branch girandoles were illustrated as lot 123 and the prices realised suggest that lot 124 was in fact the larger three-branch girandoles or else there was a bidding war for them.



One of the 18th century stucco-work ceilings at Ecton © Courtauld Institute of Art



Ecton Hall, Northamptonshire



BARON LIONEL DE ROTHSCHILD'S VIZAGAPATAM CHAIRS

■ ~*119

A PAIR OF ANGLO-INDIAN IVORY-INLAID PADOUK SIDE CHAIRS

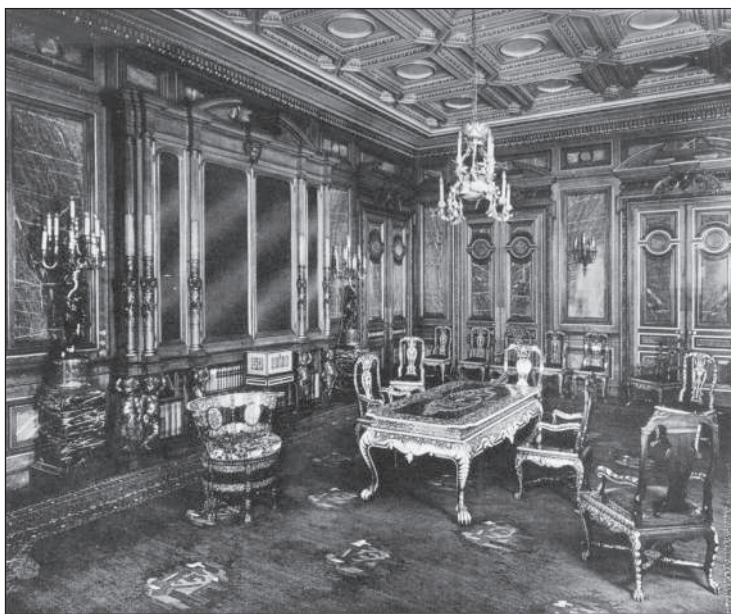
VIZAGAPATAM, MID-18TH CENTURY

Inlaid overall with line-inlaid ivory of scrolling flowers and foliage, each with a shaped back and vase-shaped splat, above a caned seat with foliate-scroll border, above a concave-moulded border with further foliate scrolls and shaped apron to the front, reverse and sides, on cabriole legs joined by a waved X-shaped stretcher with central flower head, on paw feet with ivory claws, one chair with restored break to left-hand stile and one back leg

40¼ in. (103.5 cm.) high; 20 in. (51 cm.) wide; 19 in. (48 cm.) deep (2)

£80,000-120,000

US\$110,000-150,000
€91,000-140,000



The suite at 148 Piccadilly in 1937

PROVENANCE :

By tradition, a gift from the Nawab of Arcot to a British East India Company official.

Acquired in Spain by Baron Lionel de Rothschild (1808-79) and subsequently installed at 148, Piccadilly, London, W.1.

Thence by descent to Victor Rothschild, Esq., 148, Piccadilly, London where the suite was recorded in the library, central hall (or entrance hall) and lobby (or west lobby) in 1882, 1904, 1915, 1924 and 1928.

Sold from 148 Piccadilly, by order of Victor Rothschild; Sotheby's house sale, 20 April 1937, lot 195 (part), to Partridge.

With Lennox Money Antiques, London, December 1973.

Acquired circa 1973 and sold Anonymous sale; Christie's, London, 9 July 1998, lot 51.

The Collection of Lily & Edmond Safra, sold Sotheby's, New York, 3-4 November 2005, lot 141.

LITERATURE :

March 1882, 'List of property formerly in the possession of Baron Lionel de Rothschild of 148 Piccadilly and now divided by consent of the Baroness Lionel de Rothschild between her three sons', the suite recorded in the library. The Rothschild Archive 000/176/111.

1904, 'Inventory of 148 Piccadilly', the suite recorded in the library, central hall and lobby. The Rothschild Archive 000/848/17/1

June 1915, '148 Piccadilly: Schedule of Works of Art and objects recommended as exempt from Duty under The Finance Act', the suite recorded in the library, entrance hall and west lobby. The Rothschild Archive 000/848/18/1.

February 1924, 'The contents of 148 Piccadilly: Estate Duty Valuation', the suite recorded in the library, entrance hall and west lobby. The Rothschild Archive 000/848/20/1.

1928, 'Inventory of 148 Piccadilly', the suite recorded in the library, central hall and lobby. The Rothschild Archive 000/848/17/2

Dr. Vilhelm Slomann, *Burlington Magazine*, 1934.

R. Edwards and K. de B. Codrington, *Apollo*, XXII, 1935, p. 15-6.

Apollo, December 1973 (Lennox Money Antiques trade advertisement).

Dr. Amin Jaffer, 'On the Coast of Coromandel', *Christie's Magazine*, July 1998.

'... the place [Vizagapatam] is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection'

Major John Corneille, 1756





'This Chair was sent a Present to Lady Harland in the year 1772 from the Nabob of Arcot' (9)
© Christie's Images, 2001

These Vizagapatam side chairs illustrate the successful fusion of Indian decoration to English form, and have a truly global provenance. Originally part of a suite of six single chairs, six armchairs, a settee and centre table. By tradition the set has been associated with the Nawab of Arcot, who is believed to have given them to an East India Company official. The suite was later in the collection of the greatest of all the English Rothschild collectors, Lionel de Rothschild (1808-1879), at 148 Piccadilly, London, where it was identified as the 'Spanish suite' because it had been acquired by him in Spain (1). In 1882, the suite was in the Library at 148 Piccadilly where it remained until 1937 until sold together with the remaining household contents by order of Victor, 3rd Lord Rothschild (1910-1990) (2).

LIONEL DE ROTHSCHILD AND 148 PICCADILLY

Lionel de Rothschild was the eldest son of Nathan Mayer de Rothschild (1777-1836), who came from Frankfurt to England in 1798 to establish the family's mercantile and banking business, N M Rothschild & Sons. In 1841, Lionel acquired 148 Piccadilly, one of the best locations in London, in effect two houses, numbers 147 and 148, merged into one, which became the backdrop for his great art collection that included Old Master paintings and French 18th century decorative arts.

In the 19th century, the Rothschild family had not only the financial wherewithal to buy in any field they chose but their international contacts enabled them to make acquisitions outside the normal bounds of dealers and auction houses (3). The Vizagapatam suite of seat-furniture and table were acquired by Lionel while in Spain; in 1834, he was in Madrid where he negotiated an important and lucrative contract with the Spanish government, who were in chronic financial difficulties, under which the Rothschilds secured the right to the revenue of the quicksilver mines of Almadén as security against a loan. For services to Spain, he was awarded the Order of Isabella in 1835, and it seems likely he acquired the Vizagapatam furniture in this period.

In March 1882, it was recorded in the Library at 148 Piccadilly; it must have been one of the most prized pieces of furniture because when the contents were divided between Lionel's three sons, it was the eldest son and heir Nathaniel Mayer Rothschild, 1st Lord Rothschild (1840-1915), who inherited the Vizagapatam suite. Lionel de Rothschild evidently admired Anglo-Indian furniture; he also purchased a pair of ivory chairs from the celebrated Stowe sale of 1848, described as 'once the property of Tipoo Sahib, and were sent by Warren Hastings as a present to Queen Charlotte at the time his trial was pending. Mr Russell secured them for the sum stated [42 guineas], and they are now the property of Baron Lionel de Rothschild' (4). Unfortunately, from 1904 the Vizagapatam furniture is erroneously identified as 'Spanish', undoubtedly because it had been acquired in Spain, and this was a soubriquet that it retained up to at least 1928 (5).

VIZAGAPATAM AS THE SOURCE

These chairs were executed by artisans of the *kamsali* cast in the East Indian port of Vizagapatam in the mid-18th century. This style of furniture is characterised by its ivory decoration of dense trailing flowers, large densely foliated trees issuing from urns and fantastic animals and birds inlaid on teak, padouk, rosewood or ebony, all timbers readily available in the port. The quality of the Vizagapatam work was noted by Major John Corneille, visiting in 1756, who wrote: 'the place is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection' (6). Vizagapatam already had a flourishing textile trade, a centre for the production of the colourful cloth known as chintz, which was in high demand in the west and ensured that the port was regularly visited by East India Company ships. Indeed, it was the very reason for much European settlement in the region, with an English textile factory established in the port in 1668 while the Dutch trading post at Bimlipatam had been founded as early as 1628. The cabinet trade in Vizagapatam had developed at the end of the 17th century when local craft skills using ivory were married to western furniture forms and the decoration was derived directly from that seen on textiles, and, in particular, on palampores or bed covers. While the treatment of the marquetry is unmistakably Indian, a limited range of Western elements were also introduced under the influence of the English, Dutch and Portuguese, for example, in the chairs offered here, the simulated acanthus carving on the splat, apron and legs, executed in ivory inlay, with detailing provided by engraving the ivory and filling the indented lines with black lac. In this example, the Indian craftsmen were evidently modelling these chairs on an English carved mahogany prototype or perhaps referring to a printed source. A set of fourteen chairs fashioned after an English model of the type published as plate XVI of the 3rd edition of Thomas Chippendale's *Director* (1762) was commissioned by Alexander Wynch, Governor of Fort St. George from 1773 to 1775, now in the Royal Collection (7).

THE DATING, EVOLUTION OF THE PATTERN

It is not known precisely when these chairs were made but it seems likely it was in the mid-18th century, preceding the shift in Vizagapatam work away from inlaying in favour of veneering surfaces entirely with ivory (8). Amin Jaffer notes that the inlaid designs are unusually bold and free, and are surpassed in their exuberance only by those on an ivory-inlaid cabinet and stand at Kingston Lacy, Dorset, which is very likely to have come from the same workshop. The chairs are a variant of an armchair, last seen in the 1930s, whose splat is inlaid in ivory with a 'flowering tree' design and whose seat bears a needlework panel which reads: 'This Chair was sent a Present to Lady Harland in the year 1772 from the Nabob of Arcot...' (9). The Nawab of Arcot was an ally of the East India Company, who was in competition with the French Compagnie des Indes over Indian trade and resources, political power and territory. He was evidently an anglophile for he employed the British artists Francis Swain Ward, Tilly Kettle, and George Willison to paint portraits of himself and his family, which were then sent as gifts to his allies including George III (1738-1820). The Nawab owned and used Western-style furniture at his palace in Chepauk, Madras, ordering, for example, a suite of chairs and tables from London in 1767, and chairs, although Western in form, featured among the gifts exchanged between Indian rulers and Europeans.

THE SET SOLD IN 1937

The whole set was sold by the Rothschild family in 1937, and subsequently dispersed. Of this set, a pair of armchairs, the settee and the table are missing.

A pair of single chairs sold anonymously, Christie's, London, 9 July 1998, lot 51 (£41,100 inc. premium), and again from the Collection of Lily & Edmond Safra, Sotheby's, New York, 3-4 November 2005, lot 141, \$144,000 inc. premium). A pair of single chairs sold anonymously, Christie's, London, 9 July 1998, lot 52 (£38,900 inc. premium).

A pair of single chairs sold anonymously, Christie's, London, 9 July 1998, lot 53 (£47,700 inc. premium), and again the 'Pinto Collection', Christie's, Paris, 12 September 2017, lot 66 (€295,500 inc. premium).

A pair of open armchairs sold anonymously, Christie's, London, 9 July 1998, lot 50 (£84,000 inc. premium).

A pair of open armchairs acquired by General Antonio Tommasi in Florence in 1768, sold Christie's, London, 1 July 2004, lot 20 (£184,450 inc. premium).

(1) The Rothschild Archive, London, 000/848/17/1: Nathaniel Mayer, 1st Lord Rothschild (1840-1915): 148 Piccadilly inventory, undated but probably before 1904, and with manuscript corrections to 1904.

(2) 'Catalogue of the Magnificent Contents of 148 Piccadilly, W.1', Sotheby & Co., 19th April 1937 and three following days, p. 64, lots 195, 196, 197 and 198; plate XXXI.

(3) M. Hall, 'The English Rothschilds as Collectors', *The Rothschilds: Essays on the History of a European Family*, Woodbridge, 1994, p. 265.

(4) A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 244.

(5) The Rothschild Archive, London, 000/848/17/1; 000/848/18/1; 000/848/20/1; 000/848/17/2

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

(7) *En suite* with a pair of settees. RCIN 487 and 489.

(8) A. Jaffer, 'On the Coast of Coromandel', *Christie's Magazine*, July 1998.

(9) R.W. Symonds, 'Furniture from the Indies - III', *The Connoisseur*, May-August 1934, p. 119, no. XIV; sold Christie's, Los Angeles, 12-14 March 2001, lot 57 (\$127,000 inc. premium).



THE ROTHSCHILD MOTHER-OF-PEARL BUREAU



Schloss Wilhelmsthal, Calden, Germany, photographed circa 1926

PROPERTY OF A LADY

■ ~*120

A RARE GERMAN ORMOLU-MOUNTED MOTHER-OF-PEARL, GREEN AND GILT PAINTED SILVER FOIL, ROSEWOOD AND BOIS SATINE BUREAU DE PENTE

ATTRIBUTED TO FRANZ ZELLER, CIRCA 1750-60

Of bombe form, applied overall with mother of pearl and green and gilt painted embossed silver foil depicting foliate sprays outlined in yellow, the serpentine top with C-scroll, *rocaille* and flowering foliate *repoussé* shoulder mounts, centred by a conforming clasp, the drop-front framed by a *rocaille* border opening to reveal a green velvet-lined writing surface within a rosewood border, flower engraved ormolu hinges and lock back-plate, and an arrangement of six-drawers, one fitted with an inkwell, centred by a mirrored back above a sliding compartment enclosing a secret drawer, the shaped frieze with two drawers, on cabriole legs headed by pierced foliate-cast chutes and terminating in *rocaille and cabochon* sabots; a few losses to the mother of pearl veneers
37½ in. (95.2 cm.) high; 31¾ in. (80.5 cm.) wide; 17¼ in. (45 cm.) deep

£600,000-800,000

US\$760,000-1,000,000
€680,000-910,000

PROVENANCE:

Probably commissioned for William VIII, Landgrave of Hesse-Kassel (1682-1760), for Schloss Wilhelmstahl, Calden, Germany.
Baron Alphonse de Rothschild (1827-1905), recorded in the 'Salon no. 2' of the hôtel Saint-Florentin, Paris in 1905, and by descent
Etude Tajan, George V, Paris, 20 June 2001, lot 133.
With Galerie Aveline, Paris, where acquired by the present owner.

Furniture inlaid with mother-of-pearl is among the most intricate, precious and rare. This jewel-like German Rococo ormolu-mounted *bureau de pente*, applied all-over with plaques of opalescent mother-of-pearl combined with polychrome-painted silver foil, is part of a unique group of three pieces similarly decorated; the other two are small commodes. Probably made in South Germany in the mid-1750s by Franz Zeller (1697-1780), court cabinet-maker to the Electors of the Palatinate, celebrated for his skill in tortoiseshell and mother-of-pearl marquetry, this distinctive group is the only furniture of this type and date known to have survived although a later mother-of-pearl encased *secrétaire à cylindre* was supplied by the Parisian *ébéniste* Jean-Henri Riesener (1734-1806) in 1786 for Marie-Antoinette's boudoir at the chateau de Fontainebleau (1). The closest comparable within the group to this *bureau de pente* is a commode with virtually identical mounts known as the 'Peacock feather commode' because of its painted silver foil decoration and colouring. It was almost certainly acquired by William VIII, Landgrave of Hesse-Kassel (1682-1760), for Schloss Wilhelmstahl in Calden, where it remains today. The present *bureau de pente* may have been purchased at the same time, and was probably intended to be *en suite*.



THE RELATED COMMODES FROM WILHELMSTAHL
AND MANNHEIM

The 'Peacock feather commode' from Schloss Wilhelmstahl with near-identical mounts is dated *circa* 1755. It is recorded in the 'Kabinett des Landgrafen' at Wilhelmstahl in the 1788 inventory as: *Eine Pariser Comode auf 4 Füßen ruhend, so durchaus mit Perlelot grünlicher Couleur in zinnern Einfass in Form von Pfauen Federn eingelegt, mit zwey Schubladen versehen, messing vergoldeten Beschlägen und reichen Zierrathen von dergl. Laubwerck und Blumen ornirt, worauf eine bläulich marmorne Platte* [A Parisian commode on four legs, with mother-of-pearl and green painted peacock feathers inlay, with two drawers, ormolu foliate and floral mounts surmounted by a bluish marble top] (2). Interestingly, this commode is immediately followed in the inventory by a green-painted writing-desk with ormolu mounts, and feasibly this rather sparse entry is describing the present *bureau de pente*: *Ein grün angestrichener Schreibtisch mit vergoldeten Leisten, auf 4 geschweiften Füßen mit drey Schubladen und messingen vergoldeten faconnirten Beschlag, oben auf dem Blatt mit schwarzen Leder bezogen. Auf diesem Schreibtisch ein dergl. Aufsatz zu Schreibmaterialien und Büchern mit drey Schubladen* [A green painted writing-desk with three drawers (the third drawer probably referring to the drop down top) and gilt mounts, on four cabriole legs, the hinged writing surface lined with black leather. On the writing-desk a configuration for stationary and books] (3). In 1926, the commode was illustrated still *in situ* in the 'Kabinett' at Wilhelmstahl although no green-painted writing-desk is shown, suggesting that by this date it had left the collection (4).

The Wilhelmstahl commode is similarly applied with mother-of-pearl plaques but these are combined with painted peacock feathers on silver foil in shades of blue and green, and it has a Bardiglio Bleu Fleuris marble top, a marble considered rare and highly prized for its delicate veining. Its dimensions (excluding the top) are 34 1/3 in. (87.3 cm.) high by 37 in. (94 cm.) wide by 19 2/3 in. (50 cm. deep). The individual decorative style and the close similarity of the mounts suggest it was made by the same maker or workshop as this *bureau de pente*. It seems likely these two pieces were intended to be an *ensemble*. This would have been particularly effective given the stylistic relationship between

the two; the mother-of-pearl and the green-painted foil decoration of the present *bureau de pente* depicting dense and naturalistic foliage – perhaps a theatrical foil to the 'Peacock feather commode'. The commode, and possibly this *bureau de pente*, were probably acquired by William VIII, Landgrave of Hesse-Kassel (1682-1760) in the mid-1750s for Schloss Wilhelmstahl, designed by François de Cuvilliés (1695-1768), architect to the Elector of Bavaria. Johann August Nahl the Elder (1710-1781), *ornemeniste*, sculptor and stucco worker, the son of Johann Samuel Nahl, court sculptor to Frederick I of Prussia, was engaged to design a series of opulent Rococo interiors, which included furniture, between 1747 and 1761, for the Landgrave's *maison de plaisance*, Schloss Wilhelmstahl (5). Each room in the princely apartments was individually decorated with Rococo painted and gilded *rocaille* paneling, plasterwork and rich silk hangings, and furnished with the finest Rococo furniture, all conceived in relation to each other – the carving found on the chairs and settees matching the stuccoes in what is now called the 'Frederician Rococo' – possibly further evidence that the Wilhelmstahl commode and the present *bureau de pente* were ensuite. The interiors of Wilhelmstahl and its furniture are largely intact today, and undoubtedly one of the most prized items in the collection is the mother-of-pearl commode.

The second commode in the group was formerly at the magnificent Mannheim Palace in Baden-Württemberg, where it is recorded in the 1804 and 1835 inventories (6). The cabinet-maker Franz Zeller to whom this commode (and the present *bureau de pente* and Wilhelmstahl commode) is attributed was court cabinet-maker to Karl Philipp III (d. 1742), and his successor, Carl Theodor (1724-99), Prince Electors of the Palatinate. Carl Theodor was responsible for a period of cultural development in the region, which saw many craftsmen and artists like the cabinet-making Zeller family setting up workshops in Mannheim, Heidelberg and Frankenthal. These craftsmen sought to emulate the fine craftsmanship found at other European courts, especially France, but with an individual quality that distinguished their work as from the region; this may explain why furniture inlaid with mother-of-pearl and polychrome silver-foil was created.



The 'Peacock feather commode' from Schloss Wilhelmstahl © SM 2.4.97: Museumslandschaft Hessen Kassel, Sammlung Schlossmuseen, Photo: Arno Hensmanns



The commode from Mannheim Palace in Baden-Württemberg. Courtesy of Kunsthandel Senger, Bamberg



In 1730, Franz Zeller, was entrusted with the refurbishment of the new apartments and parquet floors in the Mannheim Palace, submitting two designs in the typical Rococo idiom for presentation to the Elector; these survive in the State Archives, Karlsruhe; he was also working for the Elector at Schwetzingen (7). It was possibly in this period that he was sent by the court to Naples, a centre for *piqué work*, where he became so adept in the craft of inlaying tortoiseshell with mother-of-pearl, gold and silver, that the architect, Johann Friedrich von Uffenbach, travelled to Mannheim to study his work. In 1750, Carl Theodor ordered the construction of an eastern wing for the palace to house his art and scientific collections, the treasury, the library and archive. Between 1750 and 1756, Zeller was commissioned to furnish the library, which included bookcases, a marquetry table top and the parquet floor, considered one of his greatest achievements (8).

Zeller's renowned skill in tortoiseshell and mother-of-pearl inlay, together with the existence of the commode at Mannheim where he was court cabinet-maker, has led to the credible proposal that Zeller was the maker of all three pieces of mother-of-pearl furniture in the group including the present *bureau de pente*. The Mannheim commode measures 32 ¼ in. (82 cm.) high by 28 ¼ in. (72 cm.) wide by 22 in. (56 cm.) deep. Its ornamentation differs from the other two examples; the silver foil is painted in hues of pink and purple perhaps to emulate exotic flowers, and the mounts are not the same, suggesting it was probably a separate commission but undoubtedly by the same maker or workshop.

MOTHER-OF-PEARL: A GERMAN TRADITION

The German tradition of incorporating mother-of-pearl inlay in cabinet-making dates to the late 17th century in the production of clock-cases for so-called *Prunkuhr*, large and elaborate timepieces made for show (an example of a *Prunkuhr*, with mother-of-pearl inlay, circa 1725-30, sold Christie's, London, 5 July 2007, lot 40, £311,200 inc. premium), table cabinets and writing-desks. Inlay in mother-of-pearl, horn laid on a coloured ground, and brass was typical of Augsburg; similar marquetry is found on a table and two candlestands from the collection of the Earls of Malmesbury, now in the Badisches Landesmuseum in Karlsruhe (9), on a comparable set at Waddesdon Manor, previously in the Demidoff collection (10), and on a table at Pommersfelden (11). A number of pieces of furniture veneered with tortoiseshell and inlaid with pewter, copper, brass and mother-of-pearl, collectively known as 'Bouille', are in various German museums. Kreisel illustrates a writing table made for the Elector Max Emanuel of Bavaria once in Schloss Schleissheim and now in the Bayerisches Nationalmuseum, and a cabinet in the Museum des Kunsthandwerks, Leipzig (12).



Hôtel Saint-Florentin, Paris

THE ROTHSCHILD PROVENANCE

This secretaire was formerly in the collection of Alphonse de Rothschild (1827-1905), the grandson of Mayer Amschel Rothschild (1744-1812), founder of the Rothschild banking dynasty. Alphonse's father was James (1792-1868), the first prolific art collector in the family, who assembled a superb collection of paintings and works of art that he displayed in his château de Ferrières (13). Alphonse not only inherited his father's collection but also his enthusiasm for collecting, in particular Rubens, Rembrandt and Franz Hals. He married his cousin, Leonora, in 1857, the much-loved daughter of Lionel de Rothschild, who in a case of serendipity was the former owner of the Vizagapatam chairs offered in this sale as lot 120.

Stranger still is a much earlier connection between the Rothschild family and the Landgraves of Hesse-Kassel. As suggested above, this secretaire was possibly commissioned at the same time as the commode at Wilhelmstahl by Wilhelm VIII, Landgrave of Hesse-Kassel (14). From circa 1771, Wilhelm, the Prince of Hesse and Hanau (1743-1821), the grandson of Wilhelm VIII, was a client of Mayer Amschel Rothschild; Rothschild acted as a financier to the prince, and continued to thrive in this lucrative position when the prince succeeded in 1785 as Wilhelm IX, inheriting one of the largest fortunes in Europe. In 1803, Wilhelm was created Prince-Elector of Hesse, but in 1806, his electorate was annexed by the Kingdom of Westphalia, ruled by Jérôme Bonaparte, Napoleon's brother. William escaped to Denmark with his family and lived there in exile until the French were expelled from Germany. During the Napoleonic wars, Wilhelm used the Frankfurt Rothschilds to hide his great wealth and for loans – is it possible that in this period of upheaval, Wilhelm, heavily reliant on Mayer Amschel for money, gave the present *secretaire* to him as some form of collateral?

(1) Museum no. V3582.

(2) F. Bleibaum, *Schloß Wilhelmstal: Die Bau- und Kunstdenkmäler im Regierungsbezirk Cassel...*, Kassel, 1926, p. 62; By 1964, the commode had been moved to the so-called Gallery of Beauties, which houses a series of portraits depicting ladies of the court of Wilhelm VIII that still grace the two anterooms of the Landgrave's apartment (W. Both, H. Vogel, *Landgraf Wilhelm VIII von Hessen-Kassel*, Marburg, 1964, Plate 9).

(3) *Ibid.*

(4) *Ibid.*, figs. 42, 66.

(5) Nahl is also known for his designs for the interiors and furniture for the Palais Rohan, Strasbourg (1735), and from 1741, as *Directeur des ornements* to Frederick the Great (1712-1786), at Schloss Charlottenburg, and the Potsdam Stadtschloss, and between 1745 and 1747, at Sanssouci.



The present bureau *in situ* in a Parisian hôtel particulier. James Mortimer © The World of Interiors



(6) After January 1860, it was transferred to the treasury at Karlsruhe in South-West Germany together with other furnishings from the princely apartments, and in 1873, was sent to the Karlsruhe Palace; it is now in private hands.

(7) Inv. Nr. 213/80, 8.7.1756.

(8) An example of one of his parquetry floors, made of oak, maple, walnut, cherrywood, and mahogany, still exists in the Schwetzingen Castle in Baden-Württemberg; this floor was seemingly based on floors at Mannheim (R. Stratmann-Dohler, W. Wiese, *Möbel für den Fürstenhof*, Karlsruhe, 1994, pp. 104-105).

(9) R. Stratmann, 'Eine Garnitur Augsburger Prunkmöbel des frühen 18. Jahrhunderts', *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, 12, 1975, pp. 157-170.

(10) G. de Bellaigue, *The James A. de Rothschild collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes*, Fribourg, 1974, nos. 114-115.

(11) H. Kreisel, *Die Kunst des deutschen Möbels: Spätbarock und Rokoko*, vol. II, Munich, 1970, figs. 315-316.

(12) *Ibid.*, figs. 318-22.

(13) C. Collard, M. Aspey (2012-13), *Les Rothschild en France au XIXe Siècle* (exhibition catalogue), exhibited at the BNF, 20 November 2012-10 February 2013, pp. 36-37, 137.

(14) A. Elon, *Founder: Meyer Amschel Rothschild and his Time*, London, 1996, pp. 84-103.



FROM THE ST. PETERSBURG WORKSHOP
OF JEAN-JOSEPH BAUMANN



PROPERTY OF A GENTLEMAN

■*121

**A RUSSIAN ORMOLU AND PATINATED BRONZE
BRULE-PARFUM**

ATTRIBUTED TO JEAN-JOSEPH BAUMANN, CIRCA 1805

With a pierced foliate-cast lid with pinecone finial, the campana-shaped body with a flared egg-and-dart rim above a waterfall or grotto firezebe flanked by water-nymphs resting on acanthus volutes and holding ribbon-tied foliate garlands, decorated to the centre with ring-bearing Egyptian lion's masks, the fluted spreading circular socle above a square plinth applied with masks and classically draped female maidens, on a stepped leaf-tip decorated base
28¼ in. (72 cm.) high; 11¼ in. (28.5 cm.) diameter

£70,000-100,000

US\$89,000-130,000
€80,000-110,000

PROVENANCE:

A private Danish collection
With Jeremy Ltd, from whom acquired *circa* 2008 by the present owner

COMPARATIVE LITERATURE:

I. Sychev, *Russian Bronze*, Moscow, 2003, pp. 102-103, illustrated.

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.





One of the related vases, attributed to Jean-Joseph Baumann, © The State Hermitage, St. Petersburg

With its striking waterfall or 'grotto' frieze and unusual water nymph handles, this impressive brule-parfum is a tour de force of early 19th century Russian bronze. These distinctive motives, and the combination of so many ornamental elements, which create a particularly rich surface decoration, identify it as an object aimed at the Russian market and, in this case, also made in Russia. The brule-parfum belongs to a group of closely related Russian vases that were strongly influenced by the work of the French *bronzier* Claude Galle (1759-1815). However, due to the Russian embargo on French gilt-bronzes and clocks, Russian workshops not only had to come up with their own designs but also produce metalwork that would satisfy a clientele used to the high quality of Parisian production.

A closely related pair of Medici-form vases, attributed to the St. Petersburg workshop of Ivan (Jean-Joseph) Baumann, is in The State Hermitage, St. Petersburg (illustrated I. Sychev, *Russian Bronze*, Moscow, 2003, pp. 102-103). Baumann is first recorded in 1801 where he set up a workshop in St. Petersburg. In 1803 he purchased the workshop of the deceased *bronzier* I.-K. Mensel at 124 Malay Morskaya Street, in the house of Mrs. Matiushkin. He is also known to have produced furniture, and by 1845 he had doubled the size of his workforce. A further closely related pair, attributed to the celebrated St. Petersburg *bronzier* Friedrich Bergenfeldt (1768-1822), originates from an 1802 drawing by architect Andrej Voronikin (1760-1814). A vase signed by Bergenfeldt, and the basis upon which other vases in the group are attributed, was sold at Christie's New York, 26 October 2001, lot 298. The others include a pair recorded in the collections of the Hermitage in the first half of the 19th century; another pair, possibly the latter, exhibited by Ariane Dandois in *L'Empire à Travers l'Europe*, exh. cat., Paris, 2000, no. 22; a pair formerly in the collections of the counts Bobrinski (illustrated in I. Sytchev, 'Friedrich Bergenfeldt, an Unknown Russian Bronzier', *Russian Jeweler*, No. 1, 1998, p. 31); and a pair in the Palazzo Pitti, Florence (see M. Chiarini and S. Padovani, *Gli Appartamenti Reali di Palazzo Pitti*, Florence, 1993, p. 229, fig. II.36).

Previously in a private Danish collection, the present brule-parfum reputedly left Russia through Empress Maria Feodorovna (26 November 1847 – 13 October 1928), the Danish-born spouse of Tsar Alexander III. Known before her marriage as Princess Dagmar of Denmark, she begrudgingly left Russia two years after the overthrow her son, Tsar Nicholas II, in the aftermath of the 1917 Russian Revolution. After living briefly in England with her sister, Queen Alexandra, and then in Copenhagen with her nephew King Christian X, at Amalienborg Palace, she established herself permanently at her holiday villa of Hvidøre, where a large community of Russian émigrés soon flourished. Following her death, property from the dowager Empress' estate was auctioned on April 9 1929 in Klmpenborg, near Copenhagen. The auction catalogue mentions several gilt vases decorated with garlands (lot 253), such as the lot here offered, yet it is impossible to establish a firm provenance given the vague nature of these records. It could therefore have also come from one of the many other Russian families that made Denmark their new home following the revolutionary tumult.

A closely related pair of vases, of the same model but of smaller size, and conceived without a cover or square plinth, sold at Sotheby's, New York, 18 November 2011, lot 159.



A ROYAL ACQUISITION BY GUSTAV III OF SWEDEN





A ROYAL ACQUISITION BY GUSTAV III OF SWEDEN



Alexander Roslin, Portrait of Gustav III of Sweden, 1772, Nationalmuseum, Stockholm

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A SET OF FOUR BRONZE BUSTS OF ROMAN EMPERORS

BY FRANCESCO RIGHETTI (1749-1819), ROME, 1788

Depicting Nero, Vespasian, Titus and Domitian; each bust on an original grey marble socle and ormolu-mounted cylindrical white marble pedestal; each pedestal with a tablet identifying the sitter; each with a light green patination; the busts of Nero and Domitian signed and dated to the reverse of the shoulders 'F. RIGHETTI. F. ROMAE. 1788'

Each 9¼ in. (23.6 cm.) high, the busts; 11⅞ in. (30.3 cm.) high, with socle; 18½ in. (47 cm.) high, overall (4)

£120,000-180,000

US\$160,000-230,000
€140,000-200,000



PROVENANCE :

Almost certainly, acquired by Gustav III of Sweden (1746-1792), on the recommendation of Francesco Piranesi and Carl Fredrik Fredenheim. Sent by Francesco Piranesi to Sweden soon after the 14th October 1789. Bukowskis, Stockholm, 1910, catalogue 186, lots 102-106 (two of six lots of paired busts): 'Romerska porträttbyster, två st., olik färgad marmor'. Auktionsverk, Stockholm, 1975, lot 320, where acquired by Private Swedish Collector, from whom purchased by the present owner.

LITERATURE :

Carl Fredrik Fredenheim, Stockholm, Kungliga Biblioteket, KB, C.F. *Fredenheims Diarier*, 17th April 1789, M241, fol. 289.
Giuseppe Antonio Guattani, Rome, Archivio di Stato, *Camerale II*, Antichità e Belle Arti, busta.13, fasc. 295, October 1789.
C. Teolato, 'Roman bronzes at the court of Gustavus III of Sweden: Zoffoli, Valadier and Righetti', *The Burlington Magazine*, vol. 153, no. 1304, Nov. 2011, pp. 727-733.

COMPARATIVE LITERATURE :

F. Haskell and N. Penny: *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*, New Haven and London, 1981, pp. 78, 93-6, 341-2.
A. Luchs, 'Francesco Righetti', *Grove Art Online*, 2003, online resource, assessed 10/05/2019.
A. Hilliam, 'Longing for the Antique: Collecting the bronze statuettes of eighteenth-century Rome', *Master of Studies in History of Art and Visual Culture*, University of Oxford, 2013.

Epitomising historical gravitas, noble austerity and harmonic beauty, Francesco Righetti's busts of the four Caesars Nero, Vespasian, Titus and Domitian are undoubtedly some of the finest bronzes cast in Italy in the second half of the eighteenth century. It is here argued that these four busts formed part of a set of twelve Caesars that Gustav III of Sweden acquired in 1789 on the recommendation of his agent in Rome Carl Fredrik Fredenheim and the famous engraver, architect and dealer Francesco Piranesi.



Francesco Righetti, Busts of Emperors Julius Caesar, Augustus, Claudius and Caligula, 1788, today in The Hallwyl Museum, Stockholm

FRANCESCO RIGHETTI

The sculptor Francesco Righetti was trained in the multi-faceted workshop of the silversmith and bronzier Luigi Valadier, where he was probably employed above all in the modelling and casting of small and large bronzes. He quickly became a successor to his teacher, and in 1779 he opened his own studio in via della Purificazione. Righetti responded with skill and energy to the taste of collectors for faithful replicas of celebrated statues, both ancient and modern. As wealthy visitors to the Eternal City were faced with the difficulties of exporting ancient artefacts abroad under the strict licensing laws introduced by Pope Pius VI (1717-1799), Righetti was perfectly placed to facilitate their fervoured interest for collectable art objects. These served to remind the Grand Tourist of their travels in Italy once home and to demonstrate their newly acquired taste and learning. When the English architect Henry Holland was sent by the Prince Regent to Rome to acquire antiquities for Carlton House, his friend and fellow architect Charles Heathcote Tatham recommended visiting Righetti and his rival Zoffoli, noting that 'their execution is superlatively good, having artists employed who study the antique with attention and model with great ingenuity and taste' (Hilliam, *op. cit.*, p. 12).

In 1781 Righetti received his first known large-scale commission, for 12 full-sized lead casts of famous statues for the English banker Henry Hope at his country house at Welgelegen, near Haarlem. By 1786 Righetti was already receiving royal commissions from abroad, and in that year he provided Catherine II, Empress of Russia, with a marble *Parnassus* with bronze figures of *Apollo* and the *Muses* (Luchs, *loc. cit.*). After a visit to his studio, Pope Pius VII became an enthusiast of Righetti's work and commissioned a number of pieces from him. In 1805 the pope made Righetti head of the Vatican foundry.

THE TWELVE CAESARS

The present four busts are an example of the heights Righetti reached in the casting and finishing of small-scale works in bronze. The surface of each of the Caesars has been carefully filed and patinated *all'antica* to a standard not seen on many of the bronzes associated with Righetti, where workshop involvement was necessary for all but the most significant creations.

The four Caesars were originally made as part of a set of twelve, as can be deduced from the numbering on the plaques of their bases. The concept of the 'Twelve Caesars' originated with Gaius Suetonius Tranquillus' book entitled *De Vita Caesarum*, in which the Roman historian discusses the significant and critical period of the Principate from the end of the Republic to the reign of Domitian. Righetti had cast a set of these twelve seminal emperors by the time of the 1786 catalogue that advertised his creations ('*1 dodici Cesari alla ragione di Zecchini 10 l'uno*'). A set of twelve bronze busts of emperors attributed to Righetti, unsigned and of lesser quality but on a similar scale to the present busts, were sold from the collection of Lily and Edmond J. Safra at Sotheby's, New York, 18 Oct. 2011, lot 755A. Two of these busts, of the gods Mars and Roma, were from a different set, and the two missing busts from the set of twelve emperors are almost certainly the two Caesars that are now in a private collection (illustrated in Alvar González-Palacios, *Il Gusto dei Principi*, 1993, vol. II, p. 254, fig. 511).

GUSTAV III OF SWEDEN

In 1783 the Swedish King Gustav III (1746-1792) headed south from Sweden for Italy and Rome, on the almost obligatory eighteenth century educational journey known as The Grand Tour. The trip took place quite late in his life and lasted from September 1783 to August 1784, approximately half of which time was spent in Italy. On New Year's Day in 1784, Gustav III and his entourage were shown the collection of ancient sculptures in the Vatican, Museo Pio Clementino. Their guide was no less than Pope Pius VI himself.

His Grand Tour of Italy infected Gustav with a passionate desire for both antiquities and high-quality replicas in bronze. On 4 April 1783 Francesco Piranesi obtained the post of art agent to Gustav III thanks to the mediation of Carl Frederick Fredenheim (1748-1803), a Swedish nobleman close to the King. On his return from Rome the King started planning a special antechamber in his palace at Haga with his decorator Louis Masreliez (1748-1810) that would evoke and incorporate some of the works of art he had admired in Italy, which included a series of bronzes that were sent to Sweden by Piranesi.

GUSTAV'S ACQUISITION OF THE CAESARS

In 1788, Fredenheim travelled to Italy and visited Francesco Righetti, and on 7 April 1789 he recorded in his travel diary that he had been to Righetti's studio where he had admired some splendid works including a series of the *Twelve Caesars*. In her pioneering research on the Roman bronzes acquired by Gustav III, Chiara Teoloto notes that Fredenheim

'probably mentioned the series to the King, given that on 14 October 1789 Francesco Piranesi asked for permission to send similar busts to Sweden. A licence was granted by Giuseppe Antonio Guattani, who valued the *Twelve Caesars* together with their marble pedestals at 120 scudi' (Teoloto, *op. cit.*, p. 732). That this series and the present four busts are one and the same is highly likely given the correlation of the dates (the present busts are dated 1788), the exceptional quality of the casts of our busts, the absence in the Royal Collection today of any busts of this description, and the subsequent appearance of the present busts in a Swedish collection. It was suggested by Teoloto that 'the small busts made by Righetti for the Swedish court could be those that are still in Rosenberg Castle's [sic] library' (*ibid*) but on close inspection it is evident that it is impossible that these unsigned busts are the same as mentioned by Fredenheim, as they are too small and too rudimentary in facture and finish to be by Righetti.

The present busts were offered for sale in 1910 at Bukowskis, Stockholm, alongside the eight remaining busts in the set of twelve. Four of the set were acquired by Willhelmina von Hallwyl and eventually incorporated into the collections of the Hallwylska Museum in Stockholm (inv. nos. AA03-6). The location of the final four busts is unknown. It is hoped the appearance of the present four portraits of Roman Caesars by Francesco Righetti and the uncovering of the history of their acquisition by Gustav III will enable a greater understanding of the King's desire to bring about the glorification of Sweden through a study of the classical ideal.



PRESENTED TO KING FRIEDRICH WILHELM III AND QUEEN LOUISE OF PRUSSIA BY TSAR ALEXANDER I OF RUSSIA



Tsar Alexander I of Russia



Queen Louise of Prussia



King Friedrich Wilhelm III of Prussia

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

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AN IMPERIAL RUSSIAN ORMOLU-MOUNTED, PATINATED-BRONZE, MALACHITE AND MAHOGANY GUERIDON

ATTRIBUTED TO HEINRICH GAMBS (1765-1831), AFTER THE DESIGN BY ANDREJ VORONIKIN (1759-1814), ST PETERSBURG, 1803

The inset circular malachite top within an ormolu guilloché band enclosing flowerheads, above an egg-and-dart border and plain frieze, the tripod supports surmounted by draped lioness masks and scrolling foliage, the sabre legs mounted with female masks with bat-wings, the rear of the legs applied with brass long plaques, on leaf-cast claw-and-ball feet and castors

32¼ in. (82 cm.) high; 21½ in. (54.5 cm.) diameter

£150,000-250,000

US\$190,000-320,000
€170,000-280,000

PROVENANCE :

Presented by Tsar Alexander I to King Friedrich Wilhelm III and Queen Louise of Prussia in 1803 for the Königlichen Palais Unter den Linden, Berlin and by descent to their granddaughter Princess Louise of the Netherlands (1828-1871), Queen of Sweden and Norway, circa 1840.

With Antoine Chenevière, London, 1992.

Thence in a Private European Collection.

EXHIBITED :

Berlin, The Embassy of the Czech Republic and Cultural Centre, *Beauties & Beasts: Making and Collecting Art in Germany, 27-29 April 2018*, no. 65.

LITERATURE :

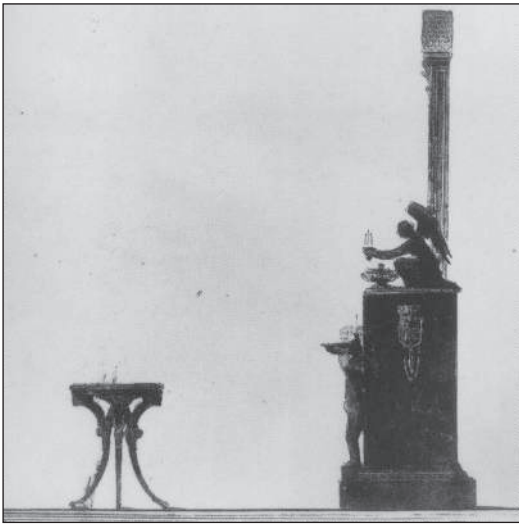
Gores, B, 'Russian Furniture for the Prussian Court: A Present of Imperial Friendship', *Apollo*, no. 360, February 1992, pp. 88-93.

Antoine Chenevière advertisement, *Apollo*, no. 360, February 1992, p. 1.





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.



Preparatory drawing of the Psyche mirror with the tripod table by Voronikin, St. Petersburg, 1803 © Museum for the Academy of Russian Architecture, Moscow



Detail of a view of King Friedrich Wilhelm III's study in the Koniglichen Palais, Unter den Linden, by L. Zielke. Watercolour. © Staatliche Schlosser und Garten Potsdam-Sanssouci



Of bold and audacious design, this remarkable gueridon stands among the finest examples of Russian decorative arts produced at the turn of the 18th and 19th centuries. Conceived as part of a larger furniture ensemble composed of a monumental Psyche mirror and a pair of matching tripod tables, it was commissioned in 1803 by Tsar Alexander I (1777-1825) as a gift to the King and Queen of Prussia, who placed it at their Royal palace at Unter den Linden, Berlin. As a diplomatic gift, the gueridon was intended to demonstrate the prowess of Russian design and execution, and illustrate specifically Russian features and materials.

The history of this remarkable piece of furniture is particularly well-documented thanks to the comprehensive research conducted by Burhardt Groes, published in *Apollo Magazine* in 1992 (as noted in the literature). Notably, we know that the table was designed by the architect Andrej Voronikin (1759-1814), and that the malachite work was most probably carried out at the Imperial lapidary workshops at Peterhof. Interestingly, he received a ring from the Tsar for his extraordinary and innovative design.

A DIPLOMATIC GIFT

In June 1802, Tsar Alexander I met King Friedrich Wilhelm III (1770-1840) and Queen Louise of Prussia (1776-1810) for the first time in the city of Memel (modern-day Klaipeda, Lithuania). On his return to Saint Petersburg, the Tsar ordered his vice-chancellor to arrange for gifts for the Prussian Queen, a celebrated beauty. This imaginative gueridon, along with its pair (sold Christie's, Paris, 4-5 May 2011, lot 510) and a full-length Psyche mirror, were part of this Imperial offering, which marked the beginning of a long friendship that endured the military and political pressures of the Napoleonic period. The mirror and the accompanying tables were presented to the Royal couple on 12th October 1803, and were installed in the King's study in the Koniglichen Palais, Unter den Linden, in the Prussian capital. Although the palace no longer exists, a watercolour of 1861 by Leopold Zielke shows the two tables in place standing before the mirror (illustrated).

THE DESIGN

The daring design for the table was executed by the Russian architect Andrej Voronikin. A serf of Graf Count Alexander Sergejevitch Stroganov, Voronikin gained his freedom in 1786 and later travelled widely with his former master (who was rumored to be his father) across Europe, spending the years 1789-90 in Paris expanding his formal vocabulary. Despite his new-gained freedom, Voronikin remained very close to the Stroganov family, and was quickly elevated to the position of personal architect to the count. In this capacity, he redesigned the interior of the Stroganov Palace, the family country house and the castle of Gorodiné. His virtuosity together with the influence of the Stroganov's – one of Russia's most progressive and influential families, in both political and artistic matters – enabled him to enter the Academy of Fine Arts, where he taught from 1802. As such, the command of the present gueridon came at the height of Voronikin's career. Three years later, he was commissioned what would become his most emblematic work, the reconstruction of Kazan Cathedral, one of whose facades still bears his name today.

Voronikin's style is characterized by the simplicity and strength of his creations, always achieved through his inventiveness and use of the most advanced architectural techniques, as can be appreciated in the present gueridon. The boldly splayed and delicate legs are at the limit of their load-bearing capacity; their slenderness accentuated by the contrast with the heavy malachite top. The whimsical patinated bronze bat wings play more than a decorative role, adding additional support to the superb top by distributing the weight more evenly down the legs. It was this creative genius and inventiveness that cemented Voronikin's status as the foremost representative of the Russian neoclassical style.

In 1975, two designs were identified with this important commission. One of the drawings, which depicts the side-view of the present tripod table and its accompanying Psyche mirror, bears Voronikin's monogram and is dated 19 January 1803 (illustrated). Invoices show that no expense was spared for this foremost royal command, for which the Imperial purse paid out a grand total of 13,244 roubles and 84½ kopecks.

HEINRICH GAMBS

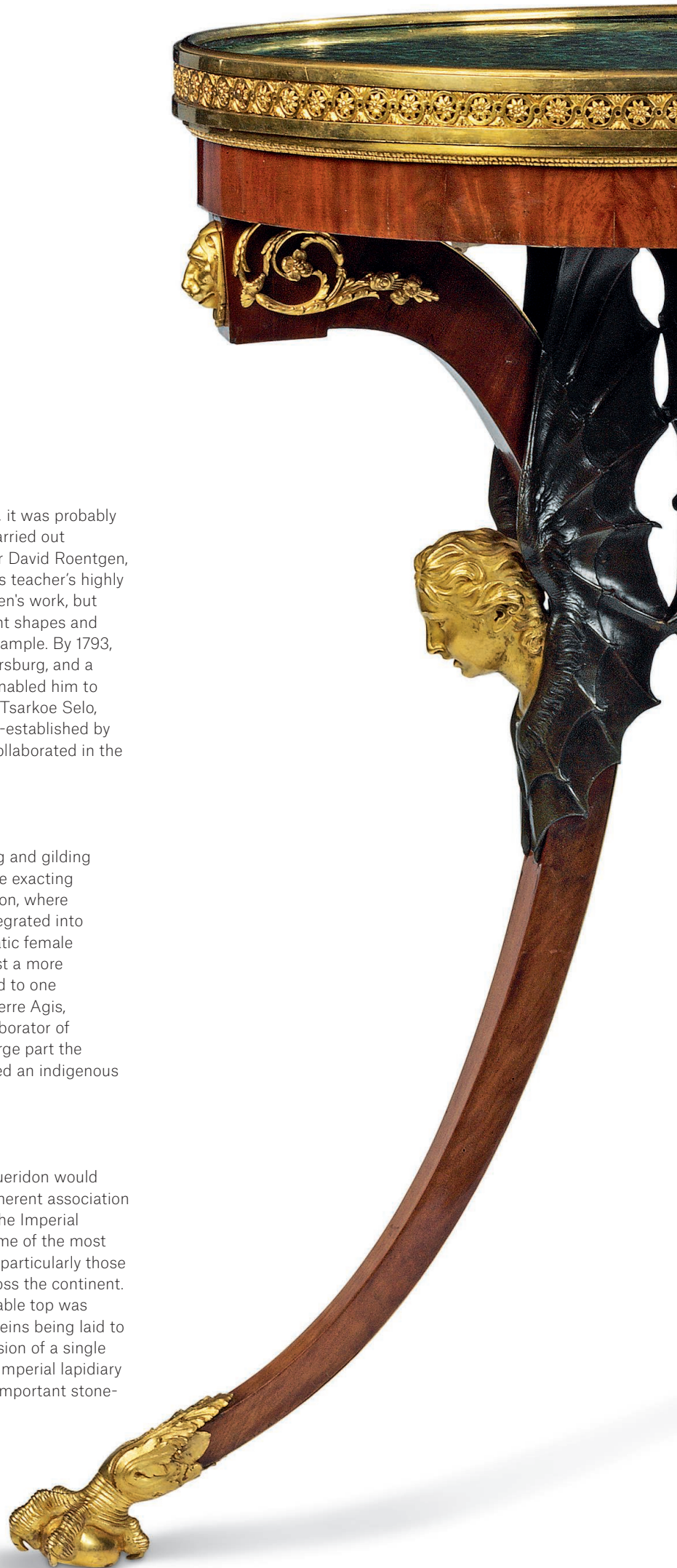
Despite being a state present designed to exalt Russian *savoir-faire*, it was probably the German-born cabinet-maker Heinrich Gambs (1765-1831), who carried out Voronikin's daring design. Gambs began his career in Germany under David Roentgen, but later moved to Russia where he set up a furniture factory after his teacher's highly successful model. His pieces were initially clearly inspired by Roentgen's work, but he soon developed his own highly precious style, known for its elegant shapes and intricate ormolu mounts, of which the present table is an excellent example. By 1793, Gambs was a leading figure amongst the cabinet-makers of St. Petersburg, and a particular favorite of Empress Maria Feodorovna, whose patronage enabled him to become the principle supplier for the Imperial residences of Pavlosk, Tsarkoe Selo, and the Winter Palace. Gambs' relationship with Voronikhin was well-established by the time of the commission of the present gueridon, having closely collaborated in the redecoration of Pavlovsk following the great fire of 1803.

THE MOUNTS

Gambs had one section of his workshop devoted solely to the casting and gilding of bronze, distinguishing him from many of his contemporaries. These exacting standards enabled him to produce pieces such as the present gueridon, where gilt-bronze and mahogany - his timber of choice - were perfectly integrated into a harmonious whole. However, the sculptural quality of the idiosyncratic female masks issuing batwings (a characteristically Russian feature), suggest a more specialized manufactory. Their production was most likely outsourced to one of the leading bronze workshops in St. Petersburg, such as that of Pierre Agis, Karl Dreier, or Friedrich Bergenfeldt, a fellow German and close collaborator of Voronikhin. The high quality and finesse of their production was in large part the result of the Russian embargo on French gilt-bronzes, which promoted an indigenous efflorescence in the craft.

THE MALACHITE

The choice of lustrous verdant malachite for the circular top of the gueridon would have been deemed particularly fitting for a state present given the inherent association of this unique stone, mined in the heart of the Ural Mountains, with the Imperial nation. The Russian vogue for stone-cutting led to the creation of some of the most unique and striking furniture and *objets d'art* of the late 18th century, particularly those embellished with malachite, which were cherished and collected across the continent. A stalagmitic form of copper carbonate, the malachite used for the table top was sawn into very thin veneers and then applied to a stone ground, the veins being laid to form pleasing patterns before being highly polished to create the illusion of a single piece. This laborious process was almost certainly carried out in the Imperial lapidary workshop at Peterhof near St. Petersburg, Russia's oldest and most important stone-cutting factory, founded in 1721 by an edict of Peter the Great.





The chandelier *in situ* in the bedroom of Empress Maria-Feodorovna at Pavlosk Palace

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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**AN IMPERIAL RUSSIAN ORMOLU, CRYSTAL, RUBY AND CLEAR
GLASS EIGHTEEN-LIGHT CHANDELIER**

ATTRIBUTED TO JOHANN ZEKH, LATE 18TH CENTURY

The ruby glass vase-form corona issuing abundant ormolu rushes, each hung with cut-glass drops, above a baluster glass stem and fluted circular frame issuing scrolling branches terminating in foliate drip pans and sockets, stiff leaves, and cut-glass prisms, all hung with pendant drops, terminating in a pinecone boss, some losses and replacements
62 in. (158 cm.) high; 46 in. (117 cm.) diameter

£300,000-500,000

US\$380,000-630,000
€340,000-570,000

PROVENANCE :

Probably supplied to Tsar Paul I for St. Michael's Castle, St. Petersburg, 1798-1801 and subsequently moved to

Empress Maria-Feodorovna's bedroom at Pavlosk Palace.

Acquired by Georges Bemberg (1892-1970) after the Russian Revolution, and then by descent until 2010.

Anonymous sale; Christie's, Paris, 17 November 2010, lot 323.





The chandelier *in situ* in the bedroom of Empress Maria-Feodorovna at Pavlovs Palace
© Pavlovsk

Intricately designed as a flowing fountain with cascades of crystal drops, the present chandelier is a rare survival of the outstanding pieces of neoclassical decorative arts produced in Russia in the late 18th century. Necessary decorative focal-points in any interior, these so-called 'Catherine' chandeliers differed from continental examples in their delicacy, lightness and innovative design. These hugely expensive creations were the preserve of the uppermost strata of society: in this case, the Imperial family. The present chandelier probably belongs to a group of chandeliers supplied to the Imperial household by the Russian *bronzier* Johann Zekh for Tsar Paul I's new residence in St. Petersburg, St. Michael's Castle. Upon his death, it is thought to have been moved to the palace of Pavlovsk, where it was photographed hanging in the bedroom of the dowager Empress Maria Feodorovna. The chandelier remained at Pavlovsk until sold by the Bolshevik government in the aftermath of the revolution in 1917.

JOHANN ZEKH

Thanks to the comprehensive research of Igor Sytchev (conservator of decorative bronzes at the Hermitage Museum, St. Petersburg) a number of repeated characteristics can now be firmly associated with specific artists, enabling the establishment of well-founded attributions. In its overall design and use of distinctive ruby glass, this chandelier can firmly be attributed to the *oeuvre* of Johann Zekh of St. Petersburg. A native of German origin, Zekh established his workshop in the Russian capital in 1795, where he appears listed in the records of the guild of *bronziers*. By the late 1790s, his name became synonymous with the creation of the most outstanding chandeliers in Russia, noted in the St. Petersburg Journal as one of the greatest masters of the specialty.

Following his delivery of a lantern-chandelier in 1796 for the apartments of the grand-duke Alexander Pavlovitch at the Winter Palace, he was awarded his second commission by the Imperial Cabinet (on 13 October of the same year), to supply eight monumental chandeliers for the throne room (known as the *salle Saint-Georges*). By the time of Empress Catherine's death in November 1796, three such chandeliers had been completed and accepted by her successor Tsar Paul I, who had them moved to the St. Michael's Castle (his new residence in the city), and then to the palace at Tsarskoie Selo, where the chandeliers remain today.

ZEKH'S COMMISSIONS FOR ST. MICHAEL'S CASTLE

Zekh is known to have supplied a total of 21 chandeliers of 14 different models, and 6 lanterns of varying sizes for Tsar Paul I's St. Michael's Castle, built between 1798 and 1801 and decorated in the most luxurious and advanced taste. Zekh chandeliers followed different designs: some had shafts in coloured glass, others in cut-crystal in the English manner, and others in white opaline glass reminiscent of porcelain, intricately hung with flower chains and drops (see illustrated). It is interesting to note that despite the Emperor's extensive commissions of French decorative bronzes for his new residence, which included 55 clocks, 100 pairs of candelabra and 28 'meubles d'apparat' delivered in twelve instalments between June 1798 and October 1799, only five chandeliers and two lanterns were commissioned from France. This demonstrates the recognized quality and high esteem held for Russian chandeliers, which were deemed capable of rivalling the finest foreign productions.



THE FATE OF WORKS OF ART FROM ST. MICHAEL'S CASTLE

Following the assassination of her husband, Maria Feodorovna (1759-1828) had the contents of St. Michael's Castle dispersed among the other Imperial residences, particularly the palace of Pavlovsk, her official residence until her death in 1828. A number of the important chandeliers brought over from St. Michael's Castle at this time are still conserved at Pavlovsk today, such as the throne room chandelier (now in the Italian Salon), a number of smaller chandeliers from the apartments of Alexander Pavlovitch (now in the Empress' bedroom), and a further chandelier of the same model as those found in the Winter Palace (now in the ballroom).

The present chandelier shares many of the same features as the other examples by Zekh conserved at Pavlovsk: the enormous crystal 'fountain' to the upper section; the tier of finely-cut triangular stems surmounted by small cascades; the central rosette contained within a demi-lune; the crystal garlands hanging from the lower corona; and perhaps most strikingly, the finely-chased ormolu sections with foliate motifs, so characteristic of Zekh's oeuvre. The central shaft, which delicately combines a large ruby glass bowl at the base of the upper 'fountain' with exquisite colourless cut-glass bulbs, is comparable to the shaft of the magnificent chandelier delivered to Count Nikolai Petrovitch Cheremetev for his palace of Fontanka, in St. Petersburg (now in Ostankino Palace).

'CATHERINE' CHANDELIERS

The period of production for 'Catherine' chandeliers, as these uniquely original models were known, was relatively short, lasting some 15 years. Their comparatively late appearance in the last quarter of the 18th century, during the reign of Catherine II (whose name they take), can be explained by the popularity of richly painted-ceilings in Russian interiors. A vestige of the Baroque-style promoted by the architect Rastrelli during the reign of Empress Elizabeth I (1709-1762), these magnificent compositions would have jarred with large-scale chandeliers, which were thus eschewed in favour of multi-branch wall-lights and girandoles integrated typically in *boiseries*. It was only with the arrival of architect, Giacomo Quarenghi, that

demand for chandeliers took-off in Russia. His fashionable neoclassical interiors required sober ceilings, exclusively decorated with friezes and classical ornaments but anchored with an impressive chandelier as a focal point. This more sober aesthetic facilitated the birth of the so-called 'Catherine' model, which existed in two basic forms: chandeliers with a load-bearing central shaft with tiers of rings issuing branches, and the so-called basket-chandeliers with cascades of drops and central coloured glass elements (as the present example).

THE RUSSIAN ART OF CHANDELIER-MAKING

The production of chandeliers was inextricably linked to the production of bronze. In the 18th century, the demand for luxury objects in the latest fashion grew considerably as St. Petersburg developed into Russia's 'window into Europe'. Yet despite Catherine the Great's voracious appetite for the finest pieces of art from France, Germany and Britain, it proved impossible – for monetary, geographic and logistical reasons – to exclusively decorate the ever-growing number of imperial and aristocratic houses of the city with European productions. Equally, Russian authorities were eager to demonstrate how the 'new Russia' could rid herself of the artistic and commercial influence that had hitherto shackled her to the course determined by the nations of Western Europe. Thus, from the late 18th century, Russia progressively grew its capabilities to satisfy the needs of her internal demand.

In 1769, a new programme was established at the Academy of fine arts of St. Petersburg teaching students the techniques of 'modelling, casting, and chasing'. Directed by the French *bronziers* Antoine Simon and Edme Gastecloux, this initiative bore its fruits in 1778 with the creation of the Imperial Bronze Manufactory, which was composed almost in its entirety by Russian natives. Demand from the Manufactory, however, was slow to begin, and only gained momentum following an Imperial decree of 1786 which forbade the import of foreign productions. In a further attempt to improve the quality of locally-produced bronzes (which remained low), a new edict was passed to allow foreign artisans



Chandelier delivered in 1794, attributed to Johann Zekh



Chandelier delivered by Johann Zekh to St. Michael's Castle © Pavlovsk

to join and, on occasion, establish their own local workshops. About a dozen such enterprises located around Bolchaia Morskaia Street, are mentioned in the 1790s. Most of these were of German origin, such as Johann Zekh, Johann Fischer, and Karl Gottfried Dreyer.

EXTRAVAGANT CREATIONS

Period records reveal the great expense of these lavish late 18th century chandeliers. In 1797, for example, the intendant of count Nikolai Petrovitch Cheremetev reported seeing two eighteen-light chandeliers with ruby coloured glass shafts at 2,5 *archines* high (approximately 180 cm.) in the workshop of Karl Gottfried Dreyer, for the exorbitant price of 2000 roubles. Higher still, the great chandeliers commissioned in 1794 for the Winter Palace bedroom of the grand-duke Alexander Pavlovitch (the future Tsar Alexander I) amounted to 3000 roubles each. Executed by the St. Petersburg maker Iakov Norberg, their high price was the result of their material, each of the nine branches being in solid ormolu as opposed to the more common technique of stamped metal. The chandeliers produced by Zekh for the Winter Palace in 1796 had a unit price of 4000 roubles, due to their unusually large size. The highest recorded price, however, was for the chandelier commissioned from Dreyer for St. Michael's Castle, at a price of 9000 roubles but never delivered as a result of the death Paul I's, and so unknown.

COLOURED GLASS

While influenced by neoclassical English chandeliers, the distinguishing feature of chandeliers produced in Russia were the exquisite coloured glass elements which they incorporated. These were typically one of three colours: cobalt blue (like those in the Winter Palace), ruby red (as the present chandelier) or emerald green. These polychrome sections were mostly produced in the Imperial Glassworks of St. Petersburg, which in 1792 employed more than 200 workers. In 1791, Fischer supplied a set of four chandeliers to the palace of count Alexander Sergueievitch Stroganov, all with a ruby red bowls. The airy and comparatively lighter design of these proved highly popular among his Russian clientele, and other makers soon followed suit.

THE PAVLOVSK PROVENANCE

Upon Maria Feodorovna's death, Pavlovsk descended to her son, Grand-duke Constantin Pavlovitch, who lived there until his passing in 1831. The palace then passed to his nephew, grand-duke Constantin Nikolaievitch, Tsar Nicholas I's son. During this time, the apartments occupied by his grandparents Paul I and Maria Feodorovna (where our present chandelier hung) acquired a quasi-memorial status. Considered more as a museum than a functional living space, no major modifications were carried out in the decades that followed, which ensured the conservation of the majority of its late 18th century furnishings until the Russian Revolution in 1917.

The present chandelier belongs to a larger group of objects that left Pavlovsk in the aftermath of the Revolution, sold by the ruling Bolshevik government to fund new economic ventures. The chandelier was then purchased by George Bernberg (1892-1970), scion of an important dynasty of European industrialist and close friend of Pablo Picasso (whose eldest son Paulo was his godson). One of their shared passions was their love for Russian culture and women; just as Pablo married his wife Olga, Bamberg lost his first Russian wife. The children from his second marriage to Marie Vrubova, another Russian native, gave issue to three children: Marie, Olga and Irene, who inherited the chandelier. The chandelier was then sold at Christie's Paris on November 17 2010, lot 323 (€601,000).

We are grateful to Emmanuel Ducamp, author of this note. He is an art historian and author of various publications on works of art in Russian collections.



FERDINANDO TACCA'S ANGELICA AND MEDORO

PROPERTY OF A NOBLEMAN
(LOTS 125-126)

125

A BRONZE GROUP OF ANGELICA AND MEDORO

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

The figures standing on an integral naturalistic bronze base; inscribed
ANGELICA./E.MEDORO to upper tree trunk
16¼ in. (41.3 cm.) high

£150,000-250,000

US\$200,000-320,000
€170,000-280,000

PROVENANCE :

Purchased by the cousin of the present owner in April 1949 at Copper and Adams (?), and thence by descent.

COMPARATIVE LITERATURE :

Anthony Radcliffe, 'Ferdinando Tacca - The Missing Link in Florentine Baroque Bronzes', in *Kunst des Barock in der Toscana*, Munich, 1976, p. 20, fig. 8.

Florence, Palazzo Strozzi, *Il Seicento Fiorentino, Arte a Firenze da Ferdinando I a Cosimo III*, 21 Dec. 1986 - 4 Mar. 1987.

G. Pratesi, *Repertorio della Scultura Fiorentina del seicento e settecento*, Turin, 1993, I, p. 105, III, fig. 656.

The subject of *Angelica and Medoro* is derived from Ariosto's epic poem *Orlando Furioso*, first published in 1516. Angelica is an Asian princess at the court of Charlemagne who falls in love with the Saracen knight Medoro. In the bronze group here they are depicted just after Medoro has carved their names into the adjacent tree.



This bronze group is one of a series of two figure compositions which have been convincingly attributed to Ferdinando Tacca (1619-1686), the son of Pietro Tacca and the eventual successor to Giambologna's Florence workshop on the Borgo Pinti. He was also, like Giambologna and Pietro Tacca, appointed Court Sculptor to the Medici Grand Dukes of Tuscany. Today, his works can be found in many of the most prestigious private collections and international institutions.

First comprehensively published by Anthony Radcliffe (*op. cit.*), Tacca's work is described as the missing link between the spiral compositions of Giambologna and his immediate followers, and the bronze groups created by later Florentine sculptors such as Giovanni Battista Foggini (1652-1725), whose compositions favour a single viewpoint.

In his article, Radcliffe constructs a series of seven two-figure bronze groups which are all stylistically and technically similar, and which – importantly – are all closely related to Tacca's documented relief of the *Martyrdom of St. Stephen* (Chiesa di Santo Stefano al Ponte, Florence; illustrated in Pratesi, *op. cit.*, III, figs. 638-9). Although their early provenance is not known with certainty, there appear to have been at least two series with overlapping subjects, with a concentration of them appearing in an inventory of the Duke of Ferrara at Modena, and another concentration in Paris, several of which were in the French Royal Collection. Two others, including another example of the present composition, were in the Spanish Royal Collection from at least 1822, but may have been there much earlier.

At the time of Radcliffe's article, it was believed that there were no more than two examples of each two-figure composition. It has since come to

light that at least two of the groups are known in three examples. Among these are the present composition, which is also known in the example cited above in the Spanish Royal Collection, as well as an example that appeared in an exhibition in Florence in 1986/87 (*op.cit.*) where it was listed as being in a private collection, London.

As well as being the pre-eminent Florentine sculptor of his day, Ferdinando Tacca was also actively engaged as a stage designer, and this training is evident in the present composition, which presents the protagonists almost like actors in a play. The somewhat planar conception is, however, counter-balanced by the interaction of the two figures who both contemplate the declaration of love Medoro has just carved into the tree. He curves his upper body toward Angelica and places his arm languidly across her shoulders. His pose is echoed in the curve of the tree and their elegant limbs are suggestive of a courtly dance. Angelica herself could be nothing but Florentine; with her twisting posture and the V-shapes created by her bent arms and legs, she is immediately recognisable as a direct descendant of Giambologna's female figures such as his *Venus Urania* (Kunsthistorisches Museum, Vienna). Through such artistic quotations Ferdinando Tacca pays homage to his predecessors while simultaneously asserting his own position among the great Florentine sculptors in bronze.

The inscription on the present cast may be interpreted as an indication that it was a prime version. Such inscriptions appear on only some casts of Tacca's two-figure groups - of which, as has been noted above, there is more than one example - and these in general make up the more refined casts known to exist.





BERNINI'S NEPTUNE IN BRONZE

PROPERTY OF A NOBLEMAN
(LOTS 125-126)

126

A BRONZE FIGURE OF NEPTUNE

CAST FROM A MODEL BY GIANLORENZO BERNINI (1598-1680),
ROME, SECOND QUARTER 17TH CENTURY

The figure of Neptune holding a later trident; on a naturalistic base
21 ½ in. (54.5 cm) high

£250,000-350,000

US\$320,000-440,000
€290,000-400,000

PROVENANCE :

Purchased by the cousin of the present owner April 1949 at Copper and Adams (?), and thence by descent.

COMPARATIVE LITERATURE :

J. Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, 1964, figs. 629-631, pp. 596-600, 609.

R. Wittkower, *Gian Lorenzo Bernini – The Sculptor of the Roman Baroque*, third edition, Ithaca, 1981, no. 9, pls. 11, 18, 21, pp. 177-178.

P. Fogelman, P. Fusco and M. Camberera, *Italian and Spanish Sculpture – Catalogue of the J. Paul Getty Museum Collection*, Los Angeles, 2002, no. 22, pp. 170-176.

Gianlorenzo Bernini (1598-1680) is considered to be the most celebrated and influential sculptor of 17th century Europe. His innovative designs and unrivalled skill at carving marble secured the patronage of successive popes and prelates, and propelled Rome to the forefront of the artistic world. The present bronze figure of Neptune is almost certainly cast from a model the artist produced as he attempted to finalise the composition of a marble fountain that had been commissioned in the early 1620s by Cardinal Alessandro Peretti di Montalto. Previously known in only four bronze casts – three of them in museum collections – the present bronze is the fifth cast known and has emerged from a noble collection in the United Kingdom.





Bernini first trained in the workshop of his father, Pietro Bernini (1562-1629), who was himself a successful sculptor. Gianlorenzo was a prodigious talent, and is said by his biographers to be carving in marble by the age of eight. By 10 years of age he had already sculpted a group of *Amalthea with the Infant Jupiter and a Satyr*. His position as the new artistic genius of the age was cemented in the years 1618-24 when he carved four marbles for Cardinal Scipione Borghese: *Aeneas, Anchises and Ascanius leaving Troy, Pluto and Proserpina, Apollo and Daphne*, and *David* (all today in the Galleria Borghese, Rome). The psychological impact of these groups, along with the compositional innovation and technical brilliance left him in a virtually unrivalled position. In partnership with his great patron, the Barberini pope, Urban VIII, he would go on to transform the fabric and interior decoration of St. Peter's basilica. His work on fountains, monuments and civic spaces are among the most recognized and important contributions to the Roman urban landscape even today.

At the same time that Bernini was executing the marbles mentioned above for Scipione Borghese, he was asked by Cardinal di Montalto to execute a fountain in marble to be placed above a large basin of water in the formal gardens of the Villa Montalto in Rome. This was executed between March 1622 and February 1623 and depicted Neptune twisting dramatically with drapery swirling out behind him in cork screw folds. He holds a trident in both hands as if to strike, and he stands astride a seashell with the figure of Triton between his legs, blowing into a conch shell from which real water would gush forth. The marble fountain remained at the villa until 1786 before being purchased by the English art dealer Thomas Jenkins. It belonged briefly to Sir Joshua Reynolds before being sold to Lord Yarborough. It was acquired by the Victoria and Albert Museum from Yarborough's descendants in 1950 (inv. no. A.18:1-1950). As mentioned above, the present bronze is the fifth known cast of a variant composition of the Montalto *Neptune*. The others are today in the J. Paul Getty Museum, Los Angeles, The Metropolitan Museum, New York, The Victoria and Albert Museum, London, and the Corsini collection (on loan to the Galleria Borghese, Rome). They differ from the marble group in that the figure of Triton has been replaced by a dolphin and the shell on which Neptune stands in the marble has been replaced by a rocky base.

In the entry on the Getty example, Peter Fusco argues convincingly that these bronzes must have been cast from an interim model created as Bernini's idea for the fountain evolved (Fogelman, Fusco and Camberera, *loc. cit.*). Bernini's stature as a sculptor was such that his models were highly unlikely to have been altered by followers. Fusco also argues against the idea that it might have been a later re-working by Bernini himself, pointing out the artist's love of 'unsupported masses extending into space' (*ibid.*, p. 172). Rather, the presence of the dolphin, which is structurally unnecessary in a bronze, makes sense in the context of a marble, where it would be required to support Neptune's considerable weight. It seems likely then, that Bernini had originally envisaged the dolphin, but substituted the figure of Triton, whose body twists in the opposite direction from Neptune's and creates a greater sense of drama. Fusco goes on to theorise that little is known about Roman bronzes of the 17th century, and that the Getty *Neptune* (and by extension, the others) may have been cast by foundries which were also casting models created by his rival, Alessandro Algardi (1598-1564). This seems to distance the bronzes from their creator unnecessarily. Bernini was not himself a bronze founder and would always have taken his models to a specialist for casting. His roughly contemporary bust of Pope Gregory XV is documented as having been carved in marble but also cast in bronze by Sebastiano Sebastiani (Wittkower, *op. cit.*, p. 180). It seems more likely that this variant composition, which would not have been widely known in its day, was cast at the instigation of its creator. In this way there would be a permanent record of the model which could be distributed or sold to friends and admirers.

With either the dolphin or the figure of Triton, *Neptune* remains one of Bernini's most powerful and dramatic creations. His muscular torso leans forward, his brow is furrowed and his hair and cloak are swept back by the wind. It is unclear if he is stirring the seas or calming them but the sense of dynamism is pervasive. It is because of these characteristics, and the way his figures interact with the space around them, that Bernini is considered the most important proponent of the Roman Baroque era.

THE HAREWOOD BOULLE CANDELABRA

PROPERTY OF THE 7TH EARL OF HAREWOOD'S
WILL TRUST, SOLD BY ORDER OF THE TRUSTEES
(LOTS 127-130)

127

A PAIR OF LOUIS XIV ORMOLU-MOUNTED, PATINATED BRONZE AND EBONISED SATYR TWO-LIGHT CANDELABRA

ATTRIBUTED TO ANDRE CHARLES BOULLE AND BOULLE FILS,
CIRCA 1710-25, SOME VARIATIONS IN CASTING AND CHASING

Each modelled as a crouching satyr holding aloft a pair of candle sockets formed of ribbon-tied fasces, above a circular naturalistic rockwork base, on a turned and waisted base mounted with a reeded border and channelled strapwork scrolls interspersed with infant masks issuing laurel bows and C-scrolls, on ram's hoof feet, the satyress lost wax cast, the satyr sand cast and re-patinated, some variations to the casting and chasing

20 in. (51 cm.) high; 10.5 in. (26.5 cm.) wide (2)

£50,000-80,000

US\$64,000-100,000
€57,000-91,000

PROVENANCE :

Possibly from the sale of the collections of Marquis Philippe-Henri de Ségur (1724-1801), Charles-François-René Mesnard de Clesle, Maréchal de camp (d.1803) and Beaudoin (dates unknown), Paris, 9 April 1793, lot 242 and/or 243.

Probably acquired by Edward Lascelles, Viscount Lascelles (c. 1767-1814) for Harewood House, London or Harewood House, Yorkshire and thence by descent to

The Earls of Harewood, Harewood House, Yorkshire.

LITERATURE :

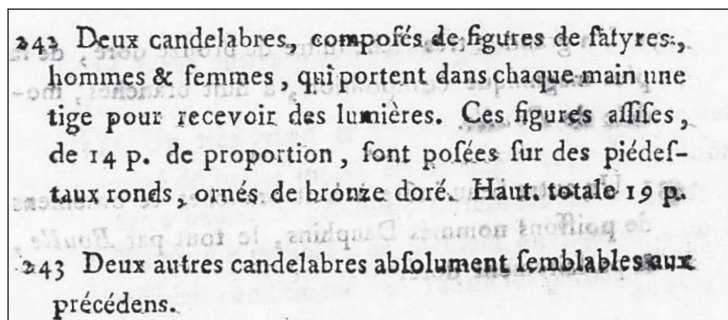
Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 52, no. 4: 'The Candelabra Room, A pair of Louis XVI candelabra, formed as bronze figures of a satyr and satyress, after Riccio, kneeling and supporting vases for two lights each, on ebonised turned bases, mounted with ormolu mask and foliage plaques and with claw feet - 20 1/2 in high - fitted for electric light (From the Rose Drawing Room)'. The pair subsequently offered at Christie's, London, 28 June 1951, lot 17 (incorrectly described with white marble bases, corrected in the Auctioneer's book).

This Boule satyr model is well recorded in French eighteenth century sales and inventories. It is probably that they came from a French sale of 1793, that of the collections of Marquis Philippe-Henri de Ségur (1724-1801), Charles-François-René Mesnard de Clesle, Maréchal de camp (d.1803) and Beaudoin (dates unknown). This pair were probably acquired by Edward 'Beau', Viscount Lascelles (1767-1814) for Harewood House Yorkshire or London. Edward was a serious collector, noted as such even in his lifetime. He was part of the fashionable set around the Prince of Wales, who revelled in French arts, and who acquired many great works from the sale rooms of revolutionary Paris. He is responsible for much of the superb collection of ormolu-mounted porcelains preserved at Harewood. An almost identical pair, were also part of an important English collection, that of the Marquess of Lincolnshire (see comparative image) and another remain at Burghley, Stamford.

EIGHTEENTH CENTURY FRENCH SALES OF THE BOULLE SATYR CANDELABRA MODEL :

As early as 1738, this model of satyr candelabra is recorded in France. At least seven pairs of the model are listed in eighteenth-century and early 19th century sales and inventories. In several instances, as outlined below, the model is specifically attributed to Boule. A reference to the satyr model in the Blondel de Gagny sale of 1776 and again, as 'from Boule' in his son Blondel d'Agincourt's sale in 1783 is particularly significant. Both men were important connoisseurs and collectors in eighteenth century France. Blondel d'Agincourt acquired many great works from his father's sale. Both men were important collectors of Boule. The de Gagny sale catalogue, for example, lists approximately twenty works by Boule. Patricia Lemonnier, in her article about decorative art sales in the 18th century, singles out the satyr candelabra for discussion as one that can be traced through 18th century sale catalogues (see P. Lemonnier, 'Meubles et objets d'art dans les vents 18es', *L'Estampille*, July 1985, p. 56.).

Two versions of this model are recorded. The first group, to which the present lot belongs, generally rests on an ormolu-mounted ebonised base, and features ribbon-tied reeded nozzles, the satyr with beard and both figures with horns and hairy legs. The second group, generally without ebonised bases are distinguished by figures with cloth-draped legs and lacking horns. While it is impossible to link the present pair of satyr candelabra with an exact match in the eighteenth century sale catalogues, it is interesting to note from measurements given in these sales that both the candelabra with ebony bases and those of the shorter, baseless second model were being offered. The present lot, measuring 51 cm. high, may correspond with the pair, also 51 cm. high, in the 1793 sale. It has been suggested that the Boudoin pair might be the pair sold in 1928 from the collection of Gustave de Savoye. However, this is unlikely as the de Savoye pair are several cm shorter than the pair sold 1793, while the measurements of the present pair do match.



The likely provenance for the present pair of candelabra, the collections of the Marquis Philippe-Henri de Ségur, the Maréchal de camp and Beaudoin, 9 April 1793, lot 242 and 243





An almost identical pair of Boulle satyr candelabra, sold by Christie's from the collection of the Marquess of Lincolnshire, 1928

18th century references to the satyr model include:

• **1738:**

A pair are recorded from the collection of the Marshal of Estrée in an inventory dated 13th January 1738, taken upon his death. The pair are recorded in the sculpture gallery of his home on the rue de L'université. *'Deux bronzes représentant deux satyres mâles et femelles tenant chacun deux bobèches sur leur pieds de bois noircy garny de bronze n° 671, prisé 80 liv.'* (A.N.M.C ET LXXXVIII / 558).

• **1762:**

The Collection of the Late Madame Gaillard de Gagny, 29 March 1762, lot 53:
'A Satyr and his wife, holding up nozzles formed as ribbon-tied baskets of twigs, hair, nozzles body hair and bases are gilt-bronze and ormolu.'

• **1776:**

The Blondel de Gagny sale, December 1776 - January 1777, lot 1040, sold for 312 livres:
'A pair in gilt-bronze haut de 13 pouces (35 cm).'

• **1783:**

The Blondel d'Agincourt sale, 17 February 1783, lot 425, sold for 250 livres: 'Two girandoles formed as a man and a woman with nozzles in each hand. These two candelabra from Boulle have gilt-bronze bases.'

• **1793:**

The sale of the collections of Marquis Philippe-Henri de Ségur (1724-1801), Charles-François-René Mesnard de Clesle, Maréchal de camp (d.1803) and Beaudoin (dates unknown), 9 April 1793, lot 242 (sold for 171 livres to Duhamel) and another pair lot 243:

Lot 242: *'Deux candélabres, composés de figures de satyres, hommes et femmes, qui portent dans chaque main une tige pour recevoir des lumières. Les figures assises de 14 p de proportion, sont posées sur des piédestaux ronds, ornés de bronze doré. hauteur totale 19 p.'* and lot 243 *'correspondait à deux autres candélabres identiques aux précédents.'*

• **1797:**

A pair in the de la Reynière sale, Paris 1797, lot 140:
'A pair of candelabra with satyrs characters and two nozzles each, late model from Boulle in ormolu and gilt brass.'

• **1807:**

Two pairs in the Villeminot sale, Paris, 25 May 1807 for 258-10 lives and 106-5 lives

'262 Deux grand Flambeaux de bon style, modèle de Boulle; ils sont composés chacun d'une Figure antique, supportant des Bobèches en fonte dorée.' and *'263 Deux autres moyens Flambeaux encore de bon gout, composés de Figures de Satyres, Hommes et Femmes, supportant de Bobèches dorée.'*

In more recent history, this model has been recorded in many important collections. These include:

- A pair with identical figures and almost identical bases (slight variation to masks and with ball feet), are at Burghley House, Stamford.
- A pair with identical figures, cylindrical waisted bases and strapwork mounts, from the Collection of the late Marquess of Lincolnshire, sold Christie's, 5 December 1928, lot 107 (to Fabre for £336). It has been suggested that it was the Lincolnshire pair that later sold Etude Couturier Nicolay, Paris, 17 June 1986, lot 178.
- A pair from the Collection of Edouard Simon, sold Berlin, 1929, nos. 331 and 339.
- A pair with identical figures, cylindrical waisted bases and strapwork mounts sold Ader, Picard, Tajan, Paris, 19 March 1981, lot 222, formerly in the collection of Madame Balsan Vanderbilt.
- A pair with identical figures and nozzles, the nozzles gilt, the bases ormolu-mounted and ebonised, with slight variations to the present lot, were sold Madame Gustave de Savoye, sold Brussels, 3 December 1928, lot 37 (sold in the gallery of Georges Giroux by M. Paul Ectors) and sold again Anon. sale; Christie's, London, 23 June 1988, lot 16, sold Anon. sale; Sotheby's, London 24, November 1989, lot 242, sold Paris, Couturier Nicolay, 31 March 1994, lot 75. Finally this pair were offered from the Prouvost collection; Sotheby's, Paris, 9 December 2005, lot 22.
- Of the second model, with cloth draped over the legs and without horns, sales include: Offered Anonymous sale; Christie's, New York, 18 October 2017, lot 640. Offered Anon. sale; Sotheby's, London, 24 June 1988. Sold Anon. sale Sotheby's, London, 30 November 1990, lot 61. Anon. sale Sotheby's, Monaco, 4 March, 1989.

SAND CASTING AND LOST WAX CASTING

The strict guild regulation in eighteenth century France, clearly delineated the roles of craftsmen and the techniques they were permitted to employ. Unlike other ébéniste André-Charles Boulle and his sons, because of their privileged royal position, were exclusively permitted to use the lost wax technique. Interestingly, the patinated bronze satyress has been cast using this lost wax process. This fact further supports the attribution of these candelabra to Boulle. There is a slight difference in the chasing between the sand cast satyr, which is a contemporary re-cast, and the lot wax satyress. XRF testing has shown that the patinated bronze base metals of the satyr and the satyress show a consistency of the metal analysed. It is therefore fair to conclude that all patinated bronze elements are from the same period and same workshop. The base metal compositions of the gilt bronze and the patinated bronze elements are very similar. A full XRF report is available from the department. There may be a number of reasons for the use of two different techniques in the production of this pair. Boulle had a large workshop, and many craftsmen working for him. It is not surprising that a variety of hands may have been at play in the production of a pair such as this. It is likely that Boulle used both techniques for the production of this model, possibly using lost wax for the first model or models and later continuing in sand cast, a more economical technique. Two pairs of this model are recorded in various 18th and early 19th century sales, for example in that of the Marquis de Ségur, the Maréchal de camp and Beauvain in 1793. It is therefore possible in the present case, that the 1793 sale contained both a lost wax and sand cast example and the pairs were confused during the sale. One cannot state with certainty the reasons for the employment of the two techniques, but one can, with scientific certainty conclude that the base metals of the patinated bronze of the pair do match.

ANDRÉ-CHARLES BOULLE AND BOULLE FILS

Born in Paris in 1642, the son of a maître menuisier en ébène, 'Jean Bolt', Boulle himself achieved his maîtrise at a young age in 1666, although it is interesting to note that he also trained as a painter early in his career. His remarkable talents early in his career as a marqueteur, were soon recognized and when in 1672 the apartments at the Louvre of the royal ébéniste Jean Macé became vacant, none other than Colbert, first minister to Louis XIV, recommended him to the king as 'le plus habile de Paris dans son métier', upon which he was appointed Ebéniste, Ciseleur, Doreur et Sculpteur du Roi. This title reveals how, right from the start of his career (and in direct contravention of guild regulations after the guilds were introduced in 1715), he combined the production of cabinet-work and gilt-bronzes in his workshop, which at one stage included no fewer than six benches for gilding, casting and chasing mounts alone. This resulted in a remarkable degree of artistic unity in his oeuvre. It is fascinating to note in this respect that the celebrated Italian baroque sculptor Bernini actually visited Boulle's workshops during a trip to Paris in 1665 and advised him on his designs. Boulle himself was an inveterate collector of drawings, prints and paintings, including works by Raphael and Rubens, many of which provided the sources for his striking classically-inspired bronzes. Boulle's unique ability, aided no doubt by his early training as a painter, was to synthesize all these influences and his own technical virtuosity and innovative designs into an integrated whole. As early as 1715 Boulle handed over his workshops to his four sons: Jean-Philippe (1678-1744), Pierre-Benoît (c.1683-1741), André-Charles II (1685-1749) and Charles-Joseph (1688-1754). All four sons were granted the very prestigious Royal title ébéniste du roi. Boulle died in 1732.



THE HAREWOOD TORCHERES BY MARSH AND TATHAM



The tripods in the Library at Harewood House

PROPERTY OF THE 7TH EARL OF HAREWOOD'S
WILL TRUST, SOLD BY ORDER OF THE TRUSTEES
(LOTS 127-130)

■ 128

A PAIR OF REGENCY MAHOGANY AND EBONISED ATHENIENNE TORCHERES

BY MARSH AND TATHAM, CIRCA 1810

Each with circular top part-gadrooned to the underside and terminating in an acorn pendant, on three supports with paw feet and joined by X stretchers centred by a roundel, the triangular bases mounted with satyr masks at the cut corners and joined by berried-laurel swags, with central star motif and plain backs, on paw feet issuing anthemion scrolls and plinth base, one fitted with a cupboard opening by the sliding action of the central star motif

59 in. (150 cm.) high; 18½ in. (47 cm.) wide; 21½ in. (54.5 cm.) deep (2)

£50,000-80,000

US\$64,000-100,000
€57,000-90,000

PROVENANCE :

The set of six probably commissioned by Edward Lascelles, Viscount Lascelles (c. 1767-1814) for Harewood House, Yorkshire, probably for the Egyptian Hall.

Thence by descent to the Earls of Harewood, Harewood House, Yorkshire. Four were moved to Chesterfield House, London circa 1920, and recorded in the Breakfast room in 1922, they were subsequently on loan at Frogmore House, Windsor in 1948, and sold Christie's, London 28 June 1951, lot 49.

The present torcheres remained at Harewood, where they are recorded in the January 1948 probate valuation as follows: one in 'Her Royal Highness's Sitting Room', and one in the 'Ante Room'.

LITERATURE :

The Furnishing Trades' Organiser, 'The Furnishing of Chesterfield House', March 1922, pp 198.

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 28, no. 5:

'Her Royal Highness's Sitting Room'

A set of six Adam mahogany torcheres, with circular tops and open trellis sides of triangular section and triangular pedestal bases, carved and ebonised with satyrs' masks and suspending oak festoons on claw feet - 60in high [One in 'Her Royal Highness's Sitting Room', one in the Ante Room and four at Frogmore].

M. Mauchline, *Harewood House*, London, 1974, fig. 7, 'The Library'.

R. Buckle, *Harewood: A Revised guide-book to the Yorkshire seat of the Earls of Harewood*, Derby, 1979, p. 7.

C. Kennedy, *Harewood: The Life and Times of an English Country House*, London, 1982, n.p., 'The Old Library'

Harewood House, Yorkshire, Revised edition 1983, p. 12, fig. 2.

C. Gilbert, 'Harewood's Chippendale', *Antique*, Spring 1990, p. 23.

Harewood House guide book, *Yorkshire*, Oxford, early 1990s, p. 16.

These important mahogany and ebonised tripods are inspired by a design by the fashionable furniture-designer and exponent of the Regency style, Thomas Hope (1769-1831), which he included in his influential work on interior design, *Household Furniture and Interior Decoration*, published in 1807. They were made by one of the pre-eminent Regency cabinet-making firms in London, Marsh & Tatham of 13 Mount Street, Grosvenor Square, who were supplying furniture to George, Prince of Wales (later George IV, 1762-1830) at Carlton House, London and the Royal Pavilion, Brighton. Originally, part of a set of six, the tripods were probably purchased by Edward, Viscount Lascelles (1764-1814) to complement his Regency interiors at Harewood House, Yorkshire, the Lascelles family seat.





Edward 'Beau' Lascelles by John Hoppner. Courtesy of Harewood House Trust

EDWARD 'BEAU', VISCOUNT LASCELLES

Edward, Viscount Lascelles, the eldest son and heir of Edward, 1st Earl of Harewood (1740-1820), was often mistaken for the Prince of Wales, due to a marked physical resemblance, which earned him the sobriquet 'Beau', and for his penchant for dressing in the most fashionable style. Joseph Farrington, art connoisseur and diarist, noted: 'Young Mr. Lascelles is reckoned very like the Prince of Wales. The Prince is not pleased at it. He calls Lascelles the Pretender' (1). However, 'Beau' Lascelles' reputation as a collector was recognised during his lifetime; in 1795, the artist, John Hoppner, who painted his portrait on at least two occasions, remarked: 'Young Mr. Lascelles has a taste for the arts' (2). According to Farrington, 'Beau' Lascelles inherited £30,000 a year, and £200,000 in money on his majority, and although his father the 1st Earl was still the patriarch, 'Beau' Lascelles seems to have been given free rein to design the interiors and refurbish Harewood House, Yorkshire, to make it 'a centre of artistic patronage' (3). These tripod stands were part of 'Beau' Lascelles's Regency renovation, described briefly by John Jewell in his 1819 guide to Harewood: 'Entrance Hall: A magnificent room of the Doric order... lately fitted up in the Egyptian style' (4).

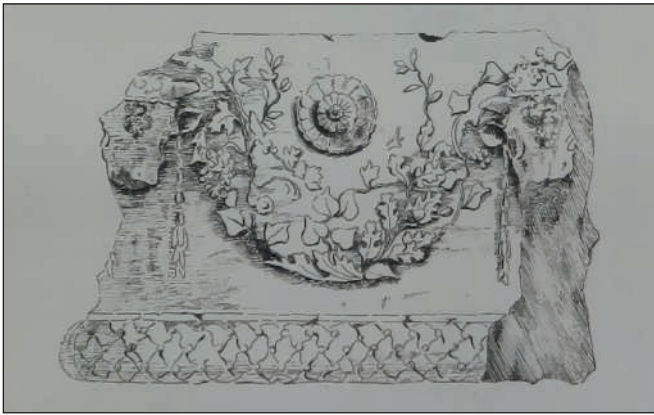
MARSH & TATHAM

The Harewood archive records three substantial payments to Marsh & Tatham. The first forms part of the 1st Earl's 'Cash Account' for £109, and is dated August 1800; this probably relates to Harewood House, Yorkshire because payments are also made to Thomas Chippendale Junior and Sir Humphrey Repton (5). The second and third payments are listed in 'Beau' Lascelles's personal account books, and these are either for Yorkshire or the London house, also named Harewood: in 1801, Elward Marsh & Tatham Payment for furniture, £172 10s (6), and in 1811, Marsh & Tatham Payment of £65 7s 6d (7).

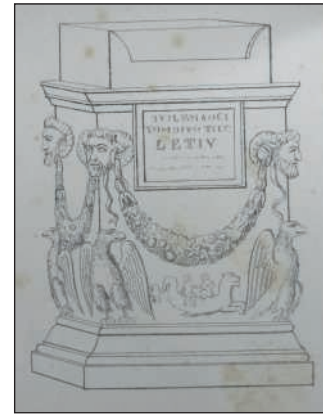
Marsh & Tatham (subsequently Tatham, Bailey & Sanders) was a partnership between William Marsh (active 1775-1810) and Thomas Tatham (1763-1818); the latter, in his early years, worked for his cousin, John Linnell (1729-96), the celebrated cabinet-maker. From the 1780s, Marsh & Tatham were associated with fashionable architects such as Henry Holland (1745-1806), celebrated for the remodeling of Carlton House, London, and the Royal Pavilion, Brighton for the Prince of Wales/George IV, and commissions for Samuel Whitbread II at Southill, Bedfordshire, and John Russell, 6th Duke of Bedford at Woburn Abbey, Bedfordshire (8). From 1788, Holland employed Charles Heathcote Tatham (1772-1842), the younger brother of Thomas Tatham, and in the mid-1790s, he was sent to Rome and Naples to sketch ancient architecture and ornament, in addition to assembling a collection of architectural fragments. C.H. Tatham returned to England in 1797, and published his drawings two years later in *Etchings, representing the best examples of ancient ornamental architecture drawn from the originals in Rome, and other parts of Italy, during the years 1794, 1795 and 1796*. The book was extremely popular and became a vital source of material for many of his contemporaries like Hope working in the new spare archeological neoclassical style; it went into a third edition in 1810. Undoubtedly, Marsh & Tatham benefitted from the family connection, supplying furniture for Carlton House and the Royal Pavilion, much of which has remained in the Royal Collection. It seems likely that furniture based on C.H. Tatham's designs was made by Marsh & Tatham. This included a set of four yew wood-veneered bookcases for Carlton House, supplied in June 1806: two bookcases survive in the Royal Collection (9), one in the Victoria & Albert Museum, London, and a fourth in private hands (offered at Christie's, London, 9 July 1992, lot 132). These bookcases are mounted with patinated bronze Grecian heads of the youthful Dionysus that correspond to the satyr heads on these tripods, which represent Zeus, Greek god of sky and thunder (Jupiter in Roman mythology), and provide a striking contrast to the rich mahogany.

27	To paid Rich ^d Taylor m. Acct. of wages	£4167 17 9	5 5
	To paid - Pike for a Pyrosom Colk		26 5
5	To paid Edw Marsh & Tatham Acct ^m for furniture		172 10
	To paid Tho Littlewood Acct		2 17 1
	To paid Do on Acct of wages		4 4
	To paid Knobel's Acct		4 16 2
	To 2 ^d Wages two Maids		6 6
	To 2 ^d 1 quarter wages to two Maids		5 2
	To paid Subscription to Hospital		2 2
	To paid Pen Rates & other harriehal taxes		12 8 8
	To Sundry Expenses		5 5
		£4414 15 8	

Extract from 'Beau' Lascelles Personal Account Book showing one of the payments to Marsh & Tatham. Courtesy of Harewood House Trust



A design by C.H. Tatham of antique marble fragments from *Etchings*, 1799



A design by Thomas Hope for a pedestal from *Costume of the Ancients*, 1809

THE DESIGN

The tripods were conceived as Roman 'bronze' torchères in the antique manner promoted by Tatham's *Etchings* and subsequently adopted in Hope's *Household Furniture*, pl. XXVI. The satyr-masks joined by berried-laurel swags are inspired by C.H. Tatham's drawings of fragments in marble 'collected in Rome' in the *Etchings*, which Hope reinterpreted in his illustrations for 'Altars & Sarcophagus' and 'Scenic masks' in his *Costume of the Ancients* (1809) (10).

Marsh & Tatham, using the label Tatham & Co., supplied a set of four closely related giltwood stands for Carlton House on 1 February 1810; Benjamin Jutsham, the Prince of Wales's inventory clerk, noted: 'Four Elegant Antique Gilt Tripods to carrie [sic] Lights' were received at Carlton House for the 'Room next to the Conservatory', and the following day: 'One yard of scarlet cloth to cover the 4 Blocks with to receive Candelabras' was delivered (11). These Royal stands can be seen in the watercolour of the Dining Room, Basement Floor, Carlton House by W.H. Pyne, published in 1819 (12). Interestingly, the Royal stands were moved to the Duchess of Kent's Drawing Room at Frogmore House, the location of the four tripods, part of the set to which the present tripods belong, before they were sold at Christie's, London, on 28 June 1951, lot 49. Like the Royal tripods, the Harewood tripods illustrate the close ties that existed between George, Prince of Wales, C.H. Tatham, Thomas Hope, Henry Holland and Marsh & Tatham.

(1) C. Kennedy, *Harewood, The Life and Times of an English Country House*, London, 1982, p. 61.

(2) *Ibid.*, p. 124.

(3) M. Mauchline, *Harewood House: One of the Treasure Houses of Britain*, Ashbourne, reprint 1992, p. 113.

(4) J. Jewell, *The tourist's companion; or, The history and antiquities of Harewood in Yorkshire*, Leeds, 1819, p. 21.

(5) Abigail L.H. Moore, *Imagining Egypt: The Regency Furniture Collections at Harewood House, Leeds and Nineteenth Century Images of Egypt* (unpublished doctoral thesis, University of Southampton, 2001), p. 147.

(6) WYL250/3/Acs/190.

(7) WYL250/3/Acs/192.

(8) The firm of Marsh & Tatham underwent a significant number of name changes as partners joined or retired. Although Marsh & Tatham is listed in trade directories from 1803-11, the period when these tripods were executed, they appear as Tatham & Bailey in rate books from 1807-10, and in this guise the firm took out insurance in 1808 suggesting that William Marsh had retired by this date.

(9) RCIN 21705, 39475.

(10) Vol. II, plates 187, 199, 274.

(11) RCIN 6664.

(12) W.H. Pyne, *The history of the royal residences of Windsor Castle, St. James's Palace, Carlton House, and Frogmore*, London, 1819, opposite p. 80.



THE HAREWOOD EGYPTIAN HALL TABLE BY MARSH & TATHAM

PROPERTY OF THE 7TH EARL OF HAREWOOD'S
WILL TRUST, SOLD BY ORDER OF THE TRUSTEES
(LOTS 127-130)

■ 129

A REGENCY MAHOGANY AND BRONZED CENTRE TABLE

BY MARSH & TATHAM, CIRCA 1810

With a sectioned green breccia marble top, each frieze centred with palmettes flanking a flower head roundel, each long side with an anthemion scroll apron below, on lion-monopodia, issuing fluted arches and scroll aprons to the short sides, on plinth base with reeded edge and brass anti-friction castors, pencil inscription '1836' to a cross brace, batten-carrying holes, originally with a wooden top, the existing marble top probably added following Charles Barry's refurbishment in the 1840s and possibly supplied by George Trollope & Sons
36¼ in. (92 cm.) high; 72 in. (183 cm.) wide; 42 in. (107 cm.) deep

£70,000-100,000

US\$89,000-130,000
€80,000-110,000

PROVENANCE :

Probably commissioned by Edward, Viscount Lascelles (c. 1767-1814) for the Egyptian Hall, Harewood House, Yorkshire and thence by descent to The Earls of Harewood, Harewood House, Yorkshire.

LITERATURE :

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 3, no. 1:

'The Entrance Hall'

An Adam mahogany centre table, with rectangular top on lions head and claw legs, decorated in imitation of bronze, the frieze with pierced foliage and rosette plaques similarly decorated, surmounted by a veined green marble slab - 5ft 10in long.

R. Edwards, 'Georgian Cabinet-Makers XI: The Younger Chippendale', *Country Life*, 7 May 1943,

G. Nares, 'The Splendours of Harewood', *Country Life*, 1 January 1957, p. 45, fig. 9, 'The Entrance Hall'.

R. Buckle, *Harewood: A guide-book to the Yorkshire Seat of Her Royal Highness The Princess Royal and the Earl of Harewood*, Stoke-on-Trent, 1959, p. 3.

M. Mauchline, *Harewood House*, London, 1974, fig. 22, 'The Entrance Hall'.

C. Kennedy, *Harewood: The Life and Times of an English Country House*, London, 1982, n.p., 'The Old Library'.

Harewood House, Yorkshire, Revised edition 1983, p. 12, fig. 2.

Harewood House guide book, *Yorkshire*, Oxford, early 1990s, p. 27.

S. Morris, 'Nothing in Excess', *The Antique Collector*, April 1995, fig. 3.

Harewood, Yorkshire: A Guide, Leicester, 1995, p. 27

K. Powell, 'Harewood House: Surviving with interest', *The British Art Journal*, vol. 2, no. 1, Autumn 2000, p. 71.

Abigail L.H. Moore, *Imagining Egypt: The Regency Furniture Collections at Harewood House, Leeds and Nineteenth Century Images of Egypt* (unpublished doctoral thesis, University of Southampton, 2001), Fig. 14: The Entrance Hall; Figure 44: Centre Table, Spanish Library



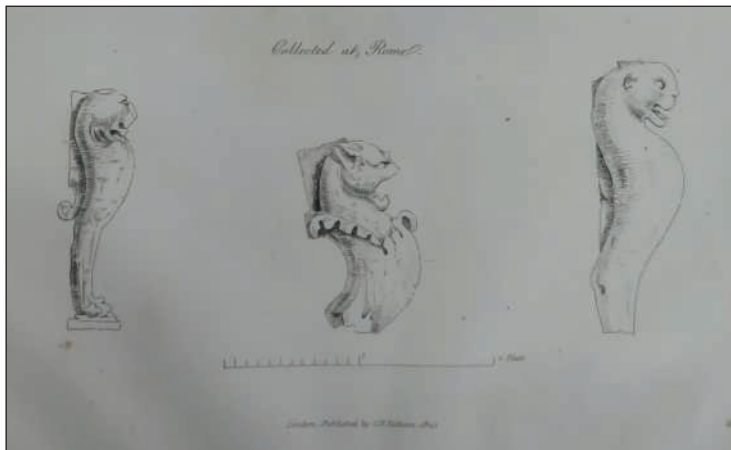
The table in the Entrance Hall at Harewood House © Country Life



This 'Roman' mahogany and bronzed centre table by Marsh & Tatham, the celebrated 'Royal' cabinet-making firm, is part of an extensive Regency refurbishment undertaken by Edward 'Beau' Lascelles (1764-1814) at Harewood House, Yorkshire in the first decade of the 19th century. It was probably supplied for the Egyptian Hall at Harewood, and was possibly accompanied by a pair of closely related tables originally from Harewood, subsequently moved to Chesterfield House, London and now in the Banqueting Room at the Royal Pavilion, Brighton (1), and a pair of cross-frame stools that have remained at Harewood, both of which have virtually identical lion-head masks, and were also probably supplied by Marsh & Tatham.



One of a pair of tables by Marsh & Tatham, originally at Harewood House © Royal Pavilion, Brighton



Design of marble fragments by C.H. Tatham from *Etchings*, 1799

CHARLES HEATHCOTE TATHAM (1772-1843)

The influence of Charles Heathcote Tatham (1772-1842) and his series of sketches of fragments of marble 'found in excavations among the ruins of Rome', compiled in 1799 in *Etchings, representing the best examples of ancient ornamental architecture drawn from the originals in Rome, and other parts of Italy, during the years 1794, 1795 and 1796*, is strikingly evident in the design of this centre table (2). C.H. Tatham, the younger brother of Thomas Tatham, who was a partner in the cabinet-making firm Marsh & Tatham of 13 Mount Street, intended these drawings to be used by designers, particularly the Prince of Wales's architect at Carlton House, London (and later the Royal Pavilion), Henry Holland (1745-1806), who employed C.H. Tatham from 1788, and had financed his tour to Italy in the 1790s. In the Preface to *Etchings*, C.H. Tatham stated: 'I am desirous to furnish the Artist with approved Models on which he may exercise his Genius...'. C.H. Tatham's sketches inspired the connoisseur Thomas Hope (1769-1831), a member of the Society of Dilettanti, because a comparable pair of side tables could be found in the Aurora Room in Hope's mansion/museum in Duchesse Street, illustrated in its guide, *Household Furniture and Interior Decoration* (1807); one of the Hope tables is now at the Huntingdon Library, Cambridge (3). A year later, another of the Regency's most important furniture designers George Smith (1786-1826) also included similar lion-monopodia on a 'Library Table' in his *Collection of Designs for Household Furniture* (1808), plate 87.

The distinctive and idiosyncratic carving of the lion's head masks on this centre table is virtually identical to that found on a pair of side tables in the Banqueting Room at the Royal Pavilion (4). Similarly, to the table offered here, the Royal Pavilion tables were originally in the collection at Harewood House, Yorkshire (5), thus raising the tantalising possibility that the table offered here and the Pavilion tables were *en suite*. The motif on the frieze depicting lions drinking from a trough on the Royal Pavilion tables derives from plate 14, no. 3, of Hope's *Household Furniture*. The same ornamentation occurs on a pair of bookcases supplied by the contemporaneous furniture-maker George Bullock (1777-1818) for Napoleon's use at Longwood House, St. Helena, in circa 1815 (6). Interestingly, this table and the Royal Pavilion tables relate to one illustrated by W.H. Pyne in 1819 in 'The Circular Room' at Carlton House (7).

MARSH & TATHAM

When Edward 'Beau' Lascelles embarked on a Regency refurbishment of part of the family seat, Harewood House, Yorkshire, which included the creation of an 'Egyptian Hall', it was natural he should turn to Marsh & Tatham, not only because of the work they had undertaken for the Prince of Wales (8), but also due to the important commissions for members of the Prince's circle, such as Samuel Whitbread II at Southill, Bedfordshire between 1796-circa 1807 and John Russell, 6th Duke of Bedford at Woburn Abbey, Bedfordshire in 1804.

GEORGE TROLLOPE & SONS

It is likely that the marble top was supplied by George Trollope & Sons, who were registered under this name in 1843 and are recorded in West Halkin Street, Belgrave Square, London by 1864. They undertook large-scale refurbishments of residential property, including Harewood House, and supplied furniture to the nobility and wealthy individuals. The firm was one of the most important in the 1860s, on a par with Holland & Sons, exhibiting at several of the International Exhibitions.



(1) The table, which is now at Brighton Pavilion is illustrated at Chesterfield House in *The Furnishing Trades' Organiser*, 'The Furnishing of Chesterfield House', March 1922, p 198.

(2) Plates 104, 123

(3) Plate 15, nos. 1 and 3; plate 32, no. 1. The Huntingdon table was later at Hope's Italianate villa, Deepdene, Surrey; by descent Lord Francis Hope Pelham-Clinton-Hope, sold Humbert & Flint 14 September 1917, lot 825 (a pair), and later, Christie's, London, 7 July 1994, lot 131; acquired by H. Blairman & Sons, from whom acquired by Huntingdon (see: ed. D. Watkin, P. Hewat-Jaboor, *Thomas Hope: Regency Designer*, New Haven and London, 2008, p. 380, no. 69).

(4) Museum nos. DA 340437/8.

(5) Sold Christie's, London, 28 June 1951, lots 67 and 68 to Blairman, and thence to Clifford Musgrave, Director of the Royal Pavilion until 1968.

(6) Illustrated in M. Levy, *Napoleon in Exile*, Leeds, 1998, p. 70, fig. 53, reproduced from *The Connoisseur*, September 1920.

(7) *The history of the royal residences of Windsor Castle, St. James's Palace, Carlton House, and Frogmore*, London, 1819.

(8) For examples of some of the furniture supplied by Marsh & Tatham to Carlton House, see: RCIN 357; RCIN 45356; RCIN 45105; RCIN 36964.

COMMISSIONED BY EDWARD, VISCOUNT LASCELLES

PROPERTY OF THE 7TH EARL OF HAREWOOD'S
WILL TRUST, SOLD BY ORDER OF THE TRUSTEES
(LOTS 127-130)

■ 130

A REGENCY BRASS LINE-INLAID YEW-WOOD AND EBONISED CENTRE TABLE

POSSIBLY BY MARSH AND TATHAM, CIRCA 1810

The original leather-lined circular top embossed with Greek key scroll frieze above four working and four blind drawers supported on rams headed ebonised monopodia joined by a shaped platform, each ram with a triangular collar and brass ring in its mouth, the knee carved with an anthemion palmette and terminating in hoof foot, formerly with castors, batten-carrying holes, legs originally bronzed, the later locks stamped 'J.BRAMAH' with crown
28¾ in. (73 cm.) high; 34 in. (86.5 cm.) diameter

£25,000-40,000

US\$32,000-51,000
€29,000-45,000

PROVENANCE :

Probably commissioned by Edward, Viscount Lascelles (1764-1814) for Harewood House, Yorkshire, or for Harewood House, Hanover Square, London and thence by descent to The Earls of Harewood, Harewood House, Yorkshire.

LITERATURE :

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 3, no. 3:

'The Entrance Hall'

An Adam yew-wood circular table, with four drawers, supported on four ebonised scroll legs with hoof feet surmounted by rams' masks and with an open shelf below, the top covered in leather - 33 in wide.

Illustrated in P. Macquoid, *The History of English Furniture: The Age of Satinwood*, London and New York, 1908, p. 230, fig. 215.

G. Nares, 'The Splendours of Harewood', *Country Life*, 1 January 1957, p. 46, fig. 10, 'The Old Library'

Harewood: A guide-book to the Yorkshire seat of Her Royal Highness The Princess Royal and the Earl of Harewood, Stoke-on-Trent, 1959, p. 4.

C. Kennedy, *Harewood: The Life and Times of an English Country House*, London, 1982, n.p., 'The Library'



The Library at Harewood House © Country Life

This 'Roman' centre table probably forms part of the Regency refurbishment at Harewood House, Yorkshire, on the instructions of Edward 'Beau', Viscount Lascelles (1764-1814).

THOMAS HOPE (1769-1831) AND CHARLES HEATHCOTE TATHAM (1772-1842)

The design, derived from a Roman prototype, relates to a 'Folding-stool' with ram's head masks in Thomas Hope's (1769-1831) *Household Furniture and Interior Decoration* (1807); in this publication, he illustrated furniture and decorative arts from his fashionable London mansion/museum in Duchess Street (1). In recent times, Hope has been described as 'the high priest of the purely antiquarian side of Regency design', and his eclectic and wide-ranging use of animal monopodia in his designs, including winged lions, sphinxes, swans etc., was undoubtedly influential (2). Four years earlier, Thomas Sheraton (1751-1806) included a similar design for a 'Library Table' in the 'antique style', but with winged lion rather than ram's head monopodia, in his *Cabinet Dictionary* (1803), plate 55. Evidently, both Sheraton and Hope were looking to publications such as Piranesi's *Vasi, Candelabri, Cippi, Sarcofagi* (1778) for inspiration. In fact, Piranesi was just one of a number of architects/designers that Hope credited under 'A List of the different Works which have been most use to me' in *Household Furniture*. Hope unquestionably knew Tatham having probably first met him in Rome in the mid-1790s during a buying trip for antique sculpture (3). Furthermore, the discovery in 2003 of eleven drawings for the new gallery and library at Hope's Duchess Street, signed and dated 'C.H. Tatham. Archt. June 1799', shows that Hope employed Tatham as executant architect (4). Hope subsequently suppressed Tatham's name so that he would be identified as the sole architect of Duchess Street, and, presumably, for similar reasons excluded Tatham's influential *Etchings* from his list of books of most use in the compilation of *Household Furniture* - although undoubtedly this was Hope's most significant source book.

MARSH & TATHAM

A rosewood and ebony writing-table from the collection of Henry Philip Hope (1774-1839), brother to Thomas, at 3 Seamore Place, has very similar carved ram's masks, almost certainly supplied by a specialist carver. It is, therefore, of interest to note that Thomas Hope promoted the Flemish-born carver Peter Bogaert (d. 1819) of Tottenham Court Road for his own furnishings at Duchess Street, and Bogaert was in turn patronised at Carlton House by George, Prince of Wales in 1809 - a commission during which the Regency cabinet-makers, Marsh & Tatham, who may have made this table, were active (5).

A related table on winged-lion monopodia supports, and described as similar to a design by Tatham, is illustrated in C. Musgrave, *Regency Furniture: 1800 to 1830*, London, 1961, no. 4A. Another comparable table is in E.T. Joy, *English Furniture 1800-1851*, London, p. 50. Other stylized animal-monopodia are found on a pair of giltwood couches, made by Gillow, London, for Colonel Hughes for the drawing room at Kinmel Park, Denbighshire (6). The Kinmel Park couches feature a distinctive band of carved triangles above the paw feet that is also found below the ram's head masks of the present table.



(1) A mahogany stool of this model is in the Lady Lever Art Gallery (R. Fastnedge, *Sheraton Furniture*, London, 1962, no. 23), and an ebonized and gilded version is illustrated in F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 98.
(2) E.H. Pinto, 'The Animals under the table', *Country life Annual*, 1972, p. 42.
(3) D. Watkin, 'Thomas Hope's house in Duchess Street', *Apollo*, March 2004, p. 34.

(4) *Ibid.*, pp. 31-39.
(5) Sold Christie's, London, 3 July 1997, lot 60 (£221,500 inc. premium).
(6) One sold Thomas Upcher, Esq., Sheringham Hall, Norfolk; Christie's, London, 22 October 1986, lot 151, the other at the Victoria and Albert Museum.

DESIGNED BY THOMAS HOPE

PROPERTY OF A GENTLEMAN

■ 131

A REGENCY MAHOGANY OPEN ARMCHAIR

AFTER A DESIGN BY THOMAS HOPE, POSSIBLY BY MARSH AND TATHAM, CIRCA 1800

The rectangular curved tablet top rail above a pierced X-frame splat centred by a foliate roundel, with rectangular arms and winged lioness supports, the drop-in dished seat covered in eighteenth century brown Russian reindeer leather, above a channelled seat rail, the sides with fluted panels, on sabre legs, inside of back seat-rail struck 'IIII' and with circular label with serated edge 'D.R.' possibly for Dining Room, the drop in seat struck 'IIII' and with indistinct red script inscription possibly 'Xod', batten carrying holes, cramp marks
35¼ in. (89.5 cm.) high; 22¾ in. (58 cm.) wide; 26½ in. (67.5 cm.) deep

£25,000-40,000

US\$32,000-51,000
€29,000-45,000

PROVENANCE :

Possibly Thomas Hope, Duchess Street, London.

Part of a set of at least four chairs, one of which with the identical label, sold Mrs. Marjorie Beatrix Fairbairns; Christie's, London, 9 July 1992, lot 82 (£32,407.50 incl. premium), acquired by Blairman & Sons and now in the Collection of the Fitzwilliam Museum, Cambridge, M.4-1992.

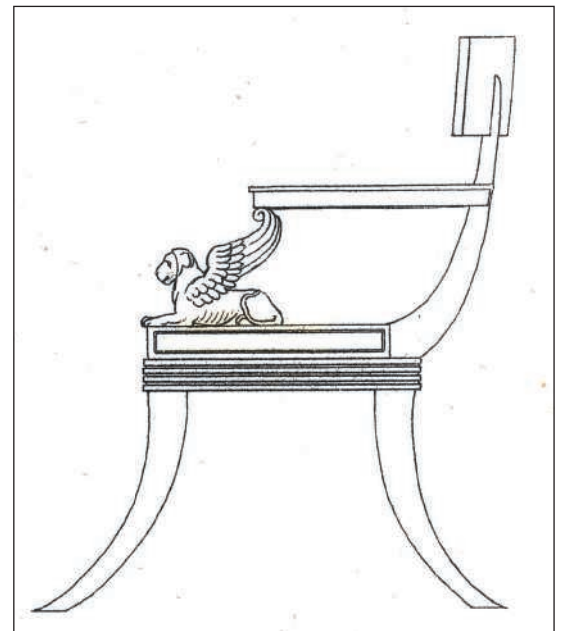
This superbly-carved mahogany armchair is part of a set of at least four including one armchair with an identical label now in the Fitzwilliam Museum, Cambridge, which based on the superior quality of the carving together with the chairs' proximity to a design by Thomas Hope (1769-1831), Regency designer and connoisseur, suggests they were conceivably from Hope's collection at his mansion/museum in Duchess Street (1). The design derives from an 'Egyptian' pattern, illustrated in his *Household Furniture and Interior Decoration* (1807), plate XI, nos. 3-4, as are other variants without arms, plate II, nos. 2-8. A chair of this exact pattern is shown in an 1819 watercolour by R.W. Billings of the Flemish Picture Gallery at Duchess Street, and again, in 1825, in *Illustrations of the Public Buildings* (1825) by J. Britton and A. Pugin, plates 2, 3 (2).

DUCHESS STREET STYLE: THE DESIGN

Hope, whose first language was French, had travelled extensively in Greece and Egypt and was the author of *Anastasis* (1819), the tale of a Greek youth seduced by the allure of Egypt. He designed this chair in the Greek *klismos* form, with chimerical winged lionesses sacred to the deity Apollo, emblematic of sovereignty and power. Replicas of the celebrated Egyptian lionesses of the Campadoglio, Rome provided inspiration for its design, while the back's X-scolled supports may derive from a *tabouret* pattern from *Recueil de décorations Intérieures* (1801), which illustrated a sphinx-armed seat; this book was included under 'A List of the different Works which have been most use to me' in the preface of *Household Furniture*. In Hope's engraving, the *mille-raies* flutes to the lioness's plinth and the rosette were omitted. Also, while the armchair is illustrated by Hope with three striated bands around the seat-rail, the single chairs are correctly drawn with only two. They relate to a sphinx featured on one of Hope's Roman marble candelabrum (3).



Watercolour of the Flemish Picture Gallery at Duchess Street depicting one of Hope's chairs, by R.W. Billings, 1819, now in the Metropolitan Museum of Art



The design by Thomas Hope in *Household Furniture and Interior Decoration*, plate XI, 1807



MARSH & TATHAM

This chair and its companions are attributed to Marsh & Tatham, the Mount Street firm of court cabinet-makers run by Charles Heathcote Tatham's (1772-1842) brother Thomas Tatham in partnership with William Marsh. The crisp quality of the carving of the winged lionesses is also found on other Hope furniture with secure provenance (4), for example, on the base to a pedestal in *Household Furniture*, plate XXIV, no. 6 (sold Christie's, London, 22 May 1986, lot 149). It is possible that the chair, like much of Hope's richly carved furniture, was executed by the talented Dutch craftsman, Peter Bogaert (1792-1819), trading at 142 Tottenham Court Road from 1792, who may have assisted a firm such as Marsh & Tatham in the execution of the chair. Interestingly, Bogaert's name is associated with two of Marsh & Tatham's patrons in the first decade of the 19th century: on 17 December 1807, he, together with Paul Storr, the silversmith, submitted a bill to the Prince of Wales for supplying to Carlton House two carved and gilt candelabra of nine lights each, nine feet high, 'to stand one on each side of the Throne', £410 (5), and on 1 February 1809, 'Bogart carver' was paid £8 11s 6d by Edward, Lord Lascelles, probably for work at Harewood House, Hanover Sq., London (6).



The pair to this chair, sold Mrs. Marjorie Beatrix Fairbairns; Christie's, London, 9 July 1992, lot 82 (£32,407.50 incl. premium), acquired by Blairman & Sons and now in the Collection of the Fitzwilliam Museum, Cambridge, M.4-1992

SAMUEL ROGERS, POET, AND CONTEMPORARY OF THOMAS HOPE

A comparable chair was commissioned by Samuel Rogers (1763-1855) F.R.S., F.S.A., for his new house overlooking Green Park at 22 St. James's Place (sold Christie's, London 8 June 2006, lot 96, £72,000 incl. premium). In January 1803, Rogers 'was fitting it up with great care' and 'had designed the furniture himself, with the assistance of Hope's work on the subject' (7). *Household Furniture* was not published until 1807, 3-4 years after Rogers was refurbishing his house. However, it is more than likely Hope showed Rogers designs for the Duchess Street furniture. Rogers, like Hope, employed the same craftsmen, such as Flaxman, Chantrey and Bogaert. Hope and Rogers moved in the same Whig literary circles and their social worlds very much overlapped. Both men were close friends and occupied a position at the vanguard of Regency artistic avant-garde and were determined that their interior *décor* led fashionable taste (8). Clayden's contemporary account of Rogers' house mentions that 'Much of the work was done under Rogers' personal supervision ... The furniture and decorations followed the Greek models' (9). Rogers may have displayed this chair in the Library at St James's Place in the manner of a George Smith design of 1804 for a Grecian Library chair with griffin supports and raised on a dais (10).

THE EIGHTEENTH CENTURY RUSSIAN REINDEER LEATHER

The two hundred-year old Russian reindeer leather is embossed by hand with the same crossed hatched grain evident on upholstery and book bindings of the late eighteenth century. This leather was part of the cargo of Dutch Brigantine, Die Frau Metta Catharina von Flensburg. By 10 December 1786, the "Catharina", which was bound for Genoa, had completed a two-thousand-mile journey through the Baltic, the North sea and the English Channel, but was forced to take shelter from stormy weather in Plymouth Sound. That night, it struck Drake's Island and sank. All crew members survived but the entire cargo was lost. In 1973 divers from the British Sub Aqua Club discovered the wreck and a sea bed littered with bundles of hides. The supple and durable nature of this leather has been enhanced by its preservation in the black sea mud for centuries. Research into the cargo has demonstrated that the leathers were treated with the traditional Russian method of tanning, soaking in pits with willow bark and then currying with birch oil. To fund further excavation of the wreck, a limited quantity of this unique leather was sold to specialist traditional craftspeople.

(1) 'The late Mrs. Marjorie Beatrix Fairbairns', Christie's, London, 9 July 1992, lot 82 (£32,407.50 inc. premium), sold to Blairman & Sons, from whom purchased by the Friends of the Fitzwilliam Museum with a contribution from the Museums and Galleries Commission Regional Fund administered by the Victoria & Albert Museum; ed. D. Watkin, P. Hewat-Jaboor, *Thomas Hope Regency Designer*, New Haven and London, 2008, pp. 372-373.

(2) Metropolitan Museum of Art, New York, Museum no.

(3) T. Hope, *Household Furniture and Interior Decoration*, 1807, pl. 1.

(4) Watkin, Hewat-Jaboor, *op. cit.*, p. 372.

(5) RA 25282.

(6) WYAS, Harewood MS 192.

(7) P. W. Clayden, *The Early Life of Samuel Rogers*, 1887, pp. 448-449.

(8) D. Watkin, *Thomas Hope and the Neo-classical Idea*, London, 1968, p. 229.

(9) Clayden, *op. cit.*

(10) G. Smith, *Household Furniture and Interior Decoration*, 1808, pl. 47.



LONGLEAT: BERIAH BOTFIELD'S LEGACY



Longleat © Country Life

Longleat, Wiltshire has been the seat of the Thynne family since 1541. It is widely considered to be one of the greatest achievements in Elizabethan architecture in England. In 1863 Longleat benefited from a large bequest from Beriah Botfield, Esq. (1807-1863) of Norton Hall, Northamptonshire. Botfield was a noted Victorian bibliophile and collector who, believing himself to be a member of the Thynne family, left to them a large collection of books, manuscripts and Dutch paintings. Important amongst this bequest was also a group of furniture commissioned by Botfield Senior (1768-1813) from Gillow, the well known Lancaster cabinet-makers. These Bergeres and the following Gillows library table remained at Longleat until 2002.

PROPERTY OF A GENTLEMAN (LOTS 132-133)

■*132

A PAIR OF REGENCY MAHOGANY BERGERES

ATTRIBUTED TO GILLOWS, CIRCA 1810

Each with a buttoned leather padded back, sides and seat covered in red long grain leather, the scrolled back flanked by downscrolled arms with cornucopia supports, above a reeded seatrail, on sunk-panelled sabre legs with brass caps and castors, chair A with pencil inscription of calculus to the underside, the back feet with repairs, with front to back batten carrying-holes
50 in. (104 cm.) high; 27½ in. (70 cm.) wide; 32½ in. (83 cm.) deep (2)

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE :

Almost certainly supplied to Beriah Botfield, Esq. (1768-1813) for Norton Hall, Daventry, Northamptonshire.

Thence by descent to his son Beriah Botfield, Esq. (1807-1863), Norton Hall and by whom bequeathed to the Thynne family.

The Marquesses of Bath, Longleat, Wiltshire.

Longleat, Wiltshire; sold Christie's, London, 13-14 June 2002, lot 420.

LITERATURE :

1863 Norton Hall Inventory, Dining-Room, '2 large carved mahogany easy Chairs in red morocco 6 carved ditto Armchairs 10 ditto without Arms'.

1919 Norton Hall Inventory, p. 16, Dining Room, 'A suite of mahogany furniture scroll pattern with twisted rails upholstered in red morocco comprising: 10 Chairs. 5 Arm chairs with carved arms. 2 Easy chairs. A foot stool.'

1942 Norton Hall Inventory, Schedule C Dining Room, 'A suite of mahogany dining-chairs carved cornucopiae supports - Two easy chairs, five armchairs, ten small chairs and two foot stools 60.0.0.'





THE 'CORNUCOPIA' SUITE BY GILLOWS

These bergeres form part of a suite that is likely to have been commissioned by Beriah Botfield Senior (1768-1813) shortly after his marriage in 1806. A set of twelve dining-chairs from this suite, also with scrolled cornucopia armrests was sold Longleat; Christie's, London, 13-14 June 2002, lot 421. The suite was probably supplied by Gillows of London and Lancaster. Both Beriah Botfield Senior's brother Thomas, and his son's names appear in the Gillows archives.

The bergeres, designed in the French antique style, have Grecian lyre-scrolled backs, which are hollowed as for a French bolster, in the 'Grecian sofa' manner, while their Ionic-volute arms are supported by fruit-issuing 'cornucopiae' or horns-of-plenty, symbolising the presence of the kindly harvest and summer deity Ceres. The suite, comprising these fireside bergeres, six armchairs and ten side chairs, was upholstered in red morocco leather and supplied together with a dining-table that was listed in 1863 as 'A 5 ft mahogany dining Table in 3 parts on pillars & claws & 2 loose leaves'. It accompanied 'A 7 ft mahogany & satinwood Sideboard on 2 columns & plinth'.

While it has not been possible to locate a sketch for these bergeres in the Gillows archive, there is a sketch, dated 1806, for a related 'Mahogany Armed Chair' in the Gillow Estimate Sketch Books (344/99, no. 1799). Furthermore, there is a sketch, dated 1808, for a dining-chair, the top rail of which relates to that on the dining chairs, from the 'cornucopia' suite to which the present bergeres belong. This sketch is titled the 'Levens' pattern after those designed for Levens Hall, Cumbria for the Hon. Fulke Greville Howard (d. 1846).



One of the set of twelve dining-chairs from the 'Cornucopia' suite, sold from Longleat at Christie's, London, 13-14 June 2002, lot 421 (£177,150 inc. premium)



LONGLEAT: BERIAH BOTFIELD'S LEGACY

PROPERTY OF A GENTLEMAN
(LOTS 132-133)

■ 133

A REGENCY MAHOGANY PEDESTAL LIBRARY TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1810

The rectangular red leather-lined top with re-entrant corners, the centre with two ratcheted slopes, above seven variously-sized part mahogany-lined drawers, with panelled angles, the base with shaped panels and reeded angles and a hinged door enclosing a shelf, on lacquered brass paw feet with castors, the handles replaced 31½ in. (80 cm.) high; 60 in. (152.5 cm.) wide; 47¾ in. (121 cm.) deep

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE :

Almost certainly supplied to Beriah Botfield, Esq. (1768-1813) for Norton Hall, Daventry and by descent to his son Beriah Botfield, Esq. (1807-1863), Norton Hall and by whom bequeathed to the Thynne family. The Marquesses of Bath, Longleat, Wiltshire, until sold in the Longleat sale Christie's, London, 13 June 2002, lot 422.

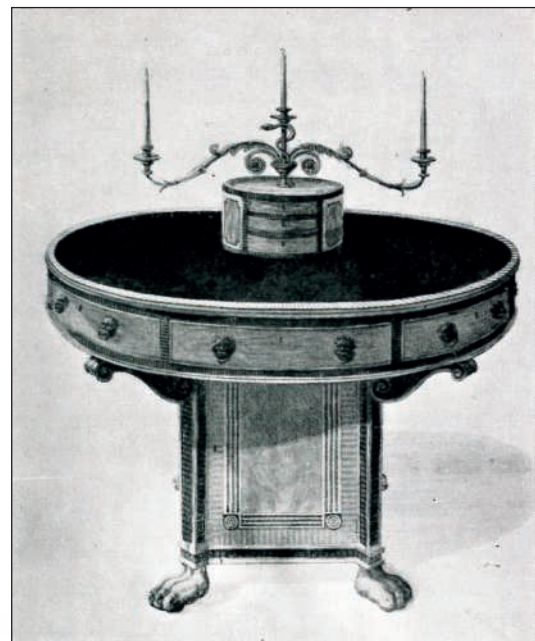
LITERATURE :

1863 Inventory, Muniment Room, 'A 5 ft mahogany Library Table with cupboard under'.
1919 Norton Hall Inventory, Library, 'A 5ft old English Mahogany octagon writing table fitted drawers cupboard under on brass claw feet top lined leather'.
1942 Inventory, Norton Hall Schedule C, Library, '5 ft Shaped old mahogany library table with rounded corners inlaid morocco top and lion claw pedestal feet 30.0.0'.

This library table was probably supplied by Gillows of London and Lancaster and commissioned by Beriah Botfield Senior (1768-1813) after his marriage in 1806. The Botfield family made a number of recorded commissions from Gillows. Both Botfield Senior's brother Thomas, and his son's names appear in the Gillows archives and there is a sketch, dated 1814, for a mahogany bookcase designed for Thomas Botfield in the *Estimate Sketch Books* (no. 1966, Westminster City Archives). Like the library table, Thomas' bookcase also has hollowed corners on the panels. The double reeding around the panels on the library table is typical of Gillows' work.

The design of the present table reflects the transformation taking place of the English library as it gradually transformed into a living-room at the end of the eighteenth and beginning of the nineteenth century. Instead of being of substantial kneehole-desk form, its design relates to that of the fashionable Drawing-Room centre table. Its leather top, which conceals hinged and ratcheted reading stands, is supported on a pedestal, whose columnar supports terminate in golden 'griffin' paws in the Roman fashion promoted around 1800 by the publications of the court architect, Charles Heathcote Tatham (d. 1842).

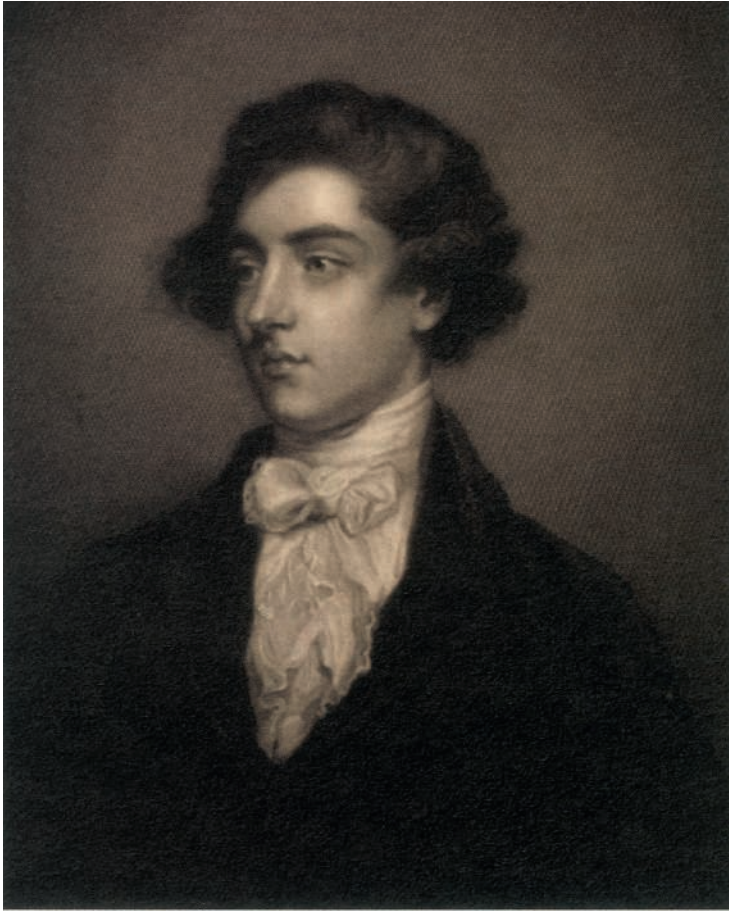
The library table closely relates to two of Thomas Sheraton's patterns. One was for a Drawing-Room 'Loo Table' that was published in his *Cabinet Dictionary*, 1803 (pl. 57), the other was for a circular-topped 'Library Table' published in 1804 in his *Cabinet Encyclopaedia*, (pl. 8 of Tables). The table is ornamented, in the Egyptian manner, with reeded mouldings enriching its edge and pedestal columns, while the frieze is embellished with reeded and hollowed-cornered tablets. Reeds also frame the pedestal's tablets of richly-figured mahogany, and are shaped to the same form as the profile of the table top. Such ornaments of reed and hollow-cornered tablets also featured on another of Sheraton's patterns for a 'Pedestal' that was published in his *Dictionary* (pl. 59). Similar castor-concealing claws had featured in Sheraton's 1802 design for a 'Library Table' whose Roman-tripod pedestal comprised the mythical eagle-winged lion, sacred to Apollo, Greek god of poetry (*ibid.*, pl. 55).



The related design by Thomas Sheraton



WILLIAM BECKFORD'S HERALDIC GREEN DAHLIA BOWL



William Beckford ©Christie's

SOLD BY ORDER OF THE EXECUTORS OF
CHRISTOPHER GIBBS

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A GEORGE III SILVER-GILT MOUNTED CHINESE PORCELAIN BOWL

THE PORCELAIN 18TH CENTURY; THE SILVER-GILT MOUNTS
WITH MARK OF JOHN ROBINS, LONDON, 1811

The bowl on stepped foot and with green dahlia on black background, and with gilt-mounts of stiff leaf foliage, the bowl with silver-gilt lining engraved with heraldic martlets and in the centre with coat-of-arms within a circular cartouche of scrolls, with a paper label on underside partially legible 'VJB', marked *inside the foot and in the bowl* 4½ in. (11.5 cm.) diameter

The arms in the centre are those of Beckford for the celebrated collector and author William Beckford (1760-1844).

£20,000-40,000

US\$26,000-51,000
€23,000-45,000

PROVENANCE :

William Beckford (1760-1844), then by descent to his daughter Susanna Euphemia, Duchess of Hamilton (1786-1858) wife of Alexander Hamilton, 10th Duke of Hamilton (1767-1852), then by descent to their grandson, William, 12th Duke of Hamilton (1845-1895), Hamilton Palace, Lanarkshire; Christie's, London, 20 June 1882, lot 242 (£66 to Denison), Christopher Beckett Denison (1825-1884) colonial administrator and M.P. for Yorkshire, Christopher Beckett Denison, Upper Grosvenor Street, W1; Christie's, London, 11 June 1885, lot 588 (£21) to Kidson on behalf of William James (1854-1912) of West Dean House, then by descent to The Trustees of the Edward James Foundation, West Dean, Chichester.

LITERATURE :

D. E. Ostergard, ed., *William Beckford 1760-1844: An Eye for the Magnificent*, 2001, Yale, p. 323.

M. Snodin and M. Baker, 'William Beckford's Silver, Part I and II, *The Burlington Magazine*, November 1980, pp. 734-748 and 9 December 1980, pp. 829-830.

A PASSION FOR 18TH CENTURY ASIAN CERAMICS

Beckford acquired an extensive collection of ceramics, mostly composed of 18th-century Asian and European porcelain described by his agent Franchi as 'a great quantity of Japan and eggshells saucers - Dresden & Seve (sic) likewise' (Beckford Papers: MS list by Gregorio Franchi of objects removed from Fonthill, case 5). Beckford had many of these porcelain pieces fitted with silver and gilt mounts which he designed with Franchi, mostly between 1811 and 1823. The technique of applying gilt-mounts to modest ceramics had been developed and popularised by the Paris *marchand-merciers* as Asian porcelain was starting to become available in quantities on the European market. The largest surviving group of such pieces have simple neoclassical mounts, while ten or so porcelain cups and jugs, mounted between 1815 and 1820, the majority by James Aldridge, are clearly historicist in style.



(detail of underside)



IN THE MEDIEVAL TRADITION

This bowl is one of the earliest known examples of Beckford's silver-mounted Chinese ceramics. The bowl is an unusual example of black and green enamelled decoration perfected in the second quarter of the 18th century, also described as a '*curious small basin*' in both the 1882 and 1885 catalogues. However the most unusual feature is undoubtedly the engraved heraldic decoration. It combines martlets, one of Beckford's favourite heraldic devices, used as a continuous decorative pattern whilst the family coat-of-arms are engraved in the centre framed by a scrolling cartouche in the style of Jacques Androuet du Cerceau. Beckford collected extensively 16th century designs to use as iconographic sources for his creations. This bowl illustrates well Beckford's obsession with his lineage whilst keeping with the Medieval tradition for decorative designs, as seen on the Leigh Cup belonging to the Mercers' Company and the Lady Margaret Beaufort Cup at Christ's College Cambridge.

JOHN ROBINS, SILVERSMITH TO WILLIAM BECKFORD

The mounts are by John Robins, a silversmith who worked regularly for Beckford from about 1789, starting with a 'plate' (sold Sotheby's, London, 24 June 1980, lot 280, Silver from Lennoxlove). The inventories of William Beckford's modern plate identifies at least eight other pieces made by John Robins and four at least are mounted ceramic pieces, comprising a pair of Japanese porcelain bowls and covers featuring plants on red ground and with silver-gilt mounts dated 1812, a pair of Chinese porcelain beakers dated 1700-1720 with water-leaf border mounts, a *famille rose* cream jug with silver-gilt mounts dated 1815 and a *famille rose* vase mounted as a jug with silver-gilt mounts (see A45, A46, A55 and A130 in Snodin and Baker, *op. cit.*, 1980 p. 825-826).



THOMAS CHIPPENDALE

PROPERTY OF A NOBLEMAN

■135

A PAIR OF GEORGE III WHITE AND BLUE-PAINTED ARMCHAIRS

BY THOMAS CHIPPENDALE, CIRCA 1775

Each with anthemion-centred lappet-carved almost round-shaped back above a generous bowfront buttoned seat flanked by padded open arms, covered in blue and cream silk, the acanthus terminals with beaded roundels, the seat-rails with conforming lappet carving on turned and fluted tapering front legs, the rear cabriole legs terminating in scroll feet, back strut, cramp-cuts, four screw holes for tourniquet bracing, batten-carrying holes, both chairs with apparently contemporary ink numbering 'N3' and 'N...', the chair marked 'N' with indistinct pencil inscription 'J. Wick[?]', a later gilded scheme removed and the original scheme refreshed by Carvers and Gilders in 2005, the outside of the rear seatrail of the chair marked 'N' with unrestored panel of the original decoration exposed 33 ½ in. (85 cm.) high; 24 in. (61 cm.) wide; 25 ½ in. (65 cm.) deep (2)

£40,000-60,000

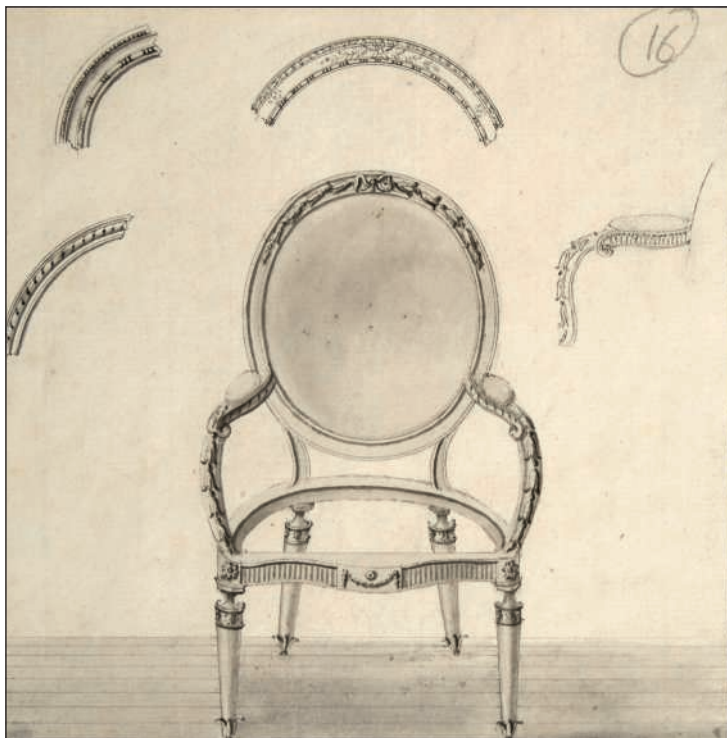
US\$51,000-76,000
€46,000-68,000

PROVENANCE :

Acquired privately circa 2000 as a set of four with gilding over the original decoration.

From the set of four, this pair was sold Anonymous sale; Thomas Chippendale 300 Years, Christie's, London, 5 July 2018, lot 3.

This pair of blue and white-painted 'French' armchairs with backs 'à médaillon' is a fine example of Chippendale's neo-classical painted furniture, fashionable in the 1770s, and considered particularly appropriate for a drawing room, bedchamber or dressing room.



Design for a chair, signed 'Chippendale', circa 1775 © Burton Constable Foundation

THE CHAIR PATTERN

The design is a popular model by Chippendale of this period, whereby the carving and/or shape of the supports could be altered to suit a patron's taste. A drawing for an oval-back armchair showing some of these different treatments is in the collection at Burton Constable, Yorkshire, and inscribed 'Chipindale' by Chippendale's client, William Constable (1721-91) (1). The design demonstrates some of the options available to the firm's patrons (2). Christopher Gilbert notes, 'This chair pattern is so characteristic of the firm's standard 1770s drawing room model that views of the side profile and seat rails, revealing the distinctive V-shaped cuts to take glue cramps and holes where the frames were screwed to cross battens in packing crates, and also the visible back splat are reproduced' (3).

Such chairs were usually part of a larger suite of seat-furniture that might comprise a pair of sofas, a large number of armchairs, bergères and window seats. For Edwin Lacelles, 1st Baron Harewood (1712-95), at Harewood House, Yorkshire, Chippendale's most important and valuable commission, the cabinet-maker supplied '12 rich Carved Cabriole Armd Chairs gilt in burnished Gold, Covered and finished as the others' and '2 Sofas richly Carved to match the Chairs' for the State Dressing Room, for which he charged £120 for the chairs, and £64 for the sofas. The reference in the accounts 'to match the others' suggesting there were yet more chairs of this design already at Harewood (4).

Large suites of painted or 'japanned' seat-furniture were manifestly 'à la mode'. A set of armchairs, previously painted blue with parcel-gilt, with cartouche rather than round backs, intended for one of the family rooms at Harewood, were sold Thomas Chippendale 300 Years; Property of a lady of title; Christie's, London, 5 July 2018, lot 18. These were probably acquired by Lord Harewood from Chippendale between 1770-72, and may have been listed in the missing Chippendale Harewood account, which was for the period ending December 1772 and amounted to £3024 19s 3d. Another set of fifteen chairs, initially numbering eighteen, of a similar model to the above but painted green and gold were made for the Music Room in circa 1770 and are still at Harewood (5). A further two sets of blue and gold chairs were recorded in the 1795 Harewood inventory in Lord Harewood's bedchamber and adjoining blue dressing room; one of these sets is probably the oval back blue and gold chairs that have remained at Harewood.





A George III armchair by Chippendale, circa 1778 © Burton Constable Foundation



RELATED CHAIRS BY CHIPPENDALE

Chairs by Chippendale most closely related to the present examples, with almost round rather than oval chair backs (the former superseding the latter) either painted, gilded or both, include: a set of sixteen armchairs, originally japanned blue and white, at Burton Constable; a set of ten armchairs, formerly gilt, ordered for the saloon at Mersham-le-Hatch, Kent, and a set of eight armchairs together with two sofas, also gilt, for the saloon at Nostell Priory (6). Between 1775-78, a large suite of blue and white 'japanned' seat-furniture was delivered for the new 'Grand Drawing Room' at Burton Constable, itemised in the 1791 household inventory as: sixteen armchairs, a pair of bergères and six sofas; most of this furniture has remained at Burton Constable but has since been gilded (7). Chippendale supplied yet another large suite of blue and white 'japanned' seat-furniture for the drawing and dressing rooms at Constable's London house in Mansfield Street, invoiced in 1774; most of this set is also at Burton Constable but was fully gilded in the 1830s by Thomas Ward. The drawing room suite included '12 neat Cabreole Armd Chairs Japand blue and white and part Gilt, Stuffd and Coverd with fine Blue mixt damask and brass naild' at a cost of £50 8s, together with 'A large Cabreole sofa to match the Chairs' at £23. For the dressing room, a set of ten cabriole backstools and two armchairs 'neatly Japand Blue and white and stuffd in linnen' was supplied; the furniture between the two rooms differed only by the absence of parcel gilt in the chairs intended for what must have been considered the lesser valued dressing room.

Another of Chippendale's clients, who was evidently an enthusiast for painted furniture, David Garrick (1717-79), the celebrated actor and theatre manager of Drury Lane, London, commissioned a large set of green and white-painted furniture between 1768-78 for his Thames-side villa in Hampton, Middlesex. In 1749, Garrick married the famous Viennese dancer, Eva Marie Veigel (1724-1822), whose reputation as 'an excellent appreciator of the fine arts' undoubtedly prompted the decoration of two rooms at Hampton, one created in 1757 with chinoiserie murals by Jean Pillement (1728-1808), the other furnished with Chippendale's remarkable set of painted 'oriental' bedroom furniture. This comprised a bed, two wardrobes, a corner cupboard, a dressing table, a Pembroke table and a stool (8). The cost of painted furniture could be prohibitive; in a letter of 1778, Mrs. Garrick accused Chippendale of overcharging for the green and white furniture because the cost of painting was twice the price of the original pieces. The relationship deteriorated rapidly; Mrs. Garrick objecting to Chippendale's charges for making up the hangings, subsequently seized from his shop by customs officers, and accusing him of either wasting or embezzling some of her own green silk. The dispute culminated in Mrs. Garrick demanding Chippendale furnish an independent valuation of everything that he had supplied (9).

THE DECORATION

These armchairs were restored by Carvers and Gilders in 2005 in collaboration with Arlington Conservation. During the restoration, a later gilded scheme was removed, revealing the original blue and white-paint above a gesso ground. This original decoration was then refreshed throughout except for a panel to the rear seatrail of one armchair, which has been left with the original decoration visible.



The original decoration exposed

- (1) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 115, fig. 202.
- (2) *Ibid.*, vol. I, p. 278. This design has been attributed to Chippendale Junior because of the straight back legs rather than splayed legs. However, chairs supplied to Harewood for the Circular Dressing Room have straight back legs and these are dated *circa* 1772. Another set of armchairs ordered with a pair of sofas for the drawing room at Saltram House, and dated *circa* 1771-2, also have straight back legs. Both of these examples are by Chippendale Senior. See Gilbert, *ibid.*, vol. II, p. 114, fig. 198 and p. 110, fig. 188.
- (3) *Ibid.*
- (4) *Ibid.*, p. 207
- (5) *Ibid.*, vol. II, p. 111, fig. 190.
- (6) *Ibid.*, vol. II, pp. 112-113, figs. 192-196; p. 115, fig. 201; p. 108, fig. 184.
- (7) I. Hall, 'French influence at Burton Constable', *Furniture History*, 1972, pp. 71-72; Gilbert, *ibid.*, vol. I, p. 278; vol. II, pp. 112-113, figs. 192-196.
- (8) Some of this furniture is in the Victoria & Albert museum - W.70-1916 and W.21 to 32-1917, and the dressing-table is now at Anglesey Abbey, Cambridgeshire.
- (9) A. Bowett, J. Lomax, *Thomas Chippendale 1718-1779: A Celebration of British Craftsmanship and Design*, Catalogue of the Tercentenary Exhibition Leeds City Museum, 2018, p. 64, no. 3.5.

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A PAIR OF WEDGWOOD BLACK 'BASALTES' CIRCULAR PLAQUES

CIRCA 1770-75, PAINTED NUMERALS '154' AND '155' TO THE REVERSE

Each moulded in high relief with a classical scene, the first depicting *Polyphemus and Cupid*, the second with *Marsyas and a Young Olympus*, each within an integral moulded and gilt fluted frame
Each 15 in. (38.4 cm.) diameter (2)

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

This pair of Wedgwood black basalt relief plaques are among a small number of surviving examples from Wedgwood's famed *Herculaneum Pictures*, a series of fourteen large circular and oval plaques that were inspired by Roman wall-paintings at Herculaneum and Pompeii. This rare pair are thought to be the only surviving examples from the series where the frames are decorated with original 18th century gilding. It is thought that the plaques have been in Italy since the 18th century (according to the present owner), and that the inventory numbers on the reverse suggest a princely collection (the gilded frames, which were very expensive to produce, point to this as being probable). It has been suggested that the plaques may have been in the collection of the Grand Dukes of Tuscany, but no archival documentation has yet been found to support this.

Whilst single plaques from the series are known, it is very unusual to find a pair that appear to have remained together since the time of their manufacture, and furthermore have gilded frames. These highly sculptural plaques represent Wedgwood's engagement with the neo-classical style at its most successful and display a superb level of craftsmanship, unequalled by his competitors in the field of ceramic art and combining in basalt Wedgwood's passion, skill, his innovations and inventiveness.



The Roman wall-painting of Polyphemus and Cupid which was originally at Herculaneum (and is now in the Museo Archeologico Nazionale di Napoli). © Lamberto Scipioni/AGB Photo Library/age fotostock.

The series was conceived shortly after Josiah Wedgwood (1730-95) and Thomas Bentley (1730-80) formally agreed their business partnership in 1769. It was an immensely successful partnership characterised by Wedgwood's inventiveness and deep technical understanding of the art of pottery, and by Bentley's considerable knowledge of classical and renaissance art and commercial experience. These plaques epitomise not only Wedgwood and Bentley's fascination with the 'Antique' world, but also their engagement with contemporary architects and their deep understanding of changing tastes and market trends in contemporary decorative arts.

The fashion for the 'Antique' gained huge traction in England after the re-discovery and excavations of Herculaneum in 1738 and Pompeii in 1748. The new aesthetic provided a strong contrast to the extravagances of the late Baroque and Rococo designs that dominated decorative arts in the first half of the 18th century and it was perceived as elegant, academic and 'pure'. The 'Antique' taste continued in favour throughout the second half of the 18th century and into the 19th century and Italy became a hugely popular destination for the wealthy to include in a 'Grand Tour' of Europe (1). Wedgwood and Bentley were quick to realise the commercial possibilities of this new movement.

Wedgwood's fourteen *Herculaneum Pictures* were moulded from a group of plaster bas-reliefs brought to England by William Petty, 1st Marquess of Lansdowne (1737-1805), thirteen of which were inspired by frescoes from Pompeii and Herculaneum. The frescoes that provide the source for the subjects of *Polyphemus and Cupid* and *Marsyas and the young Olympus*, depicted on the present pair of plaques, are now preserved in the Museo Archeologico Nazionale in Naples (2). Lord Lansdowne, an enthusiastic and esteemed patron of Wedgwood, allowed moulds to be made of his bas-reliefs for reproduction at the Wedgwood Etruria factory. It appears that the moulds were executed by Hoskins & Oliver in 1770 (3); certainly they were in production in black basalt by the following year as Josiah wrote to Bentley early in 1771 that 'he was finishing some frames for the Herculaneum, & other Basreliefs'. The series are subsequently listed in the Wedgwood & Bentley Catalogues of 1773-79 and 1787, nos. 51-65, described as 'Figures from paintings in the ruins of Herculaneum; the models brought over by the marquis of Lansdowne' (4), with *Polyphemus and Cupid* on a dolphin recorded in the Catalogue as no. 60 and *Marsyas and Young Olympus* as no. 61.

In addition to Lord Lansdowne's bas-reliefs, Wedgwood used a series of engravings for reference, which originally appeared in *Le antichità di Ercolano esposte* (published by the royal printing press in Naples between 1755 and 1792, at the request of the Bourbon King of Naples Charles VII, (who became King Charles III of Spain in 1759). Charles III guarded the finds from the ancient cities closely and the distribution of copies of *Le antichità di Ercolano esposte* was initially limited to friends and acquaintances of the King. However, by 1770 the Wedgwood firm owned six volumes. These were a hugely important source for the Wedgwood artists, as Bentley wrote '[We] must acknowledge the work to be of immense value, considering the variety and importance of its contents; and we hope to see the effects of this vast harvest of antiquities, in the improvement of all the arts that depend upon design' (5). Shortly after the publication of *Le antichità di Ercolano esposte*, several unauthorized and affordable versions appeared in a variety of languages, allowing a much broader audience access to images of the newly discovered art of the ancient cities. One of the most popular versions was published in England in 1773 by Thomas Martyn and John Lettice, *The Antiquities of Herculaneum*. Wedgwood is among the list of subscribers to this publication, which includes engravings after the original frescoes of Polyphemus and Cupid and Marsyas and Young Olympus (plates IX and X).



The *Herculaneum Pictures* appear to have been produced initially in both black basalt and in white terracotta (6), and from 1778 in jasperware. Black basalt was used extensively by Wedgwood as he sought to re-create the antique 'look'. Whilst 'Egyptian Black' wares were already in production elsewhere in Staffordshire, Wedgwood sought to improve on these wares with his own recipe, carrying out countless experiments from as early as 1766.

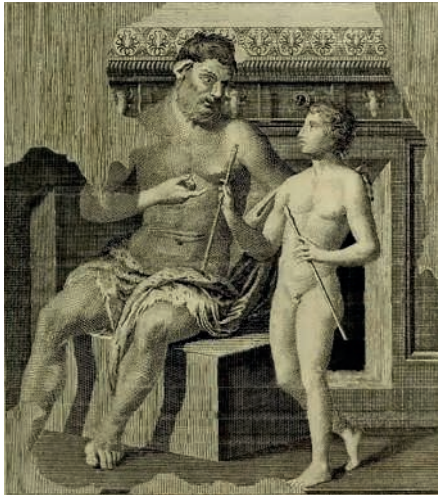


Plate IX from *The Antiquities of Herculaneum*, published in London in 1773, illustrating the wall-painting of Marsyas and Olympus.

Initially he experimented with local clay mixed with carr, an oxide derived from iron residue taken from the local coal mines. However, after extensive trials, he found that by taking greater care to purify the local carr, and using magnesium to create a richer black colour and west-country clay for a finer texture he was able to create a far superior basalt body. These wares could then either be painted using the encaustic painting technique, or as is the case with the present

examples, polished with leather and then finished to simulate bronze. These pieces were made to imitate the antique pottery being excavated in Herculaneum and Pompeii, and also magnificent bronzes, the likes of which he may have seen firsthand from the collections of friends such as Lord William Hamilton (1730-1803), who served as the Ambassador to the court of Naples from 1764-1800. Josiah was so delighted with the results of his newly invented polishing technique, that in 1769 he took out a patent for it.

Large plaques or tablets were a particular passion for Josiah Wedgwood, who described them as 'the nicest branch of our business', despite the fact they were time consuming to produce, taking as long as five or six weeks in 'drying and burning' (7). Larger examples such as the *Herculaneum Pictures* were originally intended for the decoration of the grand halls, libraries and staircases of villas and palaces across Britain and Europe, complimenting the architecture of the new neo-classical buildings. Wedgwood had a strong working relationship with several prominent architects of his day, including Robert Adam, James Wyatt and Henry Holland, persuading them to include his plaques into various aspects of their designs. In a letter to Bentley on 7th September 1771 Wedgwood wrote of Robert Adam: 'Adam is a Man of Genius & invention & an excellent Architect & Mr. Truman assured me that he knew Mr. Adam's [sic] kept modellers at Rome employed in copying Bas-reliefs and other things for them a connection with them would be of great use to us' (8).

Whilst the *Herculaneum Pictures* were often intended for architectural ornamentation, they were also designed to stand alone. Integral frames, made in ceramic with the plaques, proved an economical way of enhancing the subject matter. The frames started as simple mouldings, but by 1771 Wedgwood was experimenting with more decorative shapes. However, this proved to be more difficult to achieve than Wedgwood expected and he wrote to Bentley in March of that year: 'We have sent you one Feast of the Gods fram'd, & shall be glad of your opinion of the Frame... We have try'd a great variety of combinations for frames, & have found it a much more difficult matter than I expected to make them tolerably handsome, & convenient for moulding, burning...' (9) Concerned that the plain frames were unattractive, Wedgwood soon arranged

for them to be painted or gilded. The gilding was evidently executed in London and not the Etruria factory as Wedgwood wrote to Bentley that the workers make 'such sad work of it at Etruria' (10). However, by 1776 Wedgwood records that the metalworker Matthew Boulton of Birmingham was making gilt frames suitable for this series of plaques for fifteen shillings each. It is likely therefore that these plaques, with gilded integral frames, were made prior to this date and are among very few surviving examples of plaques with this feature.

Examples of the *Herculaneum Pictures* can be found in the collections of The Victoria and Albert Museum, London (Polyphemus and Cupid, museum nos. 279-1866 and Female centaur and bacchante, museum no. 280-1866, both in white terracotta), The Birmingham Museum of Art, Birmingham, USA (Female centaur and bacchante, museum nos. AFI.1753.2008 and Centaur and Achilles, museum no. AFI.1754.2008, both in black basalt with encaustic painting) and The Huntington Library, Art Collections and Botanical Gardens, San Marino, USA (Female centaur and bacchante, museum no. 2013.16.9 in black basalt). An example of the model showing *Marsyas and a Young Olympus* (the frame unglilded) was sold in these Rooms, 6 December 1976, lot 200.

(1) Rome and Naples were particularly popular destinations. Rome became a place in which artists, collectors and intellectuals could meet and exchange ideas and admire new archaeological discoveries. Piranesi's publications of views of Rome in the 1740s and Robert Adam's *Ruins of the Palace of Diocletian at Spalato*, published in 1764, were widely disseminated, which both popularised classical architecture and lead to a reappraisal of ancient civilisations.

(2) *Polyphemus and Cupid*, discovered in Pompeii (museum no. 8984), *Marsyas and the young Olympus*, discovered in Herculaneum museum no. 9151).

(3) See Robin Reilly, *Wedgwood*, 1989, London, Vol. I, p. 484. Whilst the specific modeller of this pair of plaques is not confirmed, the early biographer of Josiah Wedgwood, Eliza Meteyard attributes both models to the sculptor John Bacon (1740-1799), who took on commissions for Wedgwood from 1769, see Eliza Meteyard, *The Life of Josiah Wedgwood*, 1866, London, Vol. II, p. 136. See also Alison Kelly, *Decorative Wedgwood in Architecture and Furniture*, 1965, London, p. 25 where Kelly furthers this attribution by stating that they 'may well be by his hand. They have a fantasy and a sense of fun not often found among the more seriously classical designs of Flaxman'. However, Kelly also suggests (*ibid.*, 1965, London, p. 23) that these moulds could have been made by Hoskins and Oliver who sent Wedgwood an invoice in 1770 for 'Making Moulds upon 16 Basso relieves'. The fact that this invoice was for sixteen moulds, not fourteen, the known number of Herculaneum Pictures, perhaps makes this attribution uncertain.

(4) See Robin Reilly, *ibid.*, 1989, London, Vol. II, pp. 729-730 where the full entry in the Wedgwood & Bentley Catalogues for the series is reproduced as follows; nos. 51-56 *Dancing Nymphs*, nos. 57-9 *Centaurs*, no. 60 *Polyphemus*, no. 61 *Marsyas and Young Olympus*, no. 62 *Papyrius and His Mother*, no. 64 *A Bacchanalian Figure* and no. 65 *Bacchanalian figure*. Number 63 is omitted from the Catalogues.

(5) See the essay by Nancy Ramage, 'Flying Maenads and Cupids: Pompeii, Herculaneum and 18th Century Decorative Arts', in Carol Mauttsch, *Rediscovering the Ancient World on the Bay of Naples, 1710-1890*, 2013, Washington, p. 169 for the quotation and further discussion of the influence of *Le antichità di Ercolano esposte* on contemporary decorative arts.

(6) A white terracotta example of Polyphemus and Cupid is in the Victoria and Albert Museum, London (museum no. 280-1866).

(7) See Robin Reilly, *ibid.*, 1989, London, Vol. I, p.487.

(8) See Diana Edwards, *Black Basalt, Wedgwood and Contemporary Manufacturers*, Suffolk, 1994, p. 39.

(9) See Robin Reilly, *ibid.*, 1989, London, Vol. I, p.485.

(10) See Robin Reilly, *ibid.*, 1989, London, Vol. I, p.485.



BACCARAT'S ELEPHANT LIQUEUR-CASKET



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

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A FRENCH ORMOLU AND CUT-CRYSTAL, BLOWN AND FROSTED-GLASS LIQUEUR-CASKET

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1878

The frosted glass elephant surmounted by a draped cupola with a hinged compartment fitted with gilt-embossed glass stoppered bottles in a removable stand, the elephant in full headdress, the saddle hung with ropes and hooks holding twelve gilt-embossed glass cups, on a chamfered 'diamond' cut plinth, on a gadrooned moulded base with bracket feet and applied at the sides with Ganesh elephant mask handles, the decanters and cups modern replacements marked 'BACCARAT FRANCE', the tail replaced
25½ in. (65 cm. high); 22¾ in. (58 cm. wide); 9½ in. (24 cm.) deep

£300,000-500,000

US\$380,000-630,000
€340,000-570,000

PROVENANCE :

Private European Collection.
Sotheby's, London, 8 July 2015, lot 46.

LITERATURE :

M. Lerch and D. Morel, *Baccarat: La Légende du Cristal*, Paris, Petit Palais, 15 October 2014 - 4 January 2015, p. 53.

M. Louis Gonse, ed. *L'Art Moderne à L'Exposition de 1878*, Paris, 1878, p. 434.

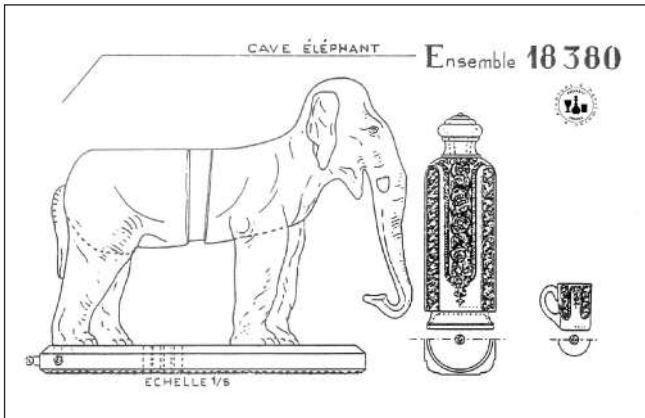
Les merveilles de l'Exposition de 1878, Paris, 1878, p. 526.

The model for this *cave à liquor* was first exhibited at the 1878 *Exposition Universelle*. As the only example to have been positively identified by the Baccarat Factory as period, the present lot is an exceptionally rare work by the world-renowned *cristallerie* firm (sold at Sotheby's, London, 8 July 2015, lot 46, £485,000 inc. premium). A distinguishing feature of this nineteenth-century example is its complex construction and only one other example, commissioned slightly later *circa* 1920 for the Maharaja of Baroda in honour of the Elephant Festival in India, is similar in its technical characteristics. Between 1982 and 2004 Baccarat revived the popular model in a limited series of re-editions, and it is important to note that these examples vary significantly in structure, which is discussed in further detail below. Among these later editions is an example in the collection of the Hôtel Crillon, which was once believed to be the same *cave à liquor* exhibited at the 1878 Exhibition. The Hôtel Crillon model now having been determined to be of a later date, it is therefore possible that the present lot is in fact the original 1878 example.





The cover of a Baccarat sales catalogue illustrating the success of their stand at the 1878 Exposition Universelle, circa 1880



The Baccarat manufactory's technical drawing illustrating the structural glass components of the model, circa 1880. © Baccarat, archives of the manufactory



Photograph of the *éléphant cave à liqueur* circa 1880. © Baccarat, archives of the manufactory

BACCARAT AND THE 1878 EXPOSITION

Held only eight years following France's devastating defeat in the Franco-Prussian War, the 1878 *Exposition Universelle* served as a rallying moment for the recently established French Republic. As call to the nations of the world to display their cultural and mechanical achievements, the exhibition served as a platform for French artisans to showcase France's great advancements in both Industry and Art. Nowhere is this more evident than with Baccarat's show-stopping stand.

Since its founding by royal decree of Louis XV in 1764 through to the present day, Baccarat has been a technological innovator. The company's origins lay in a desire for France to compete with its European rivals in the delicate and complex field of crystal making. The factory was built in the Lorraine town of Baccarat whose name the firm would ultimately assume after a series of acquisitions and organizational changes in the 19th century. In 1816, Aimé-Gabriel d'Artigues acquired the manufactory at Baccarat and oversaw the operation of its first oven for the creation of crystal, a material distinguished from glass by its density, durability and its highly reflective qualities, and for which the firm would become world renowned. However, it was not until 1841 when François-Eugène de Fontenay joined the firm that true innovation began. For it was de Fontenay who discovered that by the addition of nickel oxide in the manufacturing process, a perfectly clear product, "crystal glass", free of discolouration and imitating precious rock crystal, was produced. Shortly thereafter in 1844 the Baccarat company was awarded a Gold Medal at the French *Expositions des Produits de l'Industrie*.

Building on their prowess as industry leaders, Baccarat continued to innovate, developing ever more creative and technologically complex forms for their chandeliers, candelabra, and table decoration. The *cristallerie's* stand at the 1878 Exposition was no exception. One visitor's guide remarked, "The principal *cristallerie* manufactory in France is Baccarat... whose magnificent exhibition attracts the immediate attention of the visitor."⁽¹⁾ One can clearly imagine why when reading a visitor's guide description of the stand: "... composed of candelabra, chiselled decanters, delicious goblets with an air of lightness, sparkling chandeliers, prisms and pearls, where colours of the rainbow played so that one believed it to be under a shower of diamonds." "It's dazzling!", the authors exclaimed ⁽²⁾.

It was in this context that the *cave à liqueur Éléphant* was first presented in 1878. "A liqueur cabinet in the form of an elephant, more bizarre than elegant," wrote one unconvinced contemporary critic ⁽³⁾. Indeed, the fabulous model was a completely unique work, created with the most cutting-edge technology and born out of a fascination with the Orient.

INNOVATION AND IMAGINATION

The original design for the *cave à liqueur Éléphant* model designed for the exhibition is incredibly technically complex in construction, as evidenced by the present lot. The elephant itself was produced in several moulded sections of crystal glass. The front and rear of the elephant were each cast as two separate and hollow parts. This open interior thus allowed for sections to be joined through the skilful assembly rods and nuts, all of which are hidden by the ruched drapery descending from cupola-form liqueur-casket. The ears were also moulded separately, the seams covered by the headdress. The glass was then frosted, a technique which purposefully dulls the brilliance of the glass. In the case of the present model this was achieved with an acid bath, and then polished, ultimately creating a striking contrast to the warm shine of the ormolu. It is significant to note that the elephants in the later 1982-2004 editions were made in one piece (the full body and ears moulded together) and the bronze and diamond-cut plinths are often signed 'Baccarat', which is not the case with the present example. This information was researched with the kind assistance of Mme Michaela Lerch, Curator/ Head of Heritage Department Baccarat.



An early plan for the monumental elephant fountain at *place de la Bastille* by Jean Antoine Alavoine (1776-1834) © RMN-Grand Palais (musée du Louvre) / Michèle Bello

This precise technical construction of the original model is juxtaposed with the design's fantastical interpretation of the Orient. Orientalism, a Western preoccupation with the exoticism of the Middle and Far East, served as a motif in fine art since the beginning of the 19th century and which became progressively more of an influence on the decorative arts as the century went on. The model for the present elephant was particularly inspired by the "éléphant de la Bastille", a monumental fountain commissioned by Napoleon I in 1808 on the fourth anniversary of his coronation designed, in various iterations, by architect Jean-Antoine Alavoine (1778-1834) (4).

The fountain was originally intended to be cast in the bronze from the melted down guns captured following Napoleon's victorious Battle of Friedland and to be placed on the site of the fallen Bastille. It is unclear why an elephant was the desired form of the monument, but it did replace another Orientalist work: the Egyptian-inspired "Fountain of Regeneration" in the form of Isis, which was a temporary plaster version (5). Following Napoleon's defeat at Waterloo the project was eventually abandoned, but its life-size wood and plaster model (which stood over 24 meters high), remained displayed on *la place de la Bastille* until 1847. Although similarly ephemeral like the fountain before it, the model was forever immortalized by Victor Hugo in his novel *Les Misérables* as shelter for the character Gavroche.

Within the same Orientalist vein, Baccarat also presented at the 1878 exhibition a *brûle parfum* in the form of a camel. Entitled *Le Vaisseau du desert*, the model was incredibly refined in both technique and form. Similar to the *cave à liquor Éléphant* in its rarity, only two versions were made. Appealing to the growing public interest in Orientalist *objets* another, less rare, model of the Baccarat elephant was produced several years later *circa* 1880, which veered more towards *Japansime* in inspiration. Rather than supporting a cupola, the *Vase éléphant* was modelled supporting a vase decorated with Japanese motifs. Smaller in scale, the figure of the elephant and the base made entirely of gilt and patinated-bronze and ultimately designed for a different level of clientele than for this exceptional *cave à liquor*, which stands unparalleled as a ground breaking *objet de curiosité* of French industrial art.

(1) *Exposition Universelle de 1878 : Guide-itinéraire du visiteur*, Paris, 1878, p. 106.

(2) H. Gautier et Adrien Desprez, *Les curiosités de l'Exposition de 1878; guide du visiteur*, Paris, 1878, pp. 150- 151.

(3) *Les merveilles de l'Exposition de 1878*, Paris, 1878, p. 526.

(4) M. Lerch and D. Morel, *Baccarat: La Légende du Cristal*, Paris, Petit Palais, 15 October 2014 - 4 January 2015, p. 53.

(5) S. Schama, *Citizens: A Chronicle of The French Revolution*, Paris, 1990, p. 7.



THE ZAHAROFF BOUCHERON GOLD TEA AND COFFEE SERVICE



Basil Zaharoff and his wife the duchesse de Villa Franca, Agence Rol. 1924, Bibliothèque nationale de France.

PROPERTY FROM THE COLLECTION OF
BASIL ZAHAROFF

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A FRENCH GOLD AND LAPIS-LAZULI FIVE-PIECE TEA AND COFFEE SERVICE

MARK OF BOUCHERON, PARIS, 1909, 18CT.

In the Louis XV style, comprising a teapot, coffee-pot, milk-jug, sugar bowl and cover, and a pair of sugar tongs, each on spreading gadrooned base, the bombé bodies each chased on the lower part with a band of foliage and in the centre with a ribbon-tied laurel garland, holding a foliate medallion centred by a winged *putto*, the fluted narrow collar with geometric border, the lapis-lazuli mounted handles with ram's mask terminal on the coffee-pot, teapot and milk-jug, the covers with cast rose finial, the sugar tongs applied with monogram ZZ, marked on bases, collars and covers and engraved underneath 'Boucheron Paris' the coffee pot 7½ in. (18 cm.) high (5)
gross weight 110 oz. 6 dwt. (3,431 gr.)

The monogram is for Sir Basil Zaharoff, G.C.B. (1849-1936).

£200,000-300,000

US\$260,000-380,000
€230,000-340,000

PROVENANCE :

Sir Basil Zaharoff, G.C.B. (1849-1936) and by descent.





BASIL ZAHAROFF

Sir Basil Zaharoff, G.C.B. (1849-1936) was an immensely wealthy Greek industrialist. Born Zacharias Basileios Zacharoff Muğla, Anatolia, the only son and eldest of the four children of Basilius Zacharoff (d.1878) of Constantinople, a notary, commodity dealer, and importer of attar of roses, and his wife, Helena Antonides (d.1879). Although he started his career as a tour guide, by 1872 he was working in London where he married Emily Ann Burrows, daughter of John Burrows, builder, of Bristol. That same year, he was prosecuted for embezzlement of merchandise worth £1,000 and securities exceeding £6,000. After his release on bail in 1873, he fled to Cyprus, where he set up as a storekeeper and contractor. In 1881, he settled in the USA and became interested in ranches and railroad-building. After a bigamous marriage to an heiress, Jeannie Frances Billings, in New York in 1885, he assumed the name of Basil Zaharoff.

Zaharoff later became a very successful trader in armaments; but he also invested in other ventures, such as the Express Bank, a bureau-de-change he founded in 1891, or *L'Union Parisienne des Banques* traditionally associated with heavy industry, the *Excelsior*, the popular French daily newspaper as well as a company that was a predecessor to oil giant British Petroleum as he foresaw a great future for the oil business.

He also entertained close relationships with state leaders that brought him not only enemies but also titles and medals. In order to indulge his friendship with Prince Louis II of Monaco, Zaharoff bought the debt-ridden *Société des Bains de Mer*, which ran Monte Carlo's famous casino. It was the principal source of revenue for the principality, which he succeeded in returning to profit. At the same time, Zaharoff had prevailed upon Clemenceau to ensure that the Treaty of Versailles included protection of Monaco's rights as established in 1641. This close relationship with France had led him to take French citizenship in 1908 and he lived sumptuously in Paris at 41 avenue Foch and subsequently at number 53.

In September 1924, Zaharoff, then aged 74, married María del Pilar Antonia Angela Patrocinio Fermina Simona de Muguero y Beruete, 1st Duchess de Villafranca de los Caballeros, who had previously married Francisco María Isabel de Borbón y Borbón, Duke of Marchena, a cousin of the King of Spain Alfonso XII; she was reputed to be one of the richest women in Spain. About eighteen months after their marriage, she tragically died from an infection, which also made Zaharoff dangerously ill. After her death, he adopted her two surviving daughters and began selling his business assets and drafting his memoirs. Upon his death Zaharoff's country house, the Château de Balincourt, at Arronville near Paris, formerly the property of King Leopold II of Belgium, which Zaharoff had filled with works of art, passed to the third daughter of his wife, Maria de los Angeles de Borbón y de Muguero (1895-1964).

ZAHAROFF AND BOUCHERON

Zaharoff was one of Boucheron's best client of the period, buying in their Paris and London premises not only objects but also watches, jewellery, pendants, necklaces, cufflinks and rings. 1909 was an important year for purchases, which coincided with his acquiring French citizenship the previous year. He first ordered a toilet service with a mirror, bottles and boxes all in a fitted case with applied coat-of-arms. He also commissioned the Louis XVI style gold tea and coffee from the Place Vendôme establishment, offered for sale. This unique commission recorded under Order no. 50019 comprised a large tray, a teapot, a sugar bowl, a milk jug, a large *surtout*, a basket and twelve dessert plates (sold at *Jewels by Boucheron*, Christie's, Geneva, 19 November 2002, lot 84).

On the 22 January 1909, Zaharoff added a coffee-pot, four coasters and a pair of sugar tongs to the order. On 3 July he also added a 'grape vase', a two-tier fruit or dessert stand and an oil and vinegar cruet. On September 30th, he ordered a case for this precious service to fit in his safe and on 25 October 25 he bought a matching toast-rack.



Archive photograph circa 1910 ©Boucheron





Boucheron, Place Vendôme, L'Hôtel de Nocé, 1914 ©Boucheron

BOUCHERON AND THE DESIGNER

Boucheron was started by Frédéric Boucheron as a small enterprise in 1858. It grew quickly, winning its first Gold Medal at the Paris Universal Exhibition only nine years after opening. By 1875 Boucheron had become synonymous with the greatest luxury and finest taste. It was one of a few firms chosen that year to represent the French Luxury Trades at the World Exhibition in Philadelphia.

In 1893 Boucheron moved to the Comtesse de Castiglione's old *hôtel particulier*, at 26 Place Vendôme, the first jeweller to do so. Boucheron's early work was greatly influenced by the Greek, Roman, Etruscan and Egyptian treasures brought back by Napoleon from his campaigns.

The Universal Exhibition in Paris in 1900 marked the peak of the Art Nouveau movement and Boucheron was once again its master, receiving both the *Grand Prix* and Gold Medal for his designs. Frédéric Boucheron's son, Louis, assumed control of the business after his father's death in 1902, opening branches in New York and London. Under Louis Boucheron continued to produce exquisite pieces designed and produced by the most creative and skilled craftsmen.

The design for the medallions on this service were created by the miniaturist Fernand Paillet (1850-1918), whilst the goldsmith Gouverneur created the service to the designs of Lucien Hirtz (1864-1928). Born in Nancy, Hirtz came to Paris in 1878 to study at the *Ecole Nationale des Arts Décoratifs* where he chose to study engraving. Two years later, Lucien Falize hired him as a draughtsman working also in the enamelling workshop. He created several jewels that drew high praise from clients, prompting Boucheron to hire him in 1893. He soon became the premier draughtsman and then *maître d'ouvrage*, working for Boucheron for nearly 30 years.

BOUCHERON'S LEDGERS:

4 January 1909

Chased tea and dessert service, Louis XVI (Paillet-Gouverneur) = Large tray 5,175 gr.

Teapot 1,065 gr.

Sugar vase 180 gr.

Milk jug 465 gr. - cost 13,182 francs

Large Louis XVI style table surtout 90 cm. long and fitted with mirror centre, 6,614 gr.

Basket L16 6,660 gr.

Twelve dessert plates 6,778 gr. = 47,366 francs

CL 3913-3909-3914 L114-L6 p1- total: 96,932 francs - 50% discount on the making

22 January 1909

Chased gold coffee pot L16 lapis handle 841 gr. - cost 4,892 francs = £550

4 gold bottle coasters with pierced border 1,654 gr. cost 7,758 francs

Gold sugar tongs 101 gr. cosy 905 francs = £8,944, 75 - 4,472 francs - L113

30 September 1909

Fitting of a safe for a gold service: box for teapot, coffeepot, sugar vase, milk jug, tray, surtout, 12 plates and 4 coaster, basket cruet, grape vase.

25 October 1909

Gold chased toast-rack Louis XVI to match the service = 3,274 francs

10 November 1909

Fitting of the safe: interior divided in 8 compartments lined with chamois on cardboard = 348 francs

A RARE SURVIVAL



(reverse)

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A DRESDEN GILDED AND ENAMELLED GLASS PLATE

FIRST QUARTER OF THE 18TH CENTURY

The central well foil-gilded on the reverse and decorated through the gilding with engraved and enamelled flowers within an engraved lappet border, the rim with three gilded panels with engraved and enamelled flower garlands linked by elaborate gilt strapwork, reserved against an enamelled imitation marble ground, the reverse painted with green lacquer paint, the centre enriched with a gilt foliate motif
9¼ in. (24.7 cm.) diameter

£25,000-40,000

US\$32,000-51,000
€29,000-45,000

This extraordinary Baroque glass plate, one of only four known examples with this decoration, epitomises the richness and luxury enjoyed by the Saxon Court in the early 18th century. It was made in Dresden under the patronage of Augustus II, King of Poland and Elector of Saxony, widely known as 'the Strong' for his great physical strength and virility, but perhaps best remembered as a connoisseur and patron of the arts. His court had a reputation throughout Europe for luxurious and extravagant entertaining, and the decoration on this plate reflects the artistic innovation and skill of the craftsman who created ever more elaborate and beautiful objects for their noble patrons; objects that were intended to convey the status and power of their owners.

Apart from the present lot, only three examples of plates with this type of decoration are known to have survived; one in the Fitzwilliam Museum, Cambridge (1), another, formerly in the Adda collection, and now in the Kunsthistorisches Museum, Vienna (2) and a third is in a private collection.

Unlike the more typical Bohemian glass '*Zwischengoldteller*', where the gilded decoration is held between two layers of glass, this plate employs a far more complicated and rare technique for the decoration. The gold foil is laid on to the reverse of the plate and the flower shapes were etched, engraved and enamelled in the Nuremberg style through the foil. The same technique was used to decorated the rim. However, the rich gold and enamel decoration is reserved against an imitation marble ground that is remarkably well painted and creates a startling effect. The skill that was required to produce such an elaborate marbled decoration perhaps suggests that these were made in one of the glasshouses under the direction of Walther Ehrenfried von Tschirnhaus in the early 18th century. Tschirnhaus was not only a mathematician, physicist, physician and philosopher, but he was also the leading expert on mineralogy in Saxony, and he was closely connected with artistic developments under Augustus II. He began experimental firings of 'porcelan' (sic) in about 1704 and developed a recipe for making porcelain with the alchemist Johann Friedrich Böttger, and was instrumental in founding the Meissen porcelain manufactory.

(1) Museum no. C/G.1-1942, and illustrated in, *Glass at the Fitzwilliam Museum, Exhibition Catalogue*, Cambridge, 1978, p. 117, no. 304.

(2) Museum no. Inv.-Nr. KK_10472, and illustrated by Rudolf von Strasser and Sabine Baumgärtner, *Licht und Farbe*, Vienna, 2002, pp. 438-439, no. 277.



THE ARNHOLD CORONATION OF THE VIRGIN

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AN ANTIQUARIAN FRAMED IVORY RELIEF OF THE CORONATION OF THE VIRGIN

THE IVORY SPANISH OR SPANISH COLONIAL, LATE 17TH OR EARLY 18TH CENTURY, THE SILVER SCROLLING BORDERS 17TH CENTURY

A polychrome ajourée ivory relief of the Virgin and Child sitting on a crescent moon surrounded by angels; set into a rectangular gilt-bronze and gilt-copper frame; the inner frame decorated with gilt-copper cartouches set with silver and gilt-copper pierced scrollwork and garnets and eight enamelled silver panels; the gilt-copper outer frame decorated with pierced silver repoussé scrollwork, with four silver putto heads and with garnets set into pierced gilt-copper scrollwork; surmounted by three cartouches each centred by a gilt-bronze bee
29½ x 20½ in. (75 x 52 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Collection Lisa and Heinrich Arnhold (1885-1935), Dresden, and by descent, from whom acquired by the present owner.

COMPARATIVE LITERATURE:

M.M. Estella Marcos, 'Los relieves en marfil de la Colegiata de Pastrana y del convento de Santa Teresa de Valladolid', in *Boletín del Seminario de Estudios de Arte y Arqueología*: BSAA, vols. 40-41, 1975, pp. 684-689.

M.M. Estella Marcos, *La Escultura Barroca de Marfil en España, Las Escuelas Europeas y las Coloniales*, Madrid, 1984, I, figs. 123-124, 128-129, II, nos. 129-131.

E. A. Carvajal, 'Políticas culturales de la Casa Ducal de Pastrana. Recepción de obras italianas en el convento de Carmelitas Descalzos de San Pedro de Pastrana (siglos xvii y xviii)', in *Acta/Artis. Estudios d'Art Modern*, 6, 2018, pp. 161-173.

The present framed ivory relief of the Coronation of the Virgin provides a fascinating example of the rise of antiquarianism in Europe in the late 18th and early 19th centuries. It combines a baroque ivory relief which shows the influence of the Spanish sculptor Luisa Roldán (1652-1706) combined with translucent enamel silver panels which reflect the influence of the Augsburg goldsmith and enameller David Altenstetter (1547-1617), as well as repoussé silver scrollwork of the 17th century.

The framed ivory offered here is closely related to two other framed ivories, one depicting the *Pieta* in the collegiate church of Pastrana, in Guadalajara, Mexico, and the other depicting the *Entombment* in the Convent of Santa Teresa, Valladolid, Spain (Estella Marcos, 1984, *op. cit.*, nos.129 and 131, figs. 123 and 128). All three have a rectangular recessed opening which contains an ajourée ivory relief, surrounded by a frame decorated with pierced silver mounts set with large garnets. The Pastrana relief also has enamelled silver panels closely comparable to those found on the present lot. All three are further embellished with scrolling silver decoration, on four sides in the present case and as a surmount for the Pastrana and Valladolid examples. A fourth related object is an elaborate silver and gilt-bronze mirror in the Milwaukee Art Museum which is dated by the museum to circa 1600 and described as 'in the manner of David Altenstetter'. It has a closely comparable form, virtually identical silver scrolls down the sides and translucent enamel panels set into the frame.

Both the present lot and the Pastrana relief incorporate three small bees and the Pastrana relief has traditionally been considered a gift from the Barberini pope Urban VIII - whose family used bees as one of their heraldic devices - to the 3rd Duke of Pastrana. Rui Gomez da Silva, 3rd Duke (1585-1626), was Spanish ambassador to the Vatican from 1623 to 1626 and is known to have received gifts from the pope during his time in Rome, including a painting on stone by the French artist Jacques Stella (Carvajal, *op. cit.*, p. 165). The 3rd Duke in particular was a great collector and philanthropist, and along with other members of the ducal family made artistic donations to religious institutions where they had estates in the Spanish colonies in what is today Mexico.

It is interesting to note that all three of the framed ivories have Spanish or Spanish colonial associations, and it seems likely that a workshop based in Spain produced the frames for the ivories in the late 18th or first half 19th century using elements from existing works of art. It is possible that the bees were included in the frames of the present lot and the Pastrana example on the basis of oral tradition that the ivories were gifts from the Barberini pope Urban VIII, although the fact that the ivory relief offered here seems to be by a Spanish sculptor would contradict this possibility. The idea that the frames of these ivories are antiquarian creations is strengthened by yet another ivory published by Estella Marcos (1984, *op. cit.*, no. 130, fig. 124). This depicts an ivory relief of the *Entombment* but it is set into an architectural table altar of northern European form. It is embellished with pierced silver mounts and - on each side - by repoussé silver scrolls which almost certainly come from the same workshop as the frames seen on the present lot, as well as the Pastrana and Valladolid examples.

Unlike the ivory relief offered here, the ivories of the other three examples discussed above all appear to be Italian in origin. The present scene of the *Coronation of the Virgin* shows the influence of the Spanish baroque sculptor Luisa Roldán. Stylistically it can be compared to her terracotta group of the *Virgin and Child with St Diego of Alcalá* (Victoria and Albert Museum, no. 250-1864) in its treatment of the drapery and in the thick locks of abundant hair. The facial type of the Virgin is extremely close to the face of the *Virgin of the Pilgrimage* in the Franciscan convent of Sahagún, Leon, Spain.



Ivory relief of *The Entombment of Christ*, late 16th century, El Convento de la Concepción del Carmen, Valladolid



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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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 is <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. 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 • 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 the **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.

Brexit: 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. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. 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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. 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 6GT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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.

(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 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 or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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.CHISTIES.COM

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

K GLOSSARY

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, 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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and

(b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

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

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

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

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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 CHINESE PORCELAIN AND CERAMICS

A work catalogued with the name(s) or recognised designation of an artist or maker, without any qualification, is, in our opinion, a work by the artist or maker. In other cases, the following words or expressions, with the following meanings are used:

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- (a) A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase")
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- (c) A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
- (d) A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- (e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

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 12.00 pm on the second business day following the sale.

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Tel: +44 (0)20 7839 9060
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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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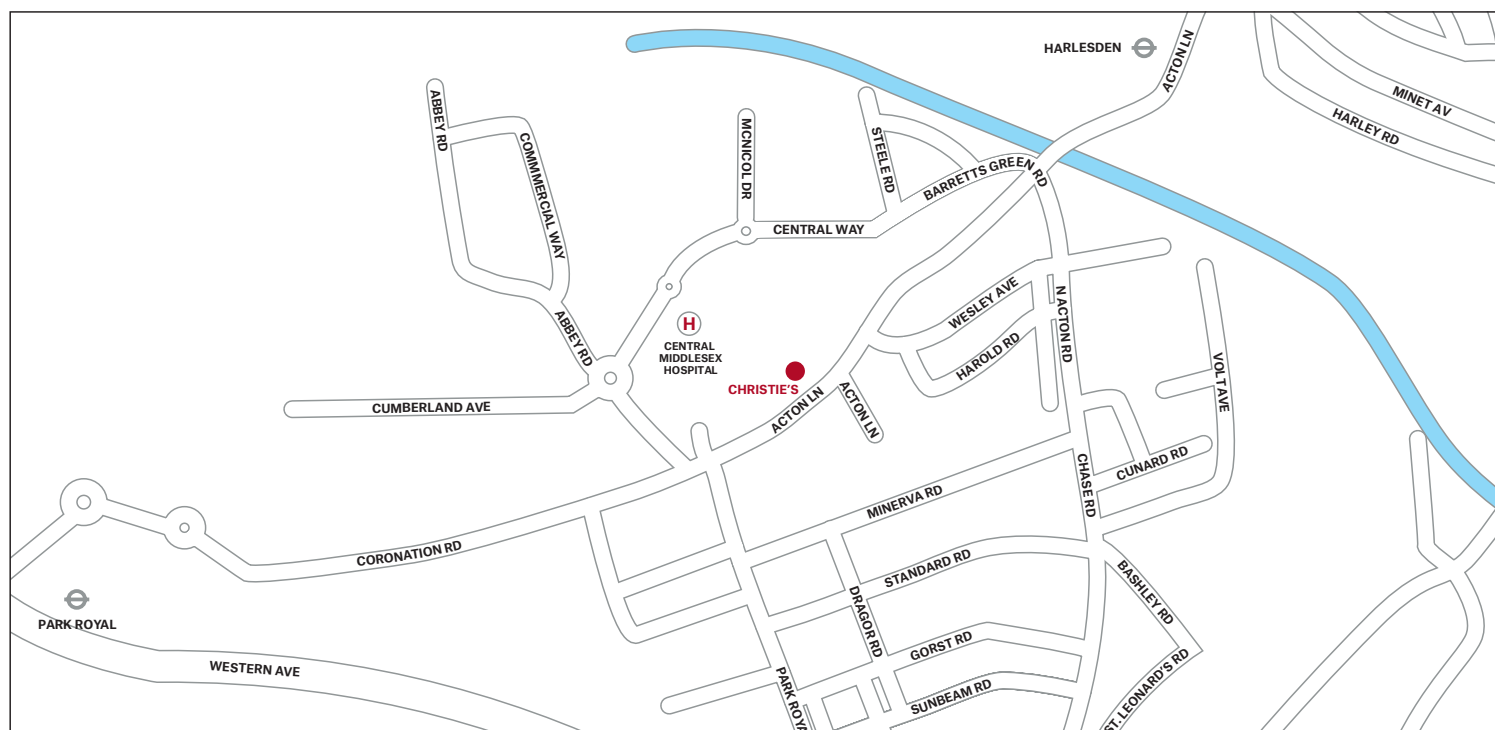
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A BRONZE BACCHIC FIGURE SUPPORTING THE GLOBE
BY ADRIAEN DE VRIES, 1626
SOLD THE EXCEPTIONAL SALE NEW YORK, 11 DECEMBER 2014, \$27,885,000
Acquired by The Rijksmuseum

INVITATION TO CONSIGN
THE EXCEPTIONAL SALE
New York, October 2019

VIEWING
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



LUCIO FONTANA (1899-1968)
Concetto spaziale
glazed ceramic
inscribed with the artist's signature 'l. Fontana' (on the underside)
14 ½ x 9 ⅞ x 11in. (37 x 25 x 28cm.)
Executed in 1964-1965

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**

London, 26 June 2019

VIEWING

21-25 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Paola Saracino Fendi
pfendi@christies.com
+44 (0)20 7389 2796

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of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



THE EXCEPTIONAL SALE

New York, October 2019

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
+(212) 636-2245

THE COBHAM HALL HADRIAN
A ROMAN MARBLE STATUE OF
THE EMPEROR HADRIAN
REIGN 117-138 A.D.

Height: 82 in. (208.2 cm.)
Estimate on Request

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of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A PAIR OF ROYAL TORTOISESHELL, BRASS, PEWTER, INLAID 'BOULLE' MARQUETRY AND GILTWOOD CABINETS
ATTRIBUTED TO HENRIK VAN SOEST, ANTWERP, CIRCA 1713

Provenance: Commissioned in Antwerp *circa* 1713 for Philip V King of Spain (1683-1746), second son of the Grand Dauphin and grandson of Louis XIV.
£1,500,000-2,500,000

Masterpieces from a

ROTHSCHILD COLLECTION

London, 4 July 2019

VIEWING

29 June - 3 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Paul Gallois
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CHRISTIE'S



SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)

The Bramham Moor Hounds at Weeton Whin

signed 'A.J. Munnings.' (lower right)

oil on canvas

41 ¾ x 57 in. (106.1 x 144.8 cm.)

£1,500,000-2,000,000

**VICTORIAN, PRE-RAPHAELITE &
BRITISH IMPRESSIONIST ART**

London, 11 July 2019

VIEWING

6-10 July 2019
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**FIFTH AVENUE GRANDEUR:
IMPORTANT FRENCH FURNITURE FROM THE
COLLECTION OF LEWIS AND ALI SANDERS**
New York, Autumn 2019

VIEWING
Autumn 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
William Strafford
wstrafford@christies.com
+1 212 636 2348

CHRISTIE'S



CLAUDE DE JONGH (C. 1600-1663 Utrecht)
Old London Bridge
signed and dated 'C.d. Jonghe / 1650.' (lower left, on the wall)
oil on panel, unframed
17.1/8 x 40 in. (43.4 x 101.5 cm.)
£400,000 – 600,000

OLD MASTERS EVENING SALE

London, 4 July 2019

VIEWING

29 June - 4 July 2019
8 King Street
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CONTACT

Clementine Sinclair
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CHRISTIE'S

THE EXCEPTIONAL SALE 2019

THURSDAY 4 JULY 2019 AT 5.30 PM
IMMEDIATELY FOLLOWING

Masterpieces from a Rothschild Collection

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

CODE NAME: NATALIE
SALE NUMBER: 17042

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £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**.

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17042

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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