



THE COLLECTOR

European and English 18th and 19th
Century Furniture and Works of Art,
Silver, Ceramics, and Gold Boxes

London, 19 May 2021

CHRISTIE'S



THE COLLECTOR

EUROPEAN AND ENGLISH 18TH AND 19TH CENTURY FURNITURE AND WORKS OF ART, SILVER, CERAMICS AND GOLD BOXES

WEDNESDAY 19 MAY 2021

AUCTION

Wednesday 19 May 2021
at 10.30 am (Lots 1 - 131) &
2.00 pm (Lots 200 - 315)

8 King Street, St. James's
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Tuesday	11 May	9.00 am – 5.00 pm
Wednesday	12 May	9.00 am – 5.00 pm
Thursday	13 May	9.00 am – 5.00 pm
Friday	14 May	9.00 am – 5.00 pm
Saturday	15 May	12.00 pm – 5.00 pm
Sunday	16 May	12.00 pm – 5.00 pm
Monday	17 May	9.00 am – 8.00 pm
Tuesday	18 May	9.00 am – 5.00 pm

AUCTIONEERS

Arne Everwijn, Yü-ge Wang, Clementine Sinclair, Olivia Gosh

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MARTIN-19798**

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THE COLLECTOR

EUROPEAN AND ENGLISH 18TH AND 19TH CENTURY FURNITURE AND WORKS OF ART, SILVER, CERAMICS AND GOLD BOXES

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BUYING AT CHRISTIE'S

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



Credits

Paintings inspired by photography by Billal Taright
Portrait photography of Peter Copping: Billal Taright
Paintings: SJ Axelby @sjaxelby

PETER COPPING STYLES

THE COLLECTOR



‘William Morris said: have nothing in your house that you do not know to be useful or believe to be beautiful. Who can argue with that?’

-PETER COPPING

Christie’s is delighted to have collaborated with Peter Copping for the April/May online and live editions of The Collector.

Peter Copping is a creative director and luxury brand consultant. After studying fashion design at Central Saint Martins, he entered the world of haute couture after a chance meeting with Christian Lacroix, working alongside the designer for five seasons. Successful stints at Sonia Rykiel and Louis Vuitton followed, before he was appointed creative director at Nina Ricci in 2009. In 2014, Peter was handpicked by Oscar de la Renta to become his successor, spending two acclaimed years at the house.

Now living between Normandy and Paris, Peter works on diverse projects, from consulting for luxury brands to dressing private clients, and is a contributing editor for *Architectural Digest*. A lover of antiques since an early age, his enthusiasm and expertise has grown over the years, leading him to source and purchase works of art from antique markets, fairs and auctions across England, France and the USA. Together with his husband Rambert Rigaud, he has recently launched La Carlière, a collection of haute cushions and throws inspired by and named after their 15th-century manor house in Normandy.

Peter has partnered with Christie’s to curate six styled rooms within La Carlière using selected highlights from The Collector sales. Each room has been interpreted as a painting by interiors portraiture specialist SJ Axelby.

Opposite page

AN EDWARD VII SILVER WARWICK VASE
MARK OF GOLDSMITHS AND SILVERSMITHS
COMPANY LIMITED, LONDON, 1902
£6,000-8,000
LOT 224, LONDON, 19 MAY

**A PAIR OF FRENCH ORMOLU
TWIN-BRANCH WALL-LIGHTS**
19TH CENTURY
£3,500-5,500
LOT 45 ONLINE, 29 APRIL - 20 MAY

**A NORTH ITALIAN PARCEL-GILT, SIMULATED
MARBLE AND BRONZED CONSOLE TABLE**
C.1800
£30,000-50,000
LOT 51, LONDON, 19 MAY



Top left

A PAIR OF LOUIS XV PARCEL-GILT AND CREAM-PAINTED FAUTEUILS

ATTRIBUTED TO NICOLAS-QUINIBERT FOLIOT, CIRCA 1740-50, THE SILK EMBROIDERY ATTRIBUTED TO BAUDOUIIN ET BOUCHER
£50,000 - £80,000
LOT 10, LONDON 19 MAY

A JAPANESE GILT AND PATINATED-BRONZE JARDINIERE

BY MIYAO (THE WORKSHOP OF MIYAO EISUKE OF YOKOHAMA), MEIJI PERIOD (1868-1912)
£10,000-15,000
LOT 291, LONDON 19 MAY

A LOUIS XV ORMOLU-MOUNTED BLACK AND GILT CHINESE LACQUER BOMBE COMMODE

BY JEAN-PIERRE LATZ, C.1750
£70,000-100,000
LOT 68, LONDON, 19 MAY

Bottom left

A LARGE FRENCH ORMOLU-MOUNTED CHINESE FAMILLE ROSE PORCELAIN JARDINIERE

THIRD QUARTER 19TH CENTURY
£15,000 - £25,000
LOT 265, LONDON 19 MAY

AN ITALIAN GILT-VARNISHED-SILVERED 'MECCA' MIRROR

PROBABLY NAPLES, SECOND HALF 18TH CENTURY
£1,500-2,500
LOT 98 ONLINE, 29 APRIL - 20 MAY

A PAIR OF VENETIAN POLYCHROME-DECORATED 'LACCA' ARMCHAIRS

MID-18TH CENTURY
£3,000-5,000
LOT 97 ONLINE, 29 APRIL - 20 MAY

Right

A LARGE WEDGWOOD FAIRYLAND LUSTRE 'TEMPLE ON A ROCK' VASE AND COVER

PRINTED AND GILT WEDGWOOD/ENGLAND MARK AND INCISED '2046', C.1925
£15,000-20,000
LOT 243, LONDON, 19 MAY

A VICTORIAN 'GOTHIC REVIVAL' LACQUERED-BRASS MOUNTED AND PARCEL-GILT SATINWOOD AND AMARANTH SIDE CABINET

ATTRIBUTED TO JOHN GREGORY CRACE, LONDON, C.1860
£12,000 - £18,000
LOT 295, LONDON, 19 MAY

AN ELIZABETH II SILVER-GILT COPY OF THE PORTLAND VASE

MARK OF GARRARD AND COMPANY LIMITED, LONDON, 1973
£3,000-5,000
LOT 91 ONLINE, 29 APRIL - 20 MAY

Opposite page

AN ITALIAN GILT-BRONZE, MARBLE AND HARDSTONE-MOUNTED IVORY-INLAID ROSEWOOD AND EBONIZED CABINET

LATE 17TH CENTURY AND LATER
£40,000-60,000
LOT 79, LONDON, 19 MAY

A CHELSEA PORCELAIN 'HEN AND CHICKS' TUREEN AND COVER

IRON-RED ANCHOR MARK TO COVER, C.1755
£40,000-80,000
LOT 96, LONDON, 19 MAY

A HEREND PORCELAIN 'INDIAN BASKET' PATTERN PART DINNER-SERVICE

BLUE PRINTED AND PAINTED FACTORY MARKS, RED FACTORY NUMBERS AND SOME IMPRESSED NUMERALS, 20TH CENTURY
£5,000-8,000
LOT 9 ONLINE, 29 APRIL - 20 MAY

AN ELIZABETH II SILVER TABLE SERVICE

MARK OF CORNELIUS JOSHUA VANDER, LONDON, 1979 AND SHEFFIELD 1980
£2,500-4,500
LOT 166 ONLINE, 29 APRIL - 20 MAY



1

A LOUIS XV ORMOLU-MOUNTED ARITA PORCELAIN POT-POURRI

THE MOUNTS CIRCA 1740, THE ARITA PORCELAIN SECOND HALF 17TH CENTURY

The circular cover surmounted by a seated figure, above a pierced ormolu rim and cylindrical porcelain body decorated with flowers, raised on a pierced scroll-cast and foliate base

8 in. (20 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

With René Weiller, Paris.

Anonymous sale, Christie's, New York, 20 April 2007, lot 96 (\$57,600).

This rare and charming ormolu-mounted Japanese perfume-burner exemplifies the unique creative involvement of the *marchands-merciers* in 18th century Paris, an industry discussed at length by Carolyn Sargentson in *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth Century Paris*, London, 1996. This brilliant assemblage represents the innovation of design and combination of materials, which the *marchands* were uniquely allowed to execute. Guild regulations strictly prohibited production by the *marchands-merciers* and limited them only to the sale, embellishment or finishing of goods.

According to Sargentson, Japanese and Chinese porcelains were distinguished from one another in most inventories of the 1720's and 30's, and the *marchand* Thomas-Joachim Hébert stocked a particularly large proportion of the more valuable Japanese porcelain. In addition to the relative scarcity of Japanese porcelain, according to Hébert's 1724 inventory, Chinese porcelain was on average less highly valued. Japanese objects were valued at an average of 12 *livres* each, and Chinese objects at an average of 8 *livres* each. (C. Sargentson, *op. cit.*, pp. 70-72).

The porcelain was examined by the renowned Japanese scholar Olivier Impey, who identified it as a section of a tiered box (*jubako*), made around 1670. A related example is in the John Soane Museum, London, acquired in 1755.



***2**

A PAIR OF REGENCE ORMOLU TWO-LIGHT WALL LIGHTS

ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, CIRCA 1715

Each foliate-cast asymmetrical backplate issuing two scrolling branches with foliate drip-pans and nozzles

17 in. (43 cm.) high; 10 in. (25.5 cm.) wide (2)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

These superb wall-lights closely relate to designs by André-Charles Boulle (1642-1732) preserved in his *Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boulle, chez Mariette*, presumed to have been published around 1715. Finely cast and delicately chased, they can be attributed to the artist based on the combination of various of the elements featured in this *recueil*, such as the distinctive curling upper branch, which supports a drip-pan with a berried boss, and the idiosyncratic design of the campana-shaped foliate-cast nozzles.



***3**

A PAIR OF LOUIS XV ORMOLU AND PATINATED-BRONZE PRESSE-PAPIERS

PROBABLY MID-18TH CENTURY

Each modelled as a recumbent lion with a paw atop a globe on a rocky base

4½ in. (11.5 cm.) high; 6¼ in. (16 cm.) wide (2)

£5,000-8,000

US\$6,900-11,000

€5,800-9,200

An identical pair of finely chased lion *presse-papiers* in ormolu as opposed to patinated bronze is now at the Musée des Arts Décoratifs, Paris (inv. 27174 A -B). This pair was bequeathed to the Museum by Marie Adèle Martin Leroy (1852-1929), daughter of the art collector Victor Prosper Martin-Leroy (1842-1918) and in honor of her son Jacques Martin-Leroy (1876-1915). A further pair of ormolu *presse papiers* of this model sold Christie's London, 13 November 2019, lot 3 (£27,500).





■ 4

A RÉGENCE ORMOLU-MOUNTED AMARANTH AND CHINESE LACQUER COMMODOE
CIRCA 1720

The rounded rectangular *rouge griotte* marble top above ten variously sized drawers inset with Chinese black and gilt lacquer panels depicting landscapes with pavilions and birds with foliate drop handles, raised on rounded feet applied with pierced strapwork and foliate-cast mounts
33½ in. (85 cm.) high; 42½ in. (108 cm.) wide; 22¾ in. (58 cm.) deep

£40,000-60,000

US\$56,000-83,000
€46,000-69,000

PROVENANCE:

Probably listed on the 22nd of May 1724 in the inventory after death of Louise Desgodets wife of Thomas Joachim Hébert, *marchand mercier*: 'une petite commode de 3 pieds 4 pouces [108 cm.] de long, garnie de dix tiroirs de verny de la chine, 120 livres'

This Régence commode, incorporating drawers from a Chinese cabinet, is amongst the earliest examples of French furniture decorated with exotic lacquer. A commode with ten drawers and identical dimensions, probably the present, was interestingly listed as early as 22 May 1724 in the inventory of the stock of the celebrated *marchand-mercier* Thomas-Joachim Hébert (1687-1773):

'une petite commode de 3 pieds 4 pouces de long, garnie de dix tiroirs de verny de la chine, 120 livres'

Chinese or Japanese cabinets were highly prized in Europe throughout the 17th century and were usually differentially displayed on rich giltwood stands. This piece, which transforms a Chinese cabinet into a newly invented type of furniture known as 'commode' is in this regard a real innovation. Such an experimental commission was probably overseen by the *marchand-mercier* Thomas-Joachim Hébert who showed a distinct predilection for furniture decorated with lacquer and *vernys Martin* throughout his career. He is known to have traded lacquer panels with Amsterdam dealers as early as the 1720s, when the city had the monopoly of import of such goods from the East India Companies. He later worked extensively for the Royal

Court as one of the *fournisseurs de la Cour*, a title which he most probably obtained through the intervention of Louis XV's mistress, the comtesse de Mailly. Having commissioned furniture from Bernard Van Risen Burgh (BVRB), Matthieu Criaerd and Dubois, he is perhaps chiefly remembered for supplying in 1737 the celebrated Japanese lacquer commode by BVRB to Queen Marie Lezczinska for her *chambre de retraite* at the château de Fontainebleau (now in the Musée du Louvre, Paris and ill. in D. Alcouffe, *Le Mobilier du Musée du Louvre*, Dijon, 1993, vol. I, cat. 42).

The ébéniste who conceived the present commode probably under Hébert's direction is unknown. However, the distinctive gilt-bronze mounts dividing the drawers can be related to those visible on commodes by the ébéniste Nicolas Sageot (1666-1731) who was active in Paris from 1706 until 1720, such as on a commode, enriched with Boule marquetry, sold from Newhailes House, Scotland, Christie's, London, 5 July 2018, lot 124. Several pieces incorporating Asian cabinets were conceived throughout the 18th century including a commode delivered to Madame de Pompadour on the 16 May 1750 by Lazare Duvaux: *'Une commode composée de tiroirs d'ancien lacque garnie de bronze doré'ormolu avec le marbre d'Antin, 864 livres'*, which is probably the commode subsequently recorded at Saint Ouen in 1764. Likewise, Darnault commissioned BVRB's talents to execute a similar commode which is now in the Louvre (Musée du Louvre, OA 11 745). This type of commode turned out to be particularly suitable during the neo-classical period: the straight lines of the visible drawers harmonising well with the architectural designs of these commodes. A pair of such commodes by Etienne Levasseur appeared in the sale of the financier Randon de Boisset in 1777 (one of which is now in a private collection, illustrated in A. Pradère, *French Furniture Makers*, London, 1989, p. 315) and a related pair of commodes by Molitor with ebony surrounds, of which one is now in the Carnegie Museum of Art, Pittsburgh, and the other in a private collection (illustrated in U. Leben, *Molitor Ébéniste from the Ancien Régime to the Bourbon Restoration*, London, 1992, p. 182, cats. 28 a and b.). Joseph Baumauher, another avant-garde ébéniste from this generation conceived several commodes incorporating Japanese drawers such as the commode sold from the Espirito Santo Collection, Christie's, London, 12 December 1996, lot 126.

■-5

**A RÉGENCE ORMOLU-MOUNTED
ROSEWOOD AND PURPLEHEART
PARQUETRY BUREAU EN PENTE**

CIRCA 1725-30

The quarter-veneered slope front opening to reveal a gilt-tooled burgundy leather-lined writing-surface and a conformingly-inlaid purpleheart interior fitted with a single long drawer with five compartments, above a further quarter-veneered writing slide, the shaped frieze mounted with a central rosette to the front and back, foliate-cast handles to the sides and scrolling foliate angle mounts, with red silk-lined rising screen at the back, on cabriole legs terminating in acanthus clasps, the underside numbered '873' 30¼ in. (77 cm.) high; 25½ in. (65 cm.) wide; 18 in. (46 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000



This rare and audacious Régence *bureau en pente* veneered with striking rosewood veneers belongs to a small group of similarly shaped desk all enriched with lacquer panels including:

- a desk from the collection of the duc de Bauffremont, château de Brienne, sold at Christie's, Paris, 13 December 2006, lot 222, decorated with Coromandel panels.
- a similar desk with similar decoration sold at Sotheby's New York, le 22 mai 1997, lot 169.
- a desk from the collection of Jules Strauss enriched with a Japanese lacquer panel and *aventurine* decoration (private collection, New York).

These desks share the same Louis XV avant-garde design associated with elements from André-Charles Boullé's *oeuvre* such as the distinctive sabots and rosette, also visible on a table attributed to Boullé now in the musée Jacquemart-André (see N. Sainte Fare Garnot, *Le mobilier du musée Jacquemart-André*, Paris, 2006, cat. 7, p. 66-67). The scrolling handles with beads and acanthus leaves relate to a group of wall-lights branches circa 1720-30 also associated with the celebrated *ébéniste*, such as the pair offered at Christie's, London, 15 July 2020, lot 71. The present piece incorporates a rare mechanism concealed under the top and releasing a raising silk screen which was conceived to protect its owner from the heat of a nearby fireplace. This rare technical feature also appear on a similarly shaped table sold at Sotheby's, Zürich, 24 November 1992, lot 342.



(the present lot open)



The related desk from the duc de Bauffremont collection

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■ 6

A LOUIS XIV REPOUSSE GILT-BRASS MIRROR

LATE 17TH CENTURY, PROBABLY NORTH EUROPEAN

The central rectangular bevelled plate within a mirrored frame applied with angle scrolling foliate clasps with lilies, zoomorphic scrolls and crowned cypher, the shaped mirrored cresting conformingly applied with scrolling flowering foliage converging on a crowned cypher
65 in. (165.5 cm.) high; 42 in. (107 cm.) wide

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Christie's Paris, 13 December 2006, lot 209 (42,000 EUR).

This finely worked repousse mirror with shaped cresting adorned with a central crowned cypher is an excellent example of a popular type produced in Flanders in the late Baroque period. A closely related mirror, circa 1685, is illustrated in G. Child *Les Miroirs, 1650-1900*, Flammarion, Paris, 1991, p. 221, fig. 451.



(crop crowned cypher in box)

7

**A PAIR OF FRENCH ORMOLU AND ROCK-CRYSTAL THREE-LIGHT CANDELABRA
MID-19TH CENTURY**

Each baluster stem supporting a removable upper section issuing three foliate-sheathed scrolled branches hung with later drops and terminating in octagonal drip-pans and foliate-engraved nozzles, on a stepped octagonal base cast with entrelac, the undersides with red inventory nos. 'R.1889' and 'R.1890' respectively

14¼ in. (36.5 cm.) high; 10¾ in. (27 cm.) wide (2)

£5,000-8,000

US\$6,900-11,000

€5,800-9,200

PROVENANCE:

Baron Gustave de Rothschild (1829-1911).



7

■ 8

**A REGENCE ORMOLU-MOUNTED
AMARANTH BUREAU PLAT
CIRCA 1730, POSSIBLY BY NOEL GERARD**

The rectangular gilt-tooled green leather-lined top above an inverted breakfront frieze with three panelled drawers mounted with foliate-cast drop handles within ormolu encadrements opposing three false drawers, the central drawer flanked by bell-flowers, the angles with pierced female masks, on cabriole legs with trailing angle edge mount terminating in foliate-cast scroll sabots

30½ in. (77.5 cm.) high; 64 in. (163 cm.) wide; 32¼ in. (82 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000



8



PROPERTY OF A GENTLEMAN

■*9

A PAIR OF LOUIS XV GILTWOOD CONSOLE TABLES

CIRCA 1735, POSSIBLY BY FRANÇOIS ROUMIER

Each with a later serpentine moulded *breche d'alep* marble top above a pierced frieze exuberantly carved with rocaille, C-scrolls, flowers sprays and scrolling foliage centred by a stylised scalloped shell, with conformingly-carved slightly concaved sides, on shell-headed double-scrolled legs carved with winged dolphins issuing trailing flowerheads joined by a pierced stretched carved with dragon-headed scrolls and centred by a further dolphin; regilt 36 in. (92 cm.) high; 71 in. (180 cm.) wide; 24½ in. (62 cm.) deep (2)

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

Baron Mayer Amschel de Rothschild (1818-1874), Mentmore, Buckinghamshire Thence by descent to his daughter Hannah Primrose, Countess of Rosebery (1851-1890) and son-in-law Archibald Philip Primrose, the 5th Earl of Rosebery (1847-1929), where they were in the Green Drawing Room at Mentmore, photographed *in situ*, circa 1871 (Private family album). Sold on behalf of the Executors of the 6th Earl of Rosebery and his family, Sotheby's, Parke Bernet & Co at Mentmore Buckinghamshire, Mentmore Vol. I, 18th May 1977, lot 21, illustrated p. 19. With Partridge Fine Arts, London, circa 2004. Anonymous Sale, Sotheby's, London, 6 July 2010, lot 15.

LITERATURE:

Recorded in an undated privately printed bound volume of around 1876, where they were previously thought to be Italian, as follows:
 65. *A pair of Venetian pier-tables, gilt and boldly carved with dolphins, flowers, and scrolls, surmounted by slabs of marble with moulded veined white marble borders.*
 Recorded in the 'The Mentmore Catalogue', compiled by Hannah, Countess of Rosebery, and published by R. & R. Clark of Edinburgh in 1883 and again in two illustrated volumes in 1884, listed in the Green Drawing Room in Vol. I, p. 72:
 32. *Console table of wood carved and gilt; Vert morin marble slab. Workmanship Italian; Period Louis XV of France.*
 33. *Companion console table.*
 Partridge Fine Art PLC, Catalogue of Furniture, Silver and Works of Art, 2004, pp. 114-115, illustrated.



The consoles *in situ* in the Green Drawing Room, Mentmore Towers, photographed circa 1871.



These exuberantly carved console tables, with bold double-scrolled legs joined by a pierced stretcher integrating winged dolphins, closely relate to the *oeuvre* of François Roumier (1701-1748). Appointed *sculpteur ordinaire du roi* in 1721, Roumier was famous for this type of furniture and published a number of books such as the *Livre de plusieurs Desseins de Pieds de Tables en Consoles*, which was published after his death in 1750. Working for most of the royal residences, Roumier's masterwork is a magnificent carved table supplied in 1737 for the *cabinet doré* in Louis XV's private apartments in Versailles (VMB 1034.3). A closely related pair of giltwood consoles by Roumier, dated to around 1740, are now in the collection of the Metropolitan Museum of Art (1972.284.5 and 1972.284.4). Like the consoles here offered, the supports of the Metropolitan pair take the form of double C-scrolls, and are carved with four dragons - two flanking the central pierced apron cartouche and two others on the feet - similar to the one's found to the stretcher of the present pair. The distinctive feature of the winged dolphins, emblematic of the Dauphin, the title given to the heir apparent to the throne of France, suggest the present consoles were part of an important and perhaps even royal commission. Executed circa 1735, they would have been executed in the years shortly after the birth of Louis, Dauphin of France, son of Louis XV and Queen Marie Leszczyńska, who was born in 1729. A related pair of consoles, carved with the same winged dolphins to the upper supports and central stretcher, were offered at Sotheby's, London, 19 April 2012, lot 22.



One of the pair of related consoles by François Roumier, Metropolitan Museum of Art, New York.

■10

A PAIR OF LOUIS XV PARCEL-GILT AND CREAM-PAINTED FAUTEUILS

ATTRIBUTED TO NICOLAS-QUINIBERT FOLIOT, CIRCA 1740-50, THE SILK EMBROIDERY ATTRIBUTED TO BAUDOUIN ET BOUCHER

Each with a cartouche-shaped back, padded arms and serpentine-fronted seat upholstered à *chassis* in *satins brodés aux Indes*, with long-stitch silk passementerie depicting to seat and back a floral bouquet within a ribbon-tied foliate wreath, the channelled frame carved with floral sprays, the cresting centred by a flower head-filled cartouche, the arms with scroll terminals above flower head-carved supports, the serpentine rail similarly carved, the cabriole legs headed by further flower-filled clasps and terminating in acanthus-wrapped volute scrolls, each branded 'S.P.' beneath a crown, with traces of earlier silvering

39 in. (99 cm.) high; 30 in. (76 cm.) wide

(2)

£50,000-80,000

US\$69,000-110,000

€58,000-92,000

PROVENANCE:

S.P. [crowned inventory brand], Probably a German Royal collection.

Baron Carl von Seidlitz, New York, sold

'Collection de la Baronne S..., de New York', Galerie Charpentier, Paris, 26-27 June 1951, lot 167.

'Collection d'un Amateur Européen', Christie's, Monaco, 20 June 1992, lot 74, where acquired by the present owner.



(detail of the brand to the inside of the seat-rail)



One of the pair without its upholstery à *châssis*



(alternative view)

NICOLAS-QUINIBERT FOLIOT (1706-1776)

Foliot (*maître* in 1729) was one of the foremost *menuisiers* of the Louis XV period and from an early stage in his career was a *fournisseur attitré du Garde-Meuble Royal*. He supplied seat-furniture to the Crown and other influential aristocrats including the Marquis de Briquerville, the comte d'Artois and the duc de Penthièvre. A single fauteuil from this suite, also with the crowned 'S.P.' *marque au feu*, was sold from the collections of Lily & Edmond J. Safra, Sotheby's, New York, 3 & 4 November 2005, lot 126 (\$144,000) and is illustrated in B. Pallot, *The Art of the Chair in Eighteenth-Century France*, Paris, 1989, pp. 140-141.

The present armchairs compare closely to suite, signed by Foliot, in the Rothschild collection, comprising six side chairs and two *bergères* (illustrated G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, Fribourg, 1974, Vol. II, p.597, no. 127). Like the present chairs its sinuous frames are deeply carved in relief with trailing flowers, cartouches and *rocaille* scrolls: characteristic of Foliot's oeuvre. The detail and depth of the decoration suggests it might be the work of Nicolas' half-brother, Toussaint Foliot, who was elected *maître-sculpteur* in 1832.

It is interesting to note in comparison that the Waddesdon suite, now with 19th century gilding, originally had two tone decoration with gilt highlighted carving against a ground, probably white. A paint and pigment analysis revealed that the original decoration of the present pair was white with a red glaze and touches of silvering used to pick out the high-relief carving. Evidence of this original polychrome decoration also strengthens the attribution of this suite to Foliot by comparison to the well-known brightly painted *fauteuil en cabriolet*, attributed to Foliot, and today in the Louvre (Bequest of Comte Isaac de Camondo, 1911 (inv. OA 6492) see B. Pallot, *Furniture Collections in the Louvre*, vol. 2, Dijon, 1993, pp. 74-77).

THE UPHOLSTERY *DE SATIN BRODE AUX INDES*

Like the Waddesdon suite, the present chairs are upholstered with colourful embroidery known as *satins brodés aux Indes* which has been cut and *réappliquée* stitched to a modern cream silk ground. Here the backs have brocade of ribbon-tied floral garlands encircling a bouquet which compares closely to the Waddesdon tapestries, which feature similar flowers and foliage and also scenes from La Fontaine's fables. In



discussion of the Waddesdon upholstery, Renaud Serrette observes that polychrome embroideries on light-coloured silks were European imitations of *broderies des Indes*, which were much admired in the 18th century. It is speculated that the duc de Penthièvre (1725-1793), the grandson of Louis XIV, acquired the 'Waddesdon suite' in the 1770s at which time he ordered the present upholstery from two *brodeurs du roi* as part of a substantial commission of embroidered furniture for the châteaux of Sceaux and Bizy. The embroiderers, known as 'Baudouin et Boucher', have not been formally identified, but the former might have been Joseph-François-Xavier Baudouin (1739-c.1786) who was made *maître brodeur* on 20 December 1773 and worked for the Garde-Meuble de la Couronne. The similarity of the embroideries of the present armchairs with those on the Waddesdon seats allows an attribution to the same *brodeurs*, Baudouin and Boucher. Furthermore 18th century textiles of this type are frequently found applied to seat frames painted in white with details picked out in gold (R. Serrette, 'From Madame de Pompadour to Chanteloup, by way of the duc de Penthièvre: a set of two *bergères* and six chairs at Waddesdon Manor', *The Duc de Choiseul Essays in honour of Mrs Charles Wrightsman*, Waddesdon Miscellanea Vol. I, 2009, pp. 60-71).

A PRINCELY COMMISSION

The duc de Penthièvre spent a fortune, almost 30,000 *livres*, on upholstered furniture (*ibid.*, p. 64) and it is tantalizing to speculate that this pair, dating from *circa* 1750, was reupholstered as part of his substantial commission of *satin brodé aux Indes* in the 1770s. However it has also been proposed that the chairs had an alternative, but no less noble, origin. The 1951 Galerie Charpentier catalogue identified the crowned 'S.P.' stamp as belonging to the *maison Royale de Parme*. Although this cannot be corroborated, and the

stamp might in fact be that of a north European, possibly German, princely family, the chairs do compare closely to seat-furniture executed for the Duke and Duchess of Parma. Philip of Spain, the third son of the King Philip V, and Madame Louise Elisabeth, the eldest daughter of Louis XV, were created Duke and Duchess of Parma when the small Italian state was ceded to Spain in 1748 following the War of Austrian Succession. Shortly thereafter they commissioned the French architect Ennemond Alexandre Petitot to renovate their ducal palace in Parma, the Reggia di Colorno. In honour of Louise Elisabeth, the interiors were remodeled in emulation of Versailles with a large quantity of furniture imported from Paris and *intagliatori francesi* hired to carve the elaborate rococo *boiseries*. This is supported by the existence of a set of ten closely related side chairs, attributed to Foliot, which were removed from Parma in 1868 and are now preserved in the Pitti Palazzo, Florence (see G. Cirillo & G. Godi, *Il Mobile a Parma fra Barocco e Romanticismo 1600-1860*, Parma, 1983 p. 121, fig. 290.). A more extravagant ceremonial armchair, part of the famous 'Parma Suite' and attributed to Foliot, is in the Metropolitan Museum (illustrated B. Pallot, *The Art of the Chair in Eighteenth-Century France*, Paris, 1989, pp. 145).

BARON VON SEIDLITZ

Baron Carl G. von Seidlitz died in New York in 1954. His obituary in the New York Times records that he was a member of an old German military family and Army veteran of World War I formally well known in high Berlin social and diplomatic circles. In 1937 he married the Countess Frieda Constantini of Paris, a daughter of Herman Frasch of Cleveland. In addition to the Galerie Charpentier sale of 1951, Parke-Bernet Galleries, New York, held sales of property belonging to Baron and Baroness Carl von Seidlitz in May 1947.



■11

A NORTH ITALIAN GILT-METAL MOULDED AND CUT-GLASS TWELVE-LIGHT CHANDELIER

MID-18TH CENTURY AND LATER

Of scrolled open cage form centred by a finial and hung overall with pear-shaped and faceted drops, the alternate branches applied with beads and terminating in flowerheads; losses and replacements, the central baluster finial, gilt-metal drip-pans and nozzles later, pierced for electricity
65 in. (165 cm.) high; 47 in. (120 cm.) diameter

£25,000-40,000

US\$35,000-55,000
€29,000-46,000

PROVENANCE:

From a Piedmontese Palazzo.



■-12

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND HOLLY MARQUETRY BIBLIOTHEQUE BASSE BY JEAN-FRANCOIS LELEU, CIRCA 1770-75

Of breakfront form, the moulded Spanish brocatelle marble top above a rosette-filled *entrelac* frieze, the four glazed cupboard doors mounted with foliate-cast encadrements and rosettes at the angles, the interior fitted with two shelves, with conformingly decorated quarter-veneered panelled sides, on a moulded base inlaid with Vitruvian scroll, stamped 'J. F. LELEU' and 'JME' 43 in. (109.5 cm.) high; 83½ in. (212 cm.) wide; 18½ in. (47 cm.) deep

£50,000-80,000

US\$69,000-110,000
€58,000-92,000

Jean-François Leleu, *maître* 1764.

This elegant late Louis XV marquetry and parquetry *bibliothèque basse* by Jean-François Leleu epitomises the restrained neoclassical style for which the *ébéniste* was an early proponent.

With its Vitruvian scroll frieze and glazed doors, this low cabinet relates to the pair of ebony *coquillers* delivered by Joseph Baumhauer *circa* 1755 to Ange-Laurent Lalive de July together with the celebrated bureau plat and cartonnier now in the Musée Condé at Chantilly (inv.OA 357). This commission, regarded as one of the earliest manifestation of the 'goût à la grecque' in French Decorative Arts, was familiar to Leleu, whose stamp interestingly appears on one of the low cabinets which he is known to have restored and altered for its subsequent owner the maréchal de Choiseul-Stainville (sold from Houghton Hall at Christie's, London, 8 December 1994, lot 80). The distinctive flower-filled upper frieze, for its part, is a leitmotif in Leleu's oeuvre and closely resembles the one visible on a desk supplied in 1773 by Leleu to the prince de Condé for the Palais de Bourbon, described in a bill of 24 May 1773 as having 'dans la frise un entrelas et rosaces nuancés' (see A. Pradère, *Les Ebénistes Français de Louis XIV à la Revolution*, Paris, 1989, p. 340), sold at Sotheby's, Monaco, 9 December 1984, lot 1054. It also appears with minor variations on a secrétaire in the Musée des Arts

Décoratifs, Paris, illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 508, fig. A, and a secrétaire inlaid with the cypher 'M', sold Christie's Monaco, 5 December 1992, lot 34. Only a few *meubles d'appui* by Leleu have survived, such as two smaller *bibliothèque basses* with glazed doors and similar cut-cornered panelled sides, one sold from the Alexander collection, Christie's, New York, 30 April 1999, the other sold from the collection of Monsieur René Smadja, 19 December 2007, lot 727 (112,800 euros); similar panels with rosettes are also displayed on a pair of low cabinets now in the Musée de Nissim de Camondo (illustrated in S. Legrand-Rossi, *Le Mobilier du Musée Nissim de Camondo*, Dijon, 2012, pp. 3, 88-9).



(detail)



***13**

A PAIR OF LATE LOUIS XV ORMOLU ONE-LIGHT WALL-LIGHTS
CIRCA 1765

Each with tapering bracket shaped backplate with bearded mask issuing from acanthus, the foliate-sheathed fluted branch with circular fluted drip-pans and campana-shaped nozzles cast with rosettes, fitted for electricity
11 in. (28 cm.) high (2)

£10,000-15,000

US\$14,000-21,000
€12,000-17,000

These unusual wall-lights with foliate branches issuing from a moustache and nozzles decorated with rosettes, were perhaps executed specifically for an entresol or a cabinet due to their moderate dimensions. Two related patterns are known, the first with only one arm emerging from the mouth of the mask, as in the present example, the other with two arms emerging above the head. Of this first model, one pair sold Christie's, Paris, 13 April 2017, lot 261 (32,500 EUR), and another from the Collection of Bernard and Simone Steinitz, sold Sotheby's, Paris, 30 June 2016, lot 121 (37,500 EUR).

PROPERTY OF A LADY

■14

A PAIR OF LOUIS XVI GREY-PAINTED BERGERES
CIRCA 1775, POSSIBLY BY JEAN-BAPTISTE BOULARD

Each with padded back, arms and seat covered in blue and white silk depicting *Chinoiserie* figures, the channelled back with arched top rail and slightly curving uprights with rosette paterae shoulders, above inswept arms and bow-fronted seat, on stop-fluted tapering legs, redecorated
38½ in. (98 cm.) high; 27 in. (69 cm.) wide; 27 in. (69 cm.) deep (2)

£5,000-8,000

US\$6,900-11,000
€5,800-9,200





■15

A LATE LOUIS XV GILT-TOLE AND WROUGHT IRON CONSOLE TABLE

CIRCA 1765

The serpentine moulded *rouge des Pyrénées* marble top above a pierced and garlanded greek-key frieze applied with rosettes and centred by an urn, on foliate-sheathed scroll legs joined by an X-shaped stretcher centred by a foliate clasp

32 in. (81 cm.) high; 51½ in. (131 cm.) wide; 19½ in. (49 cm.) deep

£40,000-60,000

US\$56,000-83,000
€46,000-69,000

Little is known about eighteenth-century forged iron console tables. These rare and sophisticated works were produced by the same *serruriers* - metalsmiths - who made iron balustrades for interior stairways as well as outdoor gates, fences and balconies. Ironwork of this kind flourished in a number of cities besides Paris, particularly in the regions of Provence and Comtat Venaissin, in cities like Aix, Arles, and Avignon, where there had been a strong tradition of fine ironwork production dating back to the Middle Ages. In his book on the decorative Arts of the region, Arnaud d'Agnel discusses the taste for forged-iron consoles, illustrating various examples which survive locally and citing numerous references in eighteenth-century inventories,

where they are listed among the furnishings of vestibules, salons and dining rooms. Although the names of many *serruriers* of the period known, very few can be firmly linked to the creation of console tables such as the present example. Of these, a small forged-iron console in the extensive collection of ironwork in the Musée Calvet, Avignon, is known to have been made by the serrurier Alexis Benoit. A related console table in forged iron and similarly embellished with gilt-repousse metal, though stylistically earlier in date, is in the Frick Collection, New York (Inv 14.5.32). A further related Louis XV example, sold Christie's New York, 25 October 1991, lot 120.

With its powerful pierced and garlanded Greek-key frieze applied with rosettes and centred by an urn, this impressive console table is conceived in the style of the earliest, most austere phase of neo-classicism, the *goût grec* of the late 1750s and 1760s. The new designs of the *goût grec* were largely disseminated by influential designers and *ornemanistes* such as Jean-Charles Delafosse (1734-1791) and Jean-Louis Prieur (1732-1795) through several editions of engraved plates from the late 1760s. The first experimental items of furniture in the *goût grec* were conceived and produced as early as around 1754-1756 with the celebrated bureau plat executed for the connoisseur Ange-Laurent Lalive de Jully.

*16

A PAIR OF LATE LOUIS XV EMBOSSED, GILT AND POLYCHROME-DECORATED SILVER FOIL LANDSCAPE VIEWS

BY THOMAS COMPIGNÉ, CIRCA 1772

One depicting a view of the chateau de Versailles, captioned 'VUE DU CHATEAU DE VERSAILLES, PRISE / DE L'AVENUE DE PARIS / Exécute sur le Tour / Par Compigne / Tabletier du Roi, the other a view of Paris, captioned 'VUE DE PARIS PRISE DU PONT-ROYAL / Exécutee sur le Tour, et presentee au / Roy. Par Compigne / Son Tabletier / le 3 Aoust 1772, each in a foliate-carved square giltwood frame

8½ in. (22 cm.) square, framed

4 in. (10 cm.) diameter

(2)

£6,000-10,000

US\$8,300-14,000

€6,900-12,000



Please see christie.com for further information on this lot



17

■17

A LATE LOUIS XV GREY-PAINTED BERGERE

BY LOUIS DELANOIS, CIRCA 1770-75

The padded back, seat and armrests upholstered a *chassis* in green floral striped silk, the frame carved with entrelac, acanthus and laurel leaves, on acanthus and rosette headed fluted legs, stamped 'L.DELANOIS' and with old paper label inscribed 'Madame / room / Palm Beach' and two other labels

39 in. (99 cm.) high; 26 in. (66 cm.) wide; 27 in. (69 cm.) deep

£6,000-8,000

US\$8,300-11,000

€6,900-9,200

Louis Delanois, maître in 1761.

■-18

A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND SYCAMORE PARQUETRY ENCOIGNURES

ATTRIBUTED TO ROGER VANDERCRUSE ('RVLC'), DIT LACROIX, CIRCA 1765

Each geometrically inlaid overall, with a shaped moulded breche d'Alep marble top above a single panelled cupboard door with greek-key border enclosing two shelves, the concaved sides applied with a central rosette, with bearded mask chute mounts and scrolling foliate apron mount, on small cabriole legs with foliate sabots

37 in. (94 cm.) high; 29½ in. (75 cm.) wide; 21¼ in. (54 cm.) deep (2)

£6,000-10,000

US\$8,300-14,000

€6,900-11,000

Roger van der Cruse, dit Lacroix, maître in 1755.



18

22

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.



*19

**A PAIR OF MONUMENTAL LOUIS XVI ORMOLU-MOUNTED
CHINESE BLUE PORCELAIN TWIN-HANDLED VASES**
CIRCA 1775

Each with a baluster-shaped hexagonal body with shaped panels, the lid with a foliate cup and a berried finial, above scroll handles wrapped with foliage, above a waisted spreading base decorated with entrelac borders, with foliate clasps to the corners; minor differences and traces of gilt decoration to the porcelain, one lid repaired

25 in. (64 cm.) high; 12 in. (31 cm.) wide; 10 in. (25 cm.) deep (2)

£80,000-120,000

US\$120,000-170,000
€92,000-140,000

The bold and beautifully-chased mounts of the present vases can be attributed to the *maître fondeur* Jean-Claude-Thomas Duplessis (d. 1783). Son of Jean-Claude Chambellan Duplessis (d. 1774), *bronzier* and *orfèvre du Roi*, Jean-Claude-Thomas is first mentioned in 1752 when he was assisting his father in making models for the porcelain manufactory at Vincennes. In 1765, he is registered as *maître fondeur en terre et sable*. His father seems to have been active until *circa* 1763 after which date he does not seem to have had any real workshop. Bronzes made during the mid-1760s may therefore be considered as a collaboration of father and son including, for instance, those for the celebrated Bureau du Roi executed by Jean-Francois Oeben (d. 1763) and Jean-Henri Riesener (d. 1806) between 1760 and 1769 (S. Eriksen, *Early Neo-Classicism in France*, London, 1974, pp. 174-175). This monumental and richly-mounted bureau is embellished with a mixture of 'antique' bronzes such as garlands, vases and ribbon-twist in combination with earlier motifs such as the scrolling candle-branches in sweeping and sinuous shapes characteristic of Duplessis' *oeuvre*. In fact, scrolls of similar outline and vigour feature on the present vases as handles, which are combined with more classical elements such as the waisted fluted bases and berried leaf finials to the lids. A further, almost identical pair of vases is known to exist in the collection of the Metropolitan Museum of Art, New York (Acc. Num.

56.140.1a,2a).

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



The similar vase at the Metropolitan Museum of Art, New York



20



***20**

A PAIR OF LOUIS XVI ORMOLU TWO-LIGHT WALL-LIGHTS

CIRCA 1775

Each with a tapering fluted columnar backplate terminating in a pinecone boss and with an egg-and-dart collar surmounted by a pair of doves resting on a cloud, issuing two acanthus sheathed branches with circular drip-pans and fluted nozzles, fitted for electricity

15¾ in. (40 cm.) high; 9½ in. (24 cm.) wide

(2)

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

21 NO LOT



22

PROPERTY OF A GENTLEMAN

■-22

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY COMMODE

BY CHARLES CHEVALLIER, CIRCA 1765

The serpentine moulded *rouge royal* marble top above two drawers decorated *sans traverse* with a basket of flowers within a stylised geometric border with pierced foliate handles and *rocaille* chutes, the sides conformingly inlaid, the apron centred by a scrolling flowering foliate clasp, on cabriole legs with foliate-cast sabots; thrice stamped 'CHEVALLIER' and 'JME', the chute mounts with traces of the *C couronné poinçon*

35 in. (89 cm.) high; 59½ in. (151 cm.) wide; 26¼ in. (67 cm.) deep

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Mrs John Dewar, Hyde Park Gardens, London.
Thence by descent,
On loan at Hatchlands Park, Surrey.

EXHIBITED:

On loan at Hatchlands Park, Surrey from the late 1990s until 2020.

Charles Chevallier, received *maître* before 1738.

With its floral basket marquetry within a Grecian ribbon-fret frame, this superb commode closely relates to a *secrétaire à abattant* attributed to Charles Chevallier, sold at Christie's, London, 18 November 2010, lot 37, and possibly *en suite* with the present.

The 'C' *Couronné Poinçon* visible on the two *chûtes* mounts was a tax mark in use between March 1745 and February 1749 on any alloy containing copper, indicating these mounts were probably re-used from Chevallier's workshop to embellish this transitional commode conceived *circa* 1765. A related commode, of similar slightly bombé shape and neo-classical marquetry with *encadrements à la grecque*, stamped 'Uslar', was sold at Christie's, Monaco, 5 December 1993, lot 103.

Charles Chevallier (c.1700-1771) was the brother of the *ébéniste* Jean-Mathieu Chevallier (*maître* in 1743), and is known to have supplied furniture to François Ogier d'Ivry (1714-1779), *Conseiller du Roi Louis XV*, *Grand audancier de France*, for his château d'Hénonville.



■23

A PAIR OF LOUIS XV GILTWOOD TABOURETS
 ATTRIBUTED TO JEAN AVISSE, CIRCA 1755-60

Each drop-in seat upholstered à châssis in 18th century pink floral silk embroidered in gilt-metal thread, the channelled and shaped frames finely carved with flower sprays, on cabriole legs carved with trailing foliage, regilt 19 in. (48.5 cm.) high; 22 in. (56 cm.) wide; 20½ in. (52 cm.) deep (2)

£25,000-40,000

US\$35,000-55,000

€29,000-46,000

Jean Avisse, maître in 1745.

This richly and finely carved pair of stools was originally part of an extensive set by Jean Avisse, received maître in 1745. They are *en suite* with a sofa, considered a masterpiece by Jean Avisse, which was part of the Espirito-Santo collection (sold in Paris, June 14, 1955, no. 91; ill. in Kjellberg, *Le mobilier français du XVIIIe siècle*, 1989, p. 33) before entering the Stavros Niarchos collection, when it was displayed in the grand salon of the Hôtel de Chanaleilles (see 'L'hôtel de Chanaleilles', in *Connaissance des Arts*, November 1960, pp. 83 and 108). Four stools and three chairs from the same set were part of the collection of Guy de Rothschild, at the Hôtel Lambert (ill. in 'Belles demeures de Paris', 1977, pp. 254-255; and Isabelle Rey 'Vue du Grand Salon de l'hôtel Lambert', watercolour, 1998, sold at Sotheby's, March 17, 2005, lot 708). A pair of stools (possibly the ones here offered) and a pair of fauteuils from the set, without gilding, was sold from the Estate of Elisabeth Lewyt at Sotheby's, New York, 23 October 2013, lot 120-121. The aforementioned fauteuils were stencilled 'C.H.T.' indicating they were previously in the collection of William Lowther, 2nd Earl of Lonsdale (d. 1844), 14-15 Carlton House Terrace.

Jean Avisse (1723-1796) whose workshop was established on the Rue Cléry, first supplied tapestry makers and *marchands-merciers* before he could exclusively work for private clients such as the Marquise de Chabannes, the Comtesse de Fontenay and the Chevalier de Lamotte. He worked with highly skilled woodcarvers such as Jean-François Baillard, Pierre Rousseau and Claude Vinache, producing some of the finest Rococo seat furniture of the eighteenth century.



The canapé by Jean Avisse *en suite* (private collection)



24

■*24

A SWEDISH ORMOLU COBALT BLUE AND CLEAR CUT-GLASS SEVEN-LIGHT CHANDELIER

LATE 18TH CENTURY

The domed corona issuing upspringing branches and profusely hung with faceted droplets, above an outer disc hung with further drops and issuing scrolled branches interspersed with rosettes and lion heads, suspending a circular dish with pinecone boss; the blue glass dish possibly replaced 90 cm. high; 73 cm. diameter

£5,000-8,000

US\$6,900-11,000

€5,800-9,200

25

A PAIR OF LATE LOUIS XVI ORMOLU THREE-LIGHT CANDELABRA

LATE 18TH CENTURY

Each spirally-fluted baluster stem cast with flowering swags below a campana-shaped nozzle, the upper section centred by a flower spray and issuing three acanthus-sheathed scrolled branches terminating in foliate-cast spiralling drip-pans and nozzles, pierced for electricity; restorations to the branches and flower sprays 18½ in. (47 cm.) high; 12½ in. (32 cm.) wide (2)

£7,000-10,000

US\$9,600-14,000

€8,100-12,000

PROVENANCE:

By family tradition, the collection of Richard Ford (1796-1858), thence by descent.



25



■26

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE A BRISURES

BY GODEFROY DESTER, CIRCA 1785

Of breakfront form, the rounded and moulded rectangular grey-veined white marble top above a single panelled frieze drawer with beaded encadrements and drop ring handles, above a panelled hinged cabinet door with beaded and *mille-raies* encadrements enclosing six drawers and a central open compartment fitted with a shelf, on tapering feet, stamped 'G. DESTER' and 'JME' to the back right upright

37 in. (94 cm.) high; 57½ in. (146 cm.) wide; 24½ in. (62 cm.) deep

£40,000-60,000

US\$56,000-83,000

€46,000-69,000

LITERATURE:

A. Nicolay, *L'art et la manière des maîtres ébénistes*, Paris, 1956, p. 148, fig. D.

Godefroy Dester, *maître* in 1774.

Based in the rue du Faubourg-Saint-Antoine until the 1790s, Godefroy Dester ran a notable and prosperous workshop. In addition to the more conventional marquetry furniture, Dester's *oeuvre* also comprised a small number of beautifully veneered commodes, secrétaires and cartonniers, which demonstrate the particular care he took in choosing the most exotic veneers. The use of veneers such as flamed, plum-pudding or other lustrous types of mahogany, set against simple yet finely-chased gilt bronze mounts, allow us to relate Dester's production to that of Adam Weisweiler or Guillaume Beneman. Indeed, a number of commodes a vantaux of this model

stamped by one of the three aforementioned ébénistes are known, including:

- a pair stamped Dester, from the collection of Monsieur Lindon, sold Sotheby's, London, 26 June 1964, lot 128.
- a second pair stamped Dester, formerly in the collection of Lord Redesdale, was sold Christie's, Monaco, 20 June 1992, lot 67.
- a third pair stamped Dester, from the Vergottis collection, sold Sotheby's, London, 14 June 2000, lot 236 (£465,500).
- another illustrated in A. Nicolay, *L'art et la manière des maîtres ébénistes*, Paris, 1956, p. 148, fig. D.
- a single commode stamped Dester, offered Sotheby's, New York, 18 May 1996, lot 395.
- a commode stamped Saunier, in the chateau de Fontainebleau
- a commode stamped Beneman, from the Max Reich collection, sold in London, 14 October 1960, lot 186.
- a commode stamped Weisweiler, offered at Tajan, Paris, 9 December 1996, lot 122.

Dester is recorded to have supplied furniture to the Royal family. The comte d'Artois commissioned several pieces from the *ébéniste*, including a commode supplied in 1778 for his bedchamber in the pavilion of Bagatelle, and his masterpiece, the superb mahogany commode fitted with porcelain plaques depicting floral bouquets, and adorned with rich gilt-bronze mounts modeled as caryatids and scrolls, delivered in 1785 for his bedchamber at the Palais du Temple (sold Christie's, London, 17 June 1987, lot 70).

*27

A PAIR OF LOUIS XVI ORMOLU TWO-LIGHT WALL-LIGHTS

CIRCA 1780

Each tapering backplate in the form of a quiver with arrows hung with garlands, with foliate-sheathed scrolled branches with circular drip-pans and fluted nozzles (2)

£4,000-6,000

US\$5,600-8,300

€4,600-6,900



27



28

■28

A LOUIS XVI MAHOGANY AND CANED FAUTEUIL DE BUREAU

ATTRIBUTED TO GEORGES JACOB, CIRCA 1780

With close-nailed green leather padded back, arms and seat-cushion, the channelled frame with arched top rail and downswept arms, the swivel seat above a moulded seatrail, on scrolled legs headed by rosette paterae 37½ in. (95.5 cm.) high; 22½ in. (57 cm.) wide; 27 in. (69 cm.) deep

£7,000-10,000

US\$9,700-14,000

€8,100-12,000

Georges Jacob (1739-1814), *maître* in 1765.

This elegant rotating desk chair is closely related to the *fauteuil de toilette* executed by Jacob *circa* 1770 probably for the Comtesse du Barry at the Petit Trianon, which also bears the brand of Marie-Antoinette's *Garde-Meuble* (inv.OA6553). A *fauteuil de bureau* of this same model, with rosette-headed *pieds en console*, caned back and circular seat fitted with an ingenious swivelling mechanism, stamped Jacob, is illustrated in P. Kjellberg, *Le mobilier français du XVIIIème siècle*, Paris, 1989, p. 422. Jacob usually hollowed out the inside of the seat-rails of his chairs, making them lighter but maintaining strength and stability. This characteristic construction, visible to the underside of the present *fauteuil*, differs from most of his contemporaries. Several closely-related examples have sold including, Christie's house sale, Godmersham Park, 6-9 June 1983, lot 192; Couturier-Nicolay, Paris, 20 October 1983, lot 65; Christie's, Paris, 23 June 2005, lot 480; and more recently Christie's, London 9 June 2011, lot 8 (£16,250).



■*29

A LATE LOUIS XVI ORMOLU-MOUNTED AMBOYNA AND MAHOGANY TABLE A THE

ATTRIBUTED TO ADAM WEISWEILER, CIRCA 1785-95

The circular top framed by a pierced gallery and centred by a rising ratcheted section, on reeded baluster legs and a fluted central support, joined by a pierced and waved stretcher with a later moulded boss, on tapering legs with caps and castors, the underside of the top with a system of steel pulls to fix the rising top, stamped twice with a crowned cartouche stamped 'Arrivabene Valenti Gonzaga'

29 in. (74 cm.) high; 36 in. (92 cm.) diameter

£50,000-80,000

US\$69,000-110,000

€58,000-92,000

PROVENANCE:

Conte Arrivabene Valenti Gonzaga.

Adam Weisweiler, *maître* in 1778.

With its characteristic intricate pierced stretchers, tapering legs and rising mechanism, this table is characteristic of the fashionable 'goût anglais' of the 1780s promoted by the marchand-mercier Dominique Daguerre and executed for him by the German-born cabinet-maker Adam Weisweiler (1744-1820). This model was directly influenced by British cabinetmaking, and, interestingly, the stretcher - which takes the form of a pierced double baluster cross - is identical to that found on a breakfast table designed by Thomas Chippendale in 1762.

A number of *tables à thé* of this model, with very slight variants to the base of the shaft and the gilt-bronze ornamentation, stamped by or attributed to Weisweiler, are known:

- one recorded in an 1787 inventory as being in the salon de compagnie of the duchesse de Polignac at Versailles (P. Lemonnier, *Weisweiler*, Paris, 1983, p. 94).
- one donated by the Duchess of Windsor as a substitute for the former table (P. Arizzoli-Clémentel, *Versailles*, Furniture of the Royal Palace, Dijon, 2002, p. 127).
- one with *brèche d'Alep* marble trays, stamped (E. Schlumberger: *Le Pavillon de Musique de Madame*, *Connaissance des Arts* n°266, March 1964, then sold Pierre Cardin-Rémy Le Fur, 17 June 2008, lot 84).
- one stamped table formerly in the Seligman Collection (C. Frégnac *Les Styles Français*, Paris 1975, p.127, n°6).
- one sold Ader-Picard-Tajan, Paris, 26 November 1974, lot 99.
- former Petavel Collection sold Christie's, London, 25 March 1971, lot 84.
- one sold Sotheby's, Paris, 14 April 2010, lot 137 (72,750 EUR).
- former Eleanor Post Close & Antal Post de Bekessy Collection, sold Sotheby's, Paris, 17-20 December 2017, lot 282.



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***30**
A PAIR OF LATE LOUIS XVI ORMOLU, PORPHYRY AND JASPER
CANDLESTICKS
 CIRCA 1795 AND LATER

Each circular tapering stem below a campana-shaped nozzle, on a spreading circular base; the hardstones probably replaced
 12 in. (30 cm.) high (2)

£3,000-5,000 US\$4,200-6,900
 €3,500-5,700



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***31**
A PAIR OF LATE LOUIS XVI ORMOLU, GREY AND WHITE
MARBLE CANDLESTICKS
 CIRCA 1795

Each circular tapering stem below a white marble band and campana-shaped nozzle, on a spreading circular base
 13 in. (33 cm.) high (2)

£4,000-6,000 US\$5,500-8,200
 €4,700-6,900

■*32
A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED AND WHITE
MARBLE BRULE-PARFUMS
 CIRCA 1790

Each removable cover surmounted with a pinceone finial above a pierced arabesque band, the waisted bodies applied with beaded moulding and hung with chains of beads flanked by double scrolled snake handles, raised on four bird's legs on an oval marble plinth raised on small ormolu bun feet
 8 in. (20 cm.) high; 9¾ in. (25 cm.) wide (2)

£4,000-6,000 US\$5,500-8,200
 €4,700-6,900

■*33
A FRENCH ORMOLU-MOUNTED MAHOGANY JARDINIÈRE
 19TH CENTURY, IN THE MANNER OF BERNARD MOLITOR

Of rectangular form with concaved angles, the panelled upper section with foliate encadrements flanked by fluted pilasters with foliate and egg-and-dart capitals, on baluster legs joined by an H-shaped stretcher centred by a foliate finial, on toupie feet, stamped 'B. MOLITOR' and 'JME'
 36¼ in. (92 cm.) high; 26½ in. (67.5 cm.) wide; 16 in. (40.5 cm.) deep

£7,000-10,000 US\$9,700-14,000
 €8,100-12,000



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33



■*34

A CHARLES X ORMOLU AND SEVRES-PORCELAIN-MOUNTED SATINWOOD, AMARANTH MARQUETRY AND MARBLE CONSOLE TABLE

CIRCA 1820

The rectangular inset grey-veined white marble top within a bead-and-reel framing mount, the frieze centred by a rosette clasp issuing graping anthemias and flanked by two Sevres porcelain portrait medallions of Charles Ferdinand, duc de Berry, and his wife Marie-Caroline de Bourbon-Sicile, duchesse de Berry, signed 'Brachard F. / 1816', above carved marble columnar front supports with foliate ormolu capitals cast with swans and mirrored back, on a rectangular plinth inlaid with a central rosette

36¼ in. (92 cm.) high; 50 in. (127.5 cm.) wide; 18½ in. (47 cm.) deep

£25,000-40,000

US\$35,000-55,000

€29,000-46,000

PROVENANCE:

Possibly supplied to Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1798-1870).

French aristocratic collection, Paris.

This rare console table with marble uprights relates to the work of the Swiss-born French *ébéniste* from the Restoration period, Jean-Jacques Werner (1791-1849). Werner was particularly well known for specializing in French indigenous timbers such as oak, elm, maple, satinwood and burr woods, enriched with finely chased gilt-bronze. He delivered pieces for the French Royal family from 1820 when he became *fournisseur du Garde-Meuble de la Couronne*. The present console with unusual ormolu-mounted marble columns is enriched with two biscuit medallions in Sevres porcelain depicting the duc and duchesse de Berry indicating it might have been part of a Royal commission.

Maria Caroline, Duchesse de Berry, (1798-1870) was the daughter of Francesco I of the Two Sicilies. In 1816, she married Charles Ferdinand, Duc de Berry, (1778-1820) the youngest son of Charles X, King of France, (1757-1836). Following the assassination of her husband in 1820, her son,

Henri, comte de Chambord, (1820-1883) continued the direct Bourbon line of Louis XIV and was the Legitimist Pretender to the throne of France. A remarkable woman, admired for her courage and her beauty, the duchesse de Berry was highly acclaimed for her incredible patronage, in decorative arts in particular: the style now referred to as 'Charles X' after her father-in-law, is also occasionally described as the 'style de Berry'. She regularly attended the *Expositions des produits de l'industrie*, later known as Expositions Universelles, during the Restoration period, and acquired many pieces of furniture, works of art, jewellery, pictures and books for her various residences. The distinctive amaranth inlay visible to the base of the present console relates to the decoration of a set of seat-furniture delivered to the Duchess in 1828 for her Indian Room at the Château de Saint-Cloud.



(Detail of the medallion of the Duchesse de Berry)



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■▲35

A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK

LATE 18TH CENTURY, THE CASE ATTRIBUTED TO MARCEL-FRANCOIS NOEL

The vase-shaped case raised on pierced square plinth with marble base, with white enamel chapter rings, the horizontally mounted twin barrel movement with silk suspension and countwheel strike to bell, on an associated green marble plinth, one pierced panel to base later
24¾ in. (63 cm.) high; the base 11 in. (28 cm.) wide; 11 in. (28 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Viscount Kemsley, Dropmore, Buckinghamshire (d.1968), by descent to his son The Hon. Anthony Berry, Thence by descent.

It is possible that the case may have been furnished by the *bronzier* Marcel-François Noël, as a similar clock is recorded in a 1778 inventory of his workshop. A clock of the same model, with movement by Pierre-Michel Barancourt (who is known to have supplied movements to Noël) is illustrated in D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 187, fig. 149. Noël, who achieved his *maîtrise* in 1766, was recorded variously at the rue Jean-Robert and the rue Neuve St-Martin. He numbered Louis XVI's brother, the comte d'Artois among his clients, and supplied '*beaux bronzes*' to the latter's Parisian residence the palais du Temple in 1778.

Please see christies.com for further information on this lot

36

A PAIR OF LOUIS XVI ORMOLU AND PATINATED BRONZE 'MEDICI' CHENETS

LATE 18TH CENTURY

Each modelled after the Medici lion, with one front paw resting on a sphere, above a shaped rectangular base cast with foliate mouldings and applied with a central plaque depicting draped and winged putti amongst a globe and sundial flanked with lion masks, the sides similarly applied with plaques 15 in. (38 cm.) high; 18 in. (46 cm.) wide (2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

The original model for this lion, of monumental proportions, was carved by Flaminio Vacca in the 16th Century, as a pendant for the Antique (which is modelled with its proper right paw on the ball), and the pair once stood in the garden of the Villa Medici. They are now on the steps of the *Loggia dei Lanzi* in Florence.



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



PROPERTY OF A LADY

■ 37

A PAIR OF LATE LOUIS XVI ORMOLU AND PATINATED-BRONZE FOUR-BRANCH WALL-LIGHTS
 ATTRIBUTED TO FRANCOIS REMOND, LATE 18TH/
 EARLY 19TH CENTURY

Each modelled as partially draped caryatid surmounted by a vine-wrapped thyrus, holding two pairs of scrolling ribbed branches with pearl-swagged nozzles and scrolls terminating in eagle's heads, with acanthus and berried boss; breaks and restorations to the branches, previously pierced for electricity 22 in. (56 cm.) high; 16 in. (41 cm.) wide (2)

£15,000-25,000

US\$21,000-34,000
 €18,000-29,000

PROVENANCE:

Acquired by the grandparents of the current owner in the late 1950s.

These elegant wall-lights, with classically draped caryatids lightly and seemingly impossibly holding delicately scrolling branches beneath a berried thyrus entwined with a vine, are conceived in the *goût étrusque* that was prevalent during the last years of the reign of Louis XVI. Several features suggest the involvement of the celebrated *ciseleur-doreur* François Rémond (1747-1812): the eagles' heads, the pearl-swagged nozzles and the thyrus topped by a berried finial all appear on the pair of candelabra supported by winged female figures supplied by the *marchand-mercier* Dominique Daguerre to the princesse Kinsky (1729-1794), almost certainly made by Rémond, who worked predominantly for Daguerre and who is known to have supplied several of the ormolu objects commissioned by the princesse for her new *hôtel particulier* on the rue Saint-Dominique (sold Christie's, Paris, 30 November 2016, lot 21, €170,500). The palm leaf drip-pans of the outer branches and the beaded chains that originally would have hung from the rosettes just above the caryatid's head down to the eagles' beaks also feature on a pair of five-branch wall-lights with satyr and classical masks that can be attributed to Rémond and were almost certainly supplied to the duc d'Orléans *circa* 1785 for the château de Saint-Leu (sold Christie's, New York, 20 April 2018, lot 15, \$250,000).

This particular design is apparently rare, with only one other pair of four-branch wall-lights having been so far identified, sold anonymously by Mes Ader, Picard, Tajan, Palais Galliera, Paris, 29-30 November 1976, lot 194; those differed from the present pair with their addition of a tapering garlanded pedestal beneath the caryatid's feet. A closely related pair, albeit with two branches rather than four and with additional foliate sprays to either side of the capital and to the boss, is in the Detroit Institute of Arts, no. 832

(H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, fig. 4.16.12); a nearly identical pair to the Detroit versions was recorded in the Demidoff Collection at San Donato, Florence, 1880, no. 1092; and a further two-branch pair, though lacking the thyrus, was formerly in the collections of Baron Eric von Goldschmidt-Rothschild, Frankfurt (sold P. Graupe, 24-25 March 1931, lot 363).



The comparable wall-light from the von Goldschmidt-Rothschild collection





■*38

A LOUIS XV ORMOLU-MOUNTED CHINESE POLYCHROME LACQUER COMMODE

BY MATTIEU CRIAERD, CIRCA 1750

Decorated to the front and sides with polychrome lacquer depicting birds seated among extensive foliage and rockwork, the sides with conforming decoration and with shaped cartouches to the back edge, the serpentine-fronted, moulded breche d'Alep marble top above two walnut-lined drawers mounted with pierced rockwork issuing scroll handles, the angles with pierced foliate *rocaille* mounts and terminating in foliate sabots, stamped 'M. CRIAERD', the back panelled; minor retouches to the lacquer, some mounts later

35.5 in. (88 cm.) high; 57 in. (145 cm.) wide; 23 in. (59 cm.) deep

£50,000-80,000

US\$69,000-110,000
€58,000-92,000

PROVENANCE:

Anonymous sale; Ader, Palais Galliera, Paris, 25 June 1969, lot 95.
With Galerie Dominique, Paris, Biennale des Antiquaires, 1972.

LITERATURE:

L'Estampille Objets d'Art, n°85, April 1977, p.6.
'L'art aux enchères', *Connaissance des arts*, 1979, p. 45.

Mathieu Criaerd, *maître* in 1747

This commode with rare polychrome decorated Chinese lacquer is a superb example of the work of Mathieu Criaerd at the height of his powers, when

this *ébéniste* delivered a number of masterpieces to the Royal family, all commissioned through the famous *marchand-mercier*, Thomas-Joachim Hébert. The extremely elegant, almost cartilaginous mounts are typical of this particular phase of Louis XV lacquer commodes.

The prototype of the series of lacquer commodes with tripartite fronts produced in the late 1730s and throughout the 1740s, is the example by Bernard II van Risenburgh (c. 1696-1766) delivered in 1737, again by Hébert, to the Queen, Marie Leczinska, at the Palace of Fontainebleau, which is now at the Louvre (exh. cat. *Nouvelles acquisitions du département des Objets d'art 1985-1989*, Musée du Louvre, 1990, No. 68; D. Alcouffe a.o., *Le mobilier du Musée du Louvre*, Vol. I, Dijon 1993, No. 42).

Criaerd's best-known lacquered commode is the one executed in blue and white *vernis* and mounted in silvered bronze, which Hébert delivered in 1742 for the bedroom of Louis XV's mistress, Madame de Mailly, at the château of Choisy, now at the Louvre (exh. cat. *Nouvelles acquisitions du département des Objets d'art 1990-1994*, Musée du Louvre 1995, No. 47; Alcouffe a.o., No. 43).

The present commode is distinguished by the striking panel of polychrome Chinese lacquer used to decorate the front including a rare blue colour. A similar commode with related lacquer was sold at Christie's, London, 9 December 2004, lot 200 (£195,650). Panels that are similar in design were employed by him on a commode and a corner cupboard sold at Hugo Helbing, Frankfurt am Main, 23 June 1936, Lots 242 and 244.



■39

A PAIR OF NORTH ITALIAN GILTWOOD MIRRORS
VENETO, MID-18TH CENTURY

Each shaped rectangular plate within a moulded frame carved with trailing flowering foliage, the pierced cresting elaborately carved with *rocaille* and foliage, with a conformingly carved apron; losses and restorations to the carving

88 in. high (224 cm.) high; 50 in. (127 cm.) wide

(2)

£15,000-20,000

US\$21,000-27,000

€18,000-23,000



■*40

A NORTH ITALIAN GILTWOOD CONSOLE TABLE
TURIN, SECOND QUARTER 18TH CENTURY, IN THE MANNER OF
NICHOLAS PINEAU

The shaped *verde alpi* marble top above a foliate carved frieze centred by a double C-scrolled cartouche filled with acanthus, on double-scrolled cabriole legs headed by shells above a large acanthus leaf issuing trailing husks and pearls, joined by a double-scrolled X-shaped stretcher centred by a flowering basket, on foliate-carved hoof feet

33¾ in. (85.5 cm.) high; 54½ in. (138 cm.) wide; 27½ in. (70 cm.) deep

£20,000-30,000

US\$28,000-41,000

€23,000-34,000

COMPARATIVE LITERATURE

V. Viale, *Mostra del barocco piemontese*, Turin 1963, Vol. III, Tab. 59, 60 a, 60 b
R. Antonetto, *Il mobile piemontese nel Settecento*, Turin 2010, Vol. II, pag. 206 n. 10

AA.VV. *Rois Et Mécènes. Les Savoies, Turin 1730 - 1750. Re e Mecenati. La Corte dei Savoia e le Forme del Rococò*, exhibition catalogue, Chambéry, Musée des Beaux-Arts, 3 April-24 August 2015, p. 73.

AA.VV. *Genio e maestria. Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento*, exhibition catalogue, Venaria Reale, 17 March - 15 July 2018, p. 54.

This finely sculpted console table, carved with C-scrolls and scrolling foliage, epitomizes the nascent *pittoresque* style of the 1730s popularized by influential *ornemanistes* such as Nicolas Pineau (1684-1754). The double scrolled, shell-headed legs terminating in hoof feet and central frieze cartouche, relate it closely to a design for a console in Pineau's *Nouveaux Desseins de Pieds de Tables, et de Vases et Consoles de Sculpture en bois*, published by J. J. Mariette in 1734. It is interesting to note the similarity in treatment between the refined carving of the present console table and that to a closely related example commissioned by Carlo Emanuele III (1701-1773) for the Palazzo Reale, Turin and made by Gian Pietro Baroni di Tavigliano; the design for the table, signed by Baroni survives in the Biblioteca Nazionale, Turin, see A. Griseri, *Un Inventario per l'Esotismo, Villa della Regina, 1755*, Turin, 1988, pls 16 & 17.



The related design by Nicolas Pineau.





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■41

AN ITALIAN SILVERED MIRROR
SECOND QUARTER 18TH CENTURY

The later rectangular divided plate within a reeded frame with foliate and egg-and-dart mouldings, with a pierced cresting carved with scrolls, rockwork and fruiting foliage centred by a winged female mask surmounted by a stylised shell

66 in. (168 cm.) high; 55 in. (140 cm.) wide

£5,000-7,000

US\$6,900-9,600
€5,800-8,100

PROPERTY FROM THE GIUSEPPE ROSSI COLLECTION, SOLD TO BENEFIT A CHARITY

■42

A SET OF ROYAL PARCEL-GILT AND CREAM-PAINTED BOISERIE PANELS

EARLY 18TH CENTURY

Each fold with four deeply recessed panels with low-relief cut-gesso strapwork decoration, the reverse unfinished and mounted with iron hardware, the hinges lacking pins, the lock removed, the gilding extensively refreshed the ground-repainted, three panels with replaced base-rails, other minor restorations

Each panel: 127¼ in. (323 cm.) high; the two inner panels: 15¼ in. (39 cm.) wide; the two outer panels 17¼ in. (44 cm.) wide, the decorated surface approx. 63½ in. (160.5 cm.) wide in total

£7,000-10,000

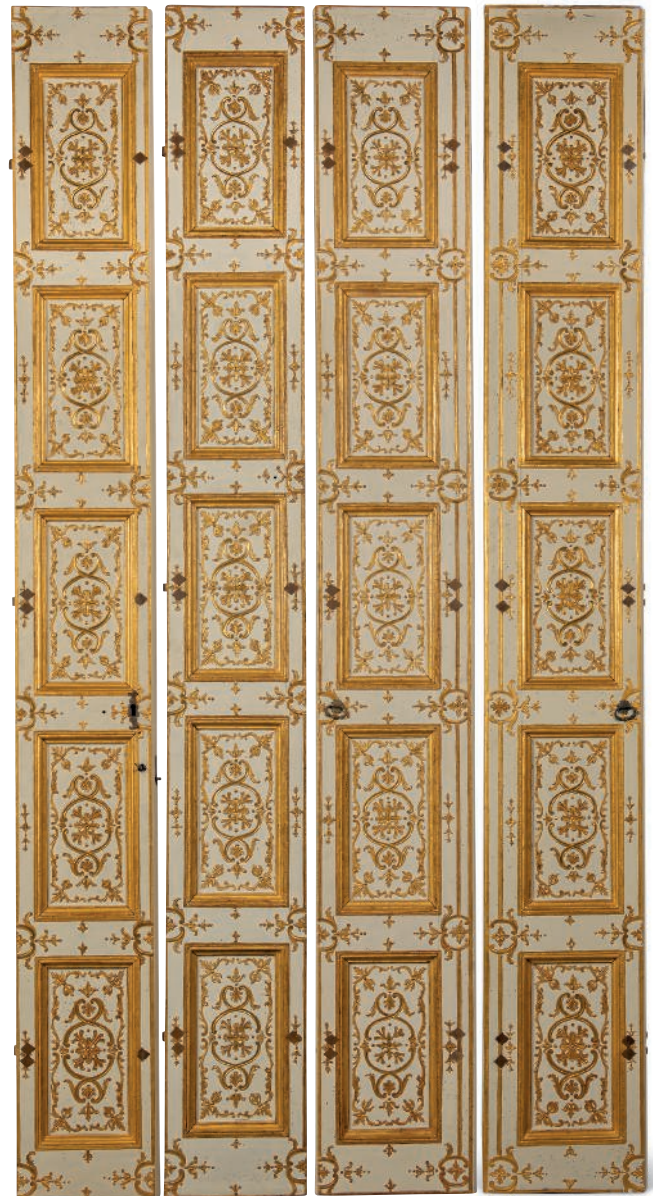
US\$9,700-14,000
€8,100-11,000

PROVENANCE:

Almost certainly Palazzo Reale di Torino.
Acquired by Giuseppe Rossi in 1978.

Giuseppe Rossi recorded that these panels come from the '*anticamera della Cappella della Regina, Palazzo Reale di Torino*' a subsequent photograph (illustrated), taken circa 1980-90, shows them in situ in the Rossi apartment prior to restoration, Miss Rossi's records show that they were restored (probably at the Scuola per Artigiani Restauratori, Turin) in 2002 at a cost of 11.191.640 lire.

Similar 18th century polychrome decorated bi-fold shutters are employed in the royal apartments at the nearby Palazzina di Caccia, Stupinigi and are illustrated in N. Gabrielli, *Museo dell' Arredamento/Stupinigi, La Palazzina di Caccia*, Turin, 1966, pl. 20, further closely related 18th century bifold panels or shutters, with a similar strapwork design, are illustrated *in situ*, A. Griseri, *Un Inventario per L'Esotismo, Villa della Regina*, 1755, Turin, 1988, pl. 33. A series of similar parcel-gilt white-painted narrow panels, 19th Century, sold Christie's, Paris, 24 June, 2002, lot 155 (€28,200).



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■43

AN ITALIAN BAROQUE BED

THE BED TESTER, EARLY 18TH CENTURY,
THE HEAD CURTAINS AND BASE LATER

Covered in blue-braided yellow linen with agave finials, the replacement head curtains and base valance with original braid re-applied, together with a new custom-made mattress and base 115 in. (292.5 cm.) high; 61 in. (155 cm.) wide; 83 in. (211 cm.) long

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

PROVENANCE:

Colefax and Fowler, London.



■*44

AN ITALIAN GILTWOOD AND SPECIMEN MARBLE CONSOLE TABLE
THE TOP LATE 18TH CENTURY

The rectangular top inlaid geometrically with various marbles and hardstones including alabastro fiorito, Sicilian jasper, Spanish brocatelle, giallo, verde antico, portor and porphyry, within a moulded grey marble border, on a giltwood base with a panelled frieze centred by a rosette and scroll-headed rounded legs joined by an X-shaped stretcher

30 in. (76 cm.) high; 36¼ in. (93 cm.) wide; 21¼ in. (54 cm.) deep

£15,000-25,000

US\$21,000-34,000
€18,000-29,000



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■*45

A SET OF FOUR ITALIAN CANED BLUE AND CREAM-PAINTED NEOCLASSICAL BENCHES

LATE 18TH CENTURY

Each shaped back with a central oval section surmounted by a pierced tied-ribbon cresting, with inswept arms above a waved seatrail on tapering fluted legs headed by medallions

51½ in. (131 cm.) high; 65¼ in. (166 cm.) wide; 24¾ in. (63 cm.) deep (4)

£8,000-12,000

US\$11,000-16,000
€9,200-14,000

■*46

A SET OF FOUR ITALIAN CANED BLUE AND CREAM-PAINTED NEOCLASSICAL BENCHES

LATE 18TH CENTURY

Each shaped back with a central oval section surmounted by a pierced tied-ribbon cresting, with inswept arms above a waved seatrail on tapering fluted legs headed by medallions

51½ in. (131 cm.) high; 65¼ in. (166 cm.) wide; 24¾ in. (63 cm.) deep (4)

£8,000-12,000

US\$11,000-16,000
€9,200-14,000



46



47

***47**

A PAIR OF RUSSIAN HARDSTONE VASES

CIRCA 1820

Each of baluster form, with flared neck and an octagonal base; infills and restored breaks

11½ in. (29 cm.) high

(2)

£3,000-5,000

US\$4,200-6,800

€3,500-5,800

■48

AN ITALIAN NEOCLASSICAL GILTWOOD CONSOLE TABLE

ROME, EARLY 19TH CENTURY

The rectangular *granito rosso* inset marble top within an egg-and-dart moulding, above a panelled frieze carved with roundels applied with flowerheads and interspersed with husks centering on a lion mask, the angles similarly applied with lion masks within roundels, on circular-sectioned tapering legs carved with an acanthus collar and waterleaf, terminating in foliate toupie feet

38¼ in. (87 cm.) high; 59 in. (150 cm.) wide; 26¼ in. (68 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000



48



■49

A PAIR OF NORTH ITALIAN GILTWOOD AND REVERSE-GLASS PAINTED MIRRORS
 LAST QUARTER 18TH CENTURY, IN THE MANNER OF GIUSEPPE MARIA BONZANIGO

Each rectangular plate flanked by draped ram's head terms with trailing flowerheads, surmounted by a broken pediment cresting finely carved with various military trophies and musical instruments, the inverted break-front apron carved with egg-and-dart moulding centred by an octagonal reverse-glass-painted plaque *en grisaille* depicting putti above a pierced flowerhead garland flanked by winged hearts, the crestings inscribed 'Le Billet de Logement' ?; traces of woodworm
 24½ in. (62.5 cm.) high; 16¼ in. (41 cm.) wide

(2)

£30,000-50,000

US\$42,000-68,000

€35,000-58,000

The fine detailed carving of this architectural frame, which displays a wealth of neoclassical motifs and ornaments, is characteristic of the circle of carvers and cabinet-makers in Turin patronized by the Royal family. The most celebrated of these was Giuseppe Maria Bonzanigo (1745-1820), who worked for the Court from 1773, though many other skilled craftsmen and *intagliatori* were commissioned to provide work for Stupinigi, Moncalieri, Venaria, Rivoli and most especially the Palazzo Reale in the centre of Turin.



■50

A PAIR OF GERMAN ORMOLU AND BRASS-MOUNTED MAHOGANY MECHANICAL GAMES TABLE

BY DAVID ROENTGEN, NEUWIED, CIRCA 1780

Each with a rectangular triple-flap top enclosing a green baize-lined playing surface, a chess-board inlaid in bois citronnier and stained maple, and a reading stand, one with a black leather-lined writing surface above a rising mechanism with a tric-trac board, the other with a green-baize lined surface above a rising mechanism with a hinged compartment, flanked by two compartments with tambour covers, above a panelled frieze with fluted angles, the gateleg action with a hidden drawer, on square tapering removable legs with *mille-raie* panels

31¼ in. (81 cm.) high; 38 in. (96.5 cm.) wide; 19½ in. (49.5 cm.) deep, closed; 38½ in. (98 cm.) deep, open (2)

£50,000-80,000

US\$69,000-110,000
€58,000-92,000

This pair of neoclassical games tables are a fine example of David Roentgen's mature production of the 1780s. Their complex mechanism enables each restrained table to be transformed into into four different positions with their individual uses. Apparently this multi-functional type of furniture enjoyed continuous popularity, reflecting the 18th-Century love for complicated mechanisms and unexpected surprises. It was this mechanical aspect to Roentgen's furniture that was particularly prized by his contemporaries, being singled out for praise by even the greatest German writer of the time, Johann Wolfgang von Goethe. For his most elaborate pieces Roentgen collaborated with the clockmaker from Neuwied, Peter Kinzing, and after he had sold an automaton produced together with Kinzing to Queen Marie-Antoinette in 1785 he was appointed *ébéniste mécanicien du Roi et de la Reine*, a rare distinction which had previously been conferred, in 1760, upon the famous Jean-François Oeben (1721-1763), who like Roentgen was of German origin.

David Roentgen produced the first mechanical tables of this neoclassical model in 1771, for his progressive and exacting patron, Prince Leopold III Friedrich Franz von Anhalt-Dessau. The Prince placed them at his revolutionary country house at Wörlitz, where they remain (D. Fabian, Abraham und David Roentgen, *Das noch aufgefundene Gesamtwerk ihrer Möbel- und Uhrenkunst in Verbindung mit der Uhrmacherfamilie Kinzing in Neuwied*, Bad Neustadt/Saale, 1996, Nos. 47a-b). The Wörlitz tables are still decorated with marquetry, as are the richly mounted pair made for Roentgen's principal client of the mid-1770's, Prince Charles of Lorraine, Governor of the Austrian Netherlands, which are preserved at the Museum für Angewandte Kunst in Vienna (Fabian, Nos. 67 and 68). In the 1780's, when Roentgen favoured plain mahogany veneers instead of colourful marquetry, this model continued to be popular with princely patrons, as is demonstrated by a very closely related example now at Pavlovsk which must have formed part of Roentgen's extensive deliveries to the Russian court from 1783 onwards (Fabian, No. 103).

A single games table of this model, slightly differently mounted, sold Christie's, London, 7 July, 2005, lot 535 (£46,500).



(one of the two tables open)



■ 51

A NORTH ITALIAN PARCEL-GILT, SIMULATED MARBLE AND BRONZED CONSOLE TABLE

CIRCA 1800

The rectangular grey granite top above a cornice supported by a pair of winged sphinxes flanking a tapering demi-lune central support applied with anthemias, palmettes and water-leaf, on a simulated marble moulded plinth
35½ in. (90 cm.) high; 49 in. (124.5 cm.) wide; 23½ in. (60 cm.) deep

£30,000-50,000

US\$42,000-69,000
€35,000-57,000

The bold and structural design of this console table seems to point to an architectural conception. It was probably conceived for integration into a panelled or stuccoed room of an Italian palazzo decorated in the latest Etruscan taste of the early 19th century. The life-like quality of the sculpture of the zoomorphic supports and delicate applied foliate decoration to

the stem suggests a transalpine production, even though its ornamental vocabulary – namely, its distinctive winged sphinxes – can be found in furniture produced in various European countries. Several pieces by the influential Parisian furniture-maker Jacob-Desmalter, for example, employ the same winged female Sphinx device, such as a table at the chateau de la Malmaison, where two female sphinxes are placed at the same uncharacteristic 45 degree angle around a central column supporting a demi-lune table Italian scagliola table top (illustrated in C. Pincemaille, I. Tamisier-Vétois & A. Lefébure, *Malmaison, palais d'une impératrice*, 2017, p 71.) Italian consoles of this period with winged sphinx supports at a 45 degree angle are also known, such as a pair of giltwood tables produced in Rome circa 1795 from the Palazzo Braschi (illustrated in Gonzales- Palacios, *Arredi e ornament alla corte di Roma*, 2004, pp. 222-223).



52

■*52

A BALTIC ORMOLU AND PATINATED-BRONZE NINE-LIGHT CHANDELIER

CIRCA 1815

The circular lamp with scrolling branches issuing lotus nozzles and circular drip-pans, above an acanthus cup and a lotus boss, surmounted by a flaming finial, suspended from foliate-edged chains and a circular palmette corona, pierced for electricity
47 in. (120 cm.) high; 20 in. (51 cm.) diameter

£7,000-10,000

US\$9,600-14,000

€8,100-12,000

■*53

AN EMPIRE MAHOGANY AND BRONZED BENCH

EARLY 19TH CENTURY, ADAPTED

The curved panelled top rail above two X-shaped slats centered by medallions, the solid seat flanked by two winged lion herm supports with paw feet; alterations
31½ in. (80 cm.) high; 61 in. (155 cm.) wide; 19¾ in. (50 cm.) deep

£6,000-10,000

US\$8,300-14,000

€6,900-11,000



53



■54

A SET OF FOUR EMPIRE ORMOLU, PATINATED-BRONZE AND BRONZED SIX-LIGHT TORCHERES

EARLY 19TH CENTURY

Each upper section in the form of a flaming oil lamp issuing six branched cast with anthemion, above a columnar shaft with a Corinthian patinated-bronze capital applied with a central band of rosettes and carved with a further band of stiff-leaf to base, on three lion paw supports raised on a concave tripartite plinth; pierced for electricity

75½ in. (192 cm.) high

(4)

£20,000-30,000

US\$28,000-41,000

€23,000-34,000

A related pair of Empire floor candelabra, executed entirely in bronze and ormolu, sold from the collections of Baron de Redé and Baron Guy de Rothschild, Sotheby's Monaco, 25 May 1975 lot 255. A further set of four Empire candelabra were in the collection of Gloria Guinness, in her fabled apartment on avenue Matignon, Paris.



55



***55**

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FIVE-LIGHT WALL-LIGHTS

EARLY 19TH CENTURY

Each backplate in the form of a roundel issuing a swan's head holding a berried laurel wreath surmounted by five foliate nozzles above a circular galleried dish with a rosette boss, pierced for electricity
8½ in. (21.5 cm.) high; 8¼ in. (21 cm.) wide

(2)

£5,000-8,000

US\$6,900-11,000
€5,800-9,200

56

A RESTAURATION ORMOLU-MOUNTED ALABASTER VASE CLOCHE

CIRCA 1820, AFTER THE MODEL BY JEAN DULAC

The domed lid with berried laurel leaf finial and pierced frieze, the tapering ovoid body flanked by Bacchic masks issuing laurel swags, on fluted socle and square plinth; restorations to the alabaster
11¼ in. (30 cm.) high; 9 in. (23 cm.) wide

£6,000-8,000

US\$8,300-11,000
€7,000-9,200



56

Please see christies.com for further information on this lot

57

A LARGE SWEDISH PORPHYRY 'BLYBERG' TAZZA

CIRCA 1800-1810, ÄLVDALEN

The circular cup with outscrolled rim and slightly waisted neck above a circular spreading socle and square plinth base
16 in. (40.5 cm.) high; 23 ½ in. (60 cm.) diameter

£8,000-12,000

US\$11,000-16,000
€9,300-14,000



57

Please see christies.com for further information on this lot

48

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



PROPERTY OF A GENTLEMAN (LOTS 58-59)

***58**

A PAIR OF EMPIRE ORMOLU 'RHYTON' VASES
CIRCA 1810-15

Each modelled as fruiting cornucopiae with artichokes, pears, grapes and pinecones, the flared rim with an applied lotus collar above a fishscale band, the tapering horn supported by an acanthus leaf and hung with a fruiting garland, one terminating with a boar's head, the other with a deer's head, on a stepped rectangular base with an applied rosette and foliate frieze, stiff-leaf moulding and raised on paw feet

20½ in. (52 cm.) high; 14¾ in. (37.5 cm.) wide; 7¼ in. (18.5 cm.) deep (2)

£30,000-50,000

US\$42,000-69,000
€35,000-57,000

This exceptional pair of rhyton vases in the form of fruiting cornucopias of plenty are a rare and outstanding example of the finest *bronzes d'ameublement* produced under the French Empire. Their form is derived from 'antique' horn-shaped drinking vessels, typically executed in ceramic and produced in the Aegean region since the Bronze Age. The fine quality of the casting and chasing indicate they were produced in the workshop of one of the leading Parisian *bronzier-ciseleurs* of the period, such as Pierre-Philippe Thomire (1751-1843) or André-Antoine Ravrio (1759-1814), who supplied a related firedog cast with two similarly fruiting rhytons terminating in female masks, for the salon de l'Imperatrice in the Palazzo Monte-Cavallo, Rome in 1813 (ill. in M.F. Dupuy-Baylet, *Les bronzes du mobilier national 1800-1870 - L'heure, le feu, la lumière*, Paris, 2010, no. 43, p. 95).

The present vases also relate to the Sevres porcelain rhytons of the Olympic Service, executed after the celebrated design by Alexandre-Théodore Brongniart (1739-1813) now conserved in the Louvre. Based on antique forms, Brongniart was most likely inspired by an engraving by Piranesi (1720-1778) now in the collection of the National Museum, Stockholm, but also perhaps from original pieces such as the pair of antique cornucopia from the Borghese Collection purchased by Napoleon for the Louvre in 1807. Three pairs of these Sevres porcelain rhyton vases ending with boar's heads and painted to simulate lapis lazuli and gilt bronze, are known: the pair completed in 1806 and presented by Napoleon I to Tsar Alexander I after the signing of the Tilsit Treaty 1807, now in the Armory Museum in Moscow; a second pair, finished in 1807 and shipped to Russia, now in the Mobilier National; and a third pair delivered to the Palais des Tuileries in 1813 to be presented as gifts to two of the Empress's dames du palais, the Duchess of Rovigo and the Countess of Montalivet, now in the Louvre.

A closely related pair of ormolu rhyton vases after Brongniart's model were previously in the fabled collection of the couturier Hubert de Givenchy, who re-united the pair after purchasing a single vase from a private Swedish collection, sold Bukowskis, Stockholm, lot 581 (illustrated in *Empire: Mise en scene par Monsieur Hubert de Givenchy*, Christie's, Paris, 8-25 September 2014, exhibition catalogue no. IV pp. 30-31).



59



60

PROPERTY OF A GENTLEMAN (LOTS 58-59)

■*59
A PAIR OF RESTAURATION ORMOLU SIX-LIGHT CANDELABRA
 CIRCA 1820

One modelled with the figure of Mercury, the other with the figure of Psyche above a sphere, each holding a fruiting cornucopia issuing six foliate-cast scrolled branches, on an acanthus-wrapped baluster shaped base, raised on a stepped square plinth; one wing lacking

(2)

£6,000-10,000

US\$8,300-14,000
 €7,000-12,000

■*60
A PAIR OF NEOCLASSICAL ORMOLU AND WHITE MARBLE SIDE TABLES
 19TH CENTURY

Each rectangular top with a pierced gallery, X-shaped supports joined by a stretcher

£6,000-10,000

US\$8,300-14,000
 €7,000-12,000



61

■*61
AN EMPIRE ORMOLU-MOUNTED MAHOGANY FIRESCREEN
 ATTRIBUTED TO JACOB DESMALTER, EARLY 19TH CENTURY

The rectangular frame with sliding golden silk moire panel, the top rail mounted with converging husks, the uprights with pinecone finials and tapering quivers, on stepped rectangular plinths with winged-lion supports

£5,000-8,000

US\$6,900-11,000
 €5,800-9,200

***62**

**A SET OF FOUR EMPIRE ORMOLU AND PATINATED BRONZE
TWO-LIGHT WALL-LIGHTS**

EARLY 19TH CENTURY

Each backplate modelled with the figure of Psyche resting atop a sphere and holding two foliate-sheathed branches

15½ in. (39 cm.) high; 8½ in. (22 cm.) wide

(4)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000



62



63

■*63

**A PAIR OF LARGE EMPIRE ORMOLU AND TOLE-
PEINT FIVE-LIGHT LAMPES BOUILLOTES**

CIRCA 1810

Each with an adjustable green oval shade above a central foliate-cast baluster shaft issuing five swan branches with engine-turned drip-pans and nozzles, on a circular gadrooned waisted base

35 in. (89 cm.) high; 17 in. (43 cm.) diameter

(2)

£7,000-10,000

US\$9,600-14,000

€8,100-12,000

FRANZ KOENIGS: A PASSION FOR COLLECTING

Over the course of his life, Franz Koenigs (1881-1941) formed one of the greatest and most diverse art collections of the twentieth century.

Born in 1881 into a prominent Cologne family of bankers and textile merchants, Koenigs had a natural flair for business. Yet, his true passion lay in art and an inherent love of collecting. Art had always been a central feature in the life of Franz Koenigs: his uncle Felix Koenigs (1846-1900), was a well-known collector in Berlin, close to artists such as Max Klinger and Wilhelm Leibl, and his sister was taught by Lovis Corinth. His mother Anna Bunge, was a keen art connoisseur. His wife Anna, whom he married in 1914, was the daughter of the prominent German painter, Count Leopold von Kalckreuth, who made several portraits of his son-in-law, and she was also an amateur artist herself. She inherited Old Master prints and drawings collected by her family, and supported her husband in forming his collection.

Koenigs made one of his first acquisitions at the age of seventeen when visiting Paris with his uncle Felix. In 1903-1904, he returned to Paris to live and work there as part of his professional education. This period marked the beginning of a lifelong interest in the work of French artists, particularly Toulouse-Lautrec, whose entire graphic oeuvre he would amass – a remarkable achievement and a reflection of the deep love he held for the artist. Koenigs's time in Paris was crucial to developing his taste, as his acquisition of work by Toulouse-Lautrec, as well as by Cézanne and Degas demonstrates.

Following an education and early career that took him across Europe and beyond, he started his banking business in Amsterdam in 1920 with his two cousins, Rhodius. Two years later he and his family settled permanently in Haarlem, in the Netherlands. In these years, in which his business flourished, Koenigs's acquisitive strategy as a collector took on a greater importance and larger scale. With great flair and enthusiasm, and willing to make rapid decisions, he was considered one of the most active buyers of Old Master drawings in the years between the two World Wars, often paying vast sums for exceptional works. Through his own family and that of his wife, Koenigs had access to the highest circles of society, especially the German nobility. This helped him to acquire major works of art privately, including the large drawings collection of Grand Duke Karl-Alexander von Sachsen-Weimar in 1923, containing 505 drawings by Fra Bartolommeo. Not necessarily concentrating on famous names, he acquired what struck him in a broad sense, while he particularly seems to have enjoyed artists' preliminary studies. Koenigs bought from dealers, and, often through agents, at some of the most famous auctions of the era, such as Emile Wauters, Campe, Bellingham Smith, Bateson, Russel, d'Hendecourt, Marius Paulme, Rodrigues, Straus-Negbau and Czczowicka.

Adopting a highly selective, multi-disciplinary approach to collecting, by 1935 Koenigs had acquired over 2,500 drawings by artists as diverse as Dürer, Grünewald, Tintoretto, Rubens, Rembrandt, Watteau, Millet, Degas, Manet, and Cézanne. Alongside these, he also possessed a great number of museum-quality oil paintings, including a celebrated group by Rubens, and four works by Hieronymus Bosch, and a wide-ranging collection of applied art.

Such was the renown of his collection that Koenigs welcomed a constant stream of visitors to his home. Amateurs, art historians, and even royalty came to marvel at the array of works he owned. Koenigs's generosity enabled a number of art historical publications, and he regularly loaned works of art to exhibitions in Holland and Germany, such as the Museum Boymans in Rotterdam. The famed Dutch art historian and collector, Frits Lugt, who wrote extensively on Koenigs in his seminal work, *Les marques de collection de dessins et d'estampes* (under no. 1023a), noted that Koenigs's eye was essentially instinctive.

The international economic depression since 1929 and the rise of Hitler and the National Socialists combined to cause a dramatic reversal in Koenigs' fortunes. In order to fulfil his obligations Koenigs couldn't help but sell a substantial part of his collection. The major part of his collection at the time was on long term loan to the Museum Boymans in Rotterdam. The Rotterdam shipping magnate D.G. van Beuningen acquired part of this collection on 9 April 1940, days before the Nazi invasion of The Netherlands. This part is held by Museum Boymans van Beuningen.

Koenigs, who adopted Dutch nationality in 1939, strived to keep his collection in one piece and preferably in the Netherlands. He was happy with Museum Boymans to be the guardian of his collection. The selling and fracturing of what now is defined as his first collection saddened him deeply. However, notwithstanding the tragic developments preceding the war, Koenigs managed to retain a number of Old Master drawings, and also held on to his more modern works. With prescience, he deposited as much as possible of what remained of his collection that might have been classed as 'Entartete Kunst' in safe-keeping in the Stedelijk Museum, Amsterdam. Meanwhile, his collection of prints, including his cherished works by Toulouse-Lautrec, remained in his house in Haarlem. In addition to this, he continued collecting avidly, forming the so-called 'Second Collection'. The bulk of this group survived the war. His flat in Berlin was discovered miraculously intact at the end of the war, with part of the collection within it, meaning that a number of important Koenigs pictures in Germany remained in the family's possession.

Christie's is honoured to offer a selection of works from the Koenigs family collection across a number of sales in London and New York throughout 2021. From the wonderful oil *Wooded landscape near Deventer* by Meindert Hobbema, to an exquisite Cézanne watercolour, the collection presented for sale has its seminal moments in Henri Rousseau's *Sciérie aux environs de Paris*, a compelling oil portrait of the English-born café-concert star May Milton by Toulouse-Lautrec, as well as a group of his prints, including *La grande loge*, one of the artist's lithographic masterpieces, and a rare early Limoges enamel processional Cross.

Such diverse works epitomise the expansive range of Koenigs's taste as well as his innate eye for quality: from Old Master drawings, to Impressionist painting and applied arts, Koenigs continues to be remembered for his extraordinary eye, his passionate pursuit of works of the highest quality a fundamental part of his long lasting legacy as a collector.



PROPERTY OF HEIRS OF FRANZ KOENIGS: (LOTS 64-67)



64

■-64

A LOUIS XV ORMOLU-MOUNTED AND BRASS-INLAID ROSEWOOD, KINGWOOD AND SYCAMORE PARQUETRY COMMODE

BY JEAN-BAPTISTE FROMAGEAU, CIRCA 1760

The moulded serpentine *Rouge Royal* marble top above two gemoetrically-inlaid *sans-travers* drawers with foliate-cast handles and pierced scrolled apron mount, with conformingly decorated sides, the double C-scroll chute mounts cast with a central flower-spray, on cabriole legs with pierced foliate sabots, twice stamped 'I.B. FROMAGEAU' and 'JME' thrice

33 in. (84 cm.) high; 22¾ in. (58 cm.) deep; 44½ in. (113 cm.)

US\$8,300-12,000
€6,900-10,000

Jean-Baptiste Fromageau, *maitre* in 1755.

■65

A SET OF LOUIS XV WALNUT SEAT FURNITURE
MID-18TH CENTURY

Comprising one canape and six fauteuils covered in close nailed *gros point* depicting various architectutral capricci with palace scenes, pavillions and winged putti, the shaped and channelled frames carved with flower sprays, on cabriole legs; previously decorated

The canape: 38 in. (97 cm.) high; 78½ in. (200 cm.) wide; 27½ in. (70 cm.) deep
The fauteuils: 37 in. (94 cm.) high; 27½ in. (70 cm.) wide; 23 in. (58.5 cm.) deep (7)

£10,000-15,000

US\$14,000-21,000
€12,000-17,000



65

■-66

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

BY PIERRE GARNIER, CIRCA 1775

The eared rectangular top with a gilt-tooled green leather-lined writing surface, above three panelled frieze drawers with stiff-leaf encadrements centred by cartouche-shaped escutcheons, with a slide to each side, the angles mounted with rosettes, on square-sectioned tapering legs headed by foliate-cast collars, stamped 'P.

GARNIER' and 'JME'

29½ in. (75 cm.) high; 55¼ in. (140.5 cm.) wide; 27½ in. (70 cm.) deep

£7,000-10,000

US\$9,700-14,000

€8,100-12,000

Pierre Garnier, *maître* in 1742.

This elegant bureau plat exemplifies the mature *oeuvre* of Pierre Garnier, who trained in the workshop of his father François Garnier, and received his *maîtrise* in 1742 when he was just fifteen years old. During the course of a long and illustrious career, Pierre Garnier embraced the range of evolving 18th century French styles from Rococo to Neoclassicism. As one of the foremost *ébénistes* of the 1760s and 1770s, together with Jean-François Oeben and Joseph Baumhauer (dit Joseph), he is considered a pioneer of 18th century Neoclassicism. His superb craftsmanship is exemplified in a table based on designs by the architect Charles de Wailly, which was exhibited at the annual Salon at the Louvre, organized by the Académie Royale de Peinture et de Sculpture. His other distinguished commissions include pieces for the Duchesse de Mazarin whose *hôtel* was renowned for being a vanguard of fashion and a 'temple of taste', and for the Marquis de Marigny, brother of Madame de Pompadour.

A related Louis XVI mahogany bureau plat stamped Pierre Garnier, previously in the collection of Mrs. Antenor Patiño, sold Christie's, New York, 14-15 April 2011, lot 492 (\$43,750).



66

■67

**A NORTH ITALIAN GILTWOOD CONSOLE TABLE
SECOND QUARTER 18TH CENTURY**

The shaped and moulded verde antico veneered marble top above a pierced frieze carved with rocaïlle and flowering foliage centred by a stylised shell within a double C-scroll, on conformingly carved cabriole legs joined by an X-shaped scrolled stretcher centred by a pierced shell, spuriously stamped 'C

CRESSENT' twice; losses to the gilding

34 in. (86 cm.) high; 59 in (150 cm.) wide; 25½ in. (65 cm.) deep

£12,000-18,000

US\$17,000-25,000

€14,000-21,000



67



■ 68

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

BY JEAN-PIERRE LATZ, CIRCA 1740

The serpentine grey marble top above two drawers painted with flowering branches and a bird, with foliate scroll-cast handles, the shaped apron with a scroll mount, the sides similarly decorated with lacquer panels, the angles with scroll mounts and chutes leading to the ormolu feet, twice stamped 'I.P. LATZ', the marble top with red chalk inscription '2604'
35½ in. (90 cm.) high, 50½ in. (128 cm.) wide; 24½ in. (62 cm.) deep

£70,000-100,000

US\$97,000-140,000
€81,000-110,000

PROVENANCE:

Acquired from Fabre et Fils, Paris.
The Property of a European Foundation, Christie's New York, 18 October 2002, lot 355.

Jean-Pierre Latz (1691-1754), active circa 1740-1750.

Born in 1691 in Cologne, Latz moved to Paris in 1719 and in 1739 married

Marie-Madeleine Seignet, daughter of a well-connected property developer. His business evidently prospered as by 1741 he was appointed *ébéniste privilégié du Roi*, which enabled him to exercise his profession freely without entering the guild as a master. Like the renowned cabinetmaker Charles Cressent before him, Latz also contravened guild regulations by casting his own bronzes. The apron and handle mounts seen on this commode are identical to those seen on other examples, including two marquetry commodes by Latz sold in Paris in 1985 and 1987, illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, pp. 482-483.

Latz's work is predominantly characterized by floral marquetry, and lacquer-mounted pieces are rare. However, Latz did work in conjunction with the *marchands-merciers* who would have provided him with the Chinese lacquer panels for this piece. Examples by Latz decorated with *vernis martin* are known, including a polychrome and black-lacquer bureau plat, sold Christie's New York, 19 May 1988, lot 202 and a red lacquer *bureau de pente* from the collection of Florence J. Gould, sold Sotheby's Monte Carlo, 26 June 1984, lot 699.





■-69

A PAIR OF GERMAN GILT-METAL MOUNTED EBONY AND IVORY MARQUETRY SNAKEWOOD AND WALNUT CABINETS

PROBABLY AUGSBURG, FIRST HALF 17TH CENTURY

Each of architectural form and decorated overall in *contre* and *premier partie* respectively, with engraved ivory figural and foliate arabesque panels, surmounted by an octagonal tower fronted by a figure of a King flanked by troubadours, over a spreading entablature flanked by galleries, enclosing various hidden compartments, above a central panel door with rusticated arch enclosing a flower-filled urn opening to a large recess and flanked by a pilaster concealing seven secret drawers to each side and four further short drawers, above a central freize drawer and breakfront apron, with handles to each side, on four bun feet; restorations to the veneers

42 in. (107 cm.) high; 38¼ in. (97 cm.) wide; 19½ in. (50 cm.) deep

(2)

£50,000-80,000

US\$69,000-110,000

€58,000-92,000

~*70

A SICILIAN GILT-COPPER, BLUE GLASS, CORAL AND MOTHER-OF-PEARL-SET RELIQUARY

TRAPANI, EARLY 18TH CENTURY

Of cartouche form, the central roundel with a niched figure of the Virgin, within a scrolling foliate surround surmounted by a double C-croled cresting and a conforming cartouche-shaped apron clasp; small losses and replacements 11½ in. (29.5 cm.) high; 10½ in. (27 cm.) wide

£25,000-35,000

US\$35,000-48,000
€29,000-40,000

Trapani, in Sicily, where the present frame was made, was a famous center of coral-work production between the 16th and the 18th centuries. Famously expensive and collected or exchanged as diplomatic gifts between European nobility, coral-work from Trapani generally combines a gilt-copper ground with enamel or mother-of-pearl embellishments and was fashioned into a variety of religious and secular items.



70

THE PROPERTY OF A NOBLEMAN

■-71

A FLEMISH GILT-METAL-MOUNTED EBONY, TORTOISESHELL AND POLYCHROME-PAINTED CABINET

17TH CENTURY, THE STAND 19TH CENTURY

With a concaved top with baluster finials at the angles, above a pair of ripple-moulded panelled doors centred by mounts of Hercules, with mirrored backs, opening to reveal a fitted interior with ten drawers painted with Biblical and mythological scenes, including the Annunciation, Perseus and Andromeda, and Narcissus, centred by an architectural cupboard door with a reverse-glass-painted panel with an allegory of Charity, enclosing a further mirrored interior, the sides conformingly panelled and mounted with drop-handles, with a lower frieze-drawer, raised on paw feet, on a later George II style stand on cabriole legs and variously mounted with foliate mounts 62½ in. (158 cm.) high; 39½ in. (105 cm.) wide; 17½ in. (45 cm.) deep

£6,000-10,000

US\$8,300-14,000
€7,000-12,000

PROVENANCE:

Major Sir Edward Feetham Coates, M.P., J.P., D.L. (1853-1921), and thence by descent.



71



***72**

AN ITALIAN PIETRA DURA PANEL OF A FLOWERING VASE
FLORENCE, 17TH CENTURY

Depicting a flowering vase on a square pedestal, within a later parcel-gilt ripple-moulded ebony frame
8 in. (20 cm.) high; 6 in. (15 cm.) wide, the panel

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

In 1588 Ferdinando I de' Medici, Grand Duke of Tuscany, established a court laboratory which specialised in semi-precious mosaics and inlays known as the Galleria dei Lavori. These works in hardstone and soft stone know as *commessi di pietra dure*, were often incorporated into cabinets and caskets and in these panels flowers and plants were frequently depicted alongside fruit and birds.

***73**

AN ITALIAN PIETRA DURA AND PIETRA PAESINA PANEL
FLORENCE, 17TH CENTURY

Depicting a seaside tower, with a fisherman in the foreground, together with two further pietra paesina panels, in later ripple-moulded ebony frames
9,2/4 in. (24.5 cm.) high; 8 1/8 in. (20.5 cm.) wide, framed
7 in. 918 cm.) high; 4 1/2 in. (11.5 cm.) wide, the panel

£4,000-6,000

US\$5,600-8,300
€4,600-6,900



73

***74**

A SET OF FOUR ITALIAN PIETRA DURA PANELS OF FLOWERS
FLORENCE, 17TH CENTURY

Each depicting variously flowering branches, in later parcel-gilt ripple moulded ebony frames
5 1/8 in. (13 cm.) high; 7 1/4 in. (18.5 cm.) wide, framed
3 1/8 in. (8 cm.) high; 5 1/8 in. (13 cm.) wide, the panels (4)

£8,000-12,000

US\$11,000-16,000
€9,200-14,000



74

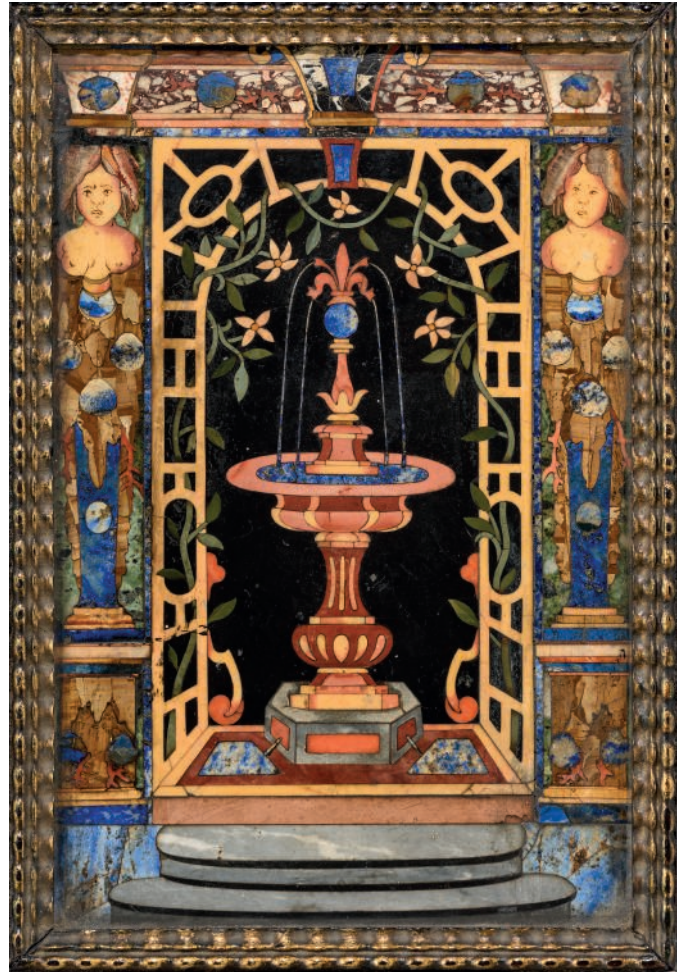
***75**

AN ITALIAN PIETRA DURA PANEL OF A FOUNTAIN
FLORENCE, 17TH CENTURY

Depicting a watering fountain surmounted by a fleur-de-lys within a trellis arch with entwining foliage, within a door frame flanked with female terms, in a later parcel-gilt ripple-moulded ebony frame
12 in. (30.5 cm.) high; 9 in. (23 cm.) wide, framed
9 in. (22.8 cm.) high; 6 in. (15.3 cm.) wide, the panel

£20,000-30,000

US\$28,000-41,000
€23,000-35,000



75



***76**

A SET OF FOUR ITALIAN PIETRA DURA AND EBONY PANELS
THE PLAQUES FLORENCE, 17TH CENTURY

Each inlaid with four pietra paesina plaques below a red jasper horizontal plaque, in later parcel-gilt ripple-moulded ebony frames (4)

£8,000-12,000

US\$11,000-16,000
€9,200-14,000



76



77



***77**

A PAIR OF ITALIAN PIETRA DURA PANELS OF FLOWERS
FLORENCE, 17TH CENTURY

Each depicting a hyacinth with a butterfly, in later parcel-gilt ripple moulded ebony frames

6 in. (15.5 cm.) high; 3½ in. (8.3 cm.) approx., the panels
12 in. (30 cm.) high; 11½ in. (29.3 cm.) approx., framed

(2)

£4,000-6,000

US\$5,600-8,300
€4,600-6,900

***78**

A SET OF TEN ITALIAN PIETRA DURA PANELS OF BIRDS
FLORENCE, 17TH CENTURY

The birds resting on flowering and fruiting branches, in associated parcel-gilt ripple moulded ebony frames

5¼ in. (13.5 cm.) high; 7¼ in. (18.5 cm.) wide, framed
2½ in. (6.5 cm.) high; 5⅝ in. (13 cm.) wide, the panels

(10)

£20,000-30,000

US\$28,000-41,000
€23,000-34,000

A set of four closely related pietra dura panels of birds resting atop branches sold Christie's London, 13 December, 2018, lot 213 (£22,500).



78



PROPERTY OF A GENTLEMAN

■-79

**AN ITALIAN GILT-BRONZE, MARBLE AND HARDSTONE-MOUNTED IVORY-INLAID
ROSEWOOD AND EBONIZED CABINET**

FLORENCE, 17TH CENTURY, ADAPTED IN ENGLAND IN THE 19TH CENTURY

Of architectural form, inset with reserves of various marbles and hardstones, including *rouge griotte*, *lapis lazuli*, jasper, agate, bloodstone and amethyst, the frieze mounted with small statues of the Muses above an elaborate arrangement of eighteen drawers and four secret drawers divided by Ionic pilasters and niched figures, the lower section with two frieze drawers above a pair of similarly panelled cupboard doors, on bronze bun feet

61 in. (155 cm.) high; 39¾ in. (101 cm.) wide; 16½ in. (42 cm.) deep

£40,000-60,000

US\$55,000-82,000
€47,000-69,000



80

80
A SEVRES PORCELAIN BLEU LAPIS-GROUND
TWO-HANDLED BOTTLE-COOLER (SEAU A
BOUTEILLE ORDINAIRE)

CIRCA 1759, BLUE INTERLACED L MARKS ENCLOSING DATE LETTER F, PAINTER'S CRESCENT MARK FOR LOUIS-DENIS ARMAND

Painted on each side with vignettes of exotic birds in landscapes within gilt-scroll cartouches with trellis-work panels, flowers and foliage, the blue ground gilt with circles of dots, the interior rim with a scroll and trellis foliate border 7½ in. (19 cm.) high

£6,000-10,000

US\$8,300-14,000
 €7,000-12,000

PROVENANCE:

Anonymous sale; Christie's London, 1 July 1985, lot 30.

This bottle-cooler (*seau à bouteille ordinaire*) is painted Louis-Denis Armand *l'aîné*, one of the factory's foremost bird painters, who was recorded at Vincennes and Sèvres from 1746 to 1788. Armand was one of the highest paid artists working at the factory and his hand is evident on many important commissions decorated with birds, and on components for the finest dinner services. This elaborately decorated *seau* has not been identified as being part of a dinner service and was probably sold as an individual item or as part of a pair. There is a pair of *seaux à demi-bouteille*, (c. 1754) with similar decoration in the Royal Collection, see Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, Vol. II, p. 558, no. 132.

81

A SEVRES PORCELAIN BLEU LAPIS-GROUND SALAD-BOWL FROM THE SERVICE PRESENTED BY LOUIS XV TO THE DUKE AND DUCHESS OF BEDFORD (SALADIER A FEUILLES DE CHOUX, 1ERE GRANDEUR)

CIRCA 1762, BLUE INTERLACED L MARK ENCLOSING DATE LETTER I AND INCISED MARKS

Painted with flower-sprays within *feuilles de chou* moulded cartouches edged with gilding, the blue ground with *caillouté* gilding 10¼ in. (26.2 cm.) wide

£4,000-6,000

US\$5,600-8,300
 €4,600-6,900

PROVENANCE:

Anonymous sale; Christie's, London 10 March 1969, lot 19.

This salad-bowl belongs to the service that was presented by Louis XV of France to the Duchess of Bedford in 1763. John Russell, 4th Duke of Bedford was the British Ambassador to France from September 1762 to June 1763. During this time, he negotiated with the duc de Choiseul to formally end the Seven Years War with the Treaty of Paris. This service was given by Louis XV to Russell's wife, Duchess Gertrude, in recognition of her husband's vital role during these negotiations and it is recorded in the *Journal des présents du Roi* on 24 June 1763. It was accompanied by table ornaments in the form of 69 biscuit vases and 52 sculptural groups and was delivered on 1 June to the Minister of Foreign Affairs, César-Gabriel, duc de Praslin, who acted as the intermediary in its presentation.

This richly decorated '*Lapis caillouté*' service included four *saladiers*, two of the larger first size and two of the smaller second size, priced at 192 and 144 *livres* each, respectively. Three of the salad bowls are preserved in the collection at Woburn Abbey, Bedfordshire, seat of the Dukes of Bedford, along with the majority of the service as listed in the Sales Registers at Sèvres. The present *saladier*, of the first size, a *mortier*, and two *plateaux losanges*, which are among a small number of pieces separated from the service, were sold at Christie's, London, 10 March 1969, lots 18 to 21. One of the *plateaux losanges* has subsequently been reunited with the Woburn holding. For further discussion of the service see David Peters, *Sèvres Plates and Services of the 18th century*, Little Berkhamsted, 2015, Vol. II, pp. 351-52, service list 63-1.



81



THE PROPERTY OF A LADY

82

A GOLD AND GILT-METAL-MOUNTED SEVRES PORCELAIN SPYGLASS (LORGNETTE)

THE PORCELAIN CIRCA 1765-67, THE MOUNTS PARIS, 18TH CENTURY

Of cylindrical form, reserved with gilt-framed oval panels of flowers on a *beau bleu* ground alternating with gilt scroll ornament at each end, the eye-piece and magnifying lens within gold reeded ribboned mounts, the telescoping shaft gilt copper, the gold mount chased with festooned swirling flutes framing a cypher AO within a cartouche
3¼ in. (8.2 cm.) long (closed)

£25,000-35,000

US\$35,000-48,000
€29,000-40,000

PROVENANCE:

With Alexander and Berendt Limited, London, no later than 1982.
Acquired from Adrian Sassoon, London.

On 3 June 1769, the second transit of the planet Venus across the sun took place, a rare astronomical event that was observed by the French court from the terraces of the Château de Saint-Hubert. Louis XV himself explained the phenomenon to Madame du Barry, lending her his telescope (see Daniëlle Kisluk-Grosheide and Jeffrey Munger, *The Wrightsman Galleries for French Decorative Arts, The Metropolitan Museum of Art*, New York, 2010, p. 78).

Lorgnettes were produced at Vincennes and then at Sèvres in a variety of sizes, to be assembled by the Paris *marchands-merciers*. However, surviving examples are rare and this one is among the most precious, luxuriously mounted in very finely chased gold. An ivory-mounted spyglass, dated 1757, and decorated with green ribbon trelliswork enclosing flowers, is held at the Louvre Museum, Paris, inv. OA 7856; see *Madame de Pompadour et les arts*, Exhibition Catalogue, musée national des châteaux de Versailles et du Trianon, February - May 2002, Paris, 2002, p. 462. Another brass-mounted example in the Wrightsman Collection at The Metropolitan Museum of Art, New York, is painted with a terrace of flowers and is illustrated by Carl C. Dauterman, *The Wrightsman Collection Porcelain*, Metropolitan Museum of Art, New York, 1970, Vol. IV, no. 90. A *bleu céleste* ground spyglass was sold at Christie's, New York, 21 October 1997, lot 168. See Marcelle Brunet and Tamara Préaud, *Sèvres des origines à nos jours*, Paris, 1978, no. 95 for a discussion of the above-mentioned examples and others.

The records of the *marchand-mercier* Lazare Duvaux note the sale of several spyglasses including one to Madame de Pompadour on 22 December 1756 for 180 livres: 'une lorgnette de Vincennes garnie d'or' (a Vincennes spyglass mounted in gold), and another to the Duchesse de Mazarin in December 1757.



83

83
**A PAIR OF MEISSEN PORCELAIN BEAKER-
 VASES EMBLEMATIC OF SUMMER AND
 AUTUMN**

CIRCA 1750, BLUE CROSSED SWORDS MARKS,
 PRESSNUMMER 21 TO VASE EMBLEMATIC OF
 AUTUMN

Summer applied with branches of fruiting cherry entwined with peas, a flowering and fruiting strawberry plant, a putto with a sickle clutching a tied sheaf of wheat and with bees, a caterpillar and a grasshopper, the other with fruiting vine, a bird pecking at a bunch of grapes, a Bacchic putto drinking from a goblet and two bees, both painted with a butterfly and scattered insects, gilt-line rims

13 in. (33 cm.) high

(2)

£7,000-10,000

US\$9,700-14,000

€8,100-12,000

THE PROPERTY OF A PRIVATE COLLECTOR

84
**A PAIR OF CAPODIMONTE (CARLO III)
 PORCELAIN ALTAR CANDLESTICKS**
 CIRCA 1750-55

Modelled by *Giuseppe Ricci* and *Gaetano Fumo*, each in four parts, of triangular section, moulded with foliate shells and strapwork on three scroll feet, the lower sections painted by *Giovanni Caselli* in *puce camaïeu* with scenes from the Life of Christ, the sections above with putti holding devices

19¼ in. (48.9 cm.) and 19⅝ in. (49.2 cm.) high (2)

£6,000-8,000

US\$8,300-11,000

€7,000-9,200

EXHIBITED:

Naples, Museo Archeologico Nazionale, December 1986 - April 1987, no. 200.

LITERATURE:

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 260-262, no. 201, col. pl. LI [IV].

For some undecorated examples, together with a Crucifix, in the Museo di Capodimonte in Naples see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, p. 259, no. 200.



84



■*85

**A BERLIN (K.P.M.) PORCELAIN BLUE-GROUND
TOPOGRAPHICAL TWO-HANDLED VASE (FRANZÖSISCHE
VASE MIT GREIFENKOPFHENKELN)**

CIRCA 1860, UNDERGLAZE BLUE PRINTED SCEPTRE AND EAGLE
MARKS, IMPRESSED 3 AND INCISED VI MARK, THE WOOD BOLT
INSCRIBED NO. III 1863 IN BLACK INK, BLACK SCRIPT TITLES TO
INTERIOR

With matt-gilt griffin handles, one side painted with the *Kronprinzenpalais* in
Berlin, the other with *Schloss Babelsberg* near Potsdam, each within a gilt-
framed square panel reserved against the bright blue ground, the gilt neck and
flared foot tooled with a continuous band of oakleaves, on a square gilt base
27½ in. (69 cm.) high

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

The Kronprinzenpalais is a former Royal Prussian residence on Unter den
Linden boulevard in the historic centre of Berlin. It was built in 1663 and
renovated in the Neoclassical style in 1857, according to plans by Heinrich
Strack. Schloss Babelsberg was built in Potsdam in 1833 as a summer
palace for Prince William, son of Frederick William III, King of Prussia.

86

AN AUSTRIAN ENAMELLED SILVER-GILT MUSICAL BIRD BOX

VIENNA, CIRCA 1880

In the Japonist style, rectangular on four ball feet, enamelled with a white and pale green background framed by silver-gilt borders chased with geometrical motifs, the front panel enamelled with a mother and child, the right side and back panels sparsely decorated with cherry blossoms, the left side with a pagoda and a cherry blossom tree with a branch extending on the cover centred by a hinged oval lid painted with a bird resting on the branch, opening to reveal the singing bird and an engraved grill, activated by the push button fitted on the cover, the bird rotates on its axis in time to a realistically imitated bird song and retreat inside the box when the song has finished and the lid will close, with brass key, *marked underneath 'Made in Austria, Sterling'* 3 $\frac{3}{8}$ in. (100 mm.) long

£4,000-6,000

US\$5,500-8,200

€4,700-6,900



86

The market of musical boxes was dominated in the 19th and 20th century by Swiss made boxes. However, there was a select group of manufacturers, active in Prague and Vienna during the same period, who fashioned instruments which were uniquely Austrian in their construction and design.

The Japonist theme of this box shows the influence of Japanese art on Western art at the end of the 19th century after Japanese ports reopened to trade with the West in 1853, flooding Europe with their goods and culture. One such export were woodcut prints by masters of the ukiyo-e school, literally meaning 'pictures of the floating world', which depicted Kabuki theatre actors, landscapes, erotic scenes and many other aspects of Japanese culture and could be transposed in appealing decorative ways.



87

87

AN AUSTRIAN GOLD SNUFF-BOX BY JOHANN ROTHBAUER II, VIENNA, CIRCA 1925, WITH 14K AUSTRIAN GOLD STANDARD MARK

Rectangular with rounded corners, the cover and base chased with scrolling foliage and fruits on *sablé* ground, the sides with panels of horizontal reeding framed by a stylised acanthus frieze and polished gold borders, the underside with a *guilloché* panel framed by trailing foliage border 3 $\frac{1}{8}$ in. (80 mm.)
3 oz. 6 dwt. (104 gr.)

£5,000-8,000

US\$6,900-11,000

€5,800-9,200

68

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 PROPERTY OF A EUROPEAN COLLECTOR

***88**

**A CONTINENTAL GOLD-MOUNTED MOTHER-OF-PEARL
SNUFF-BOX**

ITALY OR GERMANY, CIRCA 1730

Rectangular with wavy canted corners, the cover, sides and base set with mother-of-pearl panels engraved with diaperwork and applied with gold *piqué* point, the cover applied with an openwork rocaille cartouche centred by Diana the Huntress flanked by two putti, the base centred with an oval cartouche chased with Actaeon and his dog seated under a tree, the gold mounts reeded, with slightly flaring thumbpiece, the interior of the cover inset with a glazed watercolour on vellum miniature depicting a harbour scene 3 in. (76 mm.) wide

£5,000-8,000

US\$6,900-11,000
€5,800-9,200

The nationality of this box could be suggested by the miniature which depicts a harbour scene that resembles Venice in the manner of Luca Carlevaris (1663 -1730) regarded as the father of 18th century Venetian view painting (*vedute*) with his rigorous perspective settings.





89

THE PROPERTY OF A EUROPEAN COLLECTOR

***89**

A SWISS ENAMELLED GOLD SNUFF-BOX
GENEVA, CIRCA 1800, MAKER'S MARK RPC

Oval, the cover, sides and base enamelled in translucent night-blue on a *guilloché* ground within a sky-blue enamelled ribbon-tied border, the side panels divided by four sky-blue enamelled pilasters engraved with *taille d'épargne* gold vases and within fluted white enamelled borders, the lid inset with a eye-shaped enamelled miniature depicting a mother and child framed by graduating fresh water pearls
2¾ in. (70 mm.)

£5,000-8,000

US\$6,900-11,000
€5,800-9,200

Δ90

A LOUIS XV-STYLE ENAMELLED GOLD ÉTUI

19TH CENTURY, PSEUDO MARKS OF NOEL HARDIVILLIERS, PARIS, 1768/1769 AND THE CHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768; WITH FRENCH IMPORT MARK FOR GOLD

Slightly tapering *étui-à-cire* of oval section, set with translucent green enamel fluting between chased *sablé* gold foliate borders, with opaque white enamel and green enamel beading, the domed cover with chased gold flowerhead within green enamel petal surround, blank matrix
4¾ in. (121 mm.) high

£3,000-5,000

US\$4,200-6,900
€3,500-5,800

PROVENANCE:

Collection of Madame de Polès; Galerie Georges Petit, Paris, 22 June 1927, lot 65.

LITERATURE:

Magie de l'orfèvrerie, Argenterie européenne de 1500 à 1850 dans les collections privées, Museum voor Sierkunst en Vormgeving, Antwerp, 2000, no. 258, p. 210.

Noel Hardivilliers (1704-1779) was one of Paris most successful gold box maker, working with hardstones set in fine gold cagework as well as delicate enamels. Victim of his own success, his mark was copied probably during the 19th century, perhaps in Russia as suggested by Charles Truman in *The Wallace Collection Catalogue of Gold Boxes*, London, 2013, p.341.



90

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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.



91

A CONTINENTAL TWO-COLOUR GOLD-MOUNTED RHODONITE SNUFF-BOX
 POSSIBLY AUSTRIA, 19TH CENTURY

Large rectangular box with rounded corners, the cover and base in rhodonite, the gold mounts finely chased with a frieze of flowering foliage on *sablé* ground within borders of stiff leaves
 3½ in. (80 mm.) long

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

A Ducal Collection of Hardstone Boxes: Collected by the 7th Duke of Wellington; Bonhams, London, 19 June 2013, lot 8.

Purchased from Sotheby's through Tessiers, 1 June 1964, £176.

Rhodonite was named in 1819 by a German naturalist working in Saxony, Christoph Friedrich Jasche, from the Greek *ρόδον*, "rose", referring to its color. A silicate of manganese which occurs as crystal or as mass resembling pink marble, often veined with black, it is an uncommon mineral, found in a few small deposits around the world, mainly in the Urals in Russia, in Sweden, Peru and the United States.

Rhodonite objects including boxes are normally associated with Russia especially the workshop of Fabergé although several Austrian examples are also known.



92

THE PROPERTY OF A EUROPEAN COLLECTOR

***92**

A LOUIS XV GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

BY PIERRE-ISAAC GILLES (FL. 1739-1759) OU PIERRE-FRANCOIS GOJJON (FL. 1741-1771), MARKED, PARIS, 1745/46, WITH THE CHARGE AND DECHARGE MARKS OF ANTOINE LESCHAUDEL 1744-1750; WITH TWO LATER POST 1838 PARIS WARRANTY MARK FOR GOLD

Rectangular, with chased wave-patterned gold cagework mounts, the mother-of-pearl panels mounted *à jour* and applied with gold pellets 2 $\frac{3}{8}$ in. (59 mm.) wide

£3,000-5,000

US\$4,200-6,900

€3,500-5,800

Mother-of-pearl became popular for the decoration of French gold boxes at the beginning of the 18th century and the fashion was revived around 1736, amongst other by the jeweller Ravechet with some designs reminiscent of Dresden pattern.

Although Louis XV gold boxes are generally recognisable by their rococo flamboyance, this box, whose size suggests it was intended for a lady, already announces the stylistic change of the reign of Louis XVI with its sober and symmetrical simplicity.



93

93

A GEORGE II ENAMELLED GOLD SCENT-BOTTLE CASE

CIRCA 1755-1760

Bombé baluster shaped, chased overall with scrolls and foliage on *sablé* ground, enamelled with opaque pink, purple and blue flowers with translucent green stems, the hinged cover with pendant loop, engraved underneath 'H L 18 April 1818'

total height 1 $\frac{3}{4}$ in. (45 mm.)

gross weight 6 dwt. (10.7 gr.)

£3,000-5,000

US\$4,200-6,900

€3,500-5,800

This scent-bottle case bears strong resemblance to the one fitted with a later seal in the Wallace Collection (Ch. Truman, *The Wallace Collection, Catalogue of Gold Boxes*, London, 2013, No. 93, p. 317) with its baluster body chased with scrolls and foliage and its strange enamelled roses, anemones and narcissus all growing from the same stem.

According to the trade card of John Deards from the 1730s, these scent-bottle cases were called 'pocket bottles' which would have contained a velvet lining and a glass scent-bottle, now missing (op. cit. p. 317).



THE PROPERTY OF A LADY

94

A LOUIS XV GOLD-MOUNTED JAPANESE LACQUER POCKET CALENDAR

PROBABLY BY JOSEPH VITET (FL 1757-1779), MARKED, PARIS, 1758/1759, WITH THE CHARGE AND DECHARGE OF ELOY BRICHARD 1756-1762

Rectangular, the hinged front and back covers set with Japanese Maki-e lacquer panels decorated with gold stylised chrysanthemums and eucalyptus branches on a black ground, the gold spine and mounts engraved with wavescroll bands, the inside lined with blue silk containing a printed calendar for 1787, with original shagreen case
1 7/8 in. (47 mm.) high

£7,000-10,000

US\$9,700-14,000
€8,100-12,000



PROVENANCE:

Anonymous sale; Christie's, London, 25 May 2004, lot 50.

This calendar is fitted with two Japanese Maki-e lacquer panels. Maki-e which translates as 'sprinkled picture' is a very old technique which first appeared in the Heian period (794-1185) and consists in drawing on lacquerware with lacquer, pictures, patterns or letters which are then sprinkled with metal powder such as gold and silver and fixed on the surface of the lacquerware.

Japanese lacquer first appeared at the French court in the 1730s quickly starting a fashion for panels being used to decorate items of furniture. Larger panels were also cut into smaller sections to decorate snuff-boxes, carnets de bal or calendars explaining why sometimes some of the scenes appears dis-jointed.

Very few Parisian gold box makers, including the two most famous ones Adrien-Jean-Maximilien Vachette and Jean Ducrollay, worked with lacquer panels; these were supplied by *marchand-merciers* such as Lazare Duvaux and then cut and mounted *en cage* in (see F. J. B. Watson and C. C. Dauterman, *The Wrightsman Collection. Volume III. Furniture, Snuffboxes, Silver, Bookbindings*, New York, 1970, p. 296).

-95

A FRENCH ENAMELLED TWO-COLOUR GOLD PRESENTATION SNUFF-BOX

BY ETIENNE-LUCIEN BLERZY (FL. 1801-1808), MARKED, CIRCA 1809, WITH THE POST- REVOLUTIONARY UNOFFICIAL SECOND STANDARD MARK FOR GOLD 1798-1838 AND THE RESTRICTED WARRANTY MARK FOR GOLD, PARIS 1798-1809, THE FLANGE ENGRAVED WITH 'NO 77 / ETIENNE NITOT ET FILS JOUAILLIERS [S/C] BIJOUTIERS . DE LEUR MAJESTÉS LE ROI ET LA REINE DE WESTPHALIE À PARIS / 45'; THE COVER SET WITH A MINIATURE ON IVORY OF GENERAL RIVAUD DE LA RAFFINIÈRE, CIRCA 1806-1814

Rectangular, chased with bands of quatrefoils and pellets on *sablé* ground within blue enamelled *taille d'épargne* frames, the sides of the cover with raised flowerheads and scrolling foliage enamelled with blue *taille d'épargne*, the cover set with a miniature of général Rivaud de la Raffinière, in uniform and wearing the breast-star and badge of the *Grand Officier de la Légion d'Honneur* and the breast-star of the *Chevalier de l'Ordre Royal et Militaire de Saint-Louis*
3 in. (76 mm.)

£15,000-20,000

US\$21,000-28,000
€18,000-23,000

PROVENANCE:

By family tradition, this box was gifted to Rivaud de la Raffinière by Jérôme Bonaparte, when he received the title of earl in 1808, Then by descent.

Anonymous sale; Sotheby's, Paris, 26 June 2013, lot 63.

LITERATURE:

H. du Boisbaudry, *Le général Rivaud, un Royaliste à la gloire de Napoléon*, La Lettre Active, 2017.

Olivier Macoux Rivaud de la Raffinière (1766-1839) was an infantry commander during the French Revolutionary and Napoleonic Wars. The son of a councilor of the king and police lieutenant general, he joined the army in 1792 quickly moving up the ranks. He commanded a brigade at the Battle of Marengo, an infantry division at the Battle of Austerlitz and at the Battles of Halle and Lübeck. In 1807 he fought at Mohrunge and afterwards was made governor of the Duchy of Brunswick.

At the end of 1807 General Rivaud passed to the service of Westphalia. In 1808 he became *Baron de La Raffinière* and then commander of the 26th military division. In 1809 Rivaud fought at Bayreuth, was briefly in Spain that same year before returning to France to assume command of the 12th military division and remained in that position until 1815.

After Napoléon's first abdication in April 1814, the returning Bourbons made Rivaud a *Chevalier de Saint Louis* and a *Grand Officier de la Légion d'Honneur* in August of that year. The miniature depicts him with both of these medals newly received.

Etienne-Lucien Blerzy, the son of Joseph-Etienne Blerzy (fl. 1750-1806) registered his mark for '*bijouterie: le gros bijou d'or*' in 1801/2 from 118 rue du Coq St-Honoré until 6 April 1808. His father had entered a post-Revolutionary mark in 1798 and is recorded at the same address before 1805 and at 3 rue du Coq St-Honoré in 1806. "Blerzy Frères" are listed in the *Almanach du Commerce* in 1800 and 1806. On 6 April 1808, Etienne-Lucien's widow, Victoire Bois-zot, entered a mark from 3 rue Coq-Héron, altered in 1809/10 to 3 rue du Coq St-Honoré. In 1812/13, these premises were taken over by the gold box maker, Gabriel-Raoul Morel.

Etienne-Lucien Blerzy and his follower Morel worked closely with Etienne Nitot making presentation boxes such as this one adorned with miniatures by Eugène Isabey and Jean-Baptiste-Jacques Augustin.



Marie-Etienne Nitot (1750-1809) was official jeweller to Emperor Napoléon together with his son Francois- Regnault Nitot (1779-1853) from 1802 following an apprenticeship with Auber, jeweler to Queen Marie-Antoinette. Nitot designed Napoléon's coronation crown, his ceremonial sword and many other court ornaments as well as presentation gold boxes set with miniatures of the emperor and Joséphine. Later on these boxes were presented to family members as well as princes and officers. After his death in 1809, his son continued running the business until the fall of the empire in 1815 when he sold it to his foreman, Jean-Baptiste Fossin (1786-1848) and his son Jules who set up a London branch with Jean-Valentin Morel. Morel's daughter Blanche-Marie married Joseph Chaumet in 1875 who succeeded his father-in-law in 1889 renaming the business 'Maison Chaumet'.



Olivier Macoux Rivaud de la Raffinière, 1818 © wikimedia



COUNTY of DUBLIN

1826

307

Imperial Gold





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A CHELSEA PORCELAIN 'HEN AND CHICKS' TUREEN AND COVER

CIRCA 1755, IRON-RED ANCHOR MARK TO COVER

Naturalistically modelled as a large nesting speckled mother hen with brown, grey, purple and pale yellow feathers, six of her chicks peeking out from beneath her breast feathers and wings, a further chick on her back forming the finial to the cover, the interior of the tureen painted with a spray of leaves
14¼ in. (36.2 cm.) wide; 10 in. (25.4 cm.) high

£40,000-80,000

US\$56,000-110,000

€46,000-92,000

PROVENANCE:

Sybil Jessie Milbank (née Hughes) (1869-1956);
by gift or bequest to her niece Muriel Elsie, Lady Wake-Walker JP (1890-1963);
by bequest to her elder son Captain Christopher Baldwin Hughes Wake-Walker (1920-1998);
by bequest to his widow Lady Anne Wake-Walker (née Spencer) (1920-2020).

A fashion for rendering natural subjects in a particularly lifelike way was an important aspect of British mid-18th century taste, driven in part by a new interest in science and nature. The aristocratic dining-table of the period would have been a heady visual mix, a literal feast for the eyes, a game of *trompe l'oeil* that reflected both the season and the bounty of the gentleman's estate. Cooked foods masqueraded as their uncooked ingredients, disguised in pastry, sugar and marzipan. The medium of porcelain was ideal for the purpose as in skilled hands it could be crisply and realistically modelled and the enamel colours could closely copy nature. Well-heeled British consumers had long imported Chinese porcelain for their tables, for which the Chinese made many novelty and zoomorphic wares. By the mid-18th century, the British were also importing porcelain from Meissen, which was among the first European factories to make *trompe l'oeil* dining wares in vegetable or animal shapes.

The Chelsea factory, established by Nicholas Sprimont, a London silversmith from Liège, was ideally placed to respond to the demands of the home market, a wealthy and aristocratic clientele keen to furnish their dining rooms with fashionable porcelain wares. The factory sold its products through London warehouses, china-men and annual sales. The Chelsea Sale of 1755, which commenced on 10 March, was conducted by Richard Ford in his rooms at the Haymarket. It was comprised of pieces produced the year before, including eleven 'Hen and Chickens' tureens with stands. The first (lot 50) was described as:

'A most beautiful tureen in the shape of A HEN AND CHICKENS, big as the life, in a curious dish adorn'd with sunflowers'.

Little is known about who modelled these incredibly lifelike porcelain sculptures, although this particular subject, the 'Hen and Chickens' tureen, was taken from the popular print of the subject by Francis Barlow (1626-1704). Although the print was first issued in the 17th century, this was the first time that the subject had been rendered in three dimensions. The factory also made other exceedingly ambitious life-size tureens and covered dishes, modelled in the form of an array of creatures, including ducks, pigeons, partridges, rabbits, swans, eels and plaice.

Surviving examples are rare and include:

Two in the Victoria and Albert Museum, London (one without a stand, from the Arthur Hurst Bequest, C.195-1940; and the other, with its stand, from the collections of the 5th and 6th Barons Lilford, C.75 to B-1946). A third (with stand), formerly in the Gelston Collection, is now in the Fitzwilliam Museum, Cambridge, C.3-1958. A fourth (with stand), in the Cleveland Museum of Art, a purchase from the J. H. Wade Fund, 1984.58. A fifth is in the Cecil Higgins Museum, Bedford; see F. Severne Mackenna, *Chelsea Porcelain, The Red Anchor Wares*, Leigh-on-Sea, 1951, pl. 39, no. 79. A sixth, in the collection of Lady Willoughby d'Eresby, at Grimsthorpe Castle, Lincolnshire, was exhibited and illustrated by G. Jackson-Stops, ed., *The Treasure Houses of Britain*, National Gallery of Art, Washington, 1985, p. 484, no. 421. A seventh, from the Campbell Collection, is now at the Henry Dupont Museum, Winterthur, Delaware; see D. Fennimore and P. Halfpenny, *Campbell Collection of Soup Tureens at Winterthur*, Winterthur, 2000, pp. 152-3, no. 82. Another example (with stand), was sold by Christie's, London, 8 December 2003, lot 12 (£223,600) and two (without stands) were recently sold from The Collection of Peggy and David Rockefeller, Christies, New York, 10 May 2018, lots 623 and 624.





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AN EXCEPTIONALLY LARGE LIGNUM VITAE WASSAIL BOWL

1694

Of typical form with turned decoration to the body and foot, with an applied brass plaque engraved with the family crest of White of Weymouth, dated 1694 with the Latin motto *Bibi Potum et non Defundo*

15½ in. (39.5 cm.) high; 14 in. (35.5 cm.) diameter

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Thomas White, Weymouth, England.

Anonymous sale, Woolley & Wallis, Salisbury, 4 October 2017, lot 14.

LITERATURE:

Charles R. Beard, 'A Royal Wassail Bowl', *Connoisseur*, vol. 100, 1937. pp. 316-317.

Wassail bowls were associated with Christmas festivities, often specifically on twelfth night, the practise of wassailing, including communal drinking from such large ceremonial cups, intended to promote good relations between neighbours and between the wealthy and the poor. Owen Evan-Thomas in his book *Domestic Utensils of Wood*, 1992, p.19, pl.6, illustrates two of the largest known Wassail bowls both measuring 13 1/2in high and diameter with capacities of 4-4 1/2 gallons, hence the present cup measuring a remarkable 15½ in high is very possibly the largest recorded.

The coat of arms possibly correspond to the White family of Weymouth whose shield was charged with three crosslets diagonally and featured a crest of a curlew standing on a mount of grass. The Latin inscription could be translated as 'I drank a drink and will not spill'



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A GEORGE II WALNUT BACHELOR'S CHEST

CIRCA 1730

Feather-banded throughout, the hinged folding top above two short and two long graduated drawers on bracket feet, the metalwork largely original, four ring pulls replaced, restorations to the feet and oak subframe

32 in. (82 cm.) high; 30 in. (76 cm.) wide; 15 in. (38 cm.) deep

£7,000-10,000

US\$9,600-14,000

€8,100-12,000

■99

A GEORGE II BURR WALNUT BUREAU-CABINET
CIRCA 1730

Crossbanded and feather-banded throughout, the upper section with a cavetto cornice above a bevelled mirrored door, enclosing two adjustable elm shelves and with a candle-slide below, the base with a fall front enclosing a fitted interior of seven drawers, and with two short and three long drawers on bracket feet, the feet replaced and re-veneered, the mirror and metalwork apparently original

76 in. (193 cm. high); 26 in. (66 cm.) wide; 19½ in. (50 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

A closely related bureau-cabinet featuring a glazed door which replaced an original looking-glass, and bearing the label of the cabinet-maker John Phillips, is illustrated in Sir Ambrose Heal, *The London Furniture Makers from the Restoration to the Victorian Era, 1660-1840*, London, 1953, fig. 16 and again in Adam Bowett, *Early Georgian Furniture 1715 - 1740*, Woodbridge, 2009, p.76, pl. 2.49. John Phillips is recorded as having premises at 'The Cabinet', St. Paul's Churchyard by 1725, but moved to Cornhill, near the Royal Exchange by 1732.

The present bureau-cabinet, like the illustrated example, features drawer-edge cockbeads. This feature, in which the ovolo-moulding is attached to the edges of the drawer rather than to the carcass drawer recess, was introduced in the 1720's. Bowett identifies the first dated piece of furniture that displays this feature, a brass-mounted mahogany burueu-cabinet bearing a hand-written label 'Antrobus fecit 1730', (*ibid.* p.74) though it's clear the practice was not adopted universally for some years to come.



■*100

A GEORGE II WALNUT ARCHITECTURAL BOOKCASE
 CIRCA 1730 - 40, THE CABINET-MAKERS POSSIBLY THOMAS
 BECROFT AND THOMAS NEWTON

The moulded cornice above four bevelled glazed doors enclosing twelve adjustable shelves and divided by fluted pilasters with foliate capitals, the base with four crossbanded and feather-banded doors enclosing two short shelves, on a conforming moulded plinth, with painted inscription 'W.S.Lowndes Winslow Buckinghamshire Railway 13, 1847 from Cartwright, Lower Grosvenor S., London', and signed in pencil 'Thomas Becroft & Thomas Newton'
 111½ in. (283 cm.) high; 124 in. (315 cm.) high; 23 in. (58.5 cm.) deep

£50,000-80,000

US\$69,000-110,000

€58,000-92,000

PROVENANCE:

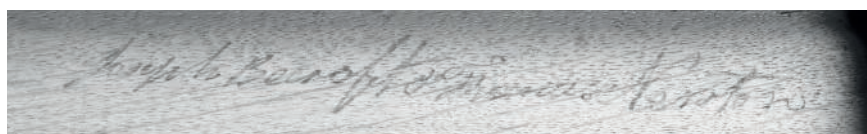
Possibly supplied to the Lowndes family for Winslow Hall, Bucks, or the Selby family for Whaddon Hall, Bucks, and thence by descent. Lt-Col. William Selby Lowndes, Whaddon Hall, Bucks (d.1921), sold Sotheby & Co., 11 November 1921, lot 62 (£400, acquired by Moss Harris acting for The Marquess Curzon of Kedleston). Thence by descent until sold Christie's, London, 19 June 1980, lot 138. Acquired by the present owner from Ronald Lee Ltd, London.

This remarkable bookcase is a rare example of a large-scale architecturally-designed cabinet made in walnut, retaining the thick glazing-bars characteristic of earlier bookcases while also reflecting the designs of Batty Langley in his *City and Country Builder's and Workman's Treasury of Designs*, 1740. It conforms in many respects to the best London-made walnut furniture of the period, employing fine veneers of burr walnut on an oak carcass and with wide crossbanded panels and deep cross-grained mouldings. Its strongly architectural form relates to a corner cupboard illustrated in Adam Bowett, *Early Georgian Furniture 1715 - 40*, Woodbridge, 2009, p.129, pl. 3.67. This he likens to the pulpits and altarpieces of London's 'Queen Anne' churches of 1715 - 30. The bookcase offered here bears a pencil inscription (on the oak carcass between the left and centre bookcases) *Thomas Becroft & Thomas Newton*, presumably the cabinet-makers or joiners, though neither is previously recorded, yet it's clear they must have been accomplished craftsmen.

The bookcase was sold in 1921 by Lt-Col. William Selby Lowndes of Whaddon Hall, Bucks. His Lowndes ancestors included William Lowndes (d.1724) who served as Secretary to the Treasury under William III and Queen Anne, and built Winslow Hall, 1699 - 1702, the design attributed to Sir Christopher Wren (Lowndes and Wren were well known to each other). On William's death the hall passed to his son Robert who survived just three more years, an inventory of the hall taken on his death revealed nothing matching the present lot, and so the hall passed to Richard Lowndes. In 1730 he married Essex Shales, daughter of a London banking family, at St Paul's Cathedral, and served as MP for Bucks from 1741 until his death in 1775 (without ever contesting an election). It seems likely that the bookcase would have been commissioned at this time. Winslow Hall passed to Richard's son William on 1766. The Lowndes family inherited nearby Whaddon Hall after the death of Thomas James Selby in 1772, on condition that William Lowndes took the name Selby, and they eventually took possession in 1782 after a protracted legal process. Whaddon Hall had been substantially rebuilt after the antiquarian Browne Willis (d.1760) acquired the house in 1704 and it's feasible that the bookcase was commissioned by Willis. However William Lowndes's son, now William Selby Lowndes, eventually rebuilt Whaddon around 1820, apparently purchasing some furniture for the new house, including a pair of magnificent gilt-gesso side tables from Stowe House, and he and his direct descendants lived at Whaddon. Winslow Hall remained in the family though from the late 1840s it was leased for a variety of purposes and eventually sold in 1897. When the bookcase was eventually sold on the death of Lt-Col. William Selby Lowndes it was acquired by the London dealers Moss Harris acting for the 1st Marquess Curzon of Kedleston (d.1925). Curzon served as Viceroy of India (1899 - 1905) and Foreign Secretary (1919 - 24) and, having inherited Kedleston in 1916, had set about recreating 'authentic' rooms for the houses he owned or leased; Kedleston; Tattershall Castle, Lincs; 1 Carlton House Terrace, London; Hackwood Park, Hants; and Montacute, Somerset. He was assisted by the influential connoisseur and furniture historian Percy Macquoid who advised, designed and sourced furniture from the likes of White, Allom & Co, and Morant & Co. The influential London dealers Moss Harris (who were instrumental in the formation of Lord Leverhulme's collection at the same time) were evidently also part of this circle.



Winslow Hall, Bucks copyright (symbol) Country Life



The pencil inscription *Thomas Becroft & Thomas Newton*



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■101

A CHINESE EXPORT REVERSE-PAINTED MIRROR

THIRD QUARTER 18TH CENTURY

Depicting a pair of seated musicians and an attendant on a terrace planted with trees and climbing plants, with a river and hilly landscape beyond, in a later carved giltwood frame
34 X 35 in. (87 x 89 in.)

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

PROVENANCE:

Partridge Fine Art, London, in the 1950s or 1960s



102

■102

A GEORGE II LABURNAM AND MAHOGANY CROSSBANDED CHEST

CIRCA 1740 - 50

The rectangular top above a brushing slide and a long false drawer with three long true drawers and two drawers to the sides, with brass carrying handles on bracket feet, repairs to feet, replacements to handles and escutcheons

32 in. (81 cm.) high; 35½ in. (98.5 cm.) wide; 19¼ in. (49 cm.) deep

£5,000-8,000

US\$6,900-11,000

€5,800-9,200

PROPERTY OF A LADY (LOTS 103 & 104)

■103

A WILLIAM & MARY WALNUT BUREAU-CABINET

CIRCA 1700-1710

Made in three sections and crossbanded and feather-banded throughout, with a cavetto cornice above a pair of mirrored doors enclosing three adjustable walnut shelves, the fall-front revealing a removeable fitted interior with pigeon holes and five drawers, and with four further concealed drawers behind, above four long drawers and turned feet, the mirrors, handles and escutcheons apparently original, the feet replaced

83½ in. (212 cm.) high; 42 in. (107 cm.) wide; 23½ in. (60 cm.) deep

£20,000-30,000

US\$28,000-41,000

€23,000-34,000

PROVENANCE:

Acquired from Mallett, London, probably in the 1980s





PROPERTY OF A LADY (LOTS 103 & 104)

■104

A GEORGE I WALNUT TALLBOY

CIRCA 1720

Crossbanded and feather-banded throughout, with a cavetto cornice above three short drawers and six long drawers, the upper section with fluted canted angles, the secretaire drawer with a fall front revealing five walnut-lined drawers and pigeon holes, the bottom drawer with an inlaid sunburst, on bracket feet, the metalwork apparently original

67¼ in. (171 cm.) high; 42½ in. (108 cm.) wide; 23 in. (59 cm.) deep

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Acquired from Ronald Phillips Ltd, London.

PROPERTY FROM A PRIVATE COLLECTION

■*105

A GEORGE II WHITE-PAINTED AND PARCEL-GILT STAND
CIRCA 1755

The inset rectangular top with waved frieze and on four C-scroll supports joined by a solid undertier, on further waved supports and C-scroll feet, the lower circular tier replaced, probably originally black and gilt japanned 20in. (51cm.) wide; 49½in (126cm.) high; 15in. (38cm.) deep

£3,000-5,000

US\$4,200-6,900
€3,500-5,700

PROVENANCE:

Raby Castle, Co. Durham, sold Christie's house sale, 11-12 October 1994, lot 151.

This richly serpentine stand, introducing gothic elements to the French 'picturesque' style, relates to that of a 'claw table' illustrated in William Ince and John Mayhew's *Universal System of Household Furniture*, 1762, pl. XIII. This stand shares the contrasting scrolls and central architectural motif with the design. There is a related stand at Erddig, near Wrexham in Wales, which was supplied in the 1760s to display a large pagoda executed in mother-of-pearl and the recessed top on this stand suggests a similar function (see M. Waterson, *Erddig*, London, 1979, p. 104)



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PROPERTY FROM A PRIVATE COLLECTION

■*106

A CAST IRON URN AND PEDESTAL
AFTER THE ANTIQUE, 19TH CENTURY

Of krater vase form, painted in imitation of bronze, the handles terminating in swan heads, the neck moulded with ivy trails and the body with classical figures, on a pedestal 59 in. (150 cm.) high; 17½ in. (44.5 cm.) wide

£6,000-10,000

US\$8,300-14,000
€6,900-11,000

PROVENANCE:

By tradition one of four made for the entrance at Dulwich Picture Gallery.

This cast iron urn is modelled on a white marble urn from antiquity, signed by the sculptor Sosibios, a Greek artist probably working in Rome in around 50 BC; it was later in the collection of Louis XIV at Versailles, and is now in the Louvre (MR 987). This celebrated work was much copied in the 19th century; the vase is illustrated in Henry Moses, *A Collection of Antique Vases*, published in 1814, and the Sèvres porcelain manufactory produced a biscuit version in 1824. A design for its production in cast iron seemingly first appears in the 1858 catalogue *Barbezat & Cie Ancienne Maison André, Hauts Fourneaux. Fonderies du Val d'Osne*. The Barbezat range was available to English clients from Carlhain and Corbiere, of 68 Cannon Street, St Paul's, London. An English version of the model was later in the 1874 catalogue of A. Handyside and Co. of Derby and London.

There are examples at Myddelton House, Enfield (L. Weaver, *English Leadwork, It's Art & History*, London 1909, p. 201). A set of four painted cast-iron urns of this model sold at Christie's Wrotham Park, 4 June 1991 lot 120. Another pair was offered Christie's, South Kensington, 9 April 2003, lot 178.



PROPERTY OF A GENTLEMAN

■107

A QUEEN ANNE TRIPLE PLATE OVERMANTEL MIRROR
EARLY 18TH CENTURY

The arched plate within a conforming slip, the shaped cresting decorated with stars, diamonds and a crown and applied with gilt-painted lead palm fronds, the inner stiles to the reverse of the frame adjusted, possibly at the time of construction, replacements to the border plates
59½ x 75 in. (151 x 191 cm.)

£25,000-40,000

US\$35,000-55,000
€29,000-46,000

PROVENANCE:

Anonymous sale, Christie's, London, 16 November 1989, lot 17.
Anonymous sale, Christie's, London, 21 May 2015, lot 157.

This rare Queen Anne tripartite overmantel mirror, with its elaborately engraved cresting and gilt painted clasps used to simulate gilt-bronze, is an accomplished example of early 18th century English glassmaking. It is designed in the French/Antique fashion popularised by the engraved Oeuvres of William III's Paris-trained architect Daniel Marot (d.1752). A related overmantel with blue glass borders was introduced, probably by Gerrit Jensen, for the King's Apartments at Hampton Court Palace circa 1700. Another, lacking the shaped cresting plates, is illustrated in Geoffrey Wills, *English Looking-glasses*, London, 1965, p. 70, fig. 14.

Advances in glass manufacture towards the end of the 17th and early 18th century meant it was possible to produce larger sheets of plate and overmantel mirrors were able to attain considerable size, sometimes occupying the whole area between the chimneypiece and cornice. The maker of the present mirror demonstrates a range of techniques, including the complex arrangement of bevelled glass plates and beautiful engraved decoration. The ripple moulded border is also a distinctive feature and a pier glass with a similar border is at Syon House in the collection of the Dukes of Northumberland.

A closely related though slightly smaller mirror was sold by Michael Lipitch, Sotheby's, London, 22 May 1998, lot 36 (£54,300 including premium). Another of slightly simpler form was sold Sotheby's London, Wednesday 29 June 2005, lot 29 (£43,200 with premium). A further example within a narrow giltwood outer border and bearing the signature of William German (active 1669 - 95), was sold Christie's, London, The Barratt Collection - From Crowe Hall, Bath, 16 December 2010, lot 242 (£34,850 including premium).



PROPERTY OF A LADY

■108

AN EARLY VICTORIAN CUT GLASS TEN-LIGHT CHANDELIER
BY PERRY & CO, MID 19TH CENTURY

The tapered central shaft with a corona hung with drops above ten twisted branches terminating in glass nozzles and drip pans, and with a faceted ball pendant below, all hung with faceted drops, restorations and replacement 37 in. (94 cm.) high; 35½ in. (90 cm.) diameter

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

Acquired from Denton Antiques, London.

The chandelier is typical of the work of Perry & Co., successors to Parker and Perry, in the mid-19th century and might even be thought a 'standard' pattern of theirs. Stylistically it recalls William Parker's own creations from the last decades of the 18th century but the tapering stem (above the branches) has parallels with the chandeliers supplied to Sir Matthew Featherstonhaugh before 1774 for Uppark, Sussex. These are associated with the London glass cutter Christopher Haedy as described in Martin Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, pp 90 - 93, though the specific feature that suggests the link, namely some idiosyncratic solid glass drapery swags ('festoons of entire paste') displayed on the Uppark chandeliers are clearly not in evidence on the present lot. Perry 7 Co's chandeliers of the mid-19th century are characterised by the twisted arms, very clear (uncoloured) glass and by the silvered metalwork.



■109

**A GEORGE II WHITE-PAINTED PIER MIRROR
MID-18TH CENTURY**

The replaced 18th century plates in a pierced foliate and C-scroll surround, surmounted by a double S-scroll cresting centred by and cascading fountain, the sides with ho-ho birds and flowers swags and with a pierced C-scroll apron below 84 ¾ x 34¾ in. (214 x 88 cm.)

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

This finely carved mirror bears comparison with designs by the talented designer and master carver Matthias Lock (*circa* 1710-1765) published in *A New Book of Ornaments for Looking Glass Frames, Chimneypieces & c. in the Chinese Taste*, 1752, featuring a full repertoire of rococo motifs, the foliate cresting surrounding a multi-tiered fountain with pierced strapwork behind, trailing floral garlands and vigorously carved foliage that entwines the frame and the perched birds with outstretched wings which were a common feature of Lock's designs.

Matthias Lock was the first Englishman to publish and promote 'French' or Rococo designs in England with *6 Sconces*, published in 1744, almost a decade before Thomas Chippendale published *The Gentleman and Cabinet-Maker's Director* in 1754. His designs were highly influential and much emulated through a series of pattern books over the coming decade. Their success and popularity is demonstrated by the fact they were reissued by Robert Sayer of Fleet Street in 1768 - 1769. Lock is noted for his extraordinary talent in both creating designs for a whole range of objects from mirrors and sconces, to tables, chairs and candle stands, and for bringing these often fantastical designs to life as a carver. A superlative craftsman, Lock was described by his contemporary, the carver and gilder Thomas Johnson (1714-*circa* 1778), as 'the famous Matthias Lock, a most excellent Carver, and reputed to be the best Ornament draughts-man in Europe' (J. Simon, 'Thomas Johnson, The Life of the Author', *Furniture History*, 2003, p. 3).

Little is known of direct commissions he undertook, which might suggest he was working as a master carver for a larger workshop for much of his career. Indeed in Lock's personal papers now at the Victoria & Albert Museum there are a number of drawings by Thomas Chippendale and the furniture historian Christopher Gilbert contends that Lock was in the employment of Chippendale. John Hayward sought to research and identify actual furniture from the Lock drawings held at the V & A, which resulted in the attribution of a pair of candle-stands, a pier glass and pier table at Hinton House, Somerset for 2nd Earl Poulett (1707-1764) soon after he succeeded to the title in 1734. A giltwood chair, now in the V & A, is thought to be Lock's work too, as the drawing appears in the museum's collection of Lock's sketches.

A pier mirror bearing the signature of James Hill, a carver who was employed by Lock when the latter was working at Hinton House, was sold anonymously Christie's, London, 6 July 2017, lot 13 (£87,500 including premium).



Detail of the leg

■ 110

A GEORGE II MAHOGANY CENTRE TABLE

CIRCA 1750

With a later rectangular moulded Breche de Benou marble top above a concave-moulded frieze on foliate and C-scroll carved cabriole legs with claw and ball feet
30½ in. (77.5 cm.) high; 48¾ in. (124 cm.) wide; 25¼ in. (65.5 cm.) deep

£20,000-30,000

US\$28,000-41,000
€24,000-35,000



■111

A GEORGE III GILTWOOD PIER MIRROR
CIRCA 1765-70, ATTRIBUTED TO WILLIAM
AND JOHN LINNELL

The central rectangular plate in a border of rushes and with scrolled border plates, the gadrooned frame carved with foliage and hung with husks, surmounted by an arched cresting centred by an urn, with printed paper label to the reverse 'Gate Helmsley House Near York', later backboards, the plates largely replaced, regilt over original silvering 86 x 43 in. (218 x 109 cm.)

£25,000-40,000

US\$35,000-55,000
€29,000-46,000

PROVENANCE:

Gate Helmsley House, York.
A private collection.
Anonymous sale, Christie's, London, 9 December 2010, lot 122

This serpentine mirror-bordered frame is conceived in the George III French picturesque manner. Its Roman husk-festooned, scrolled and acanthus-wrapped ribbons evolved from a design executed in the late 1750s by William and John Linnell, cabinet-makers and upholsterers of Berkeley Square (H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II, fig. 186). A pair of related pier glasses, reusing old mirrors, was supplied to Sir Molyneux Cope, 7th Baronet (d. 1765) for Bramshill, Hampshire.

It reflects the influence of John Linnell, who was the author of *A New Book of Ornaments useful for silver-smith's etc.*, 1760 and its architecture reflects the movement towards a more chaste classical elegance during the 1760s. These same characteristics, as well as the distinctive dished mirrored apron, is shared on a mirror sold anonymously in these Rooms, 9 July 1998, lot 43.

A gilding analysis undertaken by Catherine Hassall of University College London reveals that this mirror was originally silvered, with the original decoration being a gesso ground followed by a light grey undercoat of chalk and charcoal black, and then silver leaf which had tarnished by the time of gilding.

PROPERTY FROM A PRIVATE COLLECTION

■112

**A PAIR OF NAGASAKI LACQUER AND
MOTHER-OF-PEARL KNIFE URNS**
EDO PERIOD (LATE 18TH/EARLY 19TH
CENTURY)

Of typical form and decorated overall with birds, flowering stems, faux-fluting and oval panels, the bodies with oval landscape panels, each with a rising cover, tapering body and a moulded square plinth with ogee bracket feet, the stepped interiors lined with green velvet, repairs to the decoration 28 in. (71 cm.) high; 12 in. (30 cm.) diameter (2)

£10,000-15,000

US\$14,000-21,000
€12,000-17,000



114

114
A SET OF SIX GEORGE IV BRASS IMPERIAL MEASURES
 BY PONTIFEX SONS & WOOD, LONDON, 1826

Of typical graduated form, from the Imperial Gill up to the two-handed Imperial Gallon, each engraved 'COUNTY OF DUBLIN 1826', with the engraved maker's name and number '307' to each foot, with proof marks to the top of each rim
 the Imperial Gallon 7½ in. (19 cm.) high; 8 in. (20 cm.) diameter; 11½ in. (29 cm.) wide (6)

£4,000-6,000

US\$5,600-8,300
 €4,600-6,900

PROPERTY FROM THE COLLECTION OF THE 4TH VISCOUNT ALLENDALE, FROM BYWELL HALL, NORTHUMBERLAND

115
A PAIR OF GEORGE III MAHOGANY AND SATINWOOD BANDED SERVING-TABLES
 CIRCA 1790

Of broken D- shape outline with stop-fluted friezes and square tapering legs with spade feet, one table with end cupboards concealed by hinged friezes, restorations
 35½ in. (90 cm.) high; 102 in. (259 cm.) wide; 34¼ in. (87 cm.) deep (2)

£15,000-25,000

US\$21,000-34,000
 €18,000-29,000

PROVENANCE:

Possibly supplied to Sir Thomas Wentworth (d.1792) for Bretton Park, Wakefield, or to his daughter Diana, who married Col. Thomas Richard Beaumont, in 1786 and succeeded Sir Thomas at Bretton Park, or Supplied for Bywell Hall, Northumberland, the house acquired by the Beaumont family in the early 19th century.
 Thence by descent at Bywell Hall.



115



■118

A REGENCY MAHOGANY CIRCULAR EXTENDING DINING-TABLE

EARLY 19TH CENTURY

The tilt-top with a reeded edge and four additional leaves on a turned pedestal and four splayed legs with brass caps and castors, the leaves probably associated and later

29 in. (74 cm.) high; 62½ in. (159 cm.) diameter; 80 in. (203 cm.) with leaves

£20,000-30,000

US\$28,000-41,000

€23,000-35,000

PROVENANCE:

Acquired from Apter Fredericks, London.



■119

A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS

CIRCA 1760

Each with an arched top rail, part-padded arms and a padded seat, covered in yellow silk damask, the curved arms with blind-fret decoration, on similar square section legs joined by H-stretchers and with brass castors, repairs to feet, fret brackets replaced

39½ in. (101.5 cm.) high; 28 in. (71 cm.) wide; 31¼ in. (77 cm.) deep

(2)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000



PROPERTY OF A GENTLEMAN

■120

A GEORGE II BRASS-MOUNTED AND PARCEL-GILT MAHOGANY BUREAU-CABINET

FROM THE CIRCLE OF JOHN CHANNON, CIRCA 1730 - 45

The broken arched pediment with turned reeded finials above a pair of bevelled mirrored doors enclosing two adjustable mahogany shelves, the fall-front revealing a fitted interior with pigeon holes and seven brass-line inlaid drawers around a central prospect door, and with a well, above seven short and long drawers, on ogee bracket feet, the escutcheons and backplates engraved throughout with scrolls and lion masks, the drawers mahogany-lined, mirrors replaced, repairs to feet

91½ in. (232 cm.) high; 39½ in. (100 cm.) wide; 22 in. (56 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Anonymous sale, Christie's, London, 6 October 1994, lot 161

The bureau-cabinet is one of an idiosyncratic group displaying intriguing features and which are commonly attributed to or associated with John Channon who was established in St Martin's Lane, London, in 1737 but which includes contemporaries such as Thomas Potter, recorded as working in High Holborn in 1737, the Moravian Frederick Hintz who settled in London in the same year, and possibly one Richard Antrobus who was apprenticed to a London maker (Paschal Tennet or Tennant) in 1710.

A number of related bureau-cabinets feature brass inlay engraved with arabesques in the manner of Jean Berain (d.1711), brass cockbeadings, mahogany drawer-linings and elaborate fitted interiors, while some display a distinctly architectural form. A cabinet labelled 'Antrobus' and dated 1730 employs very similar construction of the drawers, using mahogany for the linings (as well as for the shelves in the upper section) and a similar ogee-pattern foot (see Adam Bowett, *Early Georgian Furniture 1715 - 40*, Woodbridge, 2009, pp. 74 - 75) while stylistically the broken arched pediment and drawer arrangement correspond to a bureau conceivably made by John Renshaw of Holborn and advertised in a raffle in 1737 (*ibid.* pp. 90 - 91). The unconventional nature of the Antrobus cabinet in particular, and so too the present lot, suggests that they may have been, at least in part, the work of a European craftsman.



Detail of engraved escutcheon



■-121

**A PAIR OR REGENCY BRASS-MOUNTED AND INLAID
BRAZILIAN ROSEWOOD BONHEUR DU JOUR**

ATTRIBUTED TO JOHN MCLEAN, CIRCA 1805 - 10

Each with a superstructure with pierced brass gallery and open shelves, with brass grilles in the back and sides, above a pair of cedar-lined drawers, the bases each with a long cedar-lined frieze drawer on turned tapering legs with egg-and-dart collars and brass caps and castors
each 44¼ in. (112.5 cm.) high; 32 in. (81.5 cm.) wide; 19 in. (48.5 cm.) deep (2)

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

These tables, with their combination of black-figured rosewood and brass embellishment in the Louis XVI style, relates to furniture associated with the Regency cabinet-maker John McLean & Son, who traded from around 1770 at Little Newport Street, Leicester Square, before relocating around 1790 to Upper Marylebone Street and then Pancras Street, Tottenham Court Road. McLean's work is characterised by the use of richly grained veneers highlighted by brass mounts and restrained neoclassical form, and was the height of sophistication in the early 19th century. He was listed among the foremost English cabinet-makers in Thomas Sheraton's *The Cabinet Dictionary*, 1803, and in 1806 the firm announced the opening of their warerooms 'with a new and elegant assemblage of Parisian furniture'. They were patronised by the nobility and gentry including the connoisseur 5th Earl of Jersey, supplying furniture for Middleton Park, Oxfordshire and the earl's London mansion in Berkeley Square. By 1819 the business had fallen into ruin and in 1822 McLean was bankrupt (G. Beard, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 567-8).

The present lot displays features associated with Mclean's labelled work. The form of the table itself, called a *bonheur du jour*, seems to have been a standard model made by McLean, a related table is illustrated in C. Gilbert, *Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, p.315, fig. 596, while the bold brass mouldings on the drawer borders correspond to a secretaire cabinet in the collection of the Victoria & Albert Museum, London (*ibid.* p.315, fig. 596). The brass collars to the legs also feature on two related bonheur du jour, one formerly at Lowther Castle (see Simon Redburn, 'John McLean and Son', *Furniture History*, Leeds, 1978, pl. 38A and 40A).

A similar bonheur du jour was sold from the collection of Tom Devenish, Sotheby's, New York, April 24, 2008, lot 176 (\$37,000).



122

■122

A GEORGE III MAHOGANY TALLBOY

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1760 - 70

With a gadrooned cavetto and fluted cornice above two short and six graduated long drawers, the upper section with cluster columns to the corners and with a guilloche-carved waist moulding on shaped bracket feet, with red wash to some carcass timbers, repairs to feet
71¼ in. (181 cm.) high; 48¾ in. (124 cm.) wide; 23 in. (58.5 cm.) deep

£6,000-9,000

US\$8,300-12,000
€6,900-10,000



123

■*123

A PAIR OF EARLY VICTORIAN GILTWOOD TORCHERES

IN THE STYLE OF ROBERT ADAM, CIRCA 1835-40

Each with circular top above a Vitruvian scroll frieze divided by ribbed supports headed by ram's masks joined by berried-laurel garlands and clad in scrolling acanthus terminating in hoof feet, encircling a baluster stem, on a concave-sided tripartite base, the underside to each with impressed plaques numbered 'PA-5803' and 'PA-5803A', formerly green painted
66½ in. (169 cm.) high; 12 in. (13.5 cm.) diameter at top (2)

£10,000-15,000

US\$14,000-21,000
€12,000-17,000

PROVENANCE:

Private Collection, Texas, U.S.A., until acquired by the present owner.



PROPERTY OF A GENTLEMAN

■125

A SET OF TWELVE MAHOGANY DINING-CHAIRS

TEN GEORGE III, LATE 18TH CENTURY, POSSIBLY SCOTTISH, TWO LATER

Including two armchairs, each with a shaped top rail and pierced spat above a padded seat, on square chamfered legs joined by H-stretchers
 Armchairs 38 in. (97 cm.) high; 25 in. (64 cm.) wide; 22 in. (56 cm.) deep (12)

£8,000-12,000

US\$11,000-16,000
 €9,200-14,000

■126

A WILLIAM IV MAHOGANY DINING-TABLE

CIRCA 1835

The circular tilt-top on a triple-column and trefoil base with acanthus-scroll feet and castors
 29 in. (73.5 cm.) high; 69 in. (175 cm.) diameter

£10,000-15,000

US\$14,000-21,000
 €12,000-17,000





PROPERTY OF A GENTLEMAN

■-127

A PAIR OF GEORGE IV ROSEWOOD BERGERES

ATTRIBUTED TO GILLOWS, THE CRAFTSMAN PROBABLY HENRY HOLMES, CIRCA 1825

Each with curved padded back, arms and squab cushion covered in buttoned brown suede, the outscrolled arms carved with foliage above a panelled seat-rail centred by acanthus, on ring-turned reeded tapering legs with brass caps and castors, with batten carrying-holes stamped 'HH' and inscribed in pencil 'Londonderry (?)'

40¼ in. (102 cm.) high; 30½ in. (78 cm.) wide; 25 in. (64 cm.) deep (2)

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

Possibly Charles, 3rd Marquess of Londonderry, KG, GCB, GCH (1778-1854). Dealing in Excellence, a Celebration of Hotspur and Jeremy, Christie's, London, 20 November 2008, lot 30.

This pattern of bergere, with robustly carved arms wrapped in foliage and distinct reeded tapering legs, is strongly characteristic of Gillows and relate closely to chairs with the same side scrolls supplied to William, 2nd Baron Bolton (1782-1850) for the Library at Hackwood Park, Hampshire, and sold by the late 2nd Viscount Camrose, Hackwood Park, Christie's house sale, 20-22 April, 1998, lot 55 (£84,000 incl. premium). An almost identical pair of bergeres supplied by Gillows to Morton Davison, Esq., for Beamish Park, Co. Durham, was sold by Mrs. R.D. Shafto, Christie's London, 21 September 1995, lot 168. Another similar bergere was sold anonymously Christie's, London, 18 November 2010, lot 173 (£15,000 incl' premium), while a pair of similar bergeres was sold from the collection of Eric Albada Jelgersma, Christie's, London, 7 December 2018, lot 510 (£118,750 incl' premium)

The stamp 'HH' may relate to the Gillows journeyman Henry Holmes, who is recorded in the Lancaster *Estimate Sketch Books* from around 1805 and is noted as working until 1834 (*Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 445). The same initials appear on sofas supplied to Thomas Wynn, 2nd Baron Newborough for Glynllifon, Caernarvonshire, by Gillows and invoiced in December 1823 (sold by Coleg Meirion Dwyfor, Christie's London, 9 March 2000, lot 102), and on the so-called 'Whistlejacket Suite' of giltwood seat-furniture, sold from Wentworth Woodhouse, Christie's London, 8 July 1998, lot 80. Susan Stuart has suggested that the stamp may relate to a London journeyman as no giltwood furniture appears to have been made in the Lancaster workshops (Stuart, *op.cit.*, p. 244).

These bergeres may have been supplied to Charles William Vane, 3rd Marquess of Londonderry, circa 1825, by Gillows. Lord Londonderry is recorded as a client of Gillows' in the *Estimate Sketch Books* between 1822 and 1825 (Susan Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol. II, 2008, p.186).



128

■128
**AN ASSEMBLED SET OF TWELVE REGENCY MAHOGANY
 DINING-CHAIRS**
 EARLY 19TH CENTURY

Including two armchairs, each with a curved tablet top-rail with shaped foliate and rosette-centred uprights in the back, a padded seat and turned tapering legs, restorations, seven chairs with replaced front legs to match the other five Armchairs 36in. (92 cm.) high; 21½ in. (55 cm.) wide; 21 in. (54 cm.) deep (12)

£4,000-6,000

US\$5,500-8,200
 €4,700-6,900

■-129
**A PAIR OF WILLIAM IV BRASS-MOUNTED BRAZILIAN
 ROSEWOOD AND PARCEL-GILT SMALL CONSOLES**
 CIRCA 1835

Each with a rectangular white marble top above a beaded frieze and tapering turned column supports, with a mirrored back and concave platform on reeded bun feet, the marble tops apparently original, later mirrors, the front feet apparently original but later gilded 31¼ in. (81 cm.) high; 24½ in. (62 cm.) wide; 14 in. (36 cm.) deep (2)

£5,000-8,000

US\$6,900-11,000
 €5,800-9,200



129





PROPERTY OF A GENTLEMAN

■-130

A REGENCY MAHOGANY CARLTON HOUSE DESK
BY GILLOWS, CIRCA 1800

Crossbanded overall in rosewood, the curved galleried top above six mahogany-lined short drawers flanked by curved doors, with stepped sides enclosing two mahogany-lined drawers, with gilt-tooled green leather-lined writing-surface and hinged reading-slope, the leather continuing under the removable flanking drawer-sections, above three frieze drawers, on square tapering legs with brass caps and castors, the underside of some drawers inscribed in ink 'Nash Oak Lodge', stamped 'GILLOWS LANCASTER'

38 in. (96.5 cm.) high; 64½ in. (164 cm.) wide; 33 in. (84 cm.) deep

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

Nash, Oak Lodge.
Sir Philip Powell, C.H., O.B.E.
Sold Christie's, London, 20 September 2001, lot 126

The 1796 design for this 'Carleton House Desk' features in the *Estimate Sketch Book* of Gillow of London and Lancaster, and derives, with minor variations, from Messrs A. Hepplewhite & Co.'s 'Gentleman's Writing Table' featured in their *Cabinet-Maker's London Book of Prices*, 2nd ed., 1793 (pl. 21). In that year interest in the elegant furnishings of Carlton House was promoted by the publication of Thomas Sheraton's, *The Cabinet-Maker and Upholsterer's Drawing-Book*, which illustrated some interiors of the London mansion created by George, Prince of Wales, later George IV. Gillow's pattern, ordered from their London showrooms, was named after the large 'Writing Table', with a top which contained 'Drawers and 2 Cupboards', that had been invoiced in February 1790 by the Pall Mall court cabinet-maker John Kerr (d. 1808) (H. Roberts, 'The First Carlton House Table?', *Furniture History*, 1995, pp. 124-128). The present desk, which was ordered from London and manufactured in Lancaster, bears the inscription 'Nash, Oak Lodge'. It is therefore tempting to associate it with the architect John Nash (d. 1835), who was employed during this period at Richard Page's Middlesex estate, known as The Park. He was later architect to George, when Prince Regent, but already by 1798 he had exhibited at the Royal Academy a drawing of a magnificent conservatory dedicated to George as Prince of Wales (J. Summerson, *The Life and Work of John Nash Architect*, London, 1980, fig 7c).



Detail of pencil inscription Nash Oak Lodge



Detail of Gillows Lancaster stamp

■-131

AN ANGLO-INDIAN ENGRAVED IVORY AND INDIAN ROSEWOOD TALL CHEST-OF-DRAWERS

VIZAGAPATAM, MID-18TH CENTURY, THE VENEERED TOP AND SIDES ENGLISH, LATE 18TH CENTURY

The rectangular top above two short and four long drawers, the front of each drawer inlaid with rich borders of flowerheads and scrolling foliage between bands of ivory engraved with conforming decoration, on bracket feet further veneered in ivory, the 18th century locks and silver handles added in England, the handles mark of John Winter, Sheffield, hardwood lined drawers, Indian character marks to the interior of some drawers and the carcass, 19th century castors, the top and sides banded in holly, probably replacing ivory banding 58½ in. (148.5 cm.) high; 49½ in. (125.5 cm.) wide; 25 in. (63.5 cm.) deep

£25,000-40,000

US\$35,000-55,000
€29,000-46,000**PROVENANCE:**

Acquired by Sir Herbert Read (1893-1968) for Stonegrave House, North Yorkshire, circa 1947 and thence by descent.

Sir Herbert Edward Read (1893-1968)

Sir Herbert Edward Read was one of the most significant writers and thinkers to have emerged from Yorkshire in the 20th century, and was the leading spokesman for the arts of his generation. A youthful war hero during the First World War, he was awarded the Military Cross (1917) and DSO (1918) but his wartime experience left him a convinced pacifist. In the early 20th-century, Read met the key figures in London's literary and artistic modern movement including the Sitwells, Ezra Pound, Wyndham Lewis and Ford Madox Ford. His poetry was widely admired and published in a series of anthologies. In the 1920s, he contributed to T.S. Elliot's journal *The Criterion*, and in 1922 became curator of ceramics and glass in the V. Later he became literary adviser to publishers Heinemann and Routledge and Kegan Paul and editor of the *Burlington Magazine*. During the 1930s, he was an important interpreter of continental art, in contact with the German theorists, and had an acute awareness of expressive central European and Scandinavian modernism. He was also a tireless supporter of advanced British work in the inter-war period, and friend to Barbara Hepworth, Henry Moore and Ben Nicholson. His sensitive features were captured by many artists including Jacob Kramer (*Portrait of Herbert Read*, 1914), Kurt Schwitters (*Collage Incorporating Photograph of Herbert Read*, 1944), Barbara Hepworth (*The Poet Reading to his Children*, 1948) and Karel Appel (*Portrait of Herbert Read*, 1962). Recent publications on Read include the exhibition catalogues *A Tribute to Herbert Read 1893-1968*, 1975, City of Bradford Metropolitan Council Art Galleries and Museums and Ed. B. Read, D. Thistlewood, *Herbert Read: A British Vision of World Art*, 1993-1994, Leeds City Art Galleries.



Sir Herbert Read

Vizagapatam furniture

This chest-of-drawers, of the mid-1750s, successfully combines a Western furniture form with South Indian ornamentation. It is made of Indian rosewood, inlaid with ivory marquetry that has been intricately engraved in a painterly fashion with a resin or 'lac' to represent foliage and flowers. This technique is named after the East-Indian port of Vizagapatam, on the Coromandel Coast, from where the craft originates. Vizagapatam furniture was enthusiastically collected by the 'nabobs', conspicuously wealthy Europeans and employees of the East India Company (EIC), who made their fortune on the Indian subcontinent. The cabinet trade at Vizagapatam was well established at the end of the 17th century when local craft skills, using ivory, were married to western furniture forms. There was also a flourishing textile trade; producing the colourful cloth known as 'chints' (chintz), so popular in the west, and consequently the port was a regular destination for EIC ships, although the transportation of furniture fell under the remit of private, rather than EIC, trade. The delicate and elaborate inlay of this chest-of-drawers represents the exotic indigenous flowers and foliage borders that often surround a central panel depicting a flowering tree motif found in chintz textiles. Furthermore, the small plant-like tendrils that form a ground for the large friezes are also characteristic of chintz fabrics.

While a number of dressing-bureau tables applied with Vizagapatam ornamentation exist, all of which were formerly in the respective collections of EIC men, for example, one acquired by Richard Benyon, Governor of Fort St. George from 1734-44, now at Englefield House, Berkshire, another purchased by Robert Clive, 'Clive of India', Commander-in-Chief of British India in the 1740s, now in the collection of The National Trust at Powis Castle, Powy, and a further example supplied to Sir Thomas Rumbold, 1st Bt (1736-91), Governor of Madras from 1777-80, on loan to the Fitzwilliam Museum since 2012, chest-of-drawers of the model offered here are rare (A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 187, fig. 85, p. 172, fig. 73).

By family tradition, this chest-of-drawers did not enter the Read collection prior to the late 1940s. However, the silver drawer pulls on this chest can be attributed to John Winter following research published by James Lomax, *British Silver at Temple Newsam House and Lotherton Hall*, Leeds, 1992, p. 131, no. 134. Lomax suggests that the silver mounts on a tea caddy in the collection at Temple Newsam and three further examples struck with the maker's mark 'IW' - as found on the drawer pulls of the chest offered here - can be attributed to John Winter of Sheffield (see Sotheby's, London, 20 October 1977, lot 159, Christie's, New York, 20 May 1987, lot 228 and another illustrated in R. Edwards, *The Dictionary of English Furniture*, Woodbridge, 1954, p. 340, fig. 4).



Detail of escutcheon and marquetry



132-199 NO LOTS



200

AN ELIZABETH II SILVER STAG

MARK OF GARRARD AND COMPANY
LIMITED, LONDON, 1976

Realistically chased and mounted on a marble
base, *marked on leg*
total height 21¼ in. (54 cm.)

£7,000-10,000

US\$9,600-14,000

€8,100-12,000



200



201

201

**A PAIR OF DUTCH LARGE SILVER
PHEASANTS**

MARK OF NIEKERK BROTHERS,
GRONINGEN, 1919

Realistically modelled, the detachable heads with
glass eyes, one with pierced stopper, *marked on
bezels and heads, stamped HOLLAND on tails*
24½ in. (62 cm.) long
gross weight 87 oz. 8 dwt. (2,719 gr.) (2)

£4,000-6,000

US\$5,500-8,200

€4,600-6,900



202

202

A FRENCH SILVER-GILT AND GILT-METAL HUNTING CUP AND CASE

JEAN-FRANCOIS DENIERE, PARIS, CIRCA 1835

On oval gadrooned base cast with gothic style foliage and applied in the front with a rococo cartouche and coat-of-arms and two shields with initials GS, the stem formed as a stag's hoof topped by an oak leaf crown above a band of gothic scrolls framing cartouches engraved with inscription, the base fitted with a silver plaque engraved with inscription, with detachable cut-glass cup and original fitted leather case, engraved on base DENIERE A PARIS
total height 11 in. (28 cm.)

The inscription around the crown reads: HALLALI, CARYAN, 'Porté bas près de Sèvres' and 'attaqué le 6 Novembre 1835 près de Bonnelles'. The inscription on the plaque describes the hunt of a stag through forests south of Paris and its eventual demise by 20 dogs whose names are listed.

£5,000-8,000

US\$6,900-11,000

€5,800-9,200

PROVENANCE:

Baron Johan-Georg Schickler (1793-1815)

Johan Georg Schickler (1793-1843) was born in Bordeaux in a wealthy Prussian banking family who emigrated to Switzerland in the 16th century, first in Basel before moving to Mulhouse, Berlin and finally Paris. The family moved in the highest Parisian social circles acquiring the famous hôtel Crozat on the Place Vendôme in 1828 which they filled with works of arts and painting especially equestrian by Carle and Horace Vernet, Géricault, and Eugène Delacroix as the family had a passion for horse racing and hunting. Denière was a bronze maker retailing furnishings, chandeliers, clocks, candelabra, torchères and ornamental mantel clocks, established in 1804 by Jean-Francois Deninger (1774-1866) (called Denière) and François Thomas Matelin (1759-1815). Denière supplied the French and European courts such as Versailles, the Grand Trianon, Buckingham Palace, the Hermitage (St Petersburg) and the White House. From about 1849, the company was operated under the direction of Denière's son, Guillaume who was also a registered goldsmith, and continued to exhibit at Expositions and International Exhibitions throughout Europe and expand its prestigious clientele. Princes and kings figured among Denierè's wealthy clients and Denière supplied important commissions to the *Mobilier de la Couronne* (mainly clocks for the Tuilleries), to Kisselef, the Russian Ambassador, and to Said Pasha, the viceroy of Egypt. Records shown that the firm was active until 1903.

Please see christies.com for further information on this lot

203

A GERMAN SILVER STAG DRINKING CUP

MARK OF NERESHEIMER, HANAU, LATE 19TH CENTURY

Realistically chased as a baying stag with detachable head, marked on bezel, with Vienna import marks for 1872-1901

18½ in. (47 cm.) long

66 oz. 18 dwt. (2,081 gr.)

£6,000-8,000

US\$8,300-11,000

€7,000-9,200



203



204



THE PROPERTY OF A EUROPEAN COLLECTOR

204

A PAIR OF AUSTRIAN SILVER FIVE-LIGHT CANDELABRA

VIENNA, 1857, MAKER'S MARK M*K

Each on three scroll feet, with vine tendril stem, the drip-pans and sockets cast with fruiting vines and vine leaves, with similar detachable scroll branches, the base applied with a coat-of-arms, *marked on bases*

22 in. (56 cm.) high

241 oz. 17 dwt. (7,523 gr.)

The arms are those of Abbott.

(2)

£6,000-8,000

US\$8,300-11,000

€7,000-9,200

THE PROPERTY OF A GENTLEMAN

205

A GEORGE V SILVER TWO-HANDLED VASE

MARK OF MAPPIN AND WEBB, SHEFFIELD, 1931

On square plinth, the circular faceted body applied with two foliate handles and with egg-and-dart rim, with gilded interior, *marked on side, stamped underneath MAPPIN & WEBB, SHEFFIELD & LONDON*

17¾ in. (45 cm.) wide

141 oz. 6 dwt. (4,395 gr.)

£3,000-5,000

US\$4,200-6,900

€3,500-5,800



205



206

AN ITALIAN PARCEL-GILT SILVER PRESENTATION DISH

MARK OF LUIGI AND VINCENZO SCHEGGI, FLORENCE, 1818-1824

Circular, the border embossed and chased with foliate scrolls, herons, butterflies and snakes interspaced with six cartouches applied alternatively with bearded male mask and fox, the recess etched with Ottoman scrolls, the raised centre with three Greek mythological scenes of love interspaced with caryatids framed by emblems of water, the centre embossed with a mask of Aphrodite on a bed of coral, *marked underneath and further engraved No 5' - 4' 50 z. (4 fund 50 zolotnik)*
 17¾ in. (45 cm.) diameter
 59 oz. 8 dwt. (1,849 gr.)

£12,000-18,000

US\$17,000-25,000
 €14,000-21,000

The dish is decorated with Greek mythological scenes depicting the pursuit of love featuring: Eurydice pursued by Aristaeus, Triton seducing a Nereid

and Hylas and the Naiads. The scenes are loosely inspired by Annibale Carracci's frescoes in the Palazzo Farnese where the Nereid holding her flying drapery is clearly recognisable. The style and quality of the dish makes it an exceptional piece in the production of the Scheggi brothers who were an important family of silversmiths in Florence, commissioned by the Grand Duke Ferdinand III of Tuscany, as well as the Borghese with a service for Prince Camillo Borghese who married Pauline Bonaparte in 1803. The Scheggis had a taste for the Neoclassicism as shown by their designs published in the *Magazzino di mobilia* in 1797, however, this dish is an early expression of the historicist style as popularised by Percier and Fontaine and was probably a wedding gift as suggested by the choice of subject-matter. The ornaments on the border could have an heraldic significance. The scratch weight suggests a Russian provenance.



207

PROPERTY FROM THE PORTLAND COLLECTION

207

A GERMAN SILVER-GILT CUP AND COVER

APPARENTLY UNMARKED, 19TH CENTURY WITH 15TH CENTURY ELEMENTS

On tripod base pierced with quatrefoils and applied with three standing soldiers, holding lance and shield, supporting the cup mount applied with stylised gothic foliage and branches, the trumpet-shaped plain beaker cast with a geometric rim, the detachable coronet-shaped cover with baluster stem with figure finial and foliate calyx

22¾ in. (58 cm.) high

93 oz. 15 dwt. (2,917 gr.)

£7,000-10,000

US\$9,700-14,000

€8,100-12,000

LITERATURE:

E. Alfred Jones, *Catalogue of the Plate belonging to the Duke of Portland, K.G., G.C.V.O at Welbeck Abbey*, London, 1935, p.12.

This form of this beaker with a plain body and cover applied with cast bands of Gothic foliage first appears in Germany in the mid 15th century. A similar example with a more flattened cover made in Nuremberg around 1460/1470, can be found in the collection of the V&A (753:1, 2-189). Lübeck produced similar cups with high-domed covers as found on this lot. The Gothic foliage borders are reminiscent of medieval manuscript borders and stone carving of the period. It is probable that the borders, feet and finial date from the 15th century, but the body and cover were either replaced or heavily restored when the later trefoil shaped plinth was created. It is known that the cup was in the collection of William, 4th Duke of Portland (1768-1854), as Jones, *op. cit.*, p.12 mentions that it was listed in the 1854 inventory of the Duke's London residence, Harcourt House, made on his death.

208

A GERMAN SILVER-GILT PLATEAU

MARK OF PHILIPP KÜSEL, AUGSBURG, CIRCA 1680

Shaped oval and with gadrooned borders, chased with six shell compartments and four circular cartouches, the centre engraved with a coat-of-arms, with wood backing, *marked on rim*

24 in. (60.5 cm.) long

The arms are those of Paget for William, 6th Baron Paget (1637-1713). He took his seat in the Lords in 1678. He opposed the Oxford parliament of Charles II. As a supporter of William and Mary, his appointment as Lord Lieutenant of Staffordshire came after the Glorious Revolution. He became Ambassador in Vienna, where he remained until 1693. As Ambassador to Turkey, a post he held from 1693 until 1702, he played a pivotal role in the negotiations for peace between the Poles and the Turks. He visited Vienna once more when, in July 1702, he settled a dispute between the Emperor and the Grand Seigneur over Bosnia. He returned to London 1703, only to be appointed as Ambassador to Vienna again in 1705. He died at his London house in 1713 and was succeeded by his second son Henry, later created 1st Earl of Uxbridge in 1714.

£4,000-6,000

US\$5,500-8,200

€4,700-6,900

PROVENANCE:

William, 6th Baron Paget (1637-1713), presumably to his second wife Isabel, daughter of Sir Anthony Irby, by descent to, George Irby, 6th Baron Boston (1860-1941).

The late Lord Boston; Christie's, London, 25 February 1942, lot 92 (£22 to Davidson).

Anonymous sale; Christie's, Geneva, 13 November 1995, lot 126.



208

209

**A SOUTH AMERICAN SILVER-GILT
MONSTRANCE OR TAZZA STEM FROM THE
WRECK OF NUESTRA SEÑORA DE ATOCHA
POSSIBLY PERU, EARLY 17TH CENTURY**

On circular base with egg-and-dart border, the centre cast and chased with four raised trapezoid panels engraved with scrolls and framed with auricular scrolls, interspaced with double vertical bosses, the slightly tapering knopped stem applied with four pedestal scrolls at the base and similarly raised elements above interspaced with chased geometric motifs, the plain socket threaded inside, *marked underneath with trace of Royal tax stamp '+PH.'* and on top of base with traces of crown and date in beaded pentagon

6¾ in. (16.2 cm.) high

13 oz. 18 dwt. (433 gr.)

£5,000-8,000

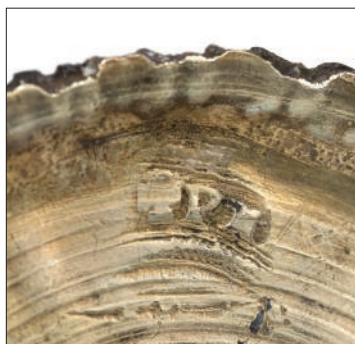
US\$6,900-11,000

€5,800-9,200

PROVENANCE:

Recovered from the Spanish galleon, *The Nuestra Señora de Atocha*, off the Florida Keys in 1985, Gold and Silver of The Atocha and Santa Margarita; Christie's, New York, 14-15 June 1988, lot 56.

The present stem was recovered in 1985 from the Spanish galleon, *The Nuestra Señora de Atocha*, which sank off the Florida Keys in 1622. The silver cargo of *The Atocha*, thought to have been made by Spanish silversmiths in Bogotá, Cartagena and Lima. Gold and silver from the American colonies was the fuel for Spain's rise to power in the 16th and 17th centuries, particularly after the mine at Potosi was opened in 1545, and the supply of silver to Europe was greatly increased. *The Nuestra Señora de Atocha*, named after a shrine in Madrid, had been ordered in 1616 from Havana shipbuilder Alonso Ferrera but was only delivered in 1620. *The Atocha* sailed from Spain in March 1622, and arrived at Portobelo on 24 May to wait for the South Sea Fleet bearing the production of the Peruvian mines, however, it took until mid-July to transfer the cargo to the Tierra Firme fleet, which took on more bullion in Cartagena and copper and indigo in Havana. Their return journey was delayed until the 4 September, when the twenty-eight ships finally sailed from Havana towards the Florida Keys. By the next day, the convoy was in the throes of a storm, *The Atocha* was thrown onto the reefs of the Keys. Laden with over 47 tons of silver, 500 pounds of gold, 30,000 pounds of copper, 20 bronze cannon, tobacco, indigo, and 268 people, she sank within minutes on the morning of the 6th. Three nautical miles away and within sight, her sister ship *The Santa Margarita* also broke on a reef and sank. Whilst the Spanish would try to recover part of the *Margarita's* treasure in 1626/27, *The Atocha* remained lost until 1971, when Mel Fisher and his Treasure Salvors Inc. found her anchor and a trail of artifacts. In 1980 the company found *The Margarita*, then in 1985 the motherlode of *The Atocha*. Many of the most important pieces were sold in a landmark auction at Christie's New York saleroom on Park Avenue, New York, in 1988.





THE PROPERTY OF A GENTLEMAN

***210**

A SET OF FOUR FRENCH EMPIRE SILVER-GILT WINE COOLERS FROM THE PAVLOVITCH SERVICE

ONE WITH MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, 1809-1819; THREE WITH MARK OF JEAN-CHARLES CAHIER, PARIS, 1819-1838

Each plain cylindrical on circular foot cast with palm leaf border, applied on the upper body with a grapevine border, the flaring rim with anthemion border, with two bracket handles with fluted calyx terminals, applied on each side with a foliate Cyrillic monogram beneath a crown, *marked underneath, on footrim and body, and engraved with Imperial inventory numbers, No. 41, No. 46, No. 49 (Cahier), and 33 (Biennais)*

8½ in. (21.5 cm.) high

219 oz. 8 dwt. (6,825 gr.)

The monogram and crown are for Grand Duke Mikhail Pavlovich (1798-1849).

(4)

£40,000-60,000

US\$55,000-82,000

€47,000-69,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 1 May 1974, lot 118 (pair by Cahier) and lot 119 (one Cahier and one Biennais).

Anonymous sale; Christie's, London, 19 November 2002, lot 12.

These wine-coolers are part of an extensive group of items commissioned by the Grand Duke Mikhail Pavlovich (1798-1849), the youngest child of the Russian Emperor Paul I and his wife Maria Feodorovna, and brother to the

Emperors Alexander I (1801-1825) and Nicholas I (1826-1855). The Emperor Paul and, later Alexander, set aside the vast sum of nine million roubles to build Grand Duke Mikhail a new palace in St Petersburg. The Mikhail Palace was built between 1819 and 1823 by the Italian architect and designer Carlo Rossi, who was responsible not only for the building itself but also for every detail of the interior decoration. Grand Duke Mikhail married in 1824, Grand Duchess Elena Pavlovna, Princess of Wurtemberg. The Palace, with the finest interiors of the day, is now the Russian Museum.

Together with his brother Nicholas I, Grand Duke Mikhail patronised the leading Parisian silversmiths. The Biennais and Cahier workshops produced the enormous Mikhail Pavlovich service, which comprised over one thousand pieces. Both silversmiths' marks appear on different parts of the same pieces, as here. In 1819, Biennais retired and sold the business, archives and designs to Cahier. By 1828 Cahier was bankrupt. Today pieces from the service are in the collections of the Hermitage, Kremlin, Rijksmuseum and Espirito Santo Foundation in Lisbon. Three pairs of double salt cellars from the service sold at Christie's, Geneva, 1 May 1974, lots 103-105. A pair of five-light candelabra by Cahier sold at Christie's, Geneva, 19 November 1996, lot 37. Other pieces from the Pavlovich service include a pair of French silver-gilt wine-coasters and a set of three silver-gilt *pots-à-bouchée* both by Cahier sold at Christie's, Geneva, 17 November 1998, lots 164-170 and 171.



Grand Duke Mikhail Pavlovich (1798-1849),
attributed to Iwan Winberg
(Fl.C.1830-1846) © Christies



211

THE PROPERTY OF A GENTLEMAN (LOTS 211-213)

211

A GEORGE III SILVER TWO-HANDLED TRAY
 MARK OF WILLIAM FOUNTAIN, LONDON, 1808

Oval with gadrooned rim and leaf-capped handles, engraved with a later crest and motto, *marked underneath*

27½ in. (70 cm.) long
 109 oz. 3 dwt. (3,396 gr.)

The crest is that of Sidebotham, almost certainly for Joseph Sidebotham J.P., F.S.A. (1824-1882) of Erlesdene, Bowden, Manchester, M.P. for Hyde from 1886. The same crest and motto appears in an heraldic stained glass window in his memory at St. Anne's Church, Haughton.

£2,000-3,000

US\$2,800-4,100
 €2,400-3,500

PROVENANCE:

Anonymous sale; Bonhams, London, 18 June 2014, lot 114.

212

A SET OF FOUR GEORGE II SILVER SALT-CELLARS
 MARK OF CHARLES HATFIELD, LONDON, 1732

Each spool-shaped and on spreading stepped foot, engraved with a coat-of-arms, engraved underneath with inscription, *marked underneath*

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

25 oz. (778 gr.)

The arms are those of Vaughan with Nanney in pretence, for William Vaughan (1707-1775) of Cors-y-Gedol, co. Merioneth and his wife Catherine, daughter and heiress of Hugh Nanney of Nannau, whom he married in 1732. William Vaughan was M.P. for Merioneth from 1734 to 1768. He was also Lord-Lieutenant and the first 'Chief President' of the Honourable Society of Cymmrodorion. The inscription reads *'The Gift of Mrs A Owen to Wm and Cath Vaughan, 1733'*.

(4)

£4,000-6,000

US\$5,500-8,200
 €4,600-6,900

PROVENANCE:

Anonymous sale; Bonhams, London, 8 November 2005, lot 75. with S. J. Phillips.



212



213

213

A PAIR OF GEORGE II SILVER CANDLESTICKS
 MARK OF ABRAHAM BUTEUX, LONDON, 1730

Each on spreading base with baluster stem and spool-shaped socket, engraved with a later cypher, *marked underneath and on socket*

6 in. (15.5 cm.) high
 21 oz. 4 dwt. (660 gr.)

(2)

£4,000-6,000

US\$5,500-8,200
 €4,700-6,900

PROVENANCE:

A Lady; Christie's, London, 3 March 1993, lot 262.



PROPERTY FROM A BOSTON COLLECTION

214

A PAIR OF WILLIAM AND MARY SILVER CANDLESTICKS
LONDON, 1692, MAKER'S MARK T.B IN WAISTED CARTOUCHE

Each on octagonal base, with fluted column stem and octagonal socket, with swirling fluted borders, the bases later engraved with a crest with earl's coronet above, *marked on stem, each engraved with scratchweight 44.6*

11 in. (28 cm.) high

42oz. 8 dwt. (1,320 gr.)

The crest is that of Boscawen for either Edward Boscawen, 1st Earl of Falmouth (1787-1841) or his son, George Henry Boscawen, 2nd Earl of Falmouth (1811-1852).

(2)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000



215

215
A SET OF THREE GEORGE III SILVER DESSERT BASKETS AND STANDS
 MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1790

The pierced and fluted oval stands resting on four bud feet, with Vitruvian scroll rim, applied on each side with a ribbon-tied medallion enclosing a crest above a coat-of-arms, the corresponding detachable oval baskets with removable glass liners, with two ram's heads and drop-ring handles, *marked underneath stands and baskets, the large basket engraved underneath with 41:6 and the stand with No1 23:19, the small baskets with No 1 25:5 and No 2 25:5, the stands with No1 23:19 and No2 24:4*

The large stand 15¼ in. (39 cm.) long; the small stands 12 in. (30 cm.) long 178 oz. 19 dwt. (5,567 gr.)

The arms are those of Kemmis almost certainly for Thomas Kemmis (1753-1823) of Kildare Street, Dublin, third son of Thomas Kemmis (1710-1774) of Shaen Castle, Queen's County. (6)

£20,000-30,000

US\$28,000-41,000
 €23,000-35,000

PROVENANCE:

Thomas Kemmis (1753-1823) of Kildare Street, Dublin
 Mr. and Mrs. John A. McDougald, Green Meadows North, Toronto, Canada;
 Sotheby's, New York, 14 April 1999, Lot 179.

Thomas Kemmis is recorded as having bought "a low antique shape tea vase with water leaves on the body and patura [sic] on the Plinth" in John Wakelin and William Taylor's *Gentleman's Ledger, 1791-1801*, folio 26 (VAM 18). This suite of baskets were no doubt from an order made in the previous year. The tea urn was sold Christie's London, 2 June 2009, lot 296. The order also included a smaller coffee urn of 48 ozs. and later in October of the same year 'an octagon teapot a stand for ditto An octagon bell shaped sugar dish and ditto cream ewer' completing the service. The Ledger lists the 'Duty at the Customs House' which points to the pieces being shipped perhaps to Dublin, supporting the identification as Thomas Kemmis (1753-1823) of Kildare Street, Dublin.

216
A SET OF FOUR GEORGE III SILVER CANDLESTICKS
 MARK OF JOHN SCOFIELD, LONDON, 1796

The circular bases with fluted, palmette, and acanthus foliage borders, the tapering stem with stiff leaf and Vitruvian scroll border, the bases engraved with a coat-of-arms, the nozzles with a crest, *marked on bases and nozzles* 13 in. (33 cm.) high 109 oz. 4 dwt. (3,398 gr.)

The arms are those of Cockerell quartering others, with Whethan in pretence, for the architect Samuel Pepys Cockerell (1754-1827) and his wife, Anne (1757-1843), daughter and co-heir of John Wetham, whom he married in 1782. (4)

£15,000-20,000

US\$21,000-27,000
 €18,000-23,000

PROVENANCE:

Samuel Pepys Cockerell (1754-1827) and then by descent until 2019.

The celebrated architect Samuel Pepys Cockerell trained in the office of Sir Robert Taylor. In 1774 he was appointed Surveyor to the fashionable West End London parish of St George's Hanover Square. In 1775 he joined the Royal Office of Works as Clerk of Works at the Tower of London and in 1780 he joined the clerkship at Newmarket, but lost these posts in the reorganisation of the Office of Works in 1782. On the death of Sir Robert Taylor in 1788 Cockerell succeeded him as Surveyor to the Foundling Hospital and Pulteney Estates. He continued Taylor's work designing Admiralty House, Whitehall and much of the Bayswater, London. He is best remembered for Sezincote House, Gloucestershire, designed for his brother Sir Charles Cockerell 1st Bt. The oriental features were inspiration for the Brighton Pavilion. He also built the nearby Daylesford for Warren Hastings, another returning nabob and Middleton Hall, Carmarthenshire, now the home of the National Botanic Garden of Wales.



216



THE PROPERTY OF A GENTLEMAN

217

A GEORGE II SILVER EPERGNE

MARK OF JOHN EDWARDS, LONDON, 1736

The shaped oval base with pierced border, on four leaf-capped scroll and shell feet, with central detachable oval bowl and two tiers of four detachable branches, the lower tier with fixed oval dishes, the upper tier with detachable circular dishes, all with scalloped rims, interchangeable with spool shaped sockets and plain wax-pans, the dishes each engraved with a coat-of-arms, the wax-pans with a crest, *marked on dishes, the frame unmarked* 19¾ in. (50 cm.) wide 149 oz. 12 dwt. (4,654 gr.)

The arms are those of Ilbert impaling Courtenay for William Ilbert (1700-1751), of Bowringsleigh, co. Devon and his wife Bridget (1712-1790), daughter of Sir William Courtenay 2nd Bt. (1675-1735), of Powderham Castle, co. Devon, whom he married in 1734.

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

William Ilbert (1700-1751), of Bowringsleigh, co. Devon.
A Gentleman [Cooling Galleries Ltd., 92 New Bond St.]; Christie's, London, 19 February 1936, lot 73 (£195 to Courtenay Ilbert).
Courtenay Ilbert (1888-1956), then by descent to,
Michael Inchbald (1920-2013), architect and interior designer, then by descent.

The newly married William Ilbert acquired both silver and furniture for his family seat, Bowringsleigh, near Kingsbridge, Devon. The house dates from the 14th century, however, in William Ilbert's time much of the 15th century and 17th century work would have been in evidence, rooms which survived the later bold remodelling in the late 1860s and early 1870s by the architect Richard Coad. The epergne, from the French 'pargner', to save, came into use in England at the beginning of the 18th century and was made in many forms to be used as a centrepiece on the table. The baskets and bowls would have held various fruit, sweetmeats and condiments for the dessert.



*218

A PAIR OF GEORGE III SILVER-GILT WINE COOLERS, STANDS AND COLLARS

MARK OF PAUL STORR, LONDON, 1809

Each campana-shaped, the detachable stands on three paw-feet, with gadrooned and acanthus foliage border, the body on fluted spreading circular foot, cast and chased on the lower part with oak and vine tendrils, with two leaf-capped fluted bracket handles with satyr's mask terminals, the upper part of body cast and chased with a frieze depicting the Triumph of Bacchus beneath trailing vines on matted ground, each with egg-and-dart rim, engraved on beneath the frieze "AD 1809", the collars engraved with numbers 6 and 31 marked on feet and underneath the stands and feet
14 in. (35.5 cm.) high
437 oz. (13,606 gr.)

(2)

£60,000-80,000

US\$83,000-110,000

€69,000-92,000

PROVENANCE:

Richard William Penn Curzon-Howe, 1st Earl Howe (1796-1870), by descent to, Francis Penn Curzon, 5th Earl Howe (1884-1964), of Penn House, Penn, Buckinghamshire, The Rt. Hon The Earl Howe, P.C., C.B.E.; Christie's London, 1 July 1953, lot 108 (£440 to Carrington, with liners), With Thomas Lumley Ltd., London, February 1954, acquired by, Jean Walter (1883-1957) in 1954, bequathed to his wife, Domenica Walter (1898-1977), bequathed to, Jean Bouret (1914-1979) (légataire universel) in 1977, then by descent.

LITERATURE:

N. M. Penzer, *Paul Storr: The Last of the Goldsmiths*, London, 1954, pl. XXIX.

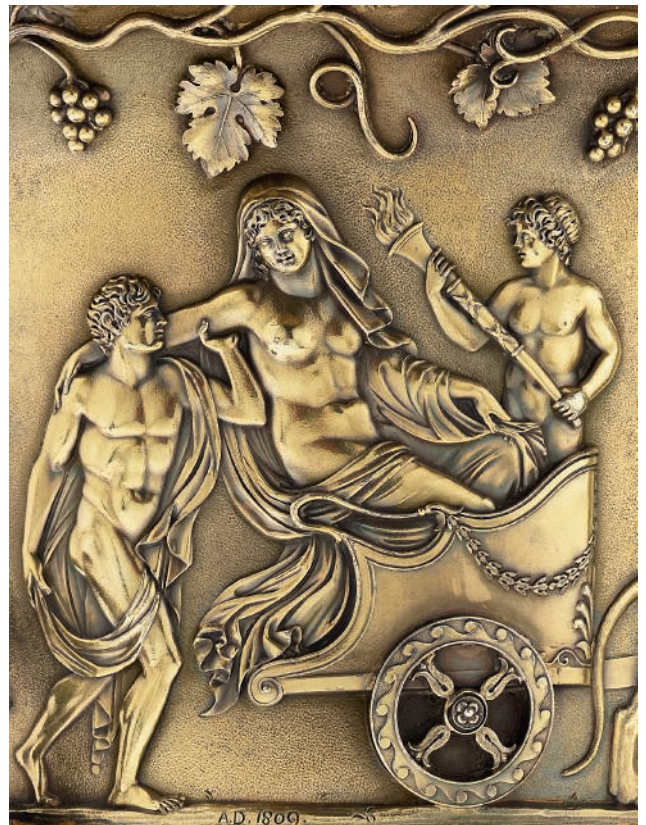
The form, calyx and handles of these wine coolers are derived from the famous Medici Krater, as engraved by Piranesi in *Vasi, Candelabri, Cippi, Sarcofagi* of 1778; and the Triumph of Bacchus frieze is derived from a Roman sarcophagus in the Vatican Museum, published by E. Q. Visconti, in *Museo Pio-Clementino* in 1782-1802, (see D. Udy, "Piranesi's 'Vasi', the English Silversmith and his Patrons", *Burlington Magazine*, December 1978, pp. 828-29).

Silver designers regularly used engravings of Roman archaeological discoveries published by Piranesi, Visconti and others. It is known, for example, that the Storr workshop had a number of Piranesi's engravings and it seems almost certain that the workshop, or the firm's retailer Rundell's, also owned copies of Visconti's work. Indeed, the present lot relates directly to a working design for Rundell's produced by Thomas Stothard and William Theed, but originally attributed to John Flaxman now contained within a folio labelled "Designs for Plate by John Flaxman, etc." in the Victoria and Albert Museum (see C. Oman, "A Problem of Artistic Responsibility," *Apollo*, March 1966, pp. 174-83).

Rundell's commissioned Storr to make wine coolers of this important model on more than one occasion. A set of eight by Digby Scott and Benjamin Smith of 1808 are in the Royal Collection. A set of four by Paul Storr of 1811 is illustrated in P. Waldron, *The Price Guide to Antique Silver*, 1982, p. 333, no. 1087 and sold at Christie's, London, March 17, 1999, lot 83. A pair by Paul Storr of 1808 are in the collection of the Museum of Fine Arts, Boston, and another pair by the same maker of 1809-10 are in the collection of the Victoria and Albert Museum. This pair were accompanied by a related set of four, 1811, also made for the 1st Earl Howe, when sold at Christie's, London, 1 July 1953, lots 107 and 108 and illustrated in N. M. Penzer, *Paul Storr: The Last of the Goldsmiths*, 1954, pl. XXIX.



Design by Th. Stothard (1755-1834) and W. Theed (1764-1817), 1806 © V&A Images







219

A GEORGE III SILVER TWO-HANDLED TRAY

MARK OF JOHN CROUCH II, LONDON, 1809

Shaped oval on four pedestal feet cast with wheat sheaf and centred by a palmette, the swirling gadrooned border with shell and palmette terminals, the side handles centred by a lion's mask, engraved with a coat-of-arms beneath baron's coronet, *marked underneath*

31½ in. (80 cm.) long

210 oz. 2 dwt. (6,536 gr.)

The arms are that of Cust quartering Pury, Woodcock, Brownlow, Payne and Bankes for Sir Richard Cust, 2nd Baron Brownlow (1779-1853), later 1st Earl Brownlow.

£7,500-10,000

US\$11,000-14,000

€8,700-12,000

PROVENANCE:

Sir Richard Cust, 2nd Baron Brownlow (1779-1853), later 1st Earl Brownlow, of Belton House, Grantham, then by descent to, Peregrine Francis Adelbert Cust, 6th Baron Brownlow (1899-1978), of Belton House, Grantham, Lord Brownlow; Christie's, London, 13 March 1929, lot 31 (£395 to Bruford). A New York and North Carolina Estate; Doyles, New York, 30 October 2017, lot 285.

Richard Cust was educated at Eton College and Trinity College, Cambridge. After graduating he toured Europe visiting Russia and Germany. In 1801 he was made a Fellow of the Royal Society of Antiquaries and became a Fellow of the Royal Society in 1805. In later life he was President of the Royal Archaeological Society from 1841 to 1849. He sat as M.P. for Clitheroe from 1802 until he succeeded his father on the latter's death in 1807 and sat in the House of Lords. He served as Lord Lieutenant of Lincolnshire from 1809 until 1852. In 1815, he was created 1st Earl Brownlow and 1st Viscount Alford.

He was married three times. He had five children from his first marriage to Amelia Sophia Hume (1788-1814), daughter of Sir Abraham Hume, 2nd Bt. and Lady Amelia Egerton. It was through the Egerton line that his son by this marriage, John, Viscount Alford, who predeceased his father, succeeded the vast estates of the Dowager Countess of Bridgwater. Lord Brownlow married Caroline Fludyer (1794-1824), daughter of George Fludyer and Lady Mary Fane, in 1818 and the couple had four daughters. His third marriage to Lady Emma Sophia Edgcumbe (1791-1872), daughter of Richard Edgcumbe, 2nd Earl of Mount Edgcumbe, was childless.



Belton House, Neale, 1818 © Alamy

220

A SET OF TWELVE GEORGE IV REGIMENTAL DINNER PLATES
MARK OF ROBERT GARRARD II, LONDON, EIGHT DATED 1828 AND FOUR 1829

Each shaped circular with foliate scroll and shell motifs, engraved with a regimental badge, *marked underneath, engraved with numbers 6/7/9/10/15/16/17/18/19/20/21 and 24, and stamped with 'Garrards, Panton Street* 10 in. (25.5 cm.) diameter
220 oz. 11 dwt. (6,860 gr.)
The badge is that of the 54th Regiment of Foot. (12)

£7,000-10,000 US\$9,600-14,000
€8,100-12,000

PROVENANCE:

The Regimental Trustees of the Devonshire and Dorset Regiment; Woolley and Wallis, Salisbury, 16 April 2019, lot 528.

Please see christies.com for further information on this lot



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221

A SET OF TWELVE GEORGE IV REGIMENTAL DINNER PLATES
MARK OF ROBERT GARRARD II, LONDON, SIX DATED 1828 AND SIX 1829

Each shaped circular with foliate scroll and shell motifs, engraved with a regimental badge, *marked underneath, engraved with numbers 55/56/59/60/61/63/64/65/66/67/68 and 70 and stamped with 'Garrards, Panton Street'* 10 in. (25.5 cm.) diameter
223 oz. 4 dwt. (6,943 gr.)
The badge is that of the 54th Regiment of Foot. (12)

£7,000-10,000 US\$9,600-14,000
€8,100-12,000

PROVENANCE:

The Regimental Trustees of the Devonshire and Dorset Regiment; Woolley and Wallis, Salisbury, 16 April 2019, lot 529.

Please see christies.com for further information on this lot



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THE PROPERTY OF A GENTLEMAN

222

A PAIR OF ELIZABETH II SILVER TWO-LIGHT CANDELABRA AND A MATCHING FOUR-LIGHT CANDELABRUM

MARK OF MAPPIN AND WEBB, LONDON, 1977 AND MARK OF PRESTONS LIMITED, LONDON, 1994

In the manner of Paul de Lamerie, each on octagonal base with incurved angles, shells, scrolls, foliage and diaperwork, the stems cast with overlapping rocaille motifs and shell shoulders, the branches centred by leaf-chased octagonal knops, *marked underneath, on bezels, sockets and drip-pans* 13 3/8 in. (34 cm.) and 17 7/8 in. (45 cm.) high
total weight 313 oz. (9,736 gr.) (3)

£6,000-8,000 US\$8,300-11,000
€7,000-9,200

Please see christies.com for further information on this lot



222



223

THE PROPERTY OF A EUROPEAN COLLECTOR

223
A VICTORIAN SILVER-GILT MOUNTED FROSTED GLASS WINE JUG

MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1841

Vase shaped and on circular foot, with fruiting grape-vine mounts, handle and hinged cover, engraved on foot rim with inscription, *marked on cover, finial, nut, handle, collar mount, body mount and foot, stamped '532 MORTIMER & HUNT'*, on detachable brass-mounted plexiglass plinth

13¾ in. (35 cm.) high

The inscription reads 'G. D. Nerousto [sic.] to G. Psycha Esqre.'

£3,000-5,000

US\$4,200-6,900

€3,500-5,800

PROVENANCE:

Given to George Panteleon Psycha [Psicha] (1836-1889), a Smyrna born Greek cotton merchant who was a partner in Ralli and Psicha, Liverpool, or George Zorzi Psicha (1833-1898), an Amsterdam born Greek general merchant based in Liverpool, by George Demetrius Neroutsos (1819-1876), a Greek born merchant of Woodlands, Bowdon, Cheshire, who traded in Manchester, Trieste and Cario.



224

THE PROPERTY OF A GENTLEMAN

224
AN EDWARD VII SILVER WARWICK VASE

MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY LIMITED, LONDON, 1902

Of typical form on square plinth, the bowl with chased acanthus leaves and applied with bacchic heads and lion pelts, with bifurcated vine branch handles and egg-and-dart border, *marked on body, workshop stamp underneath* 427

17¾ in. (45 cm.) wide over handles

228 oz. 17 dwt. (7,119 gr.)

£6,000-8,000

US\$8,300-11,000

€7,000-9,200



225

THE PROPERTY OF A GENTLEMAN

225
A PAIR OF ELIZABETH II SILVER FOUR-LIGHT CANDELABRA

MARK OF ASPREY AND COMPANY LIMITED, LONDON, 1959

In the manner of Paul de Lamerie, each on square base with incurved corners cast with stylised shells and water trophies and engraved with trelliswork, the baluster stems with overlapping scales and shells, the vase shaped sockets with alternating palm leaves and laurel festoons, the branches with central *Régence* style faceted baluster finial and four scroll arms, each with waxpan and socket, *marked on bases and branch bezels*

total height 18½ in. (46 cm.)

286 oz. 3 dwt. (8,901 gr.)

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

THE PROPERTY OF A TITLED GENTLEMAN (LOTS 226-237)



***226**

A VICTORIAN SILVER DINNER SERVICE

MARK OF ROBERT AND SEBASTIAN GARRARD AND COMPANY, LONDON, 1849, 1854, 1856 AND 1862

With engine turned basket-weave borders, comprising:

A circular soup tureen, on four foliate scroll feet, with hinged rococo handles and detachable liner, the cover with fluted ball finial, 1856

A set of eight meat dishes, in five sizes, 1854 and 1856

A set of four second-course dishes, 1849

A set of twenty-four dinner plates, 1862

A set of twelve soup plates, 1862

Each engraved with crest and duke's coronet, except the second course dishes engraved with DC monogram and marquess' coronet, each with 'Bulgari Collection Rome' label, *marked underneath, on liner, cover, screw and handles, further stamped with 'R. & S. Garrard, Panton St. London' or 'Garrard Panton St. London' and workshop numbers*

the tureen 12 in. (30 cm.) diameter; the meat dishes 20½ in. (51 cm.) to 12½ in. (31.5 cm.) long; the second course dishes 11½ in. (28.5 cm.) diameter; the

dinner plates 9¾ in. (25 cm.) diameter

1,248 oz. 6 dwt. (38,828 gr.)

The crest is that of Hamilton, for William Hamilton, Marquess Douglas and Clydesdale, 11th Duke of Hamilton and 8th Duke of Brandon (1811-1863) of Hamilton Palace, Lanarkshire. (42)

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

William Hamilton, 11th Duke of Hamilton and 8th Duke of Brandon (1811-1863), of Hamilton Palace, Lanarkshire, by descent to, Douglas Douglas-Hamilton, 14th Duke of Hamilton, 11th Duke of Brandon (1903-1973) of Lennoxlove House, East Lothian, The Duke of Hamilton and Brandon; Sotheby's, London, 12 May 1966, part lots 5, 6, 7, 8, 9, 13-16, 20, 23-24, 33, all to Kaye. With Kaye, London. With Bulgari, Rome.

THE PROPERTY OF A TITLED GENTLEMAN (LOTS 226-237)



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■227

A LARGE FRENCH GILTWOOD CARTEL CLOCK AND COMPANION BAROMETER

OF LOUIS XVI STYLE, SECOND HALF 19TH CENTURY

Each finely carved with a haloed *putto* with bifurcating tail flanked by cornucopia issuing intertwining floral garlands and laurel wreaths joined by a bow surmounted by a flaming urn, above an architectural case with circular enamel dial, the clock with Roman and Arabic numerals, the barometer *en suite* with weather and pressure titles and inscribed 'BAROMÈTRE / SELON TORRICELLI', between scrolling acanthus terminating in a floral bouquet at the base, re-gilt

66 in. (167.5 cm.) high; 22½ in. (57 cm.) wide, each (2)

£3,000-5,000

US\$4,200-6,900

€3,500-5,800

The central *putto* figures the present clock and barometer do not appear to be a copy of an 18th-century model but rather inspired by several. With his hands held aloft and his bifurcating tail, the present example perhaps most closely recalls an engraving by Jean-François Forty in his *Oeuvres de Sculpture en Bronze*, 1780. Examples of the designs were understood to never have been executed in the 18th century, however almost certainly influenced those in 19th as the volume later became a part of the collection of the renowned *bronzier* Denière (see H. Ottomeyer, P. Pröschel, *et.al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 288, fig. 4.16.2.). Also compare a wall-light modelled as a *putto* flanked by scrolling horns of plenty, *circa* 1775, formerly from the AK Petit Collection, 1912 (*op. cit.*, fig. 4.16.5).

■228

A PAIR OF FRENCH PARCEL-GILT MAHOGANY PEDESTALS

OF LOUIS XVI STYLE, 20TH CENTURY

Each with spreading rectangular top above a giltwood egg-and-dart border and Vitruvian scroll frieze centred to the front by a female Bacchic mask over a tapering rectangular panel to three sides cornered by rosettes and on a stepped base

41 in. (104 cm.) high; 16 in. (40.5 cm.) wide; 13¼ in. (33.5 cm.) deep
12 x 11 in. (30.5 x 28 cm.), the top

(2)

£3,000-5,000

US\$4,200-6,900

€3,500-5,800



228

■229

**A FRENCH ORMOLU-MOUNTED
SEVRES-STYLE PINK-GROUND VASE
AND COVER**

LATE 19TH CENTURY, SIGNED 'A. MAGLIN'

Of baluster form, the domed cover with acorn finial above an out swept lip and fluted neck with gilt-leaf decoration and flanked by articulated mounted handles hung with berried laurel garlands, one side finely decorated with a Classical maiden surrounded by *putti* carrying floral garlands and signed 'A Maglin', the obverse depicting *putti* conversing within a wooded landscape, on a spreading socle decorated with gilt arabesques above a square base

£5,000-8,000

US\$6,900-11,000

€5,800-9,200



(signature)



THE PROPERTY OF A TITLED GENTLEMAN (LOTS 226-237)



230

■~230

A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU A ROGNON

LAST QUARTER 19TH CENTURY

The kidney-shaped top inset with a gilt-tooled black leather writing surface and surmounted by a serpentine arched superstructure surmounted by floral cresting above a central clock dial signed 'E. Ch... Fils/ AParis/ 240 Rue... Riv...' flanked by two drawers, above a further short drawer and small door enclosing a green-velvet lined interior to each side, the frieze with three drawers applied with acanthus, on cabriole legs headed by leaf-cast *rocaille* clasps running to pierced *sabots*

52¼ in. (132.5 cm.) high; 55½ in. (141 cm.) wide; 26½ in. (67.5 cm.) deep

£4,000-6,000

US\$5,500-8,200

€4,700-6,900

This distinctive shape of this *bureau à rognon* is of a type attributable to the workshop of Blaise Millet and his son, Théodore. However related desks by Millet usually have a seated putto atop the central clock and similarly cherubic candelabra. A desk identical to the present lot, apart from the addition of candle arms, is shown on the stand of Baguès Frères at the 1900 Paris *universelle exhibition*, however is it speculated that Baguès were advertising their role as decorators and borrowed the furniture shown on their stand from leading *ébénistes* and that the desk is the work of Millet (C. Payne, *Paris Furniture: The luxury market of the 19th century*, Paris, 2018, p. 244).

■~231

A FRENCH ORMOLU-MOUNTED KINGWOOD, AMARANTH, TULIPWOOD, SATINWOOD MARQUETRY COMMODE

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, PARIS, LATE 19TH CENTURY

The serpentine-shaped *brèche d'Alep* marble top above two doors decorated with floral marquetry within a *rocaille* frame enclosing two adjustable shelves, above a shaped apron centred by a flower-filled trellis cartouche, with acanthus chutes to the front corners terminating in lion paw feet, twice stamped to the top 'G. DURAND'

39½ in. (100.5 cm.) high; 55½ in. (141 cm.) wide; 19½ in. (49.5 cm.) deep

£5,000-8,000

US\$6,900-11,000

€5,800-9,200

Specialising in the production of 18th century style furniture of the finest quality, Gervais-Maximilien-Eugène Durand (b. 1839) worked from a number of workshop locations in Paris during the last quarter of the 19th century. With his son Frédéric-Louis joining him in around 1890, the firm altered its name to Durand et Fils. Producing furniture made to the highest standards, reviewing Durand's contributions to the 1889 Paris *Exposition universelle*, Alfred Picard commented 'M. Durand, *ébéniste aussi habile que modeste, expose pour la première fois des meubles de premier ordre, dont il est à la fois le dessinateur et l'exécutant, il marche sur la voie tracée par les maîtres tels que Beurdeley ou Dasson*' (C. Payne, *Paris Furniture: The luxury market of the 19th century*, Paris, 2018, pp.338-341)



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■-232

A LARGE FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AND BOIS DE BOUT MARQUETRY VITRINE CABINET

LATE 19TH/EARLY 20TH CENTURY

The serpentine-shaped *rocaille* cresting centred by a shell surrounded by flowers and 'C'-scrolls above a central *bombé* glazed door and two smaller doors to the sides each framed with scrolling acanthus borders above rectangular panels decorated with floral bouquet marquetry and divided by *putti*-headed chutes, enclosing a deep violet velvet interior with three adjustable glass shelves, on short cabriole legs terminating in pierced *sabots*

9 ft. / 108 in. (275 cm.) high; 90½ in. (230 cm.) wide; 16¾ in. (42.5 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

THE PROPERTY OF A TITLED GENTLEMAN (LOTS 226-237)



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■-233

A PAIR OF VICTORIAN ORMOLU-MOUNTED WALNUT AND TULIPWOOD SIDE CABINETS

THIRD QUARTER 19TH CENTURY

Each with burr-walnut veneered serpentine-shaped top above an outswept frieze centred by a *rocaille* mount and cornered by acanthus clasps over a central glazed door enclosing two shelves lined in gold velvet, flanked by female herm figures, the sides mounted with musical trophies, on a plinth base
43¼ in. (110 cm.) high; 37 in. (94 cm.) wide; 12 in. (30.5 cm.) deep (2)

£4,000-6,000

US\$5,500-8,200
€4,700-6,900

■234

A LATE VICTORIAN MAHOGANY CIRCULAR EXTENDING DINING-TABLE

CIRCA 1900

With six additional leaves on tapering turned and fluted legs and inset castors
29 in. (74 cm.) high; 60 in. (153 cm.) diameter; 88 in. (224 cm.) with leaves

£5,000-8,000

US\$6,900-11,000
€5,800-9,200



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■-235

**A SET OF TWELVE WILLIAM IV BRAZILIAN ROSEWOOD
DINING-CHAIRS**

CIRCA 1835

Each with a shaped acanthus and scroll-carved back, the horizontal splat centred by a rosette-carved lozenge, above a padded seat and cushion-moulded rails, on turned and lapetted legs with toupie feet
35 in. (89 cm.) high; 19 in. (49 cm.) wide; 21 in. (54 cm.) deep

(12)

£5,000-8,000

US\$6,900-11,000

€5,800-9,200



THE PROPERTY OF A TITLED GENTLEMAN (LOTS 226-237)

236

A FRENCH ORMOLU-MOUNTED GREEN-MARBLE MANTEL CLOCK

BY PAUL SORMANI, PARIS, LAST QUARTER 19TH CENTURY

Modelled as a *vert d'Irlande* marble fluted capital surmounted by a *putto* and centred by an enamel dial signed 'Sormani / A Paris' with later twin-barrel movement with strike on bell and flanked by cockerel heads terminating in acanthus above an oak-leaf garland foot and square base mounted with geometric floral frieze to each side

23¼ in. (59 cm.) high; 9¼ in. (23.5 cm.) square

£2,500-4,000

US\$3,500-5,500

€2,900-4,600

PROVENANCE:

Property of a New York Collector; Christie's East, New York, 24 May 1993, lot 218.



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237

A PAIR OF FRENCH ORMOLU-MOUNTED GREEN-MARBLE EWERS

ATTRIBUTED TO PAUL SORMANI, PARIS, LAST QUARTER 19TH CENTURY

Each *vert d'Irlande* marble gadrooned and baluster form body mounted with shell-form spout and braided bullrush handles terminating in a scrolling acanthus foot, with removeable cylindrical liner, the undersides marked 'P.S'

16¾ in. (42.5 cm.) high; 9½ in. (24 cm.) wide

(2)

£2,500-4,000

US\$3,500-5,500

€2,900-4,600



■238

A FRENCH ORMOLU AND MARBLE THREE-PIECE CLOCK GARNITURE

BY RAINGO FRERES, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a clock and a pair of eight-light candelabra, the clock surmounted by two bacchantes suspending garlands, pipes and vessels at their feet, over an architectural case with circular dial signed 'Raingo Freres / A Paris' with twin-barrel movement with strike on bell, stamped 'RAINGO FRERES / Paris' and '1563', flanked by putti bearing further garlands and, on lion supports, the candelabra *en suite* with foliate branches and a central laurel-wrapped stem, above an urn-form support held aloft by two putti, on a spreading base. The clock: 27¼ in. (69 cm.) high; 31½ in. (79 cm.) wide; 7½ in. (19 cm.) deep. The candelabra: 32¼ in. (82 cm.) high.

(3)

£40,000-60,000

US\$55,000-82,000
€47,000-69,000

Enriched with finely chased figures and masterful models of lions at the base, this clock and its *en suite* candelabra by Raingo Frères are evocative of the finest works of art created during the Second Empire. This sumptuous garniture references the art of the *Ancien Régime* – including the neoclassical sculptures of Clodion and his contemporaries.

This model of clock by Raingo was made in two sizes, another measuring approximately 80 cm. wide sold Christie's, London, 30 September 2015, lot 287 (£25,000), and a larger variant measuring 100 cm. wide sold Christie's, London, 23 September 2010, lot 167 (£85,250). A garniture with clock and pair of candelabra, like the present lot, from the Rosendal Castle in Sweden sold Christie's, London 30 September 2015, lot 141 (£68,500).

Please see christies.com for further information on this lot



239

AN ITALIAN MICROMOSAIC PLAQUE
ROME, SECOND QUARTER 19TH CENTURY

Depicting the ruins of the Temple of Vespasian within a bucolic landscape with a seated mother and child, within a red-painted marble frame and further ormolu frame, the reverse with sticker inscribed '122679-7'

10 x 12¼ in. (26.5 x 32.5 cm.), the plaque
12½ x 14¾ in. (31.7 x 37.5 cm.), overall

£10,000-15,000

US\$14,000-21,000
€12,000-17,000

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■240

A PAIR OF FRENCH ORMOLU, CUT-GLASS, AND MALACHITE TWIN-LIGHT CANDELABRA
CIRCA 1840

Each with faceted spire suspending beaded chains and above a diamond-cut stem flanked by a pair of acanthus-clad candlearms suspending further beaded garlands and issuing from flower-form socle above a stepped a malachite veneered and stiff-leaf cast square base
28½ in. (72.5 cm.) high; 15¼ in. (38.5 cm.) wide (2)

£4,000-6,000

US\$5,600-8,300
€4,700-6,900



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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.



■*241

AN ITALIAN MICROMOSAIC TABLE TOP

ATTRIBUTED TO MICHELANGELO BARBERI, ROME, CIRCA 1850

The roundel centred with the Villa Medici fountain, depicting Colosseum by moonlight to the left and St. Peter's Square by day to the right with a mother-of-pearl inset moon, with figures on both sides and Romulus and Remus below amongst Classical ruins in the foreground above the title 'ROMA', set within a strapwork frame and encircled by blooming morning glories against a black ground, on a later giltwood and cast-iron low table base

The top: 31½ in. (79 cm.) diameter

The base: 20½ in. (52 cm.) high; 33½ in. (85 cm.) diameter

£30,000-40,000

US\$42,000-55,000

€35,000-46,000

Michelangelo Barberi, one of the most renowned *mosaicisti* or artist *in tesserae* of the early 19th Century, was apprenticed to Cesare Aguatti before joining the Vatican workshops in 1820.

Please see christies.com for further information on this lot





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■242

ATTRIBUTED TO CESARE LAPINI (ITALIAN, 1848-1893)

Ragazza con farfalla (Girl with butterfly)

unsigned, on an octagonal base
white statuary marble
47½ in. (120.5 cm.) high, overall
13 in. (33 cm.) diameter, the base

£30,000-50,000

US\$42,000-69,000
€35,000-57,000

Compare similarly modelled subjects of Psyche and butterfly signed by Cesare Lapini sold Waddingtons, Toronto, 16 December 2017, lot 241 and Christie's, New York, 21 April 2021, lot 75. Professore Cesare Lapini was born in Florence in 1848 and exhibited in Rome in the 1880s and 1890s. He was celebrated as a sculptor of genre figures and groups and is admired for the grace of his compositions, particularly his daintily posed nymphs which are carved with great skill, frozen in motion as they step forward as if in flight with their arms held aloft, their ethereal and transitory quality symbolised by a butterfly.

243

A LARGE WEDGWOOD FAIRYLAND LUSTRE 'TEMPLE ON A ROCK' VASE AND COVER

CIRCA 1925, PRINTED AND GILT WEDGWOOD / ENGLAND MARK AND INCISED 2046

Together with a carved wooden stand
20¼ in. (51.5 cm.) high overall

£15,000-20,000

US\$21,000-27,000
€18,000-23,000

This idiosyncratic version of a tale taken from Chinese folklore is a variation of the traditional blue printed Willow pattern. The main features of the design are the Dragon King and his rock, the trees, bridge and temple.



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244

A PAIR OF LARGE MEISSEN PORCELAIN PALE-BLUE-GROUND PATE-SUR-PATE VASES
 LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, FAINT INCISED MODEL NO. O. 160,
 PRESSNUMMER 20 TO EACH

Of unusually large size, finely painted and hand-tooled in white slip, one example with two putti holding a flaming torch aloft, a third putto holding a book and a fourth a tambourine, the other example with one putto holding a flaming torch to a lamp held aloft by a second putto, a third putto holds a cornucopia and a fourth putto holds a mirror, the necks and bases with polychrome and gilt scrolls on a mauve ground with gilt and platinum trellis decoration

21 in. (53 cm.) high

(2)

£30,000-40,000

US\$42,000-55,000

€35,000-46,000

See B. Bumpus, *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1902*, London, 1992, p. 182, fig. 136 for an archival photograph illustrating the large size of this model in comparison to other period Meissen examples. A single example of this form was sold at Christie's, New York, 17 October 2017, lot 42 (\$27,500).



■*245

ANTONIO FRILLI (ITALIAN, FL. LATE 19TH CENTURY)

La Donna Orientalista (Orientalist beauty)

signed 'A. FRILLI / FIRENZE', on a verde di Prato marble pedestal
white statuary marble
37 in. (94 cm.) high, the sculpture
76½ in. (194.5 cm.) high, overall
Circa 1880.

(2)

£25,000-35,000

US\$35,000-48,000
€29,000-40,000

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

■*246

ORAZIO ANDREONI (ITALIAN, FL. LATE 19TH/EARLY 20TH CENTURY)

Al mare or I bagnanti (By the sea or The Bathers)

signed 'O. ANDREONI / Roma', on a verde antico marble pedestal
white statuary marble
45 in. (114.5 cm.) high, the sculpture
75 in. (190.5 cm.) high, overall
Circa 1900.

(2)

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

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

■*247

ERCOLE ROSA (ITALIAN, 1846-1893)

Luce (Cupid entangled in a net)

signed 'E Rosa', on a bardiglio and portoro marble pedestal
white statuary marble
51 in. (129.5 cm.) high, the sculpture
88½ in. (225 cm.) high, overall
Circa 1880.

(2)

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

LITERATURE:

A. Panzetta, *Nuovo dizionario degli scultori italiani*, vol. II, Adarte, 2003, pl. 1616

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

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■*248

A PAIR OF LARGE JAPANESE CLOISSONNE ENAMEL VASES

MEIJI PERIOD (1868-1912)

Each vase finely decorated with blooming lotus issuing from a pond against a yellow ground, the underside signed _____

3½ in. (92.5 cm.) high; 15 in. (38 cm.) diameter (2)

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

249

TWO LARGE MEISSEN PORCELAIN MODELS OF PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, ONE INCISED A 43A, THE OTHER A 43B, VARIOUS PRESSNUMMERN

Naturalistically modelled perched on tree-stumps

The red parrot 16½ in. (42 cm.) high

The blue parrot 16 in. (40.5 cm.) high (2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000



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■250

AN ITALIAN MICROMOSAIC TABLE TOP, ON WROUGHT-IRON BASE

BY LUDOVICO LUCIETTO, VATICAN MOSAIC STUDIO, EARLY 20TH CENTURY

The central roundel depicting cloud-born sparrows against a black ground and further encircled by a continuous floral garland with roses, violets, and tulips, with a paper label to underside inscribed 'REV. FABRICA/ DI/ S. PEITRO 'N VATICANO/ STUDIO DEL MOSAICO/ Numero d' Ordin..../ Nome dell'Artista Lucietto/ Oggetto: Tavola con fiori e rondini', a second label inscribed '23-3-203 ...' with further indistinct handwriting, on a parcel-gilt and turquoise painted wrought-iron base

31 in. (79 cm.) high; 42¼ in. (106.5 cm.) diameter

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

Ludovico Lucietto was a micromosaic artist for the Vatican Mosaic Studio, active in the first part of the 20th century (R. Grieco, *Roman Micromosaic*, Rome, 2007, p. 304).





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251

A FRENCH 'JAPONISME' ORMOLU AND ENAMEL PLATE

BY CHRISTOFLE & CIE., PARIS, DESIGNED BY EMILE REIBER, CIRCA 1873

The circular dish depicting a mountainous landscape with a bird perched on a blossoming tree branch to the foreground, mounted with three handles decorated with lotus above an articulated loop and on three scroll feet, signed to top rim 'CHRISTOFLE & CIE' and numbered to one foot '840171' 12 in. (30.5 cm.) diameter; 2½ in. high

£5,000-8,000

US\$6,900-11,000
€5,800-9,200

PROVENANCE:

with H. Blairman & Son Ltd, London, 2004.

Appointed as head of Christofle's design studio in 1865, Émile-Alphonse Reiber (d. 1893) successfully combined his artistic vision and Christofle's considerable technical capabilities in order to produce Persian, Chinese and Japanese-inspired designs realized in exceptional quality. The crowning achievement of his career was the breadth of cloisonné enamels, as illustrated in the refined craftsmanship and decorative appeal of the present lot. The *dessinateur* and *ornemiste* promoted his appreciation in *Albums Reiber: Bibliothèque Portative des Arts du Dessin*, a compendium of designs in which he illustrates a propensity for ancient design and ornament. A period photograph of this plate in the Christofle Archive is titled 'No. 4161 / Coupe plate, 3 oreilles, sur trépied oiseau et rivière' (Album 25, f. 40). The number '840171' dates this plate to 1873.

■*252

A PAIR OF FRENCH ORMOLU-MOUNTED CELADON-GROUND PÂTE-SUR-PÂTE PORCELAIN VASE LAMPS

THIRD QUARTER 19TH CENTURY

Each vase of baluster form decorated with floral bouquets to each side and flanked with beaded handles suspending berried-laurel garlands, on a stepped circular base with alternating *toupie* and acanthus-form feet, with gas fitment adapted for electricity

24¾ in. (63 cm.) high, including fitments; 9¼ in. (23.5 cm.) wide (2)

£6,000-8,000

US\$8,300-11,000
€7,000-9,200

A very similar pair of *pâte-sur-pâte* vase lamps with slight variations to the mounted handles and base sold Christie's, London, 11 March 2015, lot 58 (£25,000).



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■253

A PAIR OF FRENCH ORMOLU AND CHAMPLEVÉ ENAMEL-MOUNTED ONYX VASES

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1870

Each vase mounted with three geometric foliate roundels above conforming socle joined by a tripartite stretcher and supported by three tapering legs surmounted by winged griffons, on a convex-sided base, signed 'F. BARBEDIENNE.'

26 in. (66 cm.) high; 12¾ in. (32.5 cm.) diameter

(2)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

The Barbedienne foundry was a pioneer of the champlevé enamel technique in the second-half of the nineteenth century, first showcasing their foray into Byzantine motifs at the 1862 International Exhibition, London. Their dominance in enamelled works coincided directly at a time when a desire for polychromy in the arts was developing, and the enamels of Barbedienne caused a sensation; vases in the present Byzantine style were particularly popular, and there are now related vases in the Cleveland Museum of Art (inv. 1996.295) and the musée d'Orsay (inv. OAO 1296 1) (see F. Rionnet, *Les Bronzes Barbedienne: L'oeuvre d'une dynastie de fondeurs*, Paris, 2016, p. 84).

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



254

■254

**A FRENCH ORMOLU LANTERN
OF LOUIS XVI STYLE, LATE 19TH CENTURY**

The inverted bell-shaped lantern applied with laural swags and hung from 'S'-
scroll supports and terminating in feathered finials, fitted for electricity
38½ in. (98 cm.) high; 17½ in. (44.5 cm.) diameter

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

■*255

**A FRENCH 'JAPONISM' GILT AND PATINATED-BRONZE
GUERIDON**

BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH CENTURY

The circular top with pierced gallery of interlocking stylised clouds above three
shaped legs joined by a central dish and mounted with scrolling leaves, on a
circular base centred by a pierced foliate dome supported by *tête d'éléphant*
feet with shaped apron, signed *F. BARBEDIENNE*
39¼ in. (99.5 cm.) high; 15½ in. (39.5 cm) diameter

£15,000-25,000

US\$21,000-34,000
€18,000-29,000



255

■-256

**A NAPOLEON III ORMOLU-MOUNTED EBONY, TULIPWOOD AND
PARQUETRY CABINET SERRE-BIJOUX**

BY MAISON GIROUX, PARIS, THE ENAMEL PLAQUES BY BERNARD-
ALFRED MEYER (1832-1904), SÈVRES, DATE 1866

The spreading rectangular top centred by a shield mount flanked by arabesques against a checkerboard parquetry ground, enclosing a fitted interior with three compartments lined in pink satin and velvet with a parquetry border, the interior of the stepped top with an ormolu-framed rectangular mirror, the hinges engraved with scrolling acanthus, the lockplate signed 'M. son Ase Giroux et Comp.nie à Paris', above a pair of cabinet doors each mounted with an enamel plaque depicting Classical maidens and signed with a monogram and dated 'AMEYR/1866', opening to reveal one faux drawer, an upholstered sliding tray, and three frieze drawers, with a shaped apron and raised on baluster feet

44 in. (112 cm.) high; 39¾ in. (101 cm.) wide; 57 in. (22½ cm.) deep

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

LITERATURE:

C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, San-Remy-en-l'eau, 2018, p. 370 (illustrated).

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





257

257

**A PAIR OF FRENCH 'CHINOISERIE' ORMOLU-MOUNTED
GLAZED EARTHENWARE JARDINEIRES**

BY EUGENE COLLINOT, CIRCA 1870

Each with pierced entrelac rim above a tapering body finely decorated in the manner of Chinese enamel with scallop-edged cartouches with scenes of exotic birds against a yellow ground with blooming pink lotus, on a circular leaf-cast base raised on four paw feet, the underside marked 'E.C./ 11938' 13½ in. (34.5 cm.) high; 16 in. (40 cm.) diameter (2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

Eugène-Victor Collinot (d.1882) was born at Röhrbach, Moselle, and studied ceramics in Algeria and the east while serving in the French army. He collaborated with Adalbert de Beaumont to publish a design book *Encyclopédie des arts décoratifs de l'Orient*, divided by style including *Ornements de la Chine* and *Ornements arabes, persans et turcs* and contains engravings recording works of art in their own collections and seen on their travels. The *encyclopédie* had a seminal influence on the introduction of Middle and Far Eastern styles to French artists such as Théodore Deck. In 1863, Collinot and Beaumont founded their own faïence factory in Boulogne-sur-Seine inventing a technique to control the flow of enamels on ceramic to create colourful and detailed decoration, which he called *cloisonné* because of its resemblance to the Far Eastern enamel metalwork of that name.

■ **258**

A PAIR OF CHINESE FAMILLE ROSE PORCELAIN VASES
MID-19TH CENTURY

Each of baluster form with turquoise-ground neck deocarted with floral motifs and applied with pomegranite handles above a continuous frieze depicting a still life of precious objects and floral arrangements 24¼ in. (61.5 cm.) high; 8½ in. (21.5 cm.) diameter (2)

£6,000-8,000

US\$8,300-11,000

€7,000-9,200



258



PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*259

**ILDEBRANDO BASTIANI (ITALIAN, B.
1867)**

Nudo con palma (Nude with palm frond)

signed 'Prof. I. Bastiani', the base fronted with a
later metal plaque engraved "'VICTORIA'/ Prof
Giovanni Bastiani/ 1830-1868'

white statuary marble

56 in. (142 cm.) high; 23½ in. (59.5 cm.) wide; 22 in.
(56 cm.) deep

Circa 1900.

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

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



260

260
A FRENCH ORMOLU-MOUNTED GREEN-MARBLE CENTREPIECE
 LATE 19TH CENTURY

The oval *bombé*-sided Cipollino marble bowl with scrolling acanthus rim and flanked by addorsed swans with outstretched wings above a spirally-fluted socle encircled by bullrush and seaweed wreath on a stepped quatrefoil base
 15½ in. (39.5 cm.) high; 22½ in. (57 cm.) wide; 13½ in. (34 cm.) deep

£8,000-12,000

US\$11,000-16,000
 €9,300-14,000



261

***261**
A PAIR FRENCH ORMOLU-MOUNTED FLAMBE-GLAZED PORCELAIN VASES
 THIRD QUARTER 19TH CENTURY

Each with fluted rim above blue and green baluster body mounted with a pair of Nemean lion mask handles joined by berried-laurel garlands, on a spreading circular socle above a square base terminating in downturn scroll feet mounted with acanthus
 21½ in. (54.5 cm.) high; 9¾ in. (25 cm.) square, the base (2)

£10,000-15,000

US\$14,000-21,000
 €12,000-17,000

■*262

**A PAIR OF NAPOLEON III
ORMOLU-MOUNTED CHINESE
FAMILLE ROSE VASES**

THIRD QUARTER 19TH CENTURY

Each of hexagonal baluster out-shape finely painted with raised gilt borders framing reserves of dignitaries and courtly figures in a pavilion receiving audiences at leisure in a garden setting amidst fruiting and flower branches with colourful butterflies against a gilt ground above a base border depicting dragons chasing a flaming pearl amongst fire and clouds, mounted with *rocaille* rim and bifurcating scrolling acanthus handles terminating in a berried vine running to *rocaille* hexagonal base on six scroll feet 31 in. (79 cm.) high; 15 in. (38 cm.) wide; 12½ in. (323 cm.) deep (2)

£50,000-70,000 US\$69,000-96,000
€58,000-81,000

This pair of vases, rich in decoration and ornamentation, are a fine manifestation of European fascination with Chinese works of art and are a continuation of the tradition of the *marchands-merciers* of the *Ancien Régime*. For centuries, fine porcelains from the Far East have been a subject of fascination for European collectors. From the mid-18th century, celebrated French *marchands-merciers* oversaw the import of Chinese and Japanese porcelains which they combined with specially-designed bronze mounts by French *bronziers*. The trend continued throughout the second half of the 19th century and renowned 19th-century *bronziers* such as the firms of Crozatier and Ferdinand Barbedienne, in the tradition of their forebearers, were leading makers of mounts for these imported works of art. Compare the present lot to the two pairs of *famille rose* vases with signed Crozatier mounts, sold Christie's, London, 7 July 2016, lots 334 (£170,500) and 335 (£134,500), and a similar unsigned pair sold Christie's, London, 12 November 2020, lot 296 (£225,000).





263



264

263

A LARGE JAPANESE CLOISSONNE ENAMEL CHARGER

MEIJI PERIOD (1868-1912)

The iridescent maroon border decorated with peonies, dragons, and phoenix centred by a flowering branches and a perched eagle, the reverse with scroll decoration against a blue ground, the reverse with partial paper label marked 'W & Cc/ 9811'

31¼ in. (79.5 cm.) diameter; 5 in. (12.5 cm.) deep

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

264

A LARGE JAPANESE CLOISSONNE CHARGER

MEIJI PERIOD (1868-1912)

En suite with the previous lot, The iridescent maroon border decorated with peonies, dragons, and phoenix centred by a flowering branches and a perched eagle, the reverse with scroll decoration against a blue ground

31¼ in. (79.5 cm.) diameter; 5 in. (12.5 cm.) deep

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

■*265

A LARGE FRENCH ORMOLU-MOUNTED CHINESE FAMILLE ROSE PORCELAIN JARDINIÈRE-ON-STAND

THIRD QUARTER 19TH CENTURY, THE PORCELAIN 19TH CENTURY

The circular rim finely enamelled with floral motifs above a continuous frieze of exotic birds perched amongst blooming lotus and peonies, the interior decorated with goldfish centred by a geometric rosette, flanked with integral unglazed lion masks beneath scrolling acanthus handles surmounted by winged dragons, raised overall on four leaf-clad down-turned scroll legs

40½ in. (103 cm.) high; 36 in. (91.5 cm.) wide

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

A very similar ormolu-mounted jardinière with nearly identical scenes and raised on scroll supports set on castors was offered Sotheby's, New York, 30 October 2003, lot 81.



265



■*266

A MASSIVE PAIR OF CHINESE CLOISSONNE ENAMEL BUDDHIST LIONS, ON PEDESTALS
20TH CENTURY

Each decorated with scrolling foliate motifs against a turquoise-blue ground, one with a paw placed protectively on its cub, the other on a brocade ball, each with collar hung with bell and seated on a plinth with diaper-pattern cloth set diagonally, above a stepped rectangular base on parcel-gilt and blue-painted plinths with applied Chinese characters above a scroll apron

The lions: 42¼ in. (107.5 cm.) high; 26¼ in. (66.5 cm.) wide; 33½ in. (85 cm.) deep

The plinths: 19¼ in. (50 cm.) high; 28½ in. (72.5 cm.) wide; 35½ in. (90 cm.) deep

(2)

£30,000-50,000

US\$42,000-69,000

€35,000-57,000

Since ancient times, this great animal has been believed to possess great powers of protection. Often depicted in pairs, as in the current lot, the male playing with a brocade ball and the female with a cub; statues and figurines of these majestic beasts were placed outside important buildings and sites, such as Imperial palaces, tombs, government offices and residences of officials. There are for example, four great stone lions, amongst six other animal pairs, that line the walkway to the Ming dynasty Imperial tombs.



267

***267**

A FRENCH ORMOLU MANTEL CLOCK

BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH CENTURY

The case with arched pediment above glazed front and sides, enclosing a relief cast dial with enamel Roman numerals, the XII signed 'F. BARBEDIENNE' and the VI 'A PARIS', on lyre support, and toupie feet on a *rouge griotte* marble plinth, the twin-barrel strike on bell movement signed 'J.E.D'

£4,000-6,000

US\$5,500-8,200

€4,700-6,900

■*268

A FRENCH ORMOLU-MOUNTED MAHOGANY AND SYCAMORE MARQUETRY AND PARQUETRY COMMODE

AFTER THE MODEL BY JEAN-HENRI RIESENER, LATE 19TH CENTURY

The shaped white and grey-veined marble top above a breakfront frieze with three drawers over two cupboard doors enclosing two adjustable shelves, decorated throughout with trellis parquetry, the centre panel with a marquetry scene of a ewer and musical trophy, the angles with volute clasps, on acanthus cast feet

36½ in. (93 cm.) high; 66 in. (168 cm.) wide; 26 in. (66 cm.) deep

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

Please see christies.com for further information on this lot



268



THE PROPERTY OF A GENTLEMAN

■Ω269

A LARGE PAIR OF ORMOLU AND PATINATED-BRONZE MOUNTED RED MARBLE THIRTEEN-LIGHT FIGURAL TORCHERES

ATTRIBUTED TO BALDI, FLORENCE, AFTER MODELS BY ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824 - 1887), LATE 20TH CENTURY

Each modelled as a Classical maiden with a diadem in her hair and sheathed in a diaphanous dress supporting a *rouge griotte* urn issuing a baluster stem surmounted by a central light and twelve scrolling acanthus-clad candlearms mounted with spires and satyr masks and terminating in *fleur-de-lys* decorated bobèches, on circular pedestals mounted with ribbon-tied floral and fruiting garlands above a foliate border divided by alternation lion-paw and shield-headed breakfront feet, drilled for electricity 10 ft. / 120 in. (306 cm.) high, overall; 21 in. (53.5 cm.) diameter, the pedestal base (2)

£30,000-50,000

US\$42,000-69,000
€35,000-58,000

PROVENANCE:

Anonymous sale; Bonhams, London, 25 November 2009, lot 240 (£96,000).

Other examples of this popular model after Carrier-Belleuse have sold *Property from the Estate of Leona M. Helmsley*; Christie's, New York, 9 April 2008, lot 5 (\$109,000); Christie's, London, 22 September 2011, lot 240 (£73,250) and *Property from a Private Asian Collection*; Christie's, New York, 13 April 2017, lot 18 (\$211,500).



270

■~270

A PAIR OF NAPOLEON III ORMOLU-MOUNTED, CUT-BRASS INLAID AND RED TORTOISESHELL 'BOULLE' VITRINE CABINETS, ON STANDS

THIRD QUARTER 19TH CENTURY, THE STANDS MODERN

Each with later black marble top above spreading octagonal pediment, with conforming body one decorated *premier-partie*, the other in *contre-partie* marquetry, the glazed sides with four door enclosing three adjustable glass shelves and mirrored base, the later pedestals in black lacquered fibreboard

The cabinets: 45½ in. (116 cm.) high; 26 in. (66 cm.) diameter
The pedestals: 56 cm. (22 in.) high; 26½ in. (67 cm.) diameter (2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

■*271

A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE CABINET
LATE 19TH CENTURY

The mottled peach marble top with canted corners above a frieze centred by a low relief panel depicting cloud-born *putti* and a pair of central glazed doors mounted with roundels towards the base with scenes of *putti* among Vestal virgins enclosing three glass shelves with mirrored back and base, on cabriole legs and lion paw feet

66½ in. (169 cm.) high; 37 in. (94 cm.) wide; 14¾ in. (47.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



271



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

272

FRENCH SCHOOL, 19TH CENTURY

A set of three allegorical painted canvas panels

Depicting architectural niches with garlanded vases, one panel signed and dated 'DEVEAU PINX / 1845 PARIS', each in later ebonised wood frame

oil on canvas

104½ x 71½ in. (265.5 x 181.5 cm.), including frame (3)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

By repute from an estate in the Rheingau, Germany.
Collection of Otto von Mitzlaff: Christie's, London, 2 November 2016,
lot 126 (€43,750).



273

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

LATE 19TH/EARLY 20TH CENTURY

Each modelled as a baluster stem candelabra issuing leaf-clad candlearms above a rectangular bracket fronted by a large acanthus leaf and sided by an S-scroll centred by a rosette, re-gilt, fitted for electricity

18 in. (46 cm.) high, excluding fitments; 17¼ in. (44 cm.) wide; 11¼ in. (28.5 cm.) deep (4)

£5,000-8,000

US\$6,900-11,000
€5,800-9,200

274

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

LATE 19TH/EARLY 20TH CENTURY

En suite with previous lot, each modelled as a baluster stem candelabra issuing leaf-clad candlearms above a rectangular bracket fronted by a large acanthus leaf and sided by an S-scroll centred by a rosette, re-gilt, fitted for electricity

18 in. (46 cm.) high, excluding fitments; 17¼ in. (44 cm.) wide; 11¼ in. (28.5 cm.) deep (4)

£5,000-8,000

US\$6,900-11,000
€5,800-9,200



■ 275

A GROUP OF FOUR FRENCH GILT AND PATINATED-SPELTER FIGURAL TORCHERES REPRESENTING THE CONTINENTS, ON STANDS

THE FIGURES CAST BY MIROY FRERES, PARIS, LATE 19TH CENTURY, THE CANDELABRA AND BASES MODERN

Each modelled as a female figure emblematic of Africa, America, Europe, and Asia, respectively, with arm raised holding aloft a six-light candelabra centred by a flaming torch with perched doves with plaque signed 'MIROY FRERES PARIS', on an ormolu base with black granite top above three cabriole legs terminating in a Greek key scroll, fitted for electricity
 76½ in. (194.5 cm.) high, the figures; 106½ in. (270.5 cm.) high, overall; 21¼ in. (54 cm.) diameter, the bases

(4)

£40,000-60,000

US\$55,000-82,000

€47,000-69,000

Please see christies.com for further information on this lot

■276

A FRENCH ORMOLU AND CUT-CRYSTAL GLASS TWELVE-LIGHT CHANDELIER
LATE 19TH CENTURY

The cut and moulded glass corona above a baluster stem with star and diamond-cut orbs encircled by four 'S'-scroll supports divided by seated *putto* holding spirally-fluted down-turned candelarms flanked by larger scrolling acanthus-clad up-turned candelarms with scallop-edged drip-pans hung with faceted drops, fitted for electricity
39 in. (99 cm.) high; 30½ in. (77.5 cm.) diameter

£8,000-12,000

US\$11,000-16,000
€9,300-14,000



276



277

*277

A LARGE FRENCH ORMOLU AND CUT AND MOULDED GLASS LIQUEUR CASKET

BY BACCARAT, PARIS, CIRCA 1900

Surmounted by a spirally fluted finial and conformingly cut domed cover, above a circular ormolu rim supported by four spirally fluted columns between glazed sides, two as hinged fronting doors centred by oval reserves with gilt-embossed 'S' monograms, the interior with mirrored base and with removeable gilt-brass and glass rack holding four bottles with stoppers and sixteen glasses, raised on toupie feet, stamped with the Baccarat mark to underside

18¼ in. (46 cm.) high; 15¾ in. (40 cm.) diameter

£10,000-15,000

US\$14,000-21,000
€12,000-17,000

Please see christies.com for further information on this lot



■*278

A PAIR OF LARGE FRENCH ORMOLU-MOUNTED CUT AND MOULDED-GLASS VASES
 ATTRIBUTED TO BACCARAT, PARIS, CIRCA 1900

Each with berried foliate rim above a fluted neck and diamond-cut tapering body flanked by leaf-clad handles terminating in Bacchic masks and issuing scrolling acanthus and on a fluted circular base and further brass plinth with beaded border the top centred with a rosette
 26¼ in. (66.5 cm.) high, the vase; 12 in. (30.5 cm.) diameter
 31¼ in. (80.5 cm.) high, overall

(2)

£30,000-50,000

US\$42,000-69,000

€35,000-58,000



279

■279

A FRENCH 'GOTHIC REVIVAL' ORMOLU, PATINATED AND SILVERED-BRONZE AND PORPHYRY MANTEL CLOCK BY DENIERE, PARIS, THIRD QUARTER 19TH CENTURY

Modelled as St. Gerome seated on a pedestal above base of architectural form centred by a dial with *porfido rosso antico* face, the movement numbered '143' and signed 'DENIERE / A PARIS', further marked 'CAILLEUAUX' flanked by pilasters above crouched eagles between a winged lion mass, each side with upright pheonx clutching a shield, on a breakfront rectangular base, signed 'DENIERE'

31½ in. (80 cm.) high; 16 in. (40.5 cm.) wide; 10 in. (25.5 cm.) deep

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

Please see christies.com for further information on this lot



280

■280

A PAIR OF LOUIS PHILIPPE ORMOLU AND CUT AND MOULDED GLASS CENTREPIECES CIRCA 1840

Each surmounted by a serpent biting a pineapple handle above a foliate-cast baluster stem supporting three later concentric cut-glass dishes atop a tripartite base modeled with musical seated *putti* divided by cartouches cast with salamanders, stamped 'DUN'

27 in. (69 cm.) high; 14½ in. (37 cm.) diameter

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROPERTY FROM A PRIVATE GREEK COLLECTION

■*281

**A FRENCH ORMOLU-MOUNTED AMARANTH, MAHOGANY,
SYCAMORE AND BOIS SATINE PARQUETRY CENTRE TABLE
BY HENRY DASSON, PARIS, DATED 1878**

The rectangular top with 'D'-shaped ends and decorated with trellis parquetry framed by a cube-parquetry border above a central frieze drawer with spring-release flanked by two short drawers, the reverse with corresponding false drawers, on four tapering fluted columns each headed by a sunflower and volute capital, joined by a loop stretcher centred by a urn, terminating in toupie feet, signed and dated to the reverse 'henry Dasson 1878', twice stamped to the underside '1878'

28¾ in. (73 cm.) high; 56½ in. (144 cm.) wide; 28 in. (71 cm.) deep

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

Acquired from Mallett, London, circa 1960.
Thence by descent.

Henry Dasson (d. 1896) is recorded as having worked in Paris at 106, rue Vieille-du-Temple. Dasson specialized in reproducing a wide range of furniture and *objets d'art* of high quality in the style of Louis XIV, XV and XVI, often directly copying known pieces. The firm's output was distinguished particularly by the fine quality of its ormolu mounts. Dasson exhibited and was awarded at the Paris *Expositions* from 1878 until 1895. In 1870 Dasson purchased the firm of the *ébéniste* Charles Winckelsen upon his death, and this model of Louis XVI table was first made by Winckelsen, an example with Sevres biscuit porcelain plaques is illustrated in D. Ledoux-Lebard, *Le mobilier français du XIXe siècle*, Paris, 1989, p. 636. A nearly identical example by Dasson and dated the same year as the present lot, but with variations to mounts and with lacquer panels to frieze, is illustrated in C. Payne, *Paris Furniture: The luxury market of the 19th century*, 2018, p. 316 and sold Property from an Ohio Estate; Christie's, New York, 14-15 April 2011, lot 177 (\$52,500).





282

THE PROPERTY OF A LADY

■ 282

A CHARLES X AUBUSSON CARPET

FRANCE, CIRCA 1825

The forest-green ground enclosing a rosette centrepiece within an ivory-ground medallion encompassed by flowering vases, scrolling acanthus leaves and flowerheads, within floral borders on a chestnut and chocolate-brown ground, lined

14 ft.11 in. x 12 ft. 2 in. (455 cm. x 371 cm.)

£6,000-8,000

US\$8,300-11,000

€6,900-9,200

■*283

A FRENCH ORMOLU-MOUNTED MAHOGANY OCCASIONAL TABLE

BY EMMANUEL-ALFRED (D/T ALFRED II) BEURDELEY (1847-1919), PARIS, DATED 1892

The eared rectangular top inset with a *vert maurin* marble, above a frieze set with laurel *encadrements* and fronted by a dawer, on tapering cylindrical legs joined by a platform stretcher, signed and dated 'Alfred Beurdeley 1892' to the top moulding

29¼ in. (74.5 cm.) high; 27½ in. (70 cm.) wide; 19½ in. (50 cm.) deep

£5,000-8,000

US\$6,900-11,000

€5,800-9,200



283



■*284

A FRENCH GILTWOOD SEVEN-PIECE SALON SUITE
OF LOUIS XV STYLE, LAST QUARTER 19TH CENTURY

Comprising a three-seat canapé and six fauteuils *en suite*, each with giltwood channelled frames with cartouche top-rail crests and open padded arms on cabriole legs with casters, upholstered in close-nailed tan suede

The canapé: 47 in. (119.5 cm.) high; 78¾ in. (199 cm.) wide; 27½ in. (70 cm.) deep

The fauteuils: 39 in. (99 cm.) high; 28 in. (71 cm.) wide; 24 in. (61 cm.) deep

(7)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*285

ENRICO ASTORRI (ITALIAN, 1858-1919)

Saltimbanca (Acrobat and her monkey)

signed 'Astorri E. co./ Milano', on a *verde antico* pedestal
white statuary marble

48¼ in. (122.5 cm.) high, the sculpture

83½ in. (212 cm.) high, overall

Circa 1900.

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

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



■286

RAFFAELLO ROMANELLI (ITALIAN, 1856-1928)

Raffaello e Fornarina (Raphael and Young Woman)

signed 'Prof. Raffaello Romanelli/ Firenze' and titled to base '*Raffaello e Fornarina*', on a *verde antico* marble pedestal

white statuary marble

The marble: 37.14 in. (94.5 cm.) high

The pedestal: 37¾ in. (96 cm.) high; 18½ in. (47 cm.) diameter, the top; 20½ in.

(52 cm.) diameter, the base

(2)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

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





287

■*287

A LARGE MEISSEN PORCELAIN THIRTY-SIX LIGHT CHANDELIER

CIRCA 1880, BLUE CROSSED SWORDS MARKS, INCISED NUMERALS AND PRESSNUMMERN TO THE FIGURES

The serpentine stem issuing two tiers of branches, the lower tier with detachable female figures with musical attributes and suspending foliate swags, applied with three yellow birds, fitted for electricity
39½ in. (100 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

■*288

A MONUMENTAL MEISSEN PORCELAIN FLOWER-ENCRUSTED MIRROR FRAME

LATE 19TH CENTURY

Of cartouche-shape surmounted by an elaborate floral bouquet in the shape of a crown above a small mirror flanked by putti, the *rocaille*-moulded frame applied with flowering branches and butterflies, with four birds and two further putti, with a candle sconce to each side, mounted on a wood back
67½ in. (171.5 cm.) high

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

See K. Krockenberger, *Edles Meissner Porzellan aus 3 Jahrhunderten*, Winnenden, 2002, p. 270 for a similar mirror dated 1886. Ludwig II, (1845-1886), the King of Bavaria, commissioned related Meissen objects and mirrors for Schloss Linderhof, his extravagant second rococo revival abode in upper Bavaria, built 1878. For a similar example see the example sold by Christie's, New York, 11 April 2007, lot 195.



288



290



289

■289

A JAPANESE GILT AND PATINATED BRONZE MODEL OF AN EAGLE

MEIJI PERIOD (1868-1912)

Modelled perched upon a rocky outcrop, the eyes inlaid in *shakudo*, signed to underside of tail feathers '長易' (Nagayasu)

24¾ in. (62 cm.) high, overall

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Private collection, Hampshire; Woolley & Wallis, Salisbury, 7 December 2020, lot 317.

■290

A JAPANESE GILT AND PATINATED-BRONZE STANDARD LAMP

MEIJI PERIOD (1868-1912)

Modelled as a mythical beast balancing a ball beneath a gilt and frosted glass shade decorated with dragons, and above a gushing waterfall with a fallen beast at the base and encircled by a border of butterflies, raised on a baluster stem with decorated with frolicking beasts and butterflies, on a square base with rounded corners headed with lion mask monopodia joined by scrolls, the associated chimney marked 'BFIGICA / D.F.', not fitted for electricity

77 in. (195.5 cm.) high, including fittings; 14½ in. (37 cm.) square, the base

£8,000-12,000

US\$11,000-16,000
€9,300-14,000



291

A JAPANESE GILT AND PATINATED-BRONZE JARDINIÈRE

BY MIYAO (THE WORKSHOP OF MIYAO EISUKE OF YOKOHAMA), MEIJI PERIOD (1868-1912)

Of square shape with rounded corners cast in high relief and inlaid in silver, *shakudo* and gold and inset with a signed panel depicting a mythical beast to each side divided by a horned masks, with removeable liner, on a four feet joined by a shaped apron decorated with foliate branches
 12¾ in. (32.5 cm.) high; 15¼ in. (40 cm.) square

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

Compare a jardiniere by Miyao of the same shape and size sold Bonhams, New York, 19 March 2008, lot 5241 (\$42,000).





292

292

A PAIR FRENCH ORMOLU-MOUNTED PERSIAN BLUE FAIENCE LAMPS

BY THEODORE DECK, PARIS, CIRCA 1880

Each of bottle form with Islamic-inspired motifs and incised 'THD', on a stepped circular foot, the ormolu collar signed 'Gagneau' (2)
4½ in. (37 cm.) high

£3,000-5,000

US\$4,200-6,900

€3,500-5,800

Joseph-Thodore Deck, a native of Alsace, trained as a chemist and sculptor, working initially in Strasbourg, Vienna and Berlin before setting up his own atelier in Paris in 1856. Deck began experimenting with Islamic styles and techniques around 1867 and these wares were greatly admired at both Paris and London International Exhibitions in 1867 and 1871. The present lot is an example of such inspiration. Although his principal interest was in snik pottery, Deck was also later influenced by the arts of Japan and his take on 'Japonisme' became an integral part of his varied experiments in ceramics, as seen in lot 293. Deck was appointed Director of the National Porcelain Manufactory at Sevres in 1887, where he remained until his death in 1891.

293

A THEODORE DECK FAIENCE JARDINIÈRE

CIRCA 1880, IMPRESSED TH DECK MARK

Covered in a running turquoise glaze, mounted with twin 'bronzed' metal Buddhist lion-mask handles
19¼ in. (48.9 cm.) wide

£6,000-9,000

US\$8,300-12,000

€7,000-10,000

A pair of jardinières of related form and with a similar glaze are illustrated in, *Théodore Deck: ou l'éclat des émaux 1823-1891*, Exhibiton Catalogue, Musées de Marseille, 1994, p. 54, no. 23.



293



■294

A LARGE FRENCH ORMOLU AND MARBLE-MOUNTED MAHOGANY BOOKCASE

ATTRIBUTED TO PAUL SORMANI, THE DESIGN ATTRIBUTED TO EDOUARD LIÈVRE, PARIS, CIRCA 1880

The superstructure comprising a central glazed bookcase flanked to each side by a conforming cabinets surmounted with pierced cresting ornament, the frieze and columnar angles with pierce rinceaux panels and Corinthian capitals, the central glazed arched door cornered by portrait roundels of philosophers atop a breakfront cabinet base fronted with frieze drawers and linen panel doors divided by *rouge griotte* pilasters on a stepped out-splayed base

108¾ in. (276 cm.) high; 92 in. (234 cm.) wide; 25 in. (64 cm.) deep

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Almost certainly sold Succession de Feu Edouard Lièvre, Paris, Hôtel Drouot, 21-24 March 1887, no. 19.

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

■295

A VICTORIAN 'GOTHIC REVIVAL' LACQUERED- BRASS MOUNTED AND PARCEL-GILT SATINWOOD, AMARANTH AND MARQUETRY SIDE CABINET

ATTRIBUTED TO CRACE AND SON, LONDON, CIRCA 1860

The breakfront cabinet with trefoil and *fleur-de-lys* pierced back border central above a hexagonal marble top and floral border carved in high-relief against a gilt-ground and a further foliate marquetry border over a central glazed door with pierced scrolling leaf cresting and framed within a geometric marquetry border, enclosing an adjustable shelf and divided by carved pilasters, flanked to each side with conforming cabinet doors, each enclosing two adjustable shelves, inscribed to the reverse 'J333'

46¼ in. (117.5 cm.) high; 67¾ in. (172 cm.) wide; 20½ in. (52 cm.) deep

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

Designed in the Puginesque Gothic style, the present cabinet may be confidently attributed to the firm of Crace and Son of Wigmore Street, 'House Painters and Decorators' to Queen Victoria. Founded by John Gregory Crace and continued under John Diblee Crace, the skilled furniture craftsmen often worked closely with A.W.N. Pugin, executing the artist's designs including the Palace of the Westminster. The application of the deftly wrought lacquered brass adornments modelled as scrolling flora to top corners of the cabinet doors closely recall those of the armoire designed by A.W.N. Pugin and produced by John G. Crace for the Medieval Court at the 1851 Great Exhibition. Noted by the Queen and purchased by the Board of Trade for the Museum of Ornamental Art, now in the Victoria & Albert Museum (inv. no. O8162). The geometric marquetry borders and decoration to the inlaid columns relates to that of a card-table designed by John D. Crace in 1866 for William Gibbs of Tyntesfield, Somerset (sold The Cleveland Sale Rooms, Bristol, 23 November 1995).

■*296

A PAIR OF MONUMENTAL NAPOLEON III ORMOLU-MOUNTED JAPANESE IMARI PORCELAIN THIRTEEN-LIGHT TORCHÈRES

ATTRIBUTED TO MAISON ALPHONSE GIROUX, PARIS, THIRD QUARTER 19TH CENTURY

Each floor standing, the baluster shaped vase bodies decorated with flowering branches, birds and trelliswork, a pair of profusely scrolled acanthus handles at the shoulders supporting a slender cylindrical vase neck issuing a candelabrum of thirteen scrolled candle-branches, the whole atop 'S'-scrolled and entwined dolphin ormolu, supports the reverse of the mounts stamped 'GM', on later concave sided white marble base plinths
9 ft. / 108 in. (275 cm.) high; 37 in. (94 cm.) wide; 34¼ in. (87 cm.) deep (2)

£150,000-250,000

US\$210,000-340,000
€180,000-290,000

PROVENANCE:

Property from a Private Collection, Christies, New York, 25 April 1995, lot 303. Acquired from Marshall Galleries, Los Angeles. Property from a Private West Coast Collection; Christie's, New York, 16 April 2015, lot 86.

The fashion for mounting Chinese and Japanese porcelain in ormolu mounts reached its zenith under the Parisian *marchands-merciers* of the mid-18th century, as their the floral, scrolling porcelain complimented the curves and scrolls of the rococo style. Revived from the mid-19th century, grandiose *torchères* of this type were also fashionable with America's early captains of industry and 'Robber Barons', who lavishly furnished their palatial residences in the French taste. A large pair of ormolu-mounted Imari 'candelabra' are illustrated in The Great Room at Lynnwood Hall, the Philadelphia residence of P.A.B Widener (M. C. Kathrens, *American Splendor: The Residential Architecture of Horace Trumbauer*, New York, 2002, p. 66). Compare also a pair from Lambton Castle, County Durham, sold Christie's, London, 8 July 2010, lot 182 (£151,250). A pair of similarly mounted *torchères* of the same form, with slender vases sitting atop baluster vases *en suite*, and signed by Maison Giroux sold at Christie's, London, 22 March 2001, lot 215.



295





■297

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE FAMILLE ROSE PORCELAIN VASES

LAST QUARTER 19TH CENTURY

Each mounted with gadrooned rim leading to lined interior above a baluster body decorated with cartouches depicting courtly scenes and exotic birds among flowering branches, on a circular base with berried-laurel garland above four break-front bun feet headed by rosettes

29¾ in. (75.5 cm.) high; 8½ in. (21.5 cm.) diameter

(2)

US\$11,000-16,000

€9,300-14,000

■-298

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE

LATE 19TH CENTURY

The outswept serpentine top centred by a *rocaille* mount issuing a waterfall above a central glazed *bombé* door above a quarter-veneered panel framed with scrolling acanthus and foliate swags enclosing four glass adjustable shelves and a concealed compartment, on up-turned scroll feet

66½ in. (169 cm.) high; 36¼ in. (92 cm.) wide; 17 in. (43 cm.) deep

US\$21,000-34,000

€18,000-29,000



■299

A FRENCH ORMOLU-MOUNTED LACQUER COMMODE

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

The serpentine *brèche d'Alep* marble top above two long drawers and sides decorated with Coromandel-style lacquer depicting exotic birds amidst flowering branches, with pierced *rocaille* apron mount, the angles headed by female herm figures terminating in a trail of feathers and cabriole legs, the reverse of the apron mount stamped 'MB'

34¼ in. (87 cm.) high; 51½ in. (131 cm.) wide; 25½ in. (65 cm.) deep

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Edmund de Rothschild (1916-2009).

The Trustees of Exbury House; Woolley & Wallis, Salisbury, 21 October 2020, lot 184.

Established by Blaise Millet in 1853, the Maison Millet operated until 1902 from premises at 11, rue Jacques-Coeur, Paris, before relocating to 23, boulevard Beaumarchais. Specialising in '*meubles et bronzes d'art, genre ancien et moderne*', with an accent on the Louis XV and XVI styles, Millet won awards in Paris and London including a gold medal at the 1889 *Paris Exposition Universelle*, a *Grand Prix* in 1900 and three further *diplômes d'honneur* and four *médailles d'or*. In that same year Blaise retired and the firm, which employed over 150 people and artisans, continued under his son Théodore. In 1902 the firm was authorised by the director of the Palace of Versailles to replicate Marie-Antoinette's celebrated *Grand cabinet à bijoux*. An auction of the firm's inventory was held in 1906 and they finally ceased trading in 1918 (see C. Payne, *Paris Furniture: The luxury market of the 19th century*, Paris, 2018, p. 469).





300



■300
A PAIR OF MARBLE PORTRAIT RELIEFS
OF PHILOSOPHERS
 20TH CENTURY

Depicting Socrates in profile and Voltaire face-on, each in high relief and within a carved scroll border and iron hanging frame

The marbles: 40 x 33 in. (101.5 x 84 cm.)

The frames: 48 in. (122 cm.) high, overall (2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

■*301
A PAIR OF NORTH ITALIAN GILTWOOD
CONSOLE TABLES
 MID-18TH CENTURY

Each with associated Spanish brocatelle and *verde antico* marble-veneered rectangular top above a carved and pierced strapwork and floral frieze fronted by a female mask on cabriole legs with leaf-carved feet, refreshments to gilding, re-railed 32 in. (81.5 cm.) high; 48½ in. (123 cm.) wide; 23 in. (59 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



301



■302

**A PAIR OF LARGE FRENCH GILT AND
PATINATED-BRONZE MODELS OF THE
MARLY HORSES, ON MARBLE PEDESTALS**
AFTER THE MODELS BY GUILLAUME
COUSTOU, LATE 19TH CENTURY

Each rearing horse with attendant on naturalistically-
cast base and on a green Campan marble pedestal
The bronzes: 30 in. (76 cm.) high; 24 in. (61 cm.) wide
The pedestals: 50 in. (127 cm.) high; 24 in. (61 cm.)
wide; 13 in. (33 cm.) deep (4)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

The present bronze groups are based on the celebrated marbles by Guillaume Ier Coustou which were originally commissioned for the gardens at the Château de Marly in 1739, subsequently moved by the painter Jacques-Louis David to the entry of the Champs Élysées in Paris in 1794 and are today in the collections of the Musée du Louvre, Paris (M.R. 1802-3). Among the most important sculptures created in the 18th century, the sculptures were reprised in numerous sizes and media through to the 20th century. Most 19th century bronze versions measure around twenty-three inches high, whereas the present examples are of unusually large scale measuring thirty inches high. Compare another nineteenth-century example of the same scale but on 'Boullé' marquetry bases, sold Christie's, London, 6 June 2017, lot 286 (£17,500).





■ 303

A LARGE NAPOLEON III AUBUSSON PICTORIAL TAPESTRY
 BY BRAQUENIE FRERES, AUBUSSON, MID-19TH CENTURY

Woven in colours with Renaissance figures depicting the Hunt of Maximillian, within a foliate band and maroon outer border, inscribed to one corner 'Braquenie & Cie'
 127½ in. x 341 in. (323 cm. x 866 cm.)

£25,000-40,000

US\$35,000-55,000
 €29,000-46,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 April 2006, lot 60 (\$54,000).

This tapestry is derived from a series of twelve *entre-fenêtres* depicting *Les Chasses de Maximilien* commissioned by Charles V and brother Ferdinand in 1533 to commemorate the Holy Roman Emperor. Possibly the fifth panel in the series, this panel depicts the month of August during a year-long excursion in pursuit of stag and boar in the imperial hunting grounds of the Soignes forest outside of Brussels.

The design drawings for the original series, now in the Louvre, were provided by artist Bernard van Orley (d. 1541). The designs were most likely inspired by



Painted miniatures illustrated in *Livre de la Chasse* written by avid huntsman, Gaston Phoebus, in the 14th Century. Subsequent sets of the hunting scenes were later woven by Goebblins in the 18th Century for both Colbert and Louis XV, who in turn presented them as a gift to the Duc de Charost.

Formed in 1824 by carpet dealer and "silk merchant to the king", Pierre-Antoine Demy-Doineau and Alexandre Braquenié, Braquenié & Cie. executed high quality interior décors out of their 16, rue Vivienne atelier. Among their prestigious and loyal clientele were Napoleon III, Empress Eugénie,

the Marquise de la Paiva, and even beyond French borders, the Duc Pozzo di Borgo. As impressive as their commissions were, their accolades were equally notable: the firm received gold medals in Paris in 1855 and in 1862, as Braquenié Frères, won a commission to outfit the headquarters of the *Commission Impériale*. With continued success, the firm went on to take gold in Aubusson in 1867 and, in the same year, several of their designers and employees were awarded gold and silver medals. The firm, still in existence today, was purchased in 1991 by French textile manufacturer Pierre Frey.



304

304

A FRENCH ORMOLU-MOUNTED SEVRES-STYLE COBALT-BLUE GROUND 'JEWELLED' PORCELAIN THREE-PIECE CLOCK GARNITURE

THIRD QUARTER 19TH CENTURY

Comprising a mantle clock and a pair of vases; the clock surmounted by an urn above a circular dial and body flanked by chimera mask handles on a spreading socle fronted by a finely-painted portrait of Venus and Cupid, with Japy Frères twin-barrel strike-on-bell movement, the vases *en suite* with chimera handles and drum-shaped bodies with scenes of Victory and Uranus, respectively, each with purple-velvet giltwood plinths and within glass display dome on ebonised base

The clock: 17 in. (43 cm.) high; 9 in. (23 cm.) wide; 7¾ in. (19 cm.) deep

The vases: 16 in. (41 cm.) high

The domes: 21½ in. (54.5 cm.) high

(3)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Private Collection, Isle of Wight.

■ 305

A FRENCH SEVRES-STYLE PORCELAIN AND ORMOLU VANITY MIRROR

LATE 19TH CENTURY

Of rectangular outshape, the frame surmounted by a ribbon-tied medallion finely decorated with *putti* and issuing floral garlands above a bevelled oval mirror encircled by 'jewelled' roundels and with scenes of maidens and frolicking *putti*, the reverse with mahogany backing and adjustable support, on scroll front feet

27¼ in. (69.5 cm.) high; 16½ in. (40 cm.) wide

£6,000-8,000

US\$8,300-11,000

€7,000-9,200



305



306



307



■*306

A PAIR OF FRENCH ORMOLU AND SILVERED-BRONZE NINE-LIGHT CANDELABRA

BY CHARLES GLACHANT, PARIS, THIRD QUARTER 19TH CENTURY

Each modelled with a baluster stem issuing a central candlearm around a canopy of acanthus and a further tier of acanthus-clad arms of alternating heights, above a faceted stem mounted with lion masks to each side on an outswept base raised on four winged sphinx above a further pierced base, stamped 'C. GLACHANT / PLACE DAUPHINE 11'

28½ in. (72.5 cm.) high; 15 in. (38 cm.) diameter

(2)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

Glachant was a highly skilled silversmith who had apprenticed under Lenglet and Turquet and later worked for Froment-Meurice. In partnership with Crossville from 1861-1867, Glachant then set out to work on his own during which period he is known to have executed works for Boucheron, presumably accomplishing projects too large for the firm's jewellery workshop while maintaining the same level of expert craftsmanship. Note the significant parcel-gilt, patinated silver, and glass-mounted two-handled vase and oil lamp signed Boucheron and with the mark of Glachant, sold The Exceptional Sale: Christie's, New York, 28 April 2017, lot 15 (\$125,000).

*307

A FRENCH ORMOLU AND SILVERED-BRONZE JARDINIERE

BY CHARLES GLACHANT, PARIS, THIRD QUARTER 19TH CENTURY

Of oval outshape with pierced trellis fretwork frieze flanked by putti holding berried laurel garlands suspended from ram's heads, front and back with central cartouche framed by acanthus and engraved with a monogram 'J C' and the reverse engraved 'OFFERT / PAR / LE CONSEIL DES MINES / DE / BLANZY / A MONSIEUR / JULES CHAGOT / GERANT / 1875', on outsrolled block feet, with a silver-plated liner

7¼ in. (17.5 cm.) high; 22¾ in. (57.5 cm.) wide; 12¾ in. (32.5 cm.) deep

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Collection of Louis Jules Chagot (1801-1877), Paris.

A noted politician, former mayor of Blanzly (1846-1848), and manager of the Compagnie des Houilles de Blanzly, the original owner to whom this jardiniere was presented was a significant figure during the Third Empire. Jules was the son of Jean François Chagot, a Parisian financier and industrial titan who owned the Cristallerie du Creusot and the Blanzly coal mines, which Jules went on to further develop. However, Jules also distinguished himself as a philanthropist and was awarded the Legion d'Honneur by Napoleon III for his work founding a pension fund for miners who were often not able to work after the age of fifty.



■308

A SAVONNERIE CARPET

AFTER A DESIGN BY PIERRE JOSSE PERROT, IN THE LOUIS XVI STYLE, FIRST HALF 20TH CENTURY

The camel-brown field enclosing a golden-yellow cartouche with a central radiating medallion within blue and pink scrolls surrounded by floral vine, each corner with a palmette surrounded by a trellis and flowers, overall excellent condition

13ft.3in. x 10ft.2in. (408cm. x 312cm.)

£5,000-7,000

US\$6,900-9,600

€5,800-8,100

The original design for this carpet was created by Pierre-Josse Perrot in the court of Louis XV, and was produced a number of times for Royal Palaces between 1738 and 1750.

■*311

A FRENCH ORMOLU-MOUNTED SEVRES-STYLE BLUE-GROUND PORCELAIN NAPOLEONIC THREE-PIECE GARNITURE
LATE 19TH CENTURY, SPURIOUS IRON-RED M. IMP. DE SEVRES MARKS TO COVERS, SIGNED D'HUMBERT, SEVRES

Comprising a footed oval centrepiece and a pair of vases and covers, each finely painted with a framed scene from Napoleon's life, titled in tooled gilding below, the bowl with 'Mariage du roi Jérôme' and the vases with 'Entrevue après Austerlitz' and 'Entrevue de Tilsitt', the reverse with a chateau or a pavilion, the interior of the centrepiece with gilt eagle emblems and the vases with N medallions within gilt-scroll borders, all with ormolu double-scroll eagle-head handles with cornucopia terminals
Centrepiece 20½ in. (51 cm.) wide overall
Vases 27½ in. (69.8 cm.) high overall

£15,000-25,000

(3)
US\$21,000-34,000
€18,000-29,000



311

The subject on the centrepiece, 'Mariage du roi Jérôme' is after Jean-Baptiste Regnault (French, 1754-1829) and illustrates the espousal of Prince Jérôme Bonaparte and Princess Catharina Frederica of Württemberg. The vase subject, 'Entrevue après Austerlitz', is after Antoine-Jean Gros (French, 1771-1835) and depicts an interview between Napoleon and Francois II after the battle of Austerlitz at Sarutshitz in Moravia, on 4 December 1805. The other vase subject, 'Entrevue de Tilsitt', portrays Napoleon receiving Queen Louisa of Prussia at Tilsit. It is after the painting by Nicolas Louis François Gosse (French, 1787-1878).

■*312

A FRENCH ORMOLU AND PORCELAIN-MOUNTED WALNUT TABLE A CAFE

AFTER THE MODEL BY B.V.R.B., LATE 19TH CENTURY

The rectangular top with rocaille cast frame enclosing a trellis and rose pattern white ground porcelain panel, the shaped frieze fronted by a drawer, on cabriole legs joined by a platform stretcher
27¾ in. (70.5 cm.) high; 18 in. (46 cm.) wide; 14 in. (35.5 cm.) deep

£4,000-6,000

US\$5,600-8,300
€4,600-6,900

This table is very close in design to the *table à café* commissioned circa 1761 to Bernard II Van Risen Burgh (BVRB) by the *marchand-mercier* Simon-Philippe Poirier (Sold Christie's New York, Formerly from the Collection of Monsieur and Madame Riahi, 02 November 2000, lot 10, \$2,536,000).



312



THE PROPERTY OF THE TRUSTEES OF THE 4TH VISCOUNT ALLENDALE

■-313

A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE VITRINE CABINETS

LAST QUARTER 19TH CENTURY

The glazed rectangular top with three-quarter pierced gallery above an inset frieze and central glazed door enclosing an adjustable shelf and red-velvet lined base, flanked with Ionic fluted column terminating a baluster stem, on four fluted tapering legs headed by sunflowers and joined by a looped stretcher, on *toupie* feet

56½ in. (143.5 cm.) high; 29¼ in. (74.5 cm.) wide; 15¼ in. (40 cm.) deep

(2)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Probably bought by Wentworth Blackett Beaumont MP, 1st Baron Allendale (1829-1907) for Bretton Park, Yorkshire, and by descent in the Beaumont family.



314

PROPERTY OF A PRIVATE BELGIAN COLLECTION

■314

PIET HECKERS (BELGIAN, 1891-1965)

La baigneuse (The Bather)

signed 'Piet. Heckers' to integral base

white statuary marble

89 in. (226 cm.) high; 19½ x 19¼ in. (49.5 x 49 cm.), the base

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

A native of Ghent, Heckers studied at the Municipal Academy of Ghent and soon found work in the studio of the sculptor Louis-Pierre Van Biesbroeck and his cousin, the Orientalist painter Jules-Pierre Van Biesbroeck. As seen with the present lot, Heckers was primarily known for his figural work with a focus on busts and torsos. In 1925 Heckers was awarded the Paul De Vigne Prize, named after the famed Belgian sculptor of public monuments. Heckers' monument to the fallen of the Blaisantvest district in WWI may still be seen in Ghent today.

THE PROPERTY OF A NOBLEMAN

■315

GIACOMO GINOTTI (ITALIAN, 1845-1897)

L'Emancipazione della schiavitù (The Emancipation of Slavery)

signed 'GINOTTI', on a revolving *Portasanta* marble pedestal with octagonal foot

white statuary marble

52 in. (132 cm.) high, the figure

83 in. (211 cm.) high, overall; 24 in. (61 cm.) diameter at foot

(2)

£50,000-80,000

US\$69,000-110,000

€58,000-92,000

PROVENANCE:

Major Sir Edward Feetham Coates, M.P., J.P., D.L. (1853-1921), and thence by descent.

LITERATURE:

M. Rheims, *19th century sculpture*, New York, 1977, p. 262

M. De Micheli, *La Scultura dell'Ottocento*, Turin, 1992, p. 142.

A. Panzetta, *Dizionario degli scultori italiani dell'ottocento e del primo novecento*, Torino, 1994, vol. ii, p.97, pl. 414

Upon its unveiling at the National Exhibition in Naples, *L'Emancipazione della schiavitù* was immediately applauded as a great work and acquired by King Vittorio Emanuele as an exemplar of modern art for a newly unified Italy. Similarly lauded when exhibited at the 1878 Paris Universal Exhibition, Ginotti was complimented for so expertly texturing the carved surface of the marble that it became almost flesh-like, and this mastery is evident to the present example which retains its original surface, the skin dimpled to the touch. It was said that never before has a sculptor more perfectly mastered marble, that the effort to break her bonds has been studied with the greatest care, a lifelike and sympathetic portrayal achieved without the mawkish sensibility so evident in other Orientalist depictions. That despite the sensual nudity, the realism is compelling and emphasises the ideal meaning. That in the three-dimensional medium of sculpture, Ginotti individualizes the idea and the feeling of slavery.

Please see christies.com for further information on this lot



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 RESERVE

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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to 30 minutes 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 1000 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

0.5% 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) **lots** which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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, walrus bone, 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.

(d) 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.

(e) 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) 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.

(h) 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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.

Subheading: 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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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.
† θ	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 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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 price . 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?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the 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-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. 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. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

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(c) 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(h) 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 made loans or advanced money to consignors or prospective purchasers 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

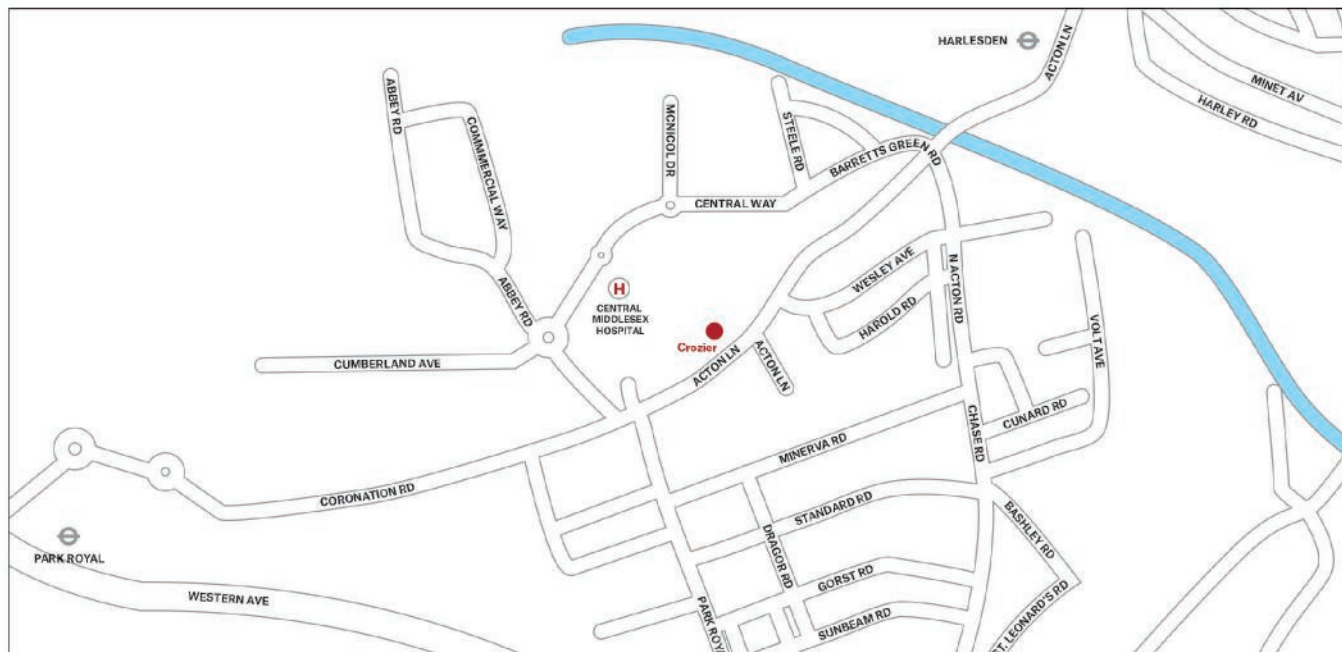
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.



Christie's Private Sales. Our best kept secret.

CONTACTS

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For more information,
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PRIVATE SALES

CHRISTIE'S



**A ROYAL LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND BOIS-
DE-BOU MARQUETRY BUREAU EN PENTE**

BY ROGER VAN DER CRUSE ('RVLC'), DIT LACROIX, CIRCA 1755

Almost certainly delivered circa 1755-59 to Madame Louise-Elisabeth (1727-1759), Madame Infante, Duchess of Parma and daughter of Louis XV, for one of her palaces in the Duchy of Parma. Marie-Louise of Austria (1791-1847), wife of the Emperor Napoleon I, Duchess of Parma. Private collection, Paris.

SOLD BY PRIVATE SALE



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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE COLLECTOR: LIVE
19 MAY 2021 AT 10.30 AM & 2.00 PM

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

CODE NAME: MARTIN
SALE NUMBER: 19798

(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 £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. 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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Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

19798

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

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

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



JULIANS PARK AND SIX PRIVATE COLLECTIONS

AUCTION

London, 8 June 2021

8 King Street

London, SW1Y 6QT

Online, 25 May - 15 June

VIEWING DATES

Tuesday 1 June - Monday 7 June 2021

CONTACT

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