



The Exceptional Sale

MMXXI

LONDON, 8 JULY 2021

CHRISTIE'S







Part of  
**CLASSIC  
WEEK**

# The Exceptional Sale

# MMXXI

## AUCTION

Thursday 8 July 2021  
at 5.00 pm

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

## IMPORTANT NOTICE

Viewing and Auctions are conducted in accordance with local government advice pertaining to Covid 19 which may change from time to time. If you have questions regarding your visit to Christie's please contact our Client Service Department on +44 (0)20 7839 9060 or [info@christies.com](mailto:info@christies.com)

## VIEWING

Saturday	3 July	12.00 pm – 5.00 pm
Sunday	4 July	12.00 pm – 5.00 pm
Monday	5 July	9.00 am – 8.00 pm
Tuesday	6 July	9.00 am – 8.00 pm
Wednesday	7 July	9.00 am – 5.00 pm
Thursday	8 July	9.00 am – 3.00 pm

## AUCTIONEER

Arlene Blankers

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BEAR-19443**

## CONDITIONS OF SALE

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

Front cover: Lot 20  
Inside front cover: Lot 30  
Page 1: Lots 4,5 and 6  
Opposite: Lot 10 (detail)  
Back cover: Lot 15



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

## COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2021)

These auctions feature

**CHRISTIE'S**  **LIVE**

*Bid live in Christie's salerooms worldwide*  
register at [christies.com](http://christies.com)

View catalogues and leave bids  
online at [christies.com](http://christies.com)

# CHRISTIE'S

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.

## INTERNATIONAL DECORATIVE ARTS



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



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



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



**WILL STRAFFORD**  
 Deputy Chairman,  
 European Furniture and  
 Decorative Arts, Americas  
 wstrafford@christies.com  
 +1 212 636 2348  
 New York



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



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



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



**G. MAX BERNHEIMER**  
 International Department  
 Head, Ancient Art &  
 Antiquities  
 mbernheimer@christies.com  
 +1 212 636 2247  
 New York



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



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



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



**GEMMA SUDLOW**  
 Head of Private & Iconic  
 and Decorative Art,  
 Americas  
 gsudlow@christies.com  
 +1 212 636 2464  
 New York



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



**KARL HERMANNNS**  
 Global Managing Director  
 khermannns@christies.com  
 +1 212 636 2159  
 New York



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



**DANIELLE MOSSE**  
 Regional Managing Director  
 dmosse@christies.com  
 +1 212 636 2110  
 New York

## SPECIALISTS & CONTACTS FOR THIS AUCTION



**GILES FORSTER**  
Head of Sale, Head of 19  
Century Furniture and  
Sculpture  
gforster@christies.com  
+44 (0)20 7389 2146



**STIJN ALSTEENS**  
International Head of  
Department, Old Master  
Drawings  
salsteens@christies.com  
+33 1 40 76 83 59



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



**ISABELLE  
CARTIER-STONE**  
Specialist Silver and Gold  
Boxes  
icartier-stone@  
christies.com  
+44 (0)20 7389 2660



**PETER HORWOOD**  
Head of English Furniture  
phorwood@christies.com  
+44 (0)20 7389 2359



**PAUL GALLOIS**  
Head of Department,  
European Furniture &  
Works of Art  
pgallois@christies.com  
+44 (0)20 7389 2260



**CLAUDIO CORSI**  
Specialist, Antiquities  
ccorsi@christies.com  
+44 (0)20 7389 2607



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



**KATE HUNT**  
Specialist,  
Chinese Works of Art  
khunt@christies.com  
+44 (0)20 7752 3389



**JAMES HYSLOP**  
Head of Department,  
Books, Travel & Science  
jhyslop@christies.com  
+44 (0)20 7752 3205



**THOMAS VENNING**  
Head of Department,  
Books & Manuscripts  
tvenning@christies.com  
+44 (0)20 7389 2255



**VICTOR TEODORESCU**  
Specialist,  
African & Oceanic Art  
vteodorescu@christies.com  
+33 1 40 76 83 86



**CARMEL SHAYLE**  
Sale Coordinator  
cshayle@christies.com  
+44 (0)20 7752 3241



**ARLENE BLANKERS**  
Business Manager  
ablankers@christies.com  
+44 (0)20 7389 2079

**ROBERT COPLEY**  
Senior International Specialist

**SHARON GOODMAN**  
Consultant, researcher

**DOMINIC SIMPSON**  
Consultant, European Ceramics

**REBECCA WINTGENS**  
Consultant, European Ceramics

**DAVID MCLACHLAN**  
Consultant, Gold Boxes

**ANTHONY PHILLIPS**  
Consultant, Silver

**TOBY WOOLLEY**  
Consultant, Clocks

We would like to thank Alison Grey and Paul Urtasun for their expertise and research.

### EMAIL

First initial followed by last  
name @christies.com  
(eg. Carmel Shayle =  
cshayle@christies.com)

For general enquiries about  
this auction, please email the  
sale coordinator.

### ABSENTEE AND TELEPHONE BIDS

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

### AUCTION RESULTS

Tel: +44 (0)20 7839 9060  
christies.com

### CLIENT SERVICES

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

### BUYING AT CHRISTIE'S

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

### POST-SALE SERVICES

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

## THE RARE AND MAGNIFICENT 'COUNTESS VON BISMARCK' CHINESE GOLD PRESENTATION BOXES



PROPERTY FROM A PRIVATE SWISS COLLECTION

\*†

### A LARGE PAIR OF CHINESE GOLD 'DAOIST EMBLEM' PRESENTATION BOXES

QING DYNASTY (1644-1911)

The shaped rectangular boxes are supported on four low feet, the covers and lobed sides finely chased with an interlocking geometric ground and the rims cast with an openwork border. Each cover is further embellished with a Daoist emblem, intricately worked in gold filligree, comprising a pair of be-ribboned castanets and a sword, each encircled within a border of rocks and scrolling leafy foliage that is hung with rubies, emeralds and sapphires.

Box with sword: 6¾ in. by 4½ in. by 1¾ in. (17.1 cm x 11.6 cm. x 4.7 cm.)

Box with castanets: 6½ in. by 4¾ in. by 1¾ in. (16.9 cm. x 12.1 cm. x 4.6 cm.)

The pair: 2.2 kg.

(2)

£100,000-150,000

US\$150,000-210,000  
€120,000-170,000

#### PROVENANCE:

Countess Mona von Bismarck (1899-1983).

Sotheby's Geneva, *The Magnificent Jewels of the late Countess Mona Bismarck*, 13 May 1986, lot 114.

Property from a Private Swiss Collection.







Fig 1. Two Chinese gold 'Daoist Emblem' presentation boxes, Minneapolis Institute of Art, Minneapolis, USA



Mona von Bismarck at her home Hotel Lambert, Paris, circa 1955  
© Mona Bismarck American Centre.

It is unusual to find such lavish, magnificently worked Chinese boxes in gold suggesting that these would have been made for a member of China's wealthy, ruling elite. The present lot bears close comparison to the set of five Chinese gold boxes in the Minneapolis Institute of Art (MIA), Minnesota, USA, gifted to the museum in the first half of the 20th century by Mr and Mrs Augustus L. Searle, accession nos. 41.57.2, 41.57. 3A,B, 41.57.1A,B, 43.26.1A,B, 43.26.2A,B, two of which are illustrated in Fig 1. As with the current lot, each of these presentation boxes is decorated to the cover with one of the Eight Daoist Emblems: a fan; iron crutch; bamboo drum; flute; flower basket. The museum dates these boxes to 1779 and suggests that they were intended as birthday gifts for the Qianlong Emperor (1736-1795). The boxes in the MIA vary slightly in form, but are closely related to the current lot in terms of style, technique, size and decoration.

It is also worth noting that the Daoist emblems that decorate the covers of the current boxes, a sword and castanets, represent two of the three missing Daoist Emblems not represented on the five boxes in the MIA. The Daoist Immortals are each identified by their attributes: Li Tieguai has an iron crutch or a double gourd; Zhongli Quan, a peach or fan; Lan Caihe, a flower basket; Zhang Guo, a bamboo drum; He Xiangyu, a lotus or flywhisk; Han Xiangxi, a flute; whilst Lu Dongbin and Cao Guoji are represented respectively by the sword and pair of castanets, as seen on these boxes.

#### **COUNTESS MONA VON BISMARCK**

The legendary Mona von Bismarck (1897-1983) was one of the most glamorous and beautiful women in New York, a fashion icon and a member of the Cafe Society who maintained privileged relationships with large public figures such as President Roosevelt, President Eisenhower, the Duke of Windsor, Princess Grace of Monaco, and personalities of the Arts such as Greta Garbo, Cristobal Balenciaga, Hubert de Givenchy, Tennessee Williams, Truman Capote and Paul Newman. Mona von Bismarck bears the name of the fourth of her five husbands, Count Édouard von Bismarck, grandson of Chancellor Otto von Bismarck of Germany but in the field of art history she is known as 'Mrs Harrison Williams', after her third husband, one of the wealthiest men in America. This wealth combined with a keen aesthetic eye, allowed her to commission contemporary decorators, such as José Maria Sert and Syrie Maugham, to decorate her homes in Capri, New York and Paris, and to purchase a fabulous art collection which included Goya, Tiepolo and Fragonard. She also developed a particular love of Chinese porcelain and works of arts and became quite an expert in antiques. As a philanthropist and patron, she founded the Mona Bismarck American Center in Paris.



## AN EARLY BLUE VERNIS MARTIN BUREAU

■ 2

### AN EARLY LOUIS XV ORMOLU-MOUNTED PARCEL-GILT AND BLUE JAPANED BUREAU EN PENTE

CIRCA 1720-30

Decorated overall with *Chinoiserie* scenes depicting figures, flower sprays issuing from rockwork, butterflies and clouds, the slope front opening to reveal a red japanned fitted interior with six short drawers and various open compartments, fitted with a black-leather lined writing surface, above a single frieze drawer decorated with flower sprays, the sides decorated with a central trellis-filled cartouche, on conformingly decorated cabriole legs terminating with foliate sabots  
38½ in. (98 cm.) high; 30¾ in. (78 cm.) wide; 18 in. (45.5 cm.) deep

£60,000-100,000

US\$85,000-140,000  
€70,000-120,000

#### COMPARATIVE LITERATURE :

- A. Forray-Carlier and M. Kopplin *et al.*, *Les Secrets de la Laque Française*, exh. cat., Paris, 2014, p. 91, cat. 46.  
S. Mouquin, *Pierre IV Migeon*, Paris, 2001 p. 95., fig. 39.  
B. Rondot, *Madame de Pompadour et les Arts*, exh. cat., Paris, 2002, pp. 326-7.  
T. Wolfesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, Paris, 1999, p. 117, fig. 69.

This dazzling bureau reflects the enduring fascination in the West for the luxury products of the East, in particular the lacquer and porcelain wares of China and Japan, whose perfected techniques in these materials remained so mysterious and alluring to Western craftsmen. It is decorated in the rarest colour employed by *vernisseurs* in the 18th Century, a rich azure blue which may well have used the precious hardstone lapis lazuli in its preparation. Blue was never used as a ground colour in the 17th or 18th Century in Japanese or Chinese lacquers, and its use here demonstrates how, by the 1730s and 1740s, the *vernisseurs* (or lacquer craftsmen) of Paris were not just slavishly imitating Asian lacquers, but creating their own visual vocabulary.







The blue vernis martin desk by Pierre IV Migeon sold at Christie's.



The rarity of the use of blue is indicated by the fact that only a handful of pieces decorated in blue *verniss martin* are recorded in inventories in the 18th Century, all supplied to elite aristocratic patrons. The most celebrated is the commode and encoignure by Mathieu Criaerd, supplied by Thomas-Joachim Hébert in 1742 to Louis XV's mistress Madame de Mailly for her Salon Bleu at the château de Choisy, now in the Louvre. However the decoration of these pieces, although inspired by *chinoiseries*, is much more Western and pictorial in style with rococo frames and only loosely imitates Chinese or Japanese lacquers, and is actually closer in spirit to the blue and white porcelain which was an important feature of the room.

The duchesse d'Orléans owned a bureau at the château de Saint Cloud by 1759, described as '*un secrétaire vernis de Martin fond bleu dur, ornements de bronze doré d'or moulu 160 livres*.' A second example was in the collection of the celebrated collector, Jean-Baptiste de Machault d'Arnouville, *contrôleur général des finances* to Louis XV, recorded in the château d'Arnouville after his death and described as '*un petit secrétaire de fond bleu 48 livres*'.

Only four blue-ground *bureaux en pente* decorated in imitation of Japanese lacquer are recorded today:

- The current unstamped example.
- An example by Migeon with vernis martin decoration attributed to the Martin Freres, sold Christie's London, 9 July 2015, lot 21 (illustrated in A. Forray-Carlier and M. Kopplin *et al.*, *Les Secrets de la Laque Française*, exh. cat., Paris, 2014, p. 91, cat. 46).
- A second example by Migeon, with gilt decoration simulating ormolu *chutes* to the top of the legs, previously in the collection of René Weiller, sold Christie's, London, 17 April 1980, lot 188, and which later reappeared on the Paris art market, having had its varnish removed, which had discoloured giving it a green appearance (S. Mouquin, *Pierre IV Migeon*, Paris, 2001 p. 95., fig. 39).
- An example by BVRB, with a pale blue ground, formerly with Steinitz, Paris and now in a private collection (illustrated in T. Wolfesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, Paris, 1999, p. 117, fig. 69).
- An unstamped example supplied *circa* 1750-1751 to Madame de Pompadour for the château de Bellevue, stamped with the 'C' *couronné poinçon*, a tax mark employed on any alloy containing copper between March 1745 and February 1749, now in the Musée des Arts Décoratifs, Paris. As this does not appear in the bills of Lazare Duvaux's deliveries to Bellevue, it is possible it was ordered from another *marchand-mercier* such as Thomas-Joachim Hébert. Although unstamped, the distinctive pattern of contrasting light and dark amaranth and plum woods of the interior makes it likely that it was executed by Adrien-Faizelot Delorme, who specialized in this use of woods (B. Rondot, *Madame de Pompadour et les Arts*, exh. cat., Paris, 2002, pp. 326-7).

The fact that four of the five extant examples of bureaux employing a blue ground are by different makers or unstamped points to the likelihood that they were commissioned by a *marchand-mercier* such as Hébert, who particularly specialised in lacquer (and who was an important supplier to Machault d'Arnouville).

#### THE MARTIN BROTHERS AND THE ART OF LACQUER WORK

The Martin brothers, who perfected a technique for imitating Chinese and Japanese lacquer, are one of the select few elite craftsmen, along with Boulle, Cressent and Gouthière, to be named in catalogues and inventories in the 18th Century, such was the fame of their artistry. The most important workshops were operated by the eldest of the brothers, Guillaume (1689-1749), who was made *vernisseur du Roi* in 1713 and in 1730 was granted the right '*...de fabriquer, faire, vendre et débiter toutes sortes d'ouvrages en relief de sa composition, dans le goût du Japon ou de la Chine...*', and Etienne-Simon (1703-1770), *vernisseur du Roi* in 1728. While Guillaume particularly specialized in smaller objects, Etienne-Simon expanded the business to include complete lacquer décors for rooms, and one can imagine this rare bureau might have been commissioned to harmonise with a special lacquer scheme for a client. On his death in 1770 Etienne-Simon was owed the enormous sum of 270,000 *livres*, indicating how extensive the business had become. Interestingly, there is very little mention in the accounts of the Martin frères of any transactions directly with *ébénistes*, implying that the bulk of their commissions to decorate furniture would have come through *marchands-merciers*.



\*3

## JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

*Corinthe*

inscribed 'NON LICET OMNIBUS / ADIRE CORINTHUM', signed 'J.L. GEROME', with foundry inscription 'SIOT FONDEUR PARIS' numbered 'S549'

gilt-bronze with traces of polychrome decoration, enamel, turquoise and opal

28¾ in. (73.5 cm.) high; 13 in. (33 cm.) wide; 11½ in. (29.2 cm.) deep

£150,000-250,000

US\$220,000-350,000

€180,000-290,000

### PROVENANCE :

Sur la décision de justice et provenant des résidences de Mme Y . . . ;

Vincent Walper, Paris, 3-4 July 1996, lot 334.

Private Saudi Arabian Collection.

### COMPARATIVE LITERATURE :

G. Ackerman, *Les Orientalistes: Jean-Léon Gérôme*, Paris, 1986, v. 4, pp. 330-331, no. S. 63.

Exhibition catalogue, *Jean-Léon Gérôme (1824-1904): L'Histoire en spectacle*, Paris, Musée d'Orsay, 2010, p. 326-328, nos. 192 - 193.

Exhibition catalogue, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections*, Los Angeles, Los Angeles County Museum of Art, 1980, pp. 291-292, no. 157.

Inticingly perched upon her capital, the figure of Corinth instantly attracts in, but reveals little of herself, staring out with an enigmatic sphynx-like gaze, inviting yet defiant. She is the embodiment of the ancient city of Corinth, a *tychai* for the prosperous city, a deity overseeing its fortune and destiny, which was one of both great riches and ultimately of impending doom. One may therefore find symmetry in the fact that this incarnation of the Ancient fallen city of Corinth, was the last sculpture by Jean-Léon Gérôme, one the most celebrated and influential academic artists of the 19th century.







Original polychrome-decorated plaster model of *Corinthe*, c. 1903.  
Photo © RMN-Grand Palais (musée d'Orsay) / Adrien Didierjea

## JEAN-LÉON GÉRÔME

While today Gérôme is most recognized for his *Orientalist* work, his devotion and fascination with the classical world and ancient Greece was as strong as his interest in the East. The son of a prosperous goldsmith, he received a classical education with a strong emphasis on Greek, Latin and history at the local college of his native city of Vesoul in eastern France. Greece itself, newly independent from the Ottoman Empire still carried the aura of the orient, hence, at the time classically inspired subjects did not seem remotely incompatible with the lure of the East. After a trip to the Balkans in 1853, he began his distinguished career as an ethnographical painter and from 1856 he sent Orientalist pictures to the Salon as well as historical paintings, society portraits and genre scenes. His later neo-Grecian and neo-Pompeian work was informed by sojourns in Italy, Turkey and Egypt, and fuelled by his relentless desire to rival the exacting precision of another emerging media of the era: photography. Such attention to detail is evident in the present model where the jewellery adorning the figure is directly inspired by Greek and Etruscan pieces from the Compara collection, which entered the Louvre in 1861 (see L. des Cars, D. de Font-Réaulx and É. Papet, *The Spectacular Art of Jean-Léon Gérôme* (1824-1904), exh. cat., p. 328, figs. 163-164). As Édouard Papet notes, this level of exactitude grounded his works of fantasy with a true sense of reality (*op. cit.*, p. 328).

Having taken up sculpture quite late in his career, Gérôme was quick to gain success with his new endeavour. As soon as 1878, less than a decade after his first sculpture piece, he would experience his first great success at the *Exposition Universelle* in Paris. Gérôme was encouraged by the sculptor Frémiet and described himself as his pupil in the catalogue of the 1901 *Salon*. The original plaster model, tinted to mimic the recently developed theory that the ancient marbles were originally brightly painted, was completed *circa* 1903 (now in the collection of the musée d'Orsay, inv. S RF 2008.2). The final marble was executed by his studio assistant Louis-Émile Décorchemont and exhibited under Gérôme's name posthumously at the 1904 *Salon* (Collection J. Nicholson, Beverly Hills). The bronze castings, which are only slightly smaller in scale than the original model, were cast by the *fonderie* Siot-Decauville and inset with semi-precious stones including opal and turquoise and, as on in the present lot, applied with traces of polychrome decoration to the accessories. There is one known silvered-bronze cast and six known gilt-bronzes cast, of which the present lot is one.

### 'NOT EVERYBODY CAN GO TO CORINTH'

Inscribed to the base of the capital upon which the present figure sits is the phrase '*NON LICET OMNIBUS / ADIRE CORINTHUM.*' An ancient Greek and Latin proverb which translates as 'not everybody can go to Corinth', the phrase implies that not everyone can afford the city's pleasure and is almost certainly a reference to Roman author and grammarian Aulus Gellius's noted belief that the maxim refers to one of the city's famed courtesans, or *hetairai*, from the 4th century B.C. known for both her charms and her prices (see G. Ackerman, 'Corinth', in P. Fusco and H.W. Janson, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections*, pp. 291-292). Such notorious *femme fatales* were common place in the Peloponnesian city. West of Athens and at the base of the Acrocorinthus, the citadel's favourable geographic location led to great military and commercial gains, as well an influx of sailors and traders who took advantage of the city's offerings. A key site was the Temple of Aphrodite where the *hetairai* were dedicated to the service of the temple as 'sacred prostitutes' (a now controversial point of continuing research) and known to have drawn many worshippers. Like all great ancient cities, with soaring highs came tragic downfalls. In 146 BC Ancient Corinth was brutally sacked by the Romans, a subject matter which centuries later captured the romantic imagination of 19th century history painters. Correspondingly, in 1892 the Antique city was excavated for the first time. Discovered among many of its hidden treasures was the Temple of Apollo, which almost certainly served as inspiration to Gérôme and the composition of the present model where the enigmatic *hetairai* figure appears to guard the secrets of the city she represents.



Thomas Allom (1804-1872), *The Sack of Corinth*, 1870  
© Christies's, 2012.



## THE BARON DE BESEVAL GARNITURE (LOTS 4, 5 & 6)



Baron de Besenval in his *salon de compagnie*, by Henri-Pierre Danloux, circa 1791, The National Gallery, London.

It is all the more remarkable that the following three magnificent pair of vases are depicted in the portrait by Henri-Pierre Danloux (1753-1809) of the celebrated collector and dazzling courtier Pierre-Victor de Besenval, baron de Brünstatt (1721-91). In this portrait, now in the National Gallery London, the Baron is seated in the *salon de compagnie* of his *hôtel* in the rue de Grenelle in Paris, reflecting nonchalantly and leaning against a sinuous *brèche* marble chimneypiece in the *salon de compagnie*. A preparatory drawing of this portrait shows the Baron seated with his face and upper body turned toward the viewer instead of the profile view. By changing the pose from frontal to profile, Danloux focuses the attention less on the sitter himself and more on the objects in the room depicted minutely, particularly those displayed on the mantelpiece: a precious garniture of Chinese celadon porcelain vases mounted in ormolu, identical to those presented here and exceptionally reunited.

The Swiss-born Pierre-Victor, Baron de Besenval (1722-1791), Commander of the Swiss Guards, served both in the war of the Austrian Succession and in the Seven Year's war. An intimate friend of Queen Marie-Antoinette, he was a member of her inner circle from the 1770s onwards. In 1767 he acquired the *hôtel de Pompadour* on rue de Grenelle, where he resided until his death in 1791. This *hôtel particulier*, built in 1704 by the famous architect Pierre-Alexis Delamair for the abbé Chanac de Pompadour, is now the Swiss Embassy (no. 142 rue de Grenelle).

Although Baron de Besenval had important alterations made to his interior, installing for example a remarkably modern neo-classical *salle des bains* to the designs of Alexandre Brongniart and a gallery with ethereal light from above, he was apparently content to retain the Rococo chimneypiece of his *salon de Compagnie* until the end of his life.

Besenval's passion for oriental porcelain is particularly tangible in his 1795 sale catalogue, which comprises no fewer than thirty-nine lots of this type, including pieces from China and Japan. The celadon garniture was listed as lot 148, which included seven celadon vases mounted with mounts '*d'ancien genre, parfaitement ciselés et dorés d'or moulu*', three of which are corresponding to the present vases shaped as bamboo trunk (lot 6), a carp (lot 5), and archaic bronze shaped vases (lot 4). These vases may have been purchased from the *marchand-mercier* Lazare-Duvaux, who specialized during the reign of Louis XV in wares enhanced in fashionable *rocaille*-style mounts and whose *livre-journal* covering the years 1748-58 lists Besenval as a client (as 'baron de Busseval').

On the portrait behind Besenval is another group of porcelain, apparently all Japanese wares, indicating he might have made the distinction in his collection between their origins, separating them in his interiors. This more eclectic and colourful grouping includes a polychrome Arita carp vase to the right identical to one in a private collection (illustrated in S. Mouquin, *Les arts décoratifs en Europe*, Paris, 2020, p. 14), and a Kakiemon bottle.

Beside his porcelain collection and according to Luc-Vincent Thiéry in his *Guide des Amateurs et des étrangers* vol II published in 1787, Besenval's *cabinet* was primarily renowned for the remarkable collection of contemporary and earlier pictures of the Flemish, Italian and French schools. Some of these were identified by Colin B. Bailey in Danloux's portrait, such as canvases by Cornelis van Poelenburgh, Willem Van de Velde, David Teniers the Younger, Aelbert Cuyp, Claude-Joseph Vernet and Carlo Maratta, densely hung and almost completely covering the green damask of the salon.

During his next collecting phase, Besenval acquired a large quantity of hardstone vases, columns and specimen marble tables which were, more than his collecting of porcelain, in tune with the neo-classical taste of the late 1760s promoted by Louis-Marie-Augustin, duc d'Aumont (1709–82), who established a hardstone cutting workshop at the Menus Plaisirs, place Louis XV (now place de la Concorde). Among the twenty lots of hard stone items listed in his sale, six were unmounted vases in porphyry, granite, alabaster or marble, and at least four marble vases were enriched with neoclassical mounts. Lot 119 lists two vases that can be identified as those previously in the collection of the *intendant des Menus Plaisirs* Barthélémy-Augustin Blondel d'Azincourt (1719–83) and sold in his sale in Paris, 10 February 1783, lot 306, purchased by the *marchand* Julliot for 1,500 *livres*, who likely sold them to Besenval. In the nineteenth century, this pair subsequently entered the collections of Sir Richard Wallace (1818–90), and comte Hubert de Givenchy (1927–2018).

Besenval's name rarely appears among buyers in auctions in the years he was collecting. He apparently preferred to make his purchases through dealers such as Lazare Duvaux for his mounted porcelain, Jean-Baptiste Pierre Lebrun for paintings and members of the Julliot family for 'Bouille' furniture, which he collected extensively and which epitomizes the fashionable revival for 'Bouille' furniture from the 1760s onwards, when the decorative vocabulary of the *Grand Siècle* was rediscovered and re-interpreted by a younger generation of cabinet-makers.

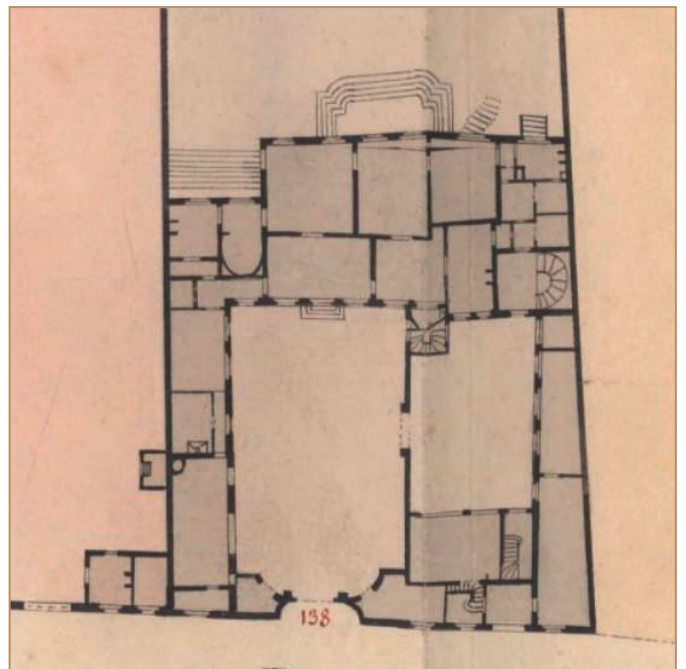
The image of Besenval, the collector, as depicted in his portrait, including the present magnificent *rocaille porcelaines montées* within a seemingly dated decor including a Louis XV sinuous *bergère à oreilles* and fire screen, is somewhat misleading. The study of his sale catalogue in fact reveals various pieces conceived in the bold and innovative *goût à la grecque*, establishing Besenval as a member of the small circle of *avant-garde* patrons pioneering the neoclassical style in the 1750–60s, such as the *financier* Ange-Laurent de La Live de Jully (1725–79) or Madame de Pompadour's brother, the marquis de Marigny (1727–81), both of Besenval's generation. These pieces were all veneered in striking ebony, enriched with monumental 'antique' mounts, linked to the celebrated *bureau plat* and *cartonnier* designed by Louis-Joseph Le Lorrain and attributed to the cabinetmaker Joseph Baumhauer, with bronzes by Philippe Caffieri, and made c. 1757 for Ange-Laurent Lalive de Jully. These pieces include the *bureau plat* in the manner of André-Charles Boulle and *cartonnier* by Bernard III van Risenburg surmounted by a clock by Stollewerk recently identified in the collection of Baroness Marion Lambert and sold at Christie's, Paris, 25 May 2021 lot 30. Interestingly, Besenval owned another clock by Stollewerk (lot 176 in his sale), together with its pendant cartel barometer signed 'Bourbon', now in the Wallace Collection. Among his greatest treasures was the celebrated commode by Martin Carlin set with Pietra Dura panels, located in his bedroom, bought in 1782 from the famous actress Mademoiselle Laguerre and now in the Royal collection (RCIN258).

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

P. Gallois, 'Baron de Besenval's Eclectic Eye', *The Furniture History Society, Newsletter* 221, February 2021.



(detail of Besenval's portrait)



Floor plan of the hôtel de Chanac de Pompadour

## THE BARON DE BESENVAL GARNITURE (LOTS 4, 5 & 6)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

\*4

### A PAIR OF LOUIS XV ORMOLU AND CHINESE CLAIR DE LUNE CELADON PORCELAIN VASES

THE ORMOLU MOUNTS ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS,  
CIRCA 1760, THE PORCELAIN CIRCA 1720-1750

Each with flask-shaped body inspired by bronze prototypes, surmounted by a shaped oval neck centered by a rockwork shell and flanked by fluted borders and scrolls, above cherub clasps suspending floral garlands, the shaped rectangular base with reeded border and foliate and cabochon-cast corner clasps, on pierced oval feet cast with foliage  
12 in. (30.5 cm.) high; 6¼ in. (16 cm.) wide; 4 in. (10 cm.) deep (2)

£300,000-500,000

US\$430,000-700,000  
€350,000-580,000

#### PROVENANCE:

Almost certainly Baron de Besenval (1722-1791) in his hôtel in the rue de Grenelle, Paris, probably sold Paris, 10 August 1795 as part of lot 148. Either acquired by Peter, 5th Earl Cowper (D. 1836), directly for Panshanger, Hertfordshire, or by Thomas, 2nd Earl de Grey (D. 1859) for Wrest Park, Hertfordshire, and subsequently through De Grey's daughter to Panshanger until circa 1953 and thereafter by descent until sold, Christie's King Street, 6 December 2007, lot 130.

#### LITERATURE:

P. Gallois, 'Baron de Besenval's Eclectic Eye', *The Furniture History Society, Newsletter* 221, février 2021, p. 4.  
Precisely depicted in Baron de Besenval's portrait by Henri-Pierre Danloux, these sumptuously mounted vases are in the late rococo style of around 1760, which represented a reaction to the fanciful asymmetry of early rococo, the *goût pittoresque* of the 1730s and 1740s. The feet and spouts are curved, and the upper rim is centred by large, shell-like *rocaille*, but the overall design is fully symmetrical, a feature characteristic of designer and *bronzier* Jean-Claude Chambellan

Duplessis' oeuvre. The reeded lower border, the naturalistic garlands of flowers, and the figures of draped boys at the sides - supporting the rim with their right hand and holding the floral swags with their left one - herald the advent of a new classicism. At a time when an aggressive neo-classicism, the so-called *goût grec*, was already being advocated by a small number of avant-garde patrons and artists, many preferred the generous, sweeping forms of this *rococo rectifié*. The beautifully chased mounts adorn rare celadon vases whose shape is derived from Chinese archaic bronze vessels. No other similar pair appears to be recorded, although nearly identical bases occur on other pieces, such as a pair of *clair de lune* pagoda vases in the Rijksmuseum (C. Jörg, *Chinese ceramics in the collection of the Rijksmuseum, Amsterdam*, Amsterdam-London 1977, no. 266) and a bottle-shaped vase in the Wrightsman Collection (acc. num. 49.780- 81, F.J.B. Watson, *the Wrightsman Collection*, vol. II, *Furniture, gilt bronze and mounted porcelain, carpets*, New York, 1966, p. 239). The already strong likelihood of these vases being those in the Besenval portrait is further supported by the existence of two pairs with the same mounts, but very obviously different decoration on the porcelain. The pair mentioned above in the Wrightsman collection is decorated with relief key-pattern, the pair was in William Beckford's Collection at Fonthill, that of his son-in-law, the Duke of Hamilton at Hamilton Palace, were exhibited in *William Beckford: An Eye For the Magnificent*, 2006, no. 46. A further pair decorated with a second peach pattern, also in the collection of William Beckford at Fonthill, was subsequently sold Christie's London, 4 July 2013, lot 39.





The comparable vases from the Earls of Grey collection, The Metropolitan Museum of Art, New York.  
© 2021 by The Metropolitan Museum of Art

## TWO REGENCY COLLECTIONS: THE COWPER COLLECTION AT PANSHANGER AND THE DE GREY COLLECTION AT WREST PARK

This pair of vases was almost certainly acquired by either Peter, 5th Earl Cowper (d. 1836) for Panshanger, or by Thomas, 2nd Earl de Grey for Wrest Park, also in Hertfordshire. the latter's collection of French furniture and *objets* was partially inherited at Panshanger. Panshanger was built from 1807-20 by the architect William Atkinson (d. 1839), Thomas Hope's architect at Deepdene, Surrey. He rebuilt Repton's house at Panshanger in the prevalent antiquarian taste. The picture collection, substantially the creation of the collector 3rd Earl, who had lived largely at Florence, and improved by the 5th Earl, was much admired by Waagen on his visit in 1835.

A plausible alternative source for these vases in the Panshanger collection is Thomas Philip Weddell, 5th baron Lucas, 3rd Lord Grantham and later 2nd Earl de Grey (1741-1859) of Wrest park, Hertfordshire. A celebrated Francophile and amateur architect, while 'at Paris some years before' de Grey 'had paid a good deal of attention to small pavilions or buildings in gardens with a view to lodges or park gates at Wrest' and as early as 1826 he had designed new entrance lodges on the estate in the French manner. On inheriting Wrest from his aunt in 1833, however, de Grey embarked upon a comprehensive rebuilding programme. Acting as architect himself, with the assistance of James Clephane, he razed Giacomo Leoni's earlier house to the ground, although retaining the celebrated garden pavilion designed by Thomas Archer. Armed with the inspirational architectural treatises of J. Courtonne, Le Blond, Le Roux, Blondel and l'Assurance he proceeded to design an early Louis XV House in the English countryside, completed in 1839 at a cost of £92,832 35 8d.

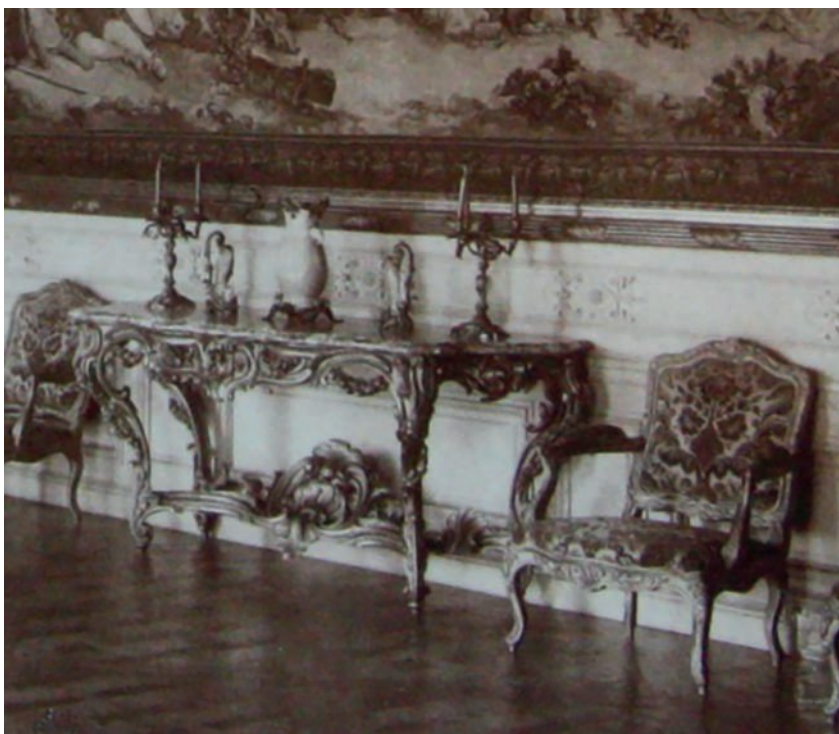
As the letter to his son so tellingly reveals (Bedfordshire Historical Record Society, vol. 59, no. 1980, pp. 65-85), the mansion was a comprehensive essay in Francophile taste. The tapestry room, for instance, was originally to be hung with the Gobelins suite from his house at Newby, acquired by his cousin William Weddell in Paris circa 1765-6, before protracted negotiations for Lord Dundas's similar Gobelins tapestries at Arlington street were pursued. These ultimately came to nothing, and in the end de Grey commissioned a suite of hangings from the Beauvais factory, after his own designs, which were ordered through Monsieur Salandrouze. The boudoir was painted with medallions 'of Watteau-like figures, as like a Sevres cup as we could make them', while the doors for the saloon re-used some 'French wainscoting bought for George IV for Windsor castle by Mr Walsh porter'

De Grey's *goût* was very much in the vanguard of the revival of interest in 'Buhl' furniture and French taste promoted by George, Prince of Wales, later George IV. It is, therefore, extremely interesting that de Grey mentions 'the other four vases i bought off Baldock' in his letter. the *Marchand-mercier* Edward Holmes Baldock (d. 1854), 'purveyor of china, earthenware and glass' to William IV (1832-7) and purveyor of china to Queen Victoria (1838-45), was responsible for the formation of many of the greatest early 19th century collections of French furniture including, other than that of George IV, those of the Dukes of Buccleuch and Northumberland, William Beckford and George Byng. The predominance of 'Buhl' furniture in the de Grey collections at both Wrest and Newby Hall, Yorkshire, may well point to the assistance of Baldock, and his expertise in acquiring the greatest mounted porcelain for his English clients may also suggest his involvement in the acquisition of these vases.





## THE BARON DE BESEVAL GARNITURE (LOTS 4, 5 & 6)



The present vases *in situ* in the grand salon of the Hôtel of Rodolphe Kann, avenue de Léna, Paris, 1906.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

\*5

### A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE CELADON PORCELAIN CARP VASES

ALMOST CERTAINLY SUPPLIED BY LAZARE DUVAUX, THE PORCELAIN QIANLONG (1735-1795), THE MOUNTS CIRCA 1750-1755

The porcelain bodies naturalistically modeled with a carp and its young with open mouths, each issuing elaborately chased ormolu mounts with C-scrolls and scrolled acanthus, the S-pattern handle wrapped with bulrushes and C-scrolls on elaborate naturalistically modeled plinth with bold C-scrolls, coral, acanthus, shells and sponges, the base with ormolu-applied plate to the underside 12½ in. (31.8 cm.) high; 7¼ in. (18.5 cm.) deep (2)

£250,000-400,000

US\$360,000-560,000  
€300,000-460,000

#### PROVENANCE :

Possibly Pierre-Victor baron de Besenval in his hôtel in the rue de Grenelle, Paris and subsequently sold Paris, 10 August 1795, as part of lot 148.

The Rodolphe Kann Collection (1844-1905), Paris.

Martin and Laura Bromberg, Hamburg; acquired from the estate of the above via Duveen & Co, London, 14 September, 1907.

Henry and Laura Bromberg, Hamburg, by descent.

Galerie F Kleinberger (Allan Loebel), Paris, acquired from the above, *circa* December 1938.

Wildenstein Collection, acquired from the above, 6 March 1939.

Thence by descent in the family until sold, Christie's, King Street, 14-15 December 2005, lot 45.

Private collection, United States.

The work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Henry and Hertha Bromberg. This settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.



## LITERATURE :

J. Mannheim, et. al., Catalogue de la Collection Rodolphe Kann, Paris, 1907, vol. II, p. 133, p. 32.

P. Gallois, 'Baron de Besenval's Eclectic Eye', *The Furniture History Society, Newsletter 221*, février 2021, pp.3-4 ill. 1.

This model is first recorded in the *Livre-Journal* of the *marchand-mercier* Lazare Duvaux in 1750. On 16 October, Louis XV's mistress Madame de Pompadour, (*née* Antoinette Poisson) acquired '621. *Du 10 Mme la Marq. de Pompadour. Quatre morceaux de porcelaine céladon, dont deux en forme de cornets & deux poissons, le tout garni en bronze doré d'or moulu*'. In 1752, the marquise bought a further *deux poissons céladon (cabinet de Versailles)* and the taste was rapidly echoed throughout the Court, particularly *amateurs* like M. Gagnat, Jean de Julienne and Blondel d'Azincourt.

Duvaux's *Livre-Journal* reveals the discrepancy in cost between the varying models and the quality of the *ciseleur*, although the cost of the porcelain itself far exceeded that of the *ormolu* mounts. Thus, Watteau's great patron Jean de Julienne's pair, acquired from Duvaux on the 27 June 1753 and described as '*Deux poissons de porcelaine céladon, formant des cruches, montés en bronze doré d'or moulu cost 960 livres*'; in 1751 M. Gagnat acquired '*Deux poissons d'ancienne porcelaine céladon, garnis en bronze doré d'or moulu, form de buire*', which this time cost 1200 *livres* and was depicted by Gabriel de Saint-Aubin as marginalia in one of his sale catalogues ; the pair acquired by Blondel d'Azincourt, the *Intendant des Menus-Plaisirs* and a most exacting patron, were almost double the first - 17 October 1755 '*M. d'Azincourt. Deux poissons aussi céladon montés en buires, 1800 l*'; A pair mounted as ewers was also sold to the 'Prince de Turenne' on 13 December 1754 and to 'Monseigneur le Duc d'Orléans' on 20 March 1756.

A clearer understanding of the relative costs of such elaborate *ormolu* mounts *vis-à-vis* the porcelain can be gleaned again from Duvaux, who in 1752 supplied Madame de Pompadour with '*Quatre pieds à contours en cuivre ciselé doré d'or moulu pour deux petits vases de porcelaine brune & deux poissons céladon (Cabinet de Versailles), [42 l]*'.

The enduring popularity of the model throughout the second half of the 18th century is confirmed both through Duvaux's *Livre-Journal* and the comparatively high proliferation of this model in 18th century sale catalogues and Inventories. Indeed, even as the *ancien régime*



The similar vases in the Gulbenkian Museum, Lisbon.

was crumbling, Louis XVI's Commander-in-Chief of the ill-fated Swiss Guards, the Baron de Besenval, was immortalised in Henri-Pierre Danloux's 1791 portrait with just such a pair of vases upon the mantelpiece.

A sublime reflection of the *pittoresque* fantasy in the full-blown Rococo style, this form of ewer was only ever intended as ornamental. Although distinctive, categoric identification of this model in 18th century sales records is nigh on impossible owing to both the brief descriptions and the fact that three closely related models were executed, all presumably by the same *bronzier* working for Duvaux. These three models comprise:

### VASES OF THE WILDENSTEIN MODEL, WITH THE FISHES MOUTH AS A SPOUT:

- a pair sold from the collection of Conseulo Vanderbilt, Sotheby's, New York, 9 December 1994, lot 136. This pair is almost identical to the present and can be as well the vase visible in Danloux's portrait of Baron de Besenval. Other pairs with slight different mounts to the carps' lips are known:

- a pair at Harewood House, Yorkshire; these also have the same *ormolu* plate to the underside.
- a pair in the Royal Collection (RCIN 360).
- a garniture of three in the Calouste Gulbenkian Foundation, Lisbon (Isabel Pereira Coutinho, *Gulbenkian Museum*, 1998, no.100, p.126);
- a pair in The Fine Arts Museums of San Francisco (1927.165; 1927.166).
- a pair sold by Lord Robert Crichton- Stuart, Sotheby's, London, 3 July 1959, lot 114.
- another pair was sold (without dating) from the Basil and Elise Gouland collection at Christie's, London, 11 June 1992, lot 64.

VASES WITH THE TAIL AS THE SPOUT: these include the pair from the Hastings Collection at Melton Constable, Norfolk, now in the Widener collection at the National Gallery of Art, Washington (discussed in Sir Francis Watson, 'Mounted Oriental Porcelain', *Exhibition Catalogue*, Washington, 1986, no.32).

VASES IN THE FORM OF PAIRED CARP, such as the central vase of the Gulbenkian Garniture cited above, as well as that in the Victoria and Albert Museum, London (illustrated in J. Lunsingh Scheerler, *Chinesisches und Japanisches Porzellan in europäischen Fassungen*, Wurzburg, 1980, p.336, fig. 329); as well as those offered anonymously at Sotheby's New York, 3 May 1986, lot 40.

### THE BROMBERG FAMILY

Dr. jur. Henry Bromberg (1878-1971) was part of the prominent extended family of renowned collector Rodolphe Kann (1845- 1905). This family included not only the Brombergs - Henry's father Martin (1850- 1918) had married Eleonore Kann (1852-1927), Rodolphe's sister, - but also the Emdens. Martin's collection of Old Masters and decorative arts, as documented in a 1913 private publication, was expanded by Henry's own collecting and curation. Henry married Hertha née Calmon (1899-1964) and they lived in a large mansion in Hamburg-Eppendorf with their four sons.

When the Nazis came to power, the Bromberg faced the increasing restrictions and persecutory measures levelled at Germany's Jewish community. They made preparations to emigrate to the United States via Switzerland in 1938, including paying the punitive 'flight' and property taxes, funded partly by the forced sale of artwork. To further fund their flight, Henry Bromberg sold a number of pieces, including these vases, to the Paris-based dealer Allen Loebel.



## THE BARON DE BESENVAL GARNITURE (LOTS 4, 5 & 6)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

\*6

### A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE CELADON PORCELAIN BAMBOO-FORM BRUSHPOTS

THE PORCELAIN QIANLONG (1735-1795), THE MOUNTS CIRCA 1750

Each with pierced scrolling rocaille base  
7 in. (18 cm.) high

(2)

£70,000-100,000

US\$99,000-140,000  
€82,000-120,000

#### PROVENANCE :

Possibly Pierre-Victor baron de Besenval in his hôtel in the rue de Grenelle, Paris and subsequently sold Paris, 10 August 1795, as part of lot 148.

With Michel Meyer, Paris, circa 1970.

Anonymous sale; Sotheby's Paris, 22 October 2008, lot 58.

#### LITERATURE :

Plaisir de France, July-August 1974, vol. 421.

P. Gallois, 'Baron de Besenval's Eclectic Eye', *The Furniture History Society, Newsletter 221*, février 2021, pp. 3-4.

These extremely rare ormolu-mounted bamboo-shaped brush-pot vases are identical to the vase visible on the left of the chimneypiece in Baron de Besenval's portrait by Pierre-Henri Danloux and can be associated with two known pairs: one in the Victoria and Albert Museum (inv. nos 820, 820A, 1882) and a pair sold at Christie's, London, 4 December 1975, lot 47. They are exemplary of the unique creative involvement of the marchands-merciers such as Lazare-Duvaux who provided luxurious ormolu items for passionate collectors of oriental porcelain such as Baron de Besenval who had a particular interest in unusual celadon wares.



Comparable vase in the V&A, London

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.



†7

## A PAIR OF CHINESE EXPORT REVERSE GLASS MIRROR PAINTINGS

CIRCA 1780, THE FRAMES ATTRIBUTED TO PEHR LJUNG, STOCKHOLM, CIRCA 1785

One depicting a ceremonial scene with a high-ranking civil official and his wife receiving an audience, seated in an ornate pavilion before a pair of banners hung with an auspicious couplet, officials, musicians and servants in attendance; the other depicting a lady of high-rank, seated by a lotus pond within the sumptuous grounds of a palace, attended by elegantly dressed ladies carrying a variety of lavish objects including a teapot inset with a clock, in giltwood leaf-carved frames, handwritten labels to the reverse of both with wax seals  
22 x 28 in. (55 x 73cm.) (2)

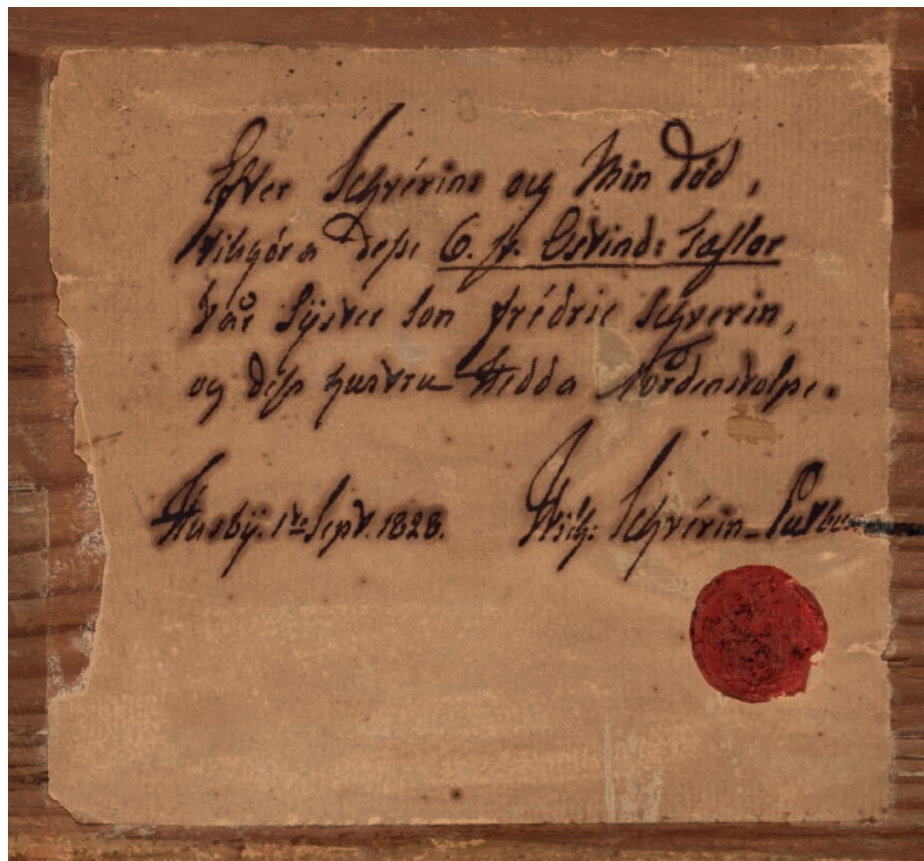
£250,000-400,000

US\$360,000-560,000  
€300,000-460,000

### PROVENANCE:

Collection of Joan Kroc (d.2003)

Sold Christie's, New York, 2 June 1989, lot 397 where acquired by the present owner









A related mirror painting of Winter © Victoria and Albert Museum, London, bequeathed by Amy and John Hall

Both the practice of painting on glass and the flat glass itself were introduced to China in the late 17th and early 18th centuries. China had a long history of producing utensils and decorative objects in glass. The glass workshop in the Forbidden City was established in 1696, but no flat glass was produced and when it was attempted it was reported that the manufacturers 'do not know how to do manufacture it with the proper materials' (Breton de la Martinière, *China, its costume, art etc*, translated 1813). However, visiting dignitaries had brought mirrors as gifts for the Emperor, such as a Dutch mission which in 1686 presented the Emperor K'ang-Hsi with a pair of large European mirrors, the quality of which was a revelation to the Chinese.

The practice of painting on mirrors developed in China after 1715 when the Jesuit missionary Father Castiglione arrived in Peking. He found favour with the Emperors Yang Cheng and Ch'ien Lung and was entrusted with the decoration of the Imperial Garden in Peking. He learnt to paint in oil on glass, a technique that was already practiced in Europe but which was unknown in China in the 17th century. Chinese artists, who were already expert in painting and calligraphy, took up the practice, tracing the outlines of their designs on the back of the mirror plate and, using a special steel implement, scraping away the mirror backing to reveal the glass that could then be painted. Common designs included still lifes, birds and groups of figures, usually depicted against backgrounds of rivers or pavilions.

Many mirrors were brought back to Europe by the companies who routinely plied their trade in the Far East, with some carried as 'private trade' by crew members (Graham Child, *World Mirrors*, London, 1990, pp. 361-386). The demand for such painting was fuelled by the mania in Europe for Chinese fashions, promoted by the likes of Sir William Chambers, whose *Designs for Chinese Buildings, Furniture, Dresses, Machines and Utensils* was issued in 1757, and which found expression in the homes of the fashionable cognoscenti, such as the Chinese Bedroom at Badminton House, Gloucestershire, fitted up for the 4th Duke of Beaufort by William Linnell in 1752-54.

The framing of 18th and early 19th century glass paintings is a fascinating study in itself being a conscious part of the finished product. The frames are attributed to Pehr Ljung of Stockholm, circa 1785 and are fine examples of the Swedish technique of applying independently-carved detail, in this case laurels, to the body of the frame reflecting the neoclassical fashion prevalent in the late 18th century throughout Europe; in Sweden Pehr Ljung was one prominent craftsman working in this idiom and worked at almost all the Royal residences but particularly at the Royal Palace in Stockholm from 1792, when new decorations were being carried out for Duke Charles to the designs

of Louis Masreliez (H. Groth, *Neoclassicism in the North*, London 1990, pp. 28-29). The mirrors and frames represent a fascinating juxtaposition of east and west; the Swedish East India Company was founded in Gothenburg in 1731 to exploit the demand in Europe for Chinese goods, notably tea, textiles, porcelain, wallpaper and other 'exotics'. A Royal charter stated in eighteen precise paragraphs how trade should be conducted. However by the end of the 18th century the trade had declined, no more expeditions were launched after 1804 and the company was wound-up in 1813.

The frames bear a label inscribed Wilhelm Schvirin Husby and dated 1st September 1828, with an accompanying seal impressed with a coat of arms identifying the beneficiaries of the pictures upon the signatory's death.

It is unusual to find depictions of Chinese society on reverse glass mirror paintings such as the present lot. Thierry Audric in *Chinese reverse glass painting 1720-1820 -An artistic meeting between China and the West*, published by Peter Lang, 2020, pp.81 - 83, identifies a group of reverse glass paintings that illustrate domestic scenes of ceremonies and feasts. The auspicious couplet on the pair of banners depicted on one of the mirrors in the present lot suggests that this may be a wedding scene. The banners proclaim: "*Yun zhong gu yue zhi*", and "*Yue Qian kun ding yi*" that may be translated as "The bell and drum play together" and "The marriage of the man and the woman has been decided". A fine example depicting the Emperor Jiaqing (1796 - 1820) giving an audience in snowy winter weather is in the collection of the Victoria & Albert Museum, also illustrated in M. Jourdain and R. Soame Jenyns, *Chinese Export Art*, Middlesex, 1967, p.107, fig.66. The large painting, measuring some 3 ft. by 6 ft., and its companion piece depicting a summer scene with court ladies, were brought back to England by the 'supercargo' or senior officer of the East India Company, Richard Hall (d.1834) who lived in China from 1785-1813. He also brought back a comparable painting on linen again showing an Imperial scene, now in the Royal Pavilion, Brighton (illustrated in Jourdain and Soame Jenyns, *op. cit.*, p.99, fig.50.

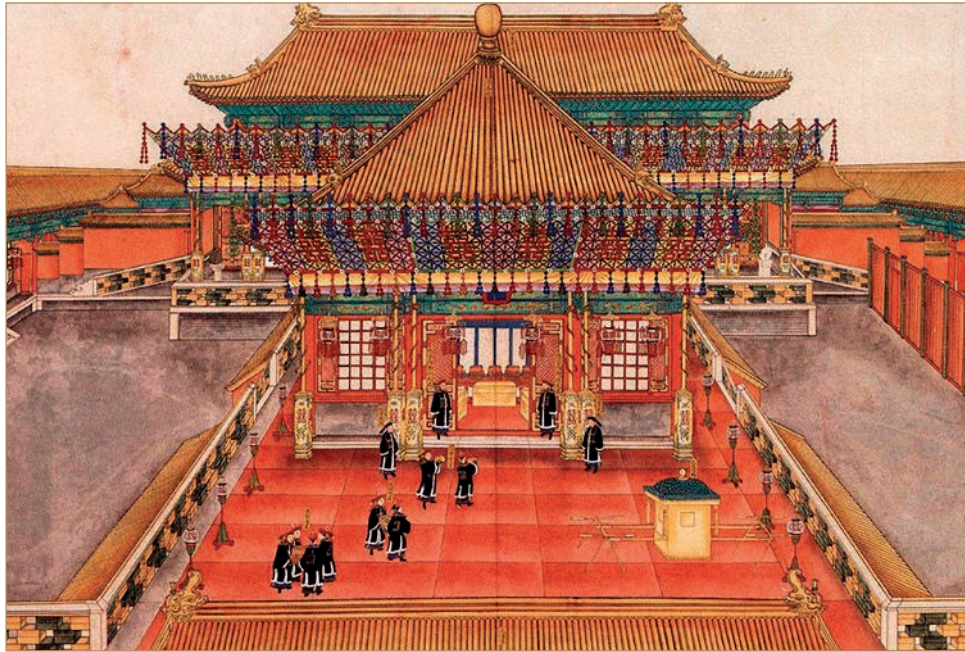
A pair of Chinese export mirror paintings depicting seated figures was sold from the collection of the late Doris Merrill Magowan, Christie's, New York, 22 May 2002, lot 25 (\$361,500 including premium), and another pair was sold from the Florence and Herbert Irving Collection, Christie's, New York, 20 March 2019, lot 820 (\$250,000 including premium). A George III overmantel mirror fitted with Chinese export reverse-painted mirrors was sold anonymously, Christie's, London, 7 July 2016, lot 322 (£194,500 including premium).

云  
鐘  
鼓  
樂  
之

曰  
乾  
坤  
定  
矣



## A FRENCH DIPLOMATIC GIFT TO THE CHINESE EMPEROR QIANLONG?



Forbidden City, Beijing.



### A REGENCE ORMOLU-MOUNTED, CHINESE POLYCHROME LACQUER AND ENAMEL CARTEL CLOCK

THE CASE EARLY 18TH CENTURY, IN THE MANNER OF ANDRE-CHARLES BOULLE, THE LACQUER DECORATION, QIANLONG PERIOD (1736-1795), THE MOVEMENT BY JACOB, PARIS, EARLY 18TH CENTURY

THE CASE: Elaborately decorated overall with clouds and stylised foliate scrolls, of eared rectangular outline cornered by herms, the waisted pediment surmounted by urn-shaped finials with acanthus clasps at the angles centred by a ram's mask, the canted angles terminating in scrolls centred by a female mask, raised on bun feet; THE DIAL: With enamel Roman chapters and blued-steel hands, the ormo centre with a globe centred by France surmounted by a coq, the polychrome enamel dial plate with a French strapwork mount with a later applied central seal with Qianlong incised four-character mark and of the period (1736-1795); THE MOVEMENT: the associated eight-day movement with recoil anchor escapement and countwheel strike to bell, the backplate engraved 'Jacob A Paris'

26¾ in. (68 cm.) high; 18 in. (45.7 cm.) wide; 6 in. (15.2 cm.) deep

£200,000-300,000

US\$290,000-420,000  
€240,000-350,000

#### PROVENANCE :

Almost certainly a gift to Emperor Qianlong (1736-1795) from the French royal court.

#### COMPARATIVE LITERATURE :

P. Kjellberg, *La Pendule Francaise*, Editions de l'Amateur, Paris, 1997, p. 69, fig. B.

J.N. Ronfort, *André Charles Boulle: A New Style for Europe 1642-1732*, Paris, 2012, cat. 87 b, pp. 358-9.

Tardy, *French Clocks*, Vol. I, p. 144

L. Yangzhen ed., *Timepieces in the Collection of the Palace Museum*, Classics of the Forbidden City, p. 40, pl 10.





Forbidden City, Beijing.



Similar clock with lacquer decoration now in the Fengxian Palace Watch Museum, Beijing



Similar clock in the Fengxian Palace Watch Museum, Beijing.

This remarkable Regence clock, executed in Paris circa 1730 and exquisitely decorated with cloud and foliate scrolls in Chinese polychrome lacquer, was almost certainly a gift to Emperor Qianlong (1736-1795) from the French royal court. Applied with a central seal with the Qianlong incised four-character mark 'Qianlong Nian Zh' (made in the reign of the Qianlong emperor), it was once part of the fabled Imperial collection of timepieces housed in the Forbidden City, Beijing. Incorporating a fleur-de-lys band and a dial decorated with a globe showing France on one side and China on the other, with a coq emblematic of France atop it, the present clock is a rare example of the earliest diplomatic gifts between France and China.

For European powers of the 17th and 18th centuries China offered the tantalising prospect of great wealth. Rich in tea, spices, silk and porcelain among many other commodities, China produced a plethora of items which were highly prized in Europe for their rarity and novelty. By the mid-17th century, with the gradual expansion of maritime trade, the monarchies of Europe had come to understand the economic benefits of developing good diplomatic relations with the Imperial court at Beijing. In the case of France, it was during the reign of Louis XIV that a real interest in China emerged. Supported by his principal ministers, Colbert and then Louvois, and in conjunction with the Academy of Sciences, the King implemented an extremely proactive diplomatic and scientific policy towards the Imperial power in an attempt to build closer ties with his contemporary, Emperor Kangxi (1661-1722). The French East India Company, created by Colbert in 1664, catalysed the court's fascination with Chinese imports such as lacquers, fabrics and porcelain, and contributed to the growing influence of Chinese art on French art, especially in royal residences and aristocratic circles. Shortly after, in 1685, the king personally financed the first expedition to China of six French Jesuits disguised as 'mathematicians'. Admitted to the court of Kangxi in 1688, they gained the Emperor's favour thanks to their medical and astronomical knowledge; in return Kangxi promulgated an edict granting religious tolerance to Christians in 1692.

It is against this backdrop of growing diplomatic ties and political rapprochement between Paris and Beijing that the present clock should be understood. Clocks, watches and automata had been sent from Europe to China first as gifts and later as exports from the early 17th century, ever since the early Jesuit missionary Matteo Ricci (1552-1610) famously used clocks to gain access to the Imperial Court in 1601. The clock trade gained far greater significance during the reign of the Qianlong Emperor, who amassed possibly the greatest collection of clocks and watches ever assembled. Almost certainly a diplomatic gift sent from France to the Qianlong Emperor, the clock here offered is closely related to two French bracket clocks of this exact model in the collection of the Palace Museum, Beijing (ill. in L. Yangzhen ed., *Timepieces in the Collection of the Palace Museum, Classics of the Forbidden City*, p. 40, pl 10). As in the present example, the case of one of the clocks in the Imperial collection is decorated with stylised foliage in polychrome Chinese lacquer, and is similarly inset with an enamel backplate around the dial. The second clock in the Palace Museum however, is plainly veneered and has no surface decoration. It has been suggested, therefore, that these clocks – prized in China for their mechanical ingenuity and European form – may have been sent from France without their typical 'Boulle' marquetry decoration in order to allow the Imperial workshops in Beijing to adapt them in the Chinese taste.

The design of the case of the present clock, which consists of an ogee-moulded top mounted with acanthus angle clasps and baluster finials above a glazed arched door with incurved lower corners, canted angles mounted with ormolu herms, and scrolling foliate volute supports, is a well-known model after an engraving by André-Charles Boulle published circa 1720 under the title '*Nouveau desseins...*' by Mariette, and produced between the years 1700-1735 (ill. in J.N. Ronfort, *André Charles Boulle: A New Style for Europe 1642-1732*, Paris, 2012, cat. 87 b, pp. 358-9). A bracket clock of this exact design, executed circa 1731, signed 'N. Delaunay a Paris' and entirely inlaid in Boulle marquetry, is in the collection of the Grobet-Labadie Museum, Marseilles (ill. in Tardy, *French Clocks*, Vol. I, p. 144). Interestingly, a further bracket clock of this exact design, but decorated in red and gilt vernis martin simulating Chinese lacquer is known (ill. in P. Kjellberg, *La Pendule Francaise*, Editions de l'Amateur, Paris, 1997, p. 69, fig. B), which in addition to demonstrating that this clock type was produced to receive a lacquered surface – as in the present example – also illustrates the deep admiration and reciprocation of design influences between East and West.





PROPERTY FROM A PRIVATE SWISS COLLECTION

\*9

### A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

BERLIN, CIRCA 1765; WITH ILLEGIBLE MARKS AND TWO FRENCH IMPORT MARKS FOR 1864-1893

Rectangular lapis-lazuli box with cut corners, rounded front and baluster sides, the cover and sides overlaid with gold cagework boldly chased in high relief with Hercules and Omphale after François Lemoyne, within a rococo frame, the sides with floral and scrolls on matted ground, the pierced scrolling silver thumbpiece set with diamonds  
3½ in. (88 mm.) wide

£30,000-50,000

US\$43,000-71,000  
€35,000-58,000

#### PROVENANCE:

Property of a Gentleman; Christie's, Geneva, 8 May 1979, lot 108 (CHF 36,000).



*Hercules and Omphale* by François Lemoyne, 1724 © Alamy

Carved from a single stone this style of boxes was especially common throughout the 18th century in England but especially in Germany where stones such as quartz and copper minerals were found in commercial quantities. These boxes mounted à cage with mythological subjects were popular from about the 1740 to 1765 and mostly made in Berlin which was then the most important centre of production for hardstones boxes under the patronage of Frederick the Great.

The scene on the cover is based on François Lemoyne's masterpiece *Hercules and Omphale* painted in Rome in 1724 which had a lasting influence on many artists. In the myth, Hercules was enslaved by

Omphale, Queen of Lydia, for having murdered his friend Iphitus in a fit of madness, and soon afterwards became her lover. In the scene, Hercules, the classical hero is depicted holding a distaff and a spindle, being caressed by a seductive and powerful-looking Omphale who wears his lion's skin and holds his club while Cupid looks on witnessing what love can do to men. The essential feature is the exchange of attributes suggesting the idea of woman's domination over man, a subject absent from classical Greek art for its demeaning view of a legendary hero but found in Hellenistic times and later favoured in Baroque art.





## EAST MEETS WEST IN THE INDUSTRIAL AGE



### THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

■ ~10

#### A FRENCH 'JAPONISME' ORMOLU, PATINATED-BRONZE, CLOISONNE ENAMEL, SILVERED, GILT, AND COPPER 'GALVANOPLASTIE'-MOUNTED ROSEWOOD AND EBONY ENCOIGNURE CABINET-ON-STAND

BY CHRISTOFLE & CIE AND GROHÉ FRÈRES, DESIGNED BY ÉMILE REIBER (1826-1893), PARIS, CIRCA 1874

The upper section with three-quarter *faux-bambou* superstructure supporting a shelf above a pair of climbing dragons and with a further pair of dragons to the angles, the convex-fronted cabinet with central frieze drawer with *higurashi* modelled handle over a framed cloisonné enamel panel depicting a butterfly and blossoming branches, against a latticework *dinanderie* ground, flanked to each side by a further drawer, the square front applied with a Foo Dog mask and ring handle against an enamelled ground, above a door with central shaped relief panel depicting a geisha with wolf below blossom and bamboo and with vessels to the foreground, signed to the lower right *CHRISTOFLE & CIE.*, with stylised foliate hinges and locks, with studded reverse and interior fitted with two shelves, the side panels with central framed reserve depicting blossoming branches, against a latticework ground, with panelled sides, the base applied with foliate-etched clasps and centred by a pierced lotus flower mount, the conforming shaped stand with stiff-leaf frieze, above pierced fretwork terminating in stylised foliage, resting on five legs joined by a stretcher, on leaf-form feet, the underside with part of a shield-shaped paper U.S. Customs label

76¾ in. (195 cm.) high; 33¼ in. (84.5 cm.) wide; 26 in. (66 cm.) deep

£500,000-800,000

US\$710,000-1,100,000  
€580,000-930,000

#### PROVENANCE:

Maison Christofle et Cie.

By repute made for the Marquise de Paiva (1819-1884).

Henri Bouilhet (1830-1910) and by descent to:

André Bouilhet (1866-1932).

Private Collection, France.

Property of a Private European Collection; Christie's, London, 23 February 2006, lot 100.

With Oscar Graf, Paris, 2012.

#### EXHIBITED:

*The Musée des Arts Décoratifs cabinet and the present lot, a pair:*

1874, *Exposition l'Union Central des Arts Décoratifs*, Paris.

1878, *Exposition universelle*, Paris.

1883, International Colonial and Export Exhibition, Amsterdam.

1889, *Exposition universelle*, Paris.

1891, French Exhibition, Moscow.

1893, The World's Columbian Exposition, Chicago.

1900, *Exposition universelle*, Paris, *Musée Centennial, Mobilier & Decoration à l'exposition universelle internationale de 1900, à Paris, Rapport de la Commission d'Installation*, Paris, # 311 'Deux meubles d'encoignure japonais, exécutés ca 1874', p.89.

1922, Musée des Arts Décoratifs, Pavillon de marsan, Palais du Louvre, *Le Décor de la vie sous le Second Empire*, Paris, 27 May - 10 July 1922, n°544 'Deux Encoignures exécutées pour Mme de Paiva, d'après le dessin de Reiber. Ébénisterie de Grohé, bronzes et cloisonnés de Christoph[il]e A. M. A. Bouilhet'.

#### LITERATURE:

*The Musée des Arts Décoratifs cabinet:*

O. Nouvel-Kammerer *Le Mobilier français, Napoleon III, Années 1880*, page 69.

D. Ledoux-Lebard *Le mobilier français du XIXième siècle*, page 128.

P. Hunter-Stiebel and O. Nouvel-Kammerer *Matières de Rêves: Stuff of Dreams from the Paris Musée des Arts Décoratifs*, catalogue from the exhibition, Portland Art Museum, Oregon, 2002, pages 86-7.

*The present lot:*

*Les Beaux-arts et les arts décoratifs, Exposition universelle de 1878, Gazette des Beaux-arts*, Paris, 1879, p. 311.

H. Henry, *Dictionnaire de l'ameublement et de la décoration depuis le XIIIième siècle jusqu'à nos jours*, Paris, Quantin, 1887-1890, Vol. II, ill. Fig 296, p. 438.

C. Mestdagh, *L'Ameublement d'art français: 1850-1900*, Paris, 2010, Fig. 164, p. 147.

Roberto Polo *The Eye, a selection of masterpieces from the collections which he has formed*, Paris, 2011, no. pp. 203, 208-210.

*Le Quotidien de l'art*, Paris, no. 215, 13 September 2012, p.11.

W. Zeisler, *L'objet d'art et de luxe Français en Russie (1881-1917)*, 2014, Fig. 21, p. 32.





The pair in the Musée des Arts Décoratifs © MAD, Paris / Jean Tholance



'Vases et meubles en émaux cloisonnés et en bronze patinés et niellés de style Japonais' at the 1878 Paris exposition universelle.

This *meuble d'encoignure* is a defining object of the Japonisme art movement and the embodiment of Asian influence on Western decorative arts. It represents an extraordinary flourishing of creative imagination during the second half of the 19th century when Christofle utilised newly discovered processes in the industrial arts, such as *galvanoplastie*, to emulate the ancient arts of Chinese *cloisonné* enamel and Japanese mixed-metal bronzework. Exhibited by Christofle in 1874 and at subsequent exhibitions, this is one of a pair of *Japonisme* cabinets, its pendant is in the collection of the Musée des Arts Décoratifs, Paris (inv. 27662). Both cabinets were exhibited at the Louvre in 1922 when they were described as having been made for the famous courtesan Esther Lachmann, the Marquise de Paiva. It can be speculated that the cabinets were never delivered to La Paiva as they were exhibited again in Amsterdam in 1883 and thereafter as the property of Henri Bouilhet, the owner of Christofle. The cabinet in the Musée des Arts Décoratifs was given to the French state in 1930 in memory of Henri Bouilhet by his son André and grandson Tony-Henri Bouilhet. The present cabinet was separately sold by the Bouilhet family to a private French collector whose descendants sold it at Christie's in London in 2006.

## CHRISTOFLE ET CIE

Around 1830, Charles Christofle took over his brother-in-law's *bijouterie-joaillerie* 'Maison Calmette' and changed its name to 'Société Charles Christofle et Cie'. Christofle pioneered the production of relatively affordable electroplated flat and tableware having obtained patents in 1842 and 1843 from Elkington, their English competitor, for the galvanic process of gilding and silvering, known as *argenterie électrochimique*. Pieces produced by this new process were first exhibited at the *Exposition des produits de l'industrie française*, Paris, in 1844 and won the firm a gold medal and its founder the *Légion d'Honneur*. Shortly afterwards, Charles Christofle was appointed *Fournisseur officiel du Roi* Louis-Philippe and, in 1855, *Fournisseur de l'Empereur*, supplying fine quality pieces, predominantly tableware, for the various palaces and ministerial offices of Napoleon III. The commercial success brought by the production of electroplated silverware firmly established Christofle as France's leading manufacturer of gold and silverware in the second half of the 19th century. Following Charles Christofle's death in 1863 the firm passed to his son Paul (1838-1907) and nephew Henri Bouilhet (1830-1910) who worked to promote fine workmanship and good design which they prominently showcased at the international exhibitions. In 1865 they appointed Émile-Auguste Reiber (1826-1893) as head of Christofle's design studio who in addition to their usual production of silverware, developed an inspired series of quite extraordinary pieces in the Japanese style.



Design for galvanoplastie panel, circa 1873,  
© courtesy of Christofle Patrimoine, Paris.

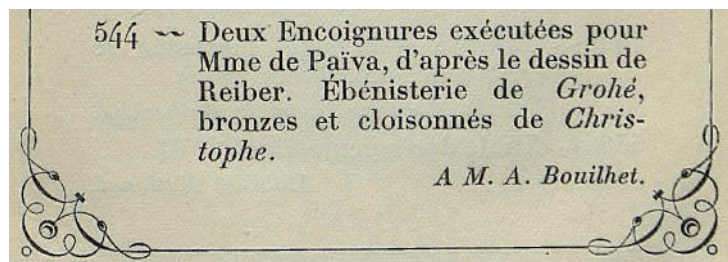


Design for enamel panel by Émile Reiber, circa 1873,  
© courtesy of Christofle Patrimoine, Paris.

### ÉMILE REIBER – MAÎTRE DE JAPONISME

Dubbed the ‘high priest of Japonisme,’ his influence reached all aspects of the decorative arts from wallpaper design to sculpture, and Reiber himself designed Théodore Deck’s Japanese-style ceramics. What came to be known as Japonisme was, when the present cabinet was conceived, considered modern art – a fresh French symbiosis with China and Japan, and Reiber was lauded for finding the right note in translating and updating the French *chinoiserie* taste of the 18th century. He sought to imitate the *cloisonnés* enamels and mixed-metal bronzework perfected over millennia in Japan and China. Reiber’s Meiji counterparts gathered together in Kyoto, artists with differing expertise in casting, enamel and patination, to work in collaboration in the creation of a single piece, whereas in the West only at Christofle could Reiber have found the skill to start manufacture afresh and under one roof, where he had considerable technical capabilities in *orfèvrerie*, *galvanoplastie* (electroplating) and bronzework. His innovation was therefore both technical and artistic. Once imagined, his designs were executed by the sculptor or modeller, Monsieur Mallet, the bronze patination by Monsieur Guignard, ‘un homme ingénieux et d’un grand goût dans ses décorations artistiques de l’orfèvrerie et du bronze’ who by 1874 had thirty years’ experience at Christofle, and the enameller Antoine Tard, whose enamels were described as the equal of the most beautiful *cloisonné* from China. Guignard’s skill with bronze patination

was commended with reference to the gilt, silvered and patinated bronze panels of geishas to these cabinets:  
*il nous faut citer parmi les plus précieux collaborateurs de Christofle, Guignard, l’auteur de ces patines métalliques, dont les deux meubles d’encoignures sont, commedessin et comme exécution, les deux plus merveilleux exemples que nous con-naissions (Les Beaux-arts et les arts décoratifs, Exposition universelle de 1878, Gazette des Beaux-arts Paris, 1879, p.313).*



Entry from the catalogue for the *Le Décor de la vie sous le Second Empire* exhibition, Paris, 1922.



Design for dragon by Émile Reiber, circa 1873,  
© courtesy of Christofle Patrimoine, Paris.

### GROHÉ- LE MAÎTRE INCONTESTÉ DE L'ÉBÉNISTERIE MODERNE

The carcass of the present cabinet was constructed by the Parisian firm of Grohé. Established in the mid-1820s by Guillaume and Jean-Michel Grohé, they exhibited at the major exhibitions throughout the 19th century and supplied furniture to the French Royal households at Tuileries, Saint-Cloud and Fontainebleau, and to Queen Victoria for Windsor Castle. Grohé was responsible for the cabinetwork of the celebrated cradle presented by the City of Paris to the Empress Eugénie in 1856 which on public exhibition before the birth of the Prince Imperial was admired by 25,000 visitors. Following Guillaume's retirement in 1861, the younger brother Jean-Michel managed the business until 1884, when it ceased trading.

### LA PAÏVA

Esther Pauline Lachmann was born in Russia in 1819 and rose from the humblest of beginnings to become the most beguiling courtesan of Second Empire Paris. Known as the Marquise de Païva, or La Païva, she enchanted *le beau monde* as hostess of her legendary and opulent *hôtel particulier* on the Champs-Élysées. The child of Polish and German Jews in a land not hospitable to her religion, she soon adopted the name Thérèse, the first of many French affectations, and later called herself Blanche. At seventeen she was married to a Muscovite tailor, and she dutifully bore a son before running away to Paris without divorce papers and without her son. With unbridled ambition, she worked her way from one liaison to another, from Berlin, to Vienna and London, she became the mistress of a well-known French pianist, before she drove him to financial ruin, then ensnared a Portuguese marquis, Albino Francesco Araújo de Païva. Having gained a title from her spendthrift marquis, she dispatched him back to Lisbon where he later took his own life after hearing of La Païva's subsequent engagement to Count Henckel

von Donnersmarck, a much younger Prussian aristocrat and one of the richest men in Europe. Count von Donnersmarck gave her everything. In addition to purchasing the Château de Pontchartrain, he underwrote the construction of her very own *hôtel particulier* at 25, avenue des Champs-Élysées, where La Païva established her legendary salon. Orchestrating a team of artists, between 1856 and 1866 the architect Pierre Manguin created at the Hôtel de la Païva one of the finest and most opulent examples of private architecture and interior design at the height of the Second Empire. The Henckel von Donnersmarck's also commissioned the architect Hector Lefeuil, famous for his transformations of the Louvre, to create a neo-renaissance palace called Schloss Neudeck on their estates in Upper Silesia, modern day Poland. Built between 1869-1876, La Païva relocated permanently to Schloss Neudeck in 1877 after, reputedly, being asked to leave France having been accused of espionage. A large part of the furnishings were bought at the International Exhibition in Vienna in 1873, where Christofle exhibited. Charles Rossignaux (1818-1907) who worked extensively with Maison Christofle was employed as decorator and in turn Christofle produced much of the important elements of interior decoration, including a wrought iron and bronze staircase. In 1875 Christofle sent to Schloss Neudeck twenty-eight boxes and two specialists to assemble the whole. The few photographs of Schloss Neudeck and its interiors which remain show it was a breathtaking masterpiece of Second Empire design, but it was sadly ransacked during World War II and demolished in 1961.

With the link between La Païva and Maison Christofle thus firmly established, it is likely that the present encoignure and its pair were intended for Schloss Neudeck and further corroborates that the cabinets were executed for Mme de Païva, as stated when loaned by the Bouilhet family to the 1922 exhibition.



## A REDISCOVERED SUITE OF FURNITURE BY THOMAS CHIPPENDALE (LOTS 11 & 12)

PROPERTY OF A GENTLEMAN

11

### A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770 - 75

Each with an oval padded back, the guilloche-carved frame headed by a wreathed rosette, the arms with scrolled terminals above a bowed seat, the rails with stop-fluting and beeded rosette blocks, on tapering turned and fluted legs with foliate and guilloche collars, stiff leaf and ball feet, one with handwritten label 'No. 26 / two arm chairs / Lord Sommers / Eastnor Castle', with exposed rear struts, cramp cuts to seat rails, losses, traces of white, black and grey paint, re-gilt

37½ in. (95 cm.) high; 25 in. (63 cm.) wide; 27 in. (69 cm.) deep (2)

£40,000-60,000

US\$57,000-85,000  
€47,000-69,000

#### PROVENANCE:

Possibly Sir Charles Cocks, 1st Bt, created 1st Lord Sommers in 1784 (d.1806), and by descent to

John Sommers Cocks, 2nd Lord Sommers, created Earl Sommers in 1821 (d.1852) at Eastnor Castle, Herefordshire, and by descent until inherited on the death of the 3rd Earl Sommers (1883) by his daughter Lady Isabella Somerset, née Somers-Cocks, Lady Henry Somerset (d.1921), wife of Lord Henry Somerset, son of the 8th Duke of Beaufort and thence by descent.



A bergere from the same suite, sold Christie's, 4 July 2002, lot 39

The 'French' armchairs with backs 'a medallion' correspond closely to Thomas Chippendale's (1718-1779) neo-classical designs, fashionable in the 1770s. Although Chippendale established his reputation with designs in the Rococo, Chinese and 'Gothick' manner, published in his three editions of the *Director*, 1753, 1754 and 1762, it is his superb neo-classical furniture, demonstrating his unsurpassed mastery of material, technique and restrained design that is most admired and sought-after today.

These chairs are a distinctive Chippendale model which the craftsman could adapt with additional embellishments, carving or modification to suit his client's individual taste, ensuring that no two sets of chairs supplied to different clients were identical. A drawing for an oval-back armchair showing some of these different treatments, inscribed 'Chipindale' by his patron William Constable (1721-91) remains in the collection at Burton Constable, Yorkshire (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 115, fig. 202). Many of the design and constructional features of the present chairs have come to be recognised as characteristic of the work of Chippendale.

Perhaps the closest in pattern is the set of twenty-two chairs, *en-suite* with two confidantes, two sofas and two stools almost certainly supplied by Chippendale to George Wyndham, 3rd Earl of Egremont, for either Egremont House, London, or for Petworth (*op.cit.* p.109, fig.187). An invoice was issued by Chippendale, Haig & Co. to Lord Egremont for furnishings supplied between 1777 - 79 including three beds with flowered velvet upholstery, thus confirming the relationship between patron and craftsman, and while the seat furniture is not listed in the invoice, it corresponds in design, styling and construction with other fully provenanced Chippendale commissions. These include seat furniture supplied to Sir Penistone Lamb, 1st Viscount Melbourne for Bocket Hall, 1773; for William Constable's London House on Mansfield Street, 1774 (now at Burton Constable); and to Sir Edward Knatchbull, Bt. for Mersham-le-Hatch, (1778) (*op.cit.* p.109, fig.186, pp.112-1123, figs.192-195, and p.115, fig.201). The above demonstrate Chippendale's *modus operandi*, the Egremont suite is perhaps the least adorned, the three other suites display more elaborate decoration in the form of guilloche, beading, stop-fluting and applied rosettes, always varying between suites to comply with the patron's requirements. Another related suite of eight armchairs and two sofas is in the Royal Collection. Bearing the brand of George IV and a Windsor Castle inventory number, it (and other related furniture recorded at Windsor Castle in 1866 and remaining in the Royal Collection) was possibly commissioned around 1773 by H.R.H. Prince William Henry, 1st Duke of Gloucester, to whom Chippendale's revised *Director* was dedicated (*op.cit.* vol.I, p.235-236 and vol.II, p.109, fig.185) and indeed payments to Chippendale discovered in the Prince's bank account confirm some form of business was completed. Taken in combination with constructional features such as the distinctive cramp-cuts to the seat rails and the use of lime wood, these stylistic characteristics provide ample evidence to support a clear attribution to Thomas Chippendale's workshop.

While no bills have yet come to light proving a link between Thomas Chippendale's business and Sir Charles Cocks, the pair of chairs offered here, along with the newly-discovered torcheres offered as lot 12, imply a significant commission unknown until now. Charles Cocks served as M.P for Reigate, succeeding his uncle in 1747, and in 1772, following his fathers' death, he was created Baronet in recognition of his political service. The same year he married Anne Shute, and it seems likely that around this time he may have commissioned Chippendale to supply sumptuous furnishings for a London house, including seat furniture and torcheres. The handwritten label suggests that the chairs at least were later moved to Eastnor Castle which was built between 1812-1820 for the 2nd Lord Somers by Sir Robert Smirke. A bergere from the same suite of seat furniture and from the same family source was sold Christie's, London, 4 July 2002, lot 39 (£107,850 including premium), while another, its pair, had been sold anonymously Christie's, New York, 19 April 2001, lot 278 (\$52,875 including premium).





# A REDISCOVERED SUITE OF FURNITURE BY THOMAS CHIPPENDALE (LOTS 11 & 12)

PROPERTY OF A GENTLEMAN

■12

## A PAIR OF GEORGE III GILTWOOD AND PAINTED TORCHÈRES

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770 - 75

The circular tops with everted foliate galleries edged with beading on spirally-fluted shafts carved with long leaves and with fluted collars, the tripod bases with concave-sided platforms on scrolled legs headed by rams' masks joined with husk swags ending in scrolled toes and hoof feet, drilled for electricity with the stems cut and re-joined at the narrowest two points, formerly with lamp fittings to the platforms.

58 in. (147 cm.) high; the tops 12 in. (30.5 cm.) diameter (with slight variance from shrinkage) (2)

£70,000-100,000

US\$99,000-140,000  
€82,000-120,000

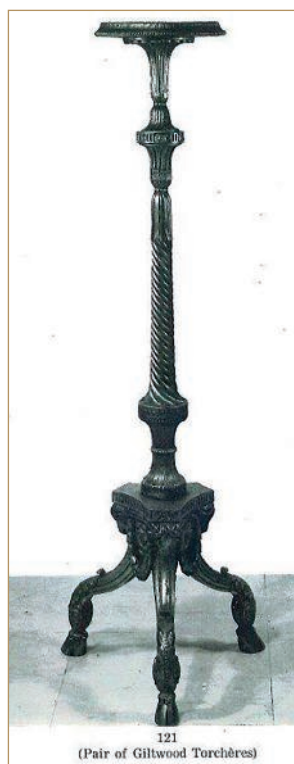
### PROVENANCE :

Possibly Sir Charles Cocks, 1st Bt, created 1st Lord Sommers in 1784 (d. 1806), and by descent to

John Sommers Cocks, 2nd Lord Sommers, created Earl Sommers in 1821 (d.1852) at Eastnor Castle, Herefordshire, and by descent until inherited on the death of the 3rd Earl Sommers (1883) by his daughter

Lady Isabella Somerset, *née* Somers-Cocks, Lady Henry Somerset (d. 1921), wife of Lord Henry Somerset, son of the 8th Duke of Beaufort. Given by her to the present owner's great-grandfather in 1894 (recorded in a family ledger by the owner's grandfather).

Thence by descent.



One of the pair of related torchères,  
sold Christie's, 30 October 1969, lot 121

These elegant and refined torchères bear all the hallmarks of Thomas Chippendale's most accomplished work of the 1770s, designed in the neo-classical style which Chippendale perfected through a series of celebrated commissions. The confident design, skilfully articulated neo-classical ornament and perfectly executed carved detail is entirely consistent with Chippendale's documented work and as such they represent a significant addition to his oeuvre.

Part of Chippendale's creative genius was his skill in reworking his established motifs and ornaments in ever changing combinations. In the case of these torchères the concave long-leaf edge of the tops appears on the series of oval mirrors supplied to Harewood House in the early 1770s (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, figs 286 and 288) while the addorsed stiff leaves joined by beading appears on armchairs supplied for the salon at Brocket Hall, circa 1773 (*op. cit.*, fig. 86) or on the posts of the bed supplied for the Blue Stripe Bedroom at Harewood, 1769 - 70 (*op. cit.*, fig. 54). The rams masks are found on the set of four candle stands again part of the commission for the salon at Brocket (fig. 3) (*op. cit.*, fig. 381) while the spiral fluting appears on a pair of firescreens for Harewood, circa 1772 (*op. cit.*, fig. 333).

Torchères or candlestands, especially gilded or painted, are rare in Chippendale's documented work. Apart from the set of four supplied to the salon at Brocket already mentioned, there is an earlier pair, headed by closely comparable ram's masks from Denton Hall, that relate to a manuscript design by Chippendale (*op. cit.*, fig. 337).

Another pair of giltwood torchères of almost exactly this model but with very minor differences in the carved details was sold from the collection of Mrs Dorothy Hart, Christie's London, 30 October 1969, lot 121 (1000gns). Now in a private collection these have the GIVR brand of George IV and number 55. A large suite of seat furniture conforming to Chippendale's established models now at Clarence House (*op. cit.*, figs. 185 and 365) also have George IV's brand and in addition the Windsor Castle 1866 inventory number, indicating it was subsequently moved to Windsor. The seat furniture and torchères are almost certainly part of a commission from Chippendale by the Royal Family, possibly HRH Prince William Henry, 1st Duke of Gloucester to whom the 1762 edition of the *Director* was dedicated (*op. cit.*, vol II, p. 235). The commission spanned the years 1767 - 75, exactly the period when Chippendale was engaged in other important commissions where his neo-classical taste was being finessed. The Hart torchères, lacking the Windsor Castle 1866 inventory number, must have been separated from the seat furniture before then. Given their slight differences the torchères offered here must be from another as yet unidentified commission probably associated with the Somers family. A bergère, again confidently attributed to Chippendale and with a Somers provenance, was sold Christie's London, 4 July 2002, lot 39 (£107,850, including premium). It's 18th century origin is not known but it now seems possible that it was commissioned by Sir Charles Cocks, 1st Bt. (d.1806), and was subsequently also at Eastnor Castle, Herefordshire, the romantic Gothic castle built by his son John Somers-Cocks, 1st Earl Somers (d.1831). He was the great-grandfather of Isabella Somers-Cocks, Lady Henry Somerset who inherited Eastnor in 1883 and gave these torchères to the present owner's great-grandfather in 1894. It is probable these torchères were also at Eastnor like the armchairs and the bergère.





~†13

## A PAIR OF CHINESE EXPORT SOAPSTONE-MOUNTED AND GLAZED CABINETS-ON-STANDS

ONE OF MAHOGANY, GEORGE II, CIRCA 1750, ATTRIBUTED TO WILLIAM HALLETT, THE SECOND OF INDIAN ROSEWOOD, EXPORT, LATE 18TH/EARLY 19TH CENTURY

Each with a door with six panels depicting domestic interiors with groups of figures and furnishings, all on cinnabar backgrounds, the mahogany cabinet fitted with six pigeon-holes, the stands with ribbon and rosette moulding above a plain frieze, on cabriole legs headed by shell and foliate clasps and with claw and ball feet, differences in the brass handles and in construction, the mahogany cabinet altered, originally fitted with drawers with the soapstone panels as drawer fronts, the rosewood cabinet finished on the reverse

The mahogany cabinet 50½ in. (128 cm.) high; 28 in. (71 cm.) wide; 18¼ in. (47 cm.) deep, the rosewood cabinet 50¾ in. (129 cm.) high; 28 in. (71 cm.) wide; 18¼ in. (47 cm.) deep (2)

£20,000-30,000

US\$29,000-42,000  
€24,000-35,000

### PROVENANCE :

Anonymous sale, Sotheby's, London, 16 July 1982, lot 92

This intriguing but highly decorative pair of cabinets pose a number of questions, yet it's clear that the rosewood cabinet was expressly commissioned, perhaps in India or the far East to complement the George II mahogany cabinet.

The latter, originally fitted with six drawers with the drawer fronts formed by the soapstone panels is supported on a superbly-carved stand that displays a collar encircling the lower part of the leg, a distinctive feature of the furniture that William Hallett supplied to Viscount Irwin, delivered on 9 August 1735. Shortly after Lord Irwin's death the following year the suite was taken to Temple Newsam, remaining there until the dispersal sale in 1922. The suite was illustrated, along with the original invoice, in C. Gilbert, 'Newly-Discovered Furniture by William Hallett', *The Connoisseur*, December 1964, pp. 224-225. William Hallett Snr, was established in Gt. Newport St, Long Acre, in 1735 but despite an illustrious career including major commissions for Holkham, Norfolk (1737 - 52), Cannon Hall, Yorks (1741) and St. Giles's, Dorset (1745 - 46) it seems he probably retired from the trade after his second marriage in 1756; he died in 1781. His son however, William Hallett Jnr did continue in business for some years though he pre-deceased his father.

The second cabinet, made of Indian rosewood, differs in significant ways, for example in the fitting of the door and the stand being finished on the reverse, certainly unconventional in the context of English cabinet-making. However, the metal side handles are of Chinese pattern and suggest that this was executed overseas by way of a special commission.

Cabinets of this type were certainly popular items in the mid 18th century, offering opportunities to display precious or exotic works of art incorporated into cabinets offering some useful function. A cabinet in the Chinese style with similar soapstone figures on imitation lacquer background, supplied for Langley Park, Norfolk, is illustrated in Anthony Coleridge, *Chippendale Furniture*, London, 1968, fig. 270.





A related commode from the Duke of Leinster, sold Christie's, 13 May 1926, lot 107

## PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ ~14

### A MATCHED PAIR OF GEORGE III SYCAMORE, AMARANTH AND MARQUETRY COMMODOES

CIRCA 1780, POSSIBLY IRISH

Of breakfront outline with shaped tops and canted angles, each top centred by a large basket of flowers with ribbon-tied leafy vines or flowering sprigs, crossbanded in tulipwood, the friezes inlaid with bucrania and draped laurel garlands each with three cedar-lined drawers, the canted angles with profile medallions, the fronts both centred by flower-filled vases and with further bouquets of flowers to the side panels, one commode with six drawers, the other with three doors, the central door enclosing two mahogany and cedar drawers, on shaped cabriole legs with foliate sabots

one 34¼ in. (87 cm.) high; 44 in. (112 cm.) wide; 23½ in. (60 cm.) deep  
the other 34¼ in. (87 cm.) high; 44¾ in. (114 cm.) wide; 23¼ in. (59 cm.) deep (2)

£70,000-100,000

US\$99,000-140,000  
€82,000-120,000

#### PROVENANCE:

The commode with drawers from the collection of Sir Leicester Harmsworth.

The Hon. Mrs. B.H. Burns, sold Sotheby's, London, 5 April 1963, lot 186.

The matched pair, sold anonymously, Christie's, London, 8 July 1971, lot 117.

Acquired for a family collection on the advice of John and Helena Hayward.

The neoclassical commodes are designed in the French 'Antique' style, each of slight breakfront outline and with a central 'tablet' to the façade. They belong to a group of commodes of almost identical form, all with similar *trompe l'oeil* floral marquetry, metalwork and distinctive cabriole legs, and which collectively suggest an Irish origin. The form however is also associated with the group of Swedish cabinet-makers who settled in London via Paris in the late 1760s, the foremost being Christopher Fuhrlögh and Georg Haupt. Lucy Wood offers a detailed analysis of the commode by Christopher Fuhrlögh, circa 1772, in the Lady Lever Art Gallery, formerly the collection of Lord Leverhulme (d. 1925) (L. Wood, *Catalogue of Commodes*, London, 1994, no 9, pp. 106 - 115 and colour pl. 11) and another in the Lady Lever Collection (*op. cit.*, no.13, pp. 141 - 147 and colour pl. 19). She also identifies a sizeable group of commodes which all of which share the same distinctly French form and character, including a commode from Stanmer Park, Sussex, of circa 1773 (*op. cit.*, p. 129, figs 124 - 125), another from Ham House (*op. cit.*, p. 130, fig. 126), and noting the 'subsidiary group' with Irish connections (*op. cit.* p. 130, note 12).

One of these 'Irish' commodes was sold from The Collection of the Duke of Leinster at Carton, Maynooth, Christie's, London, 13 May 1926, lot 107; another, with the trade label of the 19th century Dublin cabinet-maker, upholsterer and dealer 'P. J. Walsh & Sons' of 20, Bachelor's Walk, Dublin, sold Christie's, London, 21 May 1970, lot 113; one sold by an Irish family, Christie's, London, 11 November 1999, lot 160. The Irish connections conceivably suggest a Dublin source.

P. J. Walsh & Sons are recorded at 20 Bachelor's Walk from 1870 until 1922 and in addition to the commode noted above, their label has been recorded on a number of items of both 18th and 19th century furniture. A mahogany side table of circa 1760 with typical Irish features is illustrated in *The Knight of Glin & James Peill, Irish Furniture*, New Haven and London, 2007, p. 225, fig. 82. One important client must have been Lord Iveagh since fifteen lots bearing Walsh's label were included in the sale of the contents of Elveden Hall, Thetford, Christie's house sale 21-24 May 1984. Walsh also supplied for Elveden an important medal cabinet, commissioned by James Caulfield, 1st Earl Charlemont and designed by Sir William Chambers. Walsh was possibly engaged to dismantle the library wing furniture of Charlemont House, Dublin for removal and reinstallation at the 3rd Earl's Co. Tyrone seat, Roxborough (the coins having been sold in 1865 and Charlemont itself sold in 1870) and to sell those parts that were not to be retained.



# THE SEVEN LIBERAL ARTS INKSTAND

PROPERTY OF A PRIVATE COLLECTOR

15

## A CHARLES I SILVER INKSTAND OR STANDISH

MARK OF ALEXANDER JACKSON, LONDON, 1639, THE DESIGN AND CHASING ATTRIBUTED TO CHRISTIAEN VAN VIANEN

Oblong and on two couchant leopard and two couchant lion feet, the front with central long compartment with hinged cover flanked by two square compartments, one containing a detachable sander, the other an inkpot, the back with a long oblong compartment with hinged cover, fitted between with two detachable tapersticks each formed from addorsed standing putti each on an auricular plinth, their arms raised to support a foliate drip-pan and socket, the tapersticks flanked by small square compartments with hinged covers each with a detachable cylindrical container, all the hinged covers with baluster finials, the sides and covers chased with intricate auricular ornament of scrolls, cartouches and grotesque masks, the back compartment chased on the cover with allegorical scenes representing Geometry and Arithmetic, the ends with Astronomy and Grammar and with Music to the front, the back with two classical scenes, one of Dialectic with Mercury, the other of Rhetoric, the centre of the base chased with a cartouche flanked by standing putti, later engraved with a coat-of-arms within foliage mantling, the back of the long compartment later engraved with a coat of arms, the sander and inkpot compartment covers later engraved with a cypher, *marked inside the long compartment, the underside with scratchweight 147 [oz.], the tapersticks 15 [oz.] and 1? [oz.] 4 [dwt.], the cylindrical containers 12 [dwt.], 12 [dwt.], 15 [dwt.], 15 [dwt.], the sander 3 [oz.] and the inkpot 4 [oz.] 6 [dwt.]* 16½ in. (42 cm.) long, 15½ in. (39.5 cm.) wide, 10¼ in. (26 cm.) high 171 oz. 12 dwt. (5,337 gr.)

The coat-of-arms on the back of the inkstand is that of Craggs, for James Craggs (1657-1721), M.P., post-master general and investor.

The coat-of-arms in the centre of the inkstand is that of Cotton with Craggs in pretence, for Sir John Hynde Cotton 3rd Bt. (1686-1752) of Madingley, Cambridgeshire and his wife Margaret, daughter of James Craggs (1657-1721), and widow of Samuel Trefusis. Sir John and Margaret were married in 1724.

£1,000,000-1,500,000

US\$1,500,000-2,100,000  
€1,200,000-1,700,000

### PROVENANCE:

James Craggs (1657-1721), post-master general and investor, by descent to his daughter, Margaret Craggs, who married Samuel Trefusis and later Sir John Hynde Cotton 3rd Bt. (1686-1752) of Madingley, Cambridgeshire, in 1724, by descent in the family to, Sir St. Vincent Cotton, 6th Bt. of Madingley, Cambridgeshire, by descent to his sister, Maria Susanna Cotton (d.1871), second wife of Admiral Sir John King 2nd Bt. (1774-1834), sold after 1870 to, James Stewart Hodgson (1827-1899), banker and collector, The Manor House, Hazelmere, Surrey, J. Stewart Hodgson; Christie's, London, 5 June 1893, lot 383 (£446 to Boore). With William Boore, 54 The Strand, London. Walter Spencer Morgan Burns (1872-1929), North Mymms Park, co. Hertford, art collector and nephew of J. P. Morgan, presumably purchased by him and then by descent to his son, Major General Sir George Burns (1911-1997), North Mymms Park, co. Hertford, Major General Sir George Burns K.C.V.O., C.B., D.S.O., O.B.E., M.C.; Christie's, London, 1 July 1970, lot 122, when acquired by the present owner.

### EXHIBITED:

London, The Victoria and Albert Museum, long term loan until 2021.



Thought to be Christian van Vianen by Thomas Hendricksz de Keyser, 1630  
© Christie's Images







LITERATURE :

Cotton Family Archive, *Volume containing inventories of the contents of Madingley Hall, 'An Inventory of the Plate, 1737', 1737, 'Standish'*.

Cotton Family Archive, *Volume containing inventories of the contents of Madingley Hall, 'An Inventory of the Plate in January 1762', 1762, 'Other Plate, 1 Large old silver standish'*.

Cotton Family Archive, *Volume containing inventories of the contents of Madingley Hall, 'Inventory of the Plate taken at Madingley', June 1766, 'Other Plate, 1 Large old Silver Standish'*.

Cotton Family Archive, *Inventory of plate at Madingley Hall, circa 1775, 'Other Plate, A large old silver stand dish'*.

Cotton Family Archive, *Letter of Messrs Clayton and Co. of King Street, St. James's to Sir John Hynde Cotton Bt. about intended sale of remaining plate', 13 January 1778, 'a Stand Dish'*.

Cotton Family Archive, *Letter of Messrs Clayton and Co. of King Street, St. James's to Sir John Hynde Cotton Bt. about intended sale of remaining plate' 13 January 1778, 'a Stand Dish, returnd [sic., in later hand]'*.

Cotton Family Archive, *Valuation of plate at Childs Bank, 20 September 1870, 'Reserved, Inkstand, highly chased, bust & sconces, 147. 15/- £110 5s'*.

*Christie's Review of the Year 1969/1970*, London, 1970, pp. 204-5.

M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1971, p. 215.

C. Hernmarck, *Art of the European Silversmith, 1430-1830*, London, 1977, p. 331, pl. 567.

J. R. ter Molen, *Van Vianen, een Utrechtse familie van zilversmeden met een internationale faam*, Leiderdorp, 1984, vol. 1, p. 61 & vol. II, pp. 112-113, no. 620.

M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, p. 61, fig. 13.

T. Schroder, *The National Trust Book of English Domestic Silver, 1500-1900*, Harmondsworth, 1988, p. 88.

R. Baarsen, *Courts and Colonies, The William and Mary Style in Holland, England and America*, New York, 1988, p. 139.

R. Lightbown, 'Charles I and the Art of the Goldsmith' in A. MacGregor ed., *The Late King's Goods*, Oxford, 1989, p. 240, fig. 81.

P. Glanville, *Silver in Tudor and Early Stuart England, A Social History, 1480-1660*, London, 1990, pp. 85, 88, fig. 33.

A. Gruber, *The History of the Decorative Arts, Classicism and the Baroque in Europe*, vol. 2, New York, 1996, pp. 50 and 90.

P. Glanville, *Silver in England*, London, 2013, p. 232.



Charles I (1600-1649) patron of Christiaan Van Vianen style of Sir Anthony van Dyck, after 1638 © Alamy



James Craggs the Elder by George Vertue, after Sir Godfrey Kneller, Bt, 1728 (1709) © National Portrait Gallery, London



Sir John Hynde Cotton, 3rd Bt. by Allan Ramsay, 1740 © WikiArt



### CHRISTIAEN VAN VIANEN AND THE AURICULAR STYLE

Christiaen (c.1601-1667), born in Utrecht between 1600 and 1605, was the son of the celebrated goldsmith Adam van Vianen (1568/69-1627), who with his brother Paulus (1570-1614) had developed their unique style, which in England came to be known as the Auricular style. It is characterized by the sinuous ear-like motifs, fluid masks and grotesque figures which envelop the pieces they ornament. It was in great contrast to the highly mannered and detailed style of the late Renaissance which preceded it. It has been suggested that the philosophical concept of the style was based on the Platonic belief that all metals were once liquids, which over time had solidified within the earth. Adam and Paulus created the style but it was Christiaen who ensured its influence was felt across Europe through the engraving and subsequent publishing of his father's drawings. He commissioned Theodor van Kessel to create a book of his father's designs, *Modelli Artificiosi di Vasi diversi d'argento et altre Opere capriciozi* in the 1640s, the plates of which were later republished in 1650 as *Artful Models of Various Silver Vases and Other Capricious Work, invented and drawn by the Respected Adam van Vianen, consisting of 48 plates, published by his son Christiaen van Vianen in Utrecht, and engraved in Copper by Theodor van Kessel*. Though these drawings and his own work Christiaen led the next generation of artists and craftsmen working in the Auricular style, such as Johannes I Lutma (1584-1669) and Thomas Bogaert (c.1597-1653). The popularity and influence of the style led to it being adapted to the carving of picture frames, ornamental iron work and furniture, in addition to highly sophisticated works in silver.

### CHRISTIAEN VAN VIANEN AT THE COURT OF KING CHARLES I

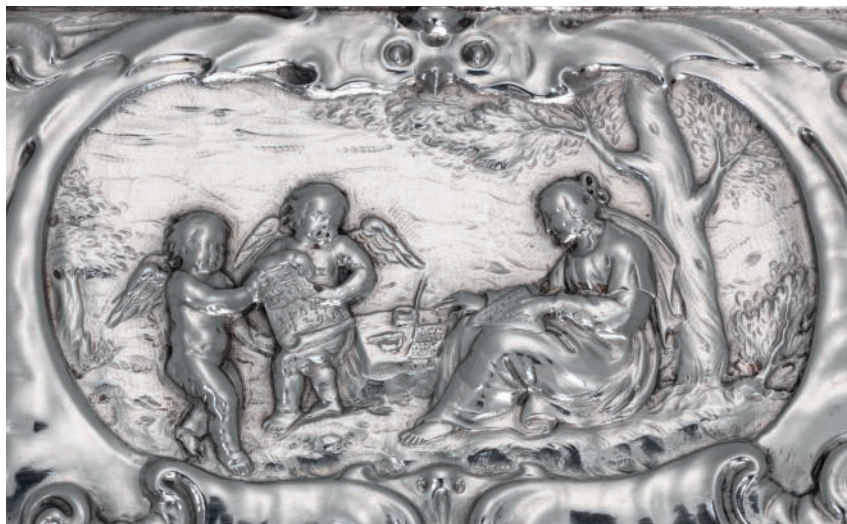
In common with his uncle Paulus, goldsmith at the court of the Holy Roman Emperor Rudolph II in Prague, and in contrast to his Utrecht based father, Christiaen travelled to work at the court of King Charles I of England and Scotland (1625-1649). His name is first recorded in the *Calendar of State Papers* in 1630 when he was granted a pension of £30 by the King. He must have returned to Utrecht by 1631 and remained there until 1632 as he submitted a tazza for assay in 1631 and a magnificent ewer and basin in 1632. The ewer and basin were once in the collection of the Duke of Sussex and are now on loan the Museum of Fine Arts Boston. It is evident that he had returned to England by 1633 when he is recorded as having been paid by the King for a single candlestick and given the very sizable gift of £100 in recognition of costs incurred by his move to London. The candlestick was so prized by the King that it was displayed in his cabinet rooms in Whitehall Palace, together with his collection of small paintings and sculptures. Christiaen was to remain in England working for the King and the aristocracy until 1643. He returned following the restoration of the monarchy in 1660.

It was Christiaen's skill as a chaser that was highly prized by the king. A warrant in the State Papers dated 16 February 1636 records the payment to Christiaen 'for a bason and ewer of silver by him delivered his Majesty in June last, beaten with the hammer, and for sundry other particulars, 336l. 11s. 6d., according to a certificate subscribed by the Earl of Arundel and Surrey'. The reference to the piece having been 'beaten with the hammer' acknowledges van Vianen's skill as a chaser and the contemporary belief that chased work was far superior to casting works in a mould. The magnificent Dolphin Basin, unmarked but signed 'C. d. Vianen fecit', now in the collection of the Victoria and Albert Museum (V M.1-1918) gives an idea of the richness and originality of the ewer and basin supplied to the King. Thomas Howard, Earl of Arundel (1585-1646) whose name appears on the warrant for the king's ewer and basin is thought to have been influential in Christiaen's appointment as a goldsmith to the king. Perhaps Christiaen's largest known commission during his first period in England was for the chapel plate for the Order of the Garter commissioned by the King for St. George's Chapel in Windsor Castle. Tragically stolen in 1642 and presumed destroyed, the service is recorded to have consisted of 'Two great Silver and guilt Candlesticks, and two Covers of Bookes of Silver and guilt chac't [chased] wth Histories, weighing 972 ounces' for the use of his said Matties Royall Chappell of St George att Windsor...; 'two great Flaggons Silver and guilt chact [chased] as abovesd [abovesaid, i.e. with Histories] and 'Three Basons', together with chalices and patens and two smaller flagons.





Left side of cover: Geometry



Right side of cover: Arithmetic

A contemporary view of the service is provided by the antiquarian Elias Ashmole (1617-1692) in his *The Institution, Laws & Ceremonies of the Most Noble Order of the Garter*, first published 1672, p. 492. 'Christian Van Vianan of Utrecht [sic.], a man excellently skilled in chasing of Plate: and to give him due praise in this undertaking, he discovered a rare ingenuity and happy fancy, as the skilful did judge while the Plate was in being, and the designs of each piece yet to be seen (among the present Sovereign's rare collection of Draughts and Sketches) can sufficiently manifest'.

### THE HISTORY OF THE INKSTAND

The engraved coats-of-arms record its 18th century history, when it was first owned the M.P. and Post-Master General James Craggs (1657-1721). Originally a clothier to the army, he had risen to prominence as first as agent to Sarah, Duchess of Marlborough (1660-1744) and later as an investor and speculator. He amassed a great fortune and was a stock holder in the East India and South Sea Companies, but liquidated his holding in the South Sea Company before the notorious crash in 1720. Even though the government confiscated all the wealth he had amassed between 1719 and his death he is still thought to have left an estate in excess of £1.5 million. His properties and chattels passed to his three daughters. The inkstand was inherited by Margaret, who married the Jacobite baronet Sir John Hynde Cotton 3rd Bt. (1686-1752) as her second husband in 1724. Recent research in the family archives has revealed the inkstand (or standish) in the inventories of the family plate taken from 1737 onwards. Described as an 'old standish' it was sent for sale in 1778 to James Clayton of King Street, however, it was returned to the family until sold towards the end of the 19th to the celebrated collector and banker James Stewart Hodgson (1827-1899), who later sold

it at Christie's in 1893. It then entered the collection of J. P. Morgan's nephew Walter Spencer Morgan Burns (1872-1929) who formed a celebrated collection of early works of art at North Mymms Park, Herefordshire. When it was sold by his son Major General Sir George Burns at Christie's in 1970 it fetched a world record £78,000, almost twice the previous record price for a lot of silver sold at auction.

### THE SEVEN LIBERAL ARTS INKSTAND

This extraordinary inkstand is not only a magnificent example of an exceeding rare 17th century form, but also a virtuoso display of the finest chasing of the time. Monumental in size, it is over twice the weight of the largest standishes recorded in the surviving records of the Royal Jewel House for the period. Struck with the mark of the London assay master and goldsmith Alexander Jackson (d.1670), the chasing is of a standard and inventiveness not seen in the work of London goldsmiths at the time. The quality of the chasing, in the auricular style, the originality of the allegorical scenes and the sophistication of its conception, all point to the Utrecht born silversmith Christiaan van Vianan and his workshop as the authors of the piece. The arms engraved on the inkstand record the ownership of the piece from the early 18th century, however the original patron remains unknown. The complex and intellectual iconography of the inkstand or standish and its creation by a foreign goldsmith who was employed by the King, points to either a royal patron or a high standing member of the Court, such as the Earl of Northumberland, for whom van Vianan is known to have worked. Two pieces by him survived in the Northumberland collection. Aristocratic collectors of Dutch works of art, such as the Earl of Arundel and Lord Dorchester might also have employed van Vianan to create the piece.

The fact that the inkstand is hallmarked, having been submitted to the Goldsmiths' Company on behalf of van Vianen by a London goldsmith, suggests the latter group of possible patrons is more likely, as the Royal Jewel House did not necessarily submit work for assay and marking at the Goldsmiths' Hall. The sponsoring of Christiaan van Vianen's work and that of other foreign goldsmiths was a known practice. London goldsmiths, such as Alexander Jackson, would submit foreigners' work as only freemen of the Goldsmiths' Company were entitled to have silver assayed and hallmarked. This is illustrated by a document in the collection of the Marquess of Salisbury at Hatfield House, published by Philippa Glanville, *op. cit.*, 1990, p. 88, fig 32, in which van Vianen agrees to have 'new plate marked and touched whereby it may appear to be equal with the standard'. Recent research by Charles Truman published in *Silver Studies, The Journal of the Silver Society*, no. 35, 2019, pp. 83-87, suggests that Christiaan had been able to register a mark with the Goldsmiths' Company by 1640, the date of a beautiful auricular cup, now on loan to Waddesdon Manor from the Rothschild family collection. It is struck with the mark, CV above a wheel, being the initials of the maker and the wheel a play on the Latin *via* (road).

The sophisticated and intellectual theme of the inkstand, the Seven Liberal Arts, was first conceived in the middle-ages. It referred to the areas of study that were deemed necessary to attain an education that was grounded in classical antiquity. Based on direct observation rather than classical accounts, these subjects were divided into two categories: the *trivium* (grammar, dialectic, and rhetoric) and the *quadrivium* (arithmetic, geometry, astronomy, and music). These subjects, usually pictorially represented by female personifications carrying attributes to aid identification, became popular themes for allegorical engravings throughout Europe, but especially in the Netherlands in the late 16th century and early 17th century, by such artists as Hendrick Goltzius (1558-1617), Cornelis Cort (c.1533-c.1578), Hieronymus Cock (1518-1570) and Cornelis Boel (c.1576-c.1621).

In the years 1600-1650, printmaking benefited from a growing demand for artistic imagery. It is notable that the absence of professional printmakers in the city of Utrecht led to the commission for a panoramic profile of the city being given to Christiaan's father, the artist and silversmith Adam Van Vianen. Adam, his brother Paulus and his son Christiaan were all celebrated for their originality and inventiveness. The scenes created by Christiaan for the altar plate he made for Charles I, discussed earlier, were original compositions, the drawings for which were preserved by the King in his art collection. Therefore, it is not surprising that the scenes on the Seven Liberal Arts Inkstand appear to be original compositions, rather than being based on existing print sources. Parallels can be seen with works by contemporary artists such as Cornelis Boel's, *Allegory*, but the details and compositional arrangements are van Vianen's own, echoing the highly prized work of his father and uncle.



Left end panel: Astronomy



Right end panel: Grammar



Centre panel: Music



Back panel left side: Dialectic



Back panel right side: Rhetoric

PROPERTY OF A EUROPEAN NOBLE FAMILY

~\*16

**AN IMPORTANT MEXICAN SILVER-GILT, ROCK CRYSTAL, BOXWOOD AND HUMMINGBIRD FEATHER PAX**

MEXICO CITY, CIRCA 1575



The central panel with a carved boxwood depiction of the Virgin of Guadalupe, the central figure flanked by four winged angels and with two further angels supporting a crown above, all on a ground mounted with vari-coloured hummingbird feathers and with a pierced silver-gilt frame with two rock crystal cabochons in the spandrels above, in an architectural frame in the form of a classical temple facade with two rock crystal Ionic columns on each side and with two cast figures of saints, the plinth beneath with two cast and applied angels supporting a rock crystal intaglio enamelled in black and white 'PAXTE / CUM', the pediment with a further boxwood panel, carved with a depiction of God surrounded by angels on a hummingbird feather ground, with three carved rock-crystal finials and an openwork scroll gallery above, the back with fixing nuts and a detachable arched panel, with detachable boldly modelled scroll handle engraved with hatched panels, *marked on base and one side with Mexico City mark three times only*, contained in a later fitted glazed case, applied with a plaque  
11 in. (28 cm.) high

£300,000-500,000

US\$430,000-700,000  
€350,000-580,000

**PROVENANCE :**

Leopold Hirsch (1858-1932), mine owner and art collector,  
Leopold Hirsch, deceased, late of 10 Kensington Palace Gardens, W8;  
Christie's, London, 7 May 1934, lot 114, as Spanish, late 16th Century, (£147 to L. Harris).  
Anonymous sale; Christie's, Geneva, 18 November 1981, lot 83,  
Richard Stern (1920-1991), Geneva, silver expert and collector, then by descent.

**EXHIBITED :**

Madrid, Fundación ICO, *El oro y la plata americanos, del valor económico a la expresión artística*, 'El oro y la plata en las Indias en la época de los Austrias', 1999, cat. no. 213.  
Philadelphia, Philadelphia Museum of Art,  
*The Arts in Latin America, 1492-1820*, September - December 2006, cat. no. III-3.  
Mexico City, Artiguo Colegio de San Ildefonso, *The Arts in Latin America, 1492-1820*, February - May 2007, cat. no. III-3.  
Los Angeles, Los Angeles County Museum of Art, *The Arts in Latin America, 1492-1820*, June - September 2007, cat. no. III-3.

**LITERATURE :**

C. Esteras Martín; *Marcas de Platería Hispanoamericano Siglos XVI-XX*, Madrid, 1992, no. XVIII, p, xix, pl. 8.  
C. Esteras Martín, *México en el Mundo de las Colecciones de Arte: Nueva España 2*, 'Plata labrada mexicana en España: del Renacimiento al Neoclasicismo', 1994, pp. 54-55.  
C. Esteras Martín, *El oro y la plata americanos, del valor económico a la expresión artística*, 'El oro y la plata en las Indias en la época de los Austrias', 1999, cat. no. 213, p. 399.  
R. Gutiérrez and R Gutiérrez Vifuales ed., *Historia del arte iberoamericano*, C. Esteras Martín, 'La platería hispanoamericana: arte y tradicion cultural', Barcelona, 2000, p. 121.  
J. J. Rishel and S. Stratton-Pruitt ed.,  
*The Arts in Latin America, 1492-1820*, Philadelphia, 2006, cat. no. III-3, p. 192.





Chalice, Mexico City, 1575-1578, William Randolph Hearst Collection ©LACMA

This sumptuously ornamented pax, incorporating some of the richest and most symbolic materials native to Mexico in the latter part of the 16th century, unifies the skills and materials of both Spain and the conquered Aztec empire. The significance of the pax was discussed and analysed by Cristina Esteras Martín in her entry for the pax in the 2006-2007 exhibition catalogue *The Arts in Latin America*. She noted the cultural and historical context of the hummingbird feathers, the art of *amantecas*, and their symbolic significance to both cultures, the native Mexican and the Christian, referencing in the book of Exodus in Vulgate Bible where the term '*arte plumaria*' is used in describing the Ephod of Aaron, a ceremonial garment worn by the high priest.

The minutely detailed technique of carving boxwood embellished with feathers and accompanied by silver-gilt and rock crystal was examined in detail by Ilona Katzew and Rachel Kaplan in their article "Like the Flame of Fire": A New Look at the "Hearst" Chalice' published earlier this year in *Latin American and Latinx Visual Culture*, 2021, issue 3 (1), pp. 4-29. The Hearst Chalice, now in the collection of the Los Angeles County Museum of Art is similarly ornamented with boxwood carvings set in glazed compartments backed with featherwork. Sections of the stem are formed from polished rock crystal, which echo the use of this precious material for the columns and finials on the present pax. Katzew and Kaplan quote the Franciscan missionary Friar Gerónimo de Mendieta (1526-1604), who commented that the native artisans 'learn the trades and arts of the Spanish...and that they perfect those that they used before.' The friars actively educated the native Mexicans in the mechanical arts. Friar Pedro de Gante (c.1480/6-1572) established the famed school of San José de los Naturales in Mexico City where the pupils studied Latin, the Christian faith and the creation of works of art incorporating techniques and materials with pre-Hispanic importance. These Christian artefacts were formed from an amalgamation of practices and cultures. As early as 1524 the Franciscan Friar Toribio

de Benavente (c.1490-1569) noted the quality of the 'well crafted monstrances of silver' and the tabernacles decorated with gold and feather ornaments in Mexico City.

Katzew and Kaplan also quote the Spanish chronicler Antonio de Herrera y Tordesilla (1549-1625) who described the Indian miniature wood carving. 'They work the crystal very finely and make large and small glass cases (beriles), in which they place very small carved wood images. The influence of Spanish culture is evident in the architectural form of the pax, conceived as a temple facade with flanking rock crystal columns, the reclining pedimental sculptures are reminiscent of European Mannerist works of the time, such as Michelangelo's figures for the Medici Chapel in Florence. The figure of the Virgin standing on a crescent moon supported by a winged angel quotes from the iconography of The Virgin of Guadalupe, so named after the apparitions of a Mexican peasant Juan Diego which took place near the villa of Guadalupe on the edge of Mexico City in 1531, the Virgin speaking to the man in his native Nahuatl language. In the final of five apparitions the Virgin instructed Juan Diego to collect roses, which she arranged on his cloak. When Juan Diego later showed the cloak to the archbishop the flowers fell away to reveal a painting of the Virgin, which to this day is preserved in the Basilica of Guadalupe in Mexico City.

The form of the pax follows *Dicta 83* in Charles Borromeo's, *Instructiones Fabricae et Supellectilis Ecclesiasticae*, published in 1577, which sets out the design of the portable pax, following the Council of Trent, 'The more precious portable pax-brede will be made of gold or silver; the less precious one of brass. It will be chased with some pious ornamentation and show a pious image [*Pietà*] in a seemly fashion...and have in the back a handle of the same metal.' The paxes or *osculatories* were for the exchanging of the 'kiss of peace' which took place before Communion.





## LORD TAUNTON'S SPANISH CANDLESTICKS

17

### A SET OF FOUR SPANISH SILVER CANDLESTICKS

UNMARKED, DATED 1620

Each on circular domed based with tapering stem chased overall with Mannerist scrolling panels on a textured ground, the bombé knob chased with fluting, the large drip-pan with plain baluster socket later engraved with a crest, engraved on the circular lower knob with the inscription 'DAMIA . P . SO . TAEIS . ANNO . 1620'  
19¾ in. (50 cm.) high  
211 oz. 18 dwt. (6,591 gr.)

The crest is that of Stanley as borne by Edward James Stanley (1826-1907), M.P. for Somerset and son of Edward Stanley (1789-1870) of the ancient family of Stanley of Cross Hall, Lancashire, descended from Sir Edward Stanley 1st Bt. (d.c.1640), of Bickerstaffe, co. Lancaster. (4)

£100,000-150,000

US\$150,000-210,000  
€120,000-170,000

#### PROVENANCE :

Henry Labouchere, 1st Baron Taunton (1798-1869), of Stoke Park, co. Buckingham and Quantock Lodge, Somerset, politician and collector, by descent to his daughter,  
The Hon Mary Dorothy (d.1920), wife of Edward James Stanley (1826-1907), of Quantock Lodge, Somerset, by descent to their son, Edmund Arthur Vesey Stanley (1879-1941), of Quantock Lodge, Somerset and later Tixover Grange, co. Lincoln,  
Captain E. A. V. Stanley of Tixover Grange, nr. Stamford; Knight, Frank and Rutley, 20 Hanover Square, London, 19 July 1928, 108 guineas,  
Urban Huttleston Rogers Broughton, 1st Baron Fairhaven (1896-1966), of Anglesey Abbey, co. Cambridge, by descent until purchased by the present owner.

#### LITERATURE :

The Quantock Lodge Archives, *Inventory of Heirlooms at Quantock Lodge, taken under the will of the Right Honourable Henry, Lord Taunton, deceased, 1914, Supplemental to the Inventory of 1870...*, List of Plate, no. 173, valued at £100, 'Set of four silver candlesticks, 20" high, 1620'.  
*The Times*, 'The Saleroom, Jewels and Silver from Tixover', 21 July 1928, p. 14.  
*The Connoisseur*, 'In the Saleroom', 1928, vol. 82, p. 110.

The form of this rare set of four candlesticks, with a high domed base and bombé shaped knob beneath a large drip-pan, together with the chased ornament of stylised Mannerist strapwork and foliate panels is typical of Catalan silver of the late 16th century and early 17th century. These candlesticks bear strong resemblance to the pair marked for Gerona exhibited in the Sala Daedalus, Barcelona in 1979, from the collection of the Cathedral Treasury, Gerona, illustrated in M.T. Maldonado, A. Montuenga, J.M. Cruz Valdovinos y F.P. Verrié, *Plata española desde el siglo XV al XIX, Catàleg de la Sala d'Art Daedalus*, Barcelona, 1979, no. 11. A further stylistically comparable pair marked for Lérida from the late 16th century are illustrated in C. Esteras Martín, *La Platería de la Colección Várez Fisa*, Madrid, 2000, pp. 58-60, no. 15. The inscription engraved on the lower knob of the stem may refer to the donor of the candlesticks, Damián, or possibly to the patron saint of the church to which they were presented.



Henry Labouchere, Baron Taunton by Charles Baugniet, 1855 @Wikimedia

#### HENRY LABOUCHERE, LORD TAUNTON

The French Huguenot Laboucheres fled persecution and settled in the Netherlands in the late 17th century. Henry's father, Pierre César Labouchère (1772-1839), was a partner in the Anglo Dutch mercantile and banking business of Hope and Company. He and the other partners fled to England to escape the French Revolutionary Forces in 1794. The Hope family were great collectors of art; Henry Hope brought 372 pictures to London and his nephews Thomas Hope (1769-1831) and Henry Philip Hope (1774-1839) were celebrated collectors, connoisseurs and members of the Society of the Dilettanti. Thomas created the much admired 'temple of art' in his Duchess Street House. It is therefore not surprising that Henry Labouchere, should also become a collector and connoisseur.

Educated at Winchester and Christ Church College, Oxford, he was admitted to Lincoln's Inn in 1817 but never practised as a barrister. His political career began in 1826 when he was returned as Whig M.P. for St. Michael's. In 1830 he was elected as M.P. for Taunton, a seat he held until his retirement. He became a Lord of Admiralty in 1832 and Master of the Mint in 1835, the year he became a Privy Councillor. He was made a member of the Cabinet and President of the Board of Trade. In Palmerston's government he was made secretary of state for the colonies, and was seen to be 'efficient, high-principled, and even tempered'. During Palmerston's second term Labouchere was ennobled as Baron Taunton of Taunton in 1859. He was both a commissioner of the 1851 Great Exhibition and a Trustee of the British Museum.

His first wife, whom he married in 1840, was his cousin Frances (d.1850), daughter of Sir Thomas Baring, 2nd Bt. The couple had three daughters, one of whom, Mary Dorothy, inherited Quantock Lodge, and the present lot. After Frances' death Lord Taunton married Lady Mary Howard, daughter of the 6th Earl of Carlisle. Lord Taunton's collection was first displayed at Stoke Park, Buckinghamshire, and then at his vast Tudor style house Quantock Lodge built in the 1860s. Lord Taunton's collection was broad but he especially appreciated 15th and 16th century works. His most famous painting was Michelangelo's *Manchester Madonna*, the star of the Manchester Art Treasures Exhibition of 1857, now in the National Gallery, London. Highlights of the Spanish art in his collection included a *Portrait of Philip IV* after Velasquez, an *Annunciation* by Murillo and an altar piece by Zurbarán, *The Battle between Christians and Muslims at El Sotillo*, once owned by King Louis Phillipe of France, now in the Metropolitan Museum, New York. Lord Taunton ensured his pictures were displayed in frames that were either original or in a style contemporary with the work. It can be assumed these candlesticks were acquired to complement the Spanish pictures in the collection.



## THE FOUR CONTINENTS CLOCK

PROPERTY OF A EUROPEAN NOBLE FAMILY

\*18

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

THE CLOCK BY JOHANNES SOM(M)ER THE YOUNGER, THE ENGRAVING BY JOHANNES BUSCHMAN, AUGSBURG, CIRCA 1670

THE CASE: of architectural outline, the openwork obelisk finial, with enclosed seated figure, above a stipple-engraved orb and balustraded pagoda with standing silver figure on a winged orb, the two-tiered bells with foliate fret banding with further finials, larger outset finials to the angles flanking pierced and engraved flowerheads and foliage, the removable side panels each struck to the interior with the Augsburg pine cone town mark, with conforming decoration and three-quarter tapering columns to the angles, the spreading foot repousse decorated and emblematic of the four Continents 'America', 'Europa', 'Asia' and 'Africa'

THE MAIN DIAL: with three inner rings each engraved with the hours '1-24' (Italian and Babylonian); a silvered twice 12 hour ring in Roman numerals and an engraved brass quarter-hour ring 'I-III' and with Arabic five-minute markers, with reversible outer calendar ring engraved with six months to each side, showing months, days of month, and corresponding Saints' days together with Dominical letters; the subsidiary dials: upper left with the Golden Number '1-19'; upper right showing Cycle of Indication '1-15'; lower left with Planetary days of the week 'SOL / LUNA / MARS / MERCURIUS / JUPITER / VENUS / SATURNUS', lower right with Zodiacal calendar engraved with corresponding symbols

THE SIDE DIALS: the right-hand side with silver '1-12' and '1-24' strike indication dial; the left-hand side with silver quarter-striking indication '1-4'

THE ASTROLABE DIAL: the latitude plate showing stereographic projections and engraved: 'TROPICUS CAPRICORNI' / 'CIRCULUS EQUINOCTIALIS' / 'CREPUSCULINA' / 'HORIZONT' / TROPICUS CANCRI' / 'ORIENS' / and 'OCCIDENS', the finely engraved *rete* with pointers for nineteen stars (CAVDA CAPRICORNI / CRVS AQVARY / CAVDA CETI / VENTER CETI / VARIS CETI / SINISTER PES ORIONIS / CANVS MAIOR / CANVS MINOR / CORLAONIS DICTVR / LVCIDA HYDRE / FUNDVS VASIS / SPICA VIRGIN / SINISTRA SERPENTARI / MAIORI / VOCIFER / AQVILA VVLTR VOLA / MVSVDA PAGASI MAIORIS / COR SCORPI / CORONA SEPTENTRI) and further engraved to the lower edge 'JOHANNES BUSCHMAN', the elliptic with zodiacal divisions and symbols, the double-ended rule indicating against the *rete* with one end showing the hours of daytime, the other engraved with a sun face and indicating the position of the sun through the zodiac throughout the year, aspect diagram to central disc and phases and age of moon viewed through an aperture, enclosed by a silvered twice twelve hour ring; the subsidiary dials: upper left showing strike / not strike ('Schlegt' / 'Schlegt nit'); lower left with Dominical letters; and lower right for alarm setting

THE MOVEMENT: the substantial plates joined by four square section pillars, the end plates engraved 'Johannes / Somer / Jünger' and 'Augspurg' (*sic*) respectively, with decorative blued steel click springs and pierced foliate engraving, the three-train chain fusee movement with further standing barrel for the alarm, verge escapement, countwheel strike to bell and quarter-strike to further bell, front swinging pendulum, *elements lacking* 23 in. (58.4 cm.) high; 10¼ in. (27.3 cm.) wide; 10¼ in. (27.3 cm.) deep

£200,000-300,000

US\$290,000-420,000  
€240,000-350,000

#### PROVENANCE:

Richard Stern (1920-1991), Geneva, silver expert and collector, then by descent.

#### COMPARATIVE LITERATURE:

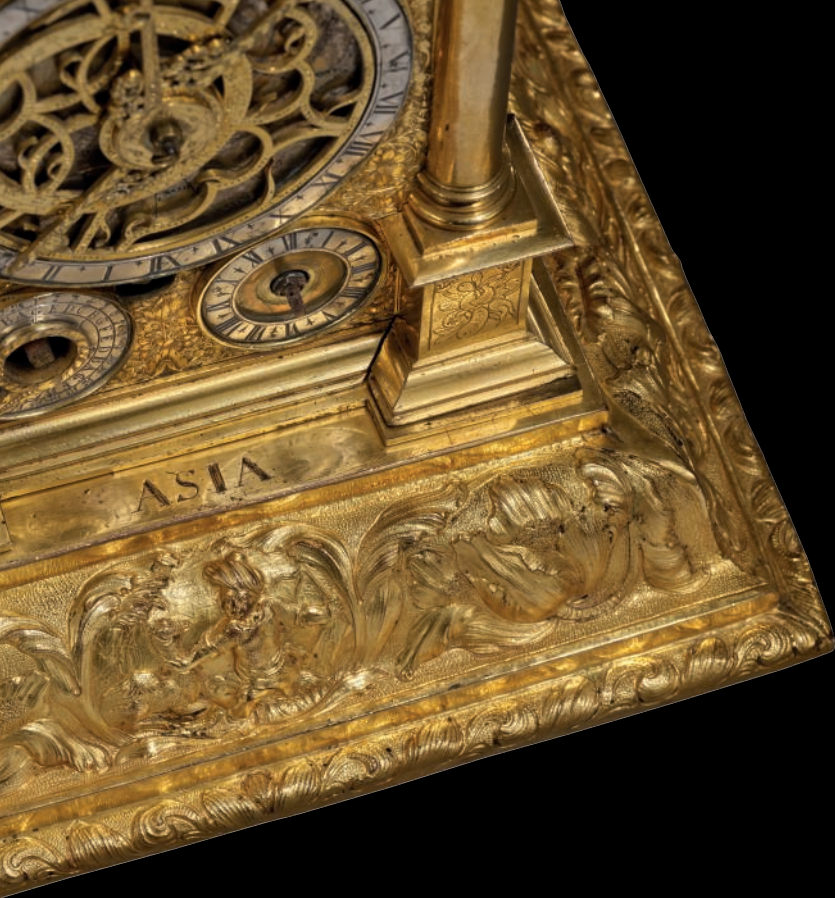
K. Maurice, *Die Deutsche Räderuhr*, vols. I & II, Munich, 1976.

K. Maurice and O. Mayr, *The Clockwork Universe, German Clocks and Automata 1550-1650*, Munich, 1980.

V. Pérez Álvarez, 'The Universe on a table. The Buschman Renaissance clock of the National Maritime Museum', *Antiquarian Horology*, Vol. 39, No.3, 2018, pp. 342 - 360.







The case maker, in contrast to the privileges inherited by these two Master clockmakers, very often had a live outside of Augsburg or would face objection from the goldsmiths; Maurice/Mayr ('The Clockwork Universe' p. 70) refers to two case makers who were supported by the clockmakers due to their 'great service'; Georg Schöttlin (a case maker for Hans Buschmann I) and Ludwig Kayser (1630-1706) 'the best worker on cases "delicately pierced and engraved"', according to a record of 1662 Kayser worked for both Johann Buschmann the younger and Johannes Sommer so he is certainly a candidate for maker of the present case. A comparable Augsburg case, possibly by the same hand, albeit unsigned by a clockmaker, from the J. Pierpont Morgan collection, is in the Metropolitan Museum, New York, (17.190.747); another by Nikolaus Rugendas II of Augsburg is dated 1662 (Vienna, Kunsthistorisches Museum), interestingly Schöttlin worked for Rugendas. An unusual feature of the present clock are the four Continents on the base, also seen on a similar clock by Christoph Müller of 1643 (Maurice, p. 42, cat. no. 240. private collection, Sweden)

August, the Duke of Braunschweig (1579-1666) was a connoisseur of horology and the sciences having 'more than forty pendant clocks and more than twenty table clocks' (Maurice/Mayr, p.75). Many of these were acquired through the Augsburg art agent and collector Philipp Hainhofer (1578-1647). Buschmann senior was often requested at Court for the Dukes' enlightenment but his dealings with Hainhofer were less straightforward: 'Dealing with this worthy master is for the Court's agent 'a juggling with a shell-less egg'. He is obstinate, a man with a fearfully mean tongue and a hopeless drunkard, does not hold to agreed delivery dates and frequently drives his customer to despair' (Maurice/Mayr, pp. 75-6).

#### THE CLOCKMAKER - JOHANNES SOMMER (1636 -1702)

The Augsburg 'small watchmaker' Johannes Sommer (also Johann Somer or Summerer), the son of a Master clockmaker was born 27th January 1636. He is listed variously as a maker of watches and sundials. In the quest to become a Master a clockmaker had to complete an apprenticeship for three years and to work following different masters as a journeyman for a similar period. Only then could he apply to be a Master clockmaker by proving his ability and skill creating a Masterpiece clock. However, there were certainly shortcuts for sons of Masters; it being stated that they were to be admitted before 'newcomers' (edict of 1565). Johannes Sommer is accepted as Master by the guild on 14th March 1666 and is therefore listed as 'Erebt vom Vater' (Maurice, 'Die Deutsche Räderuhr', p. 296). If the present clock is his Masterpiece clock its manufacture can be dated to the six months prior to his acceptance

#### THE ENGRAVER AND CASEMAKER

To find a further engraved signature to the astrolabe *rete*, of Johann Buschmann, is unusual but illustrates the complexities of the Augsburg guilds. Johann Buschmann II (c. 1632 - 1674), son of Johann, Master in 1654, was a fifth-generation clockmaker, his brother David working with him together with his father. The Buschmann workshop, which enjoyed the patronage of the Duke of Braunschweig, seems to have had a large trade in both mathematical instruments and sundials together with clocks, as illustrated by the magnetic azimuth dial (early to mid-17th century) in the National Maritime Museum collection, Greenwich, (AST0493).

#### A MASTERPIECE CLOCK

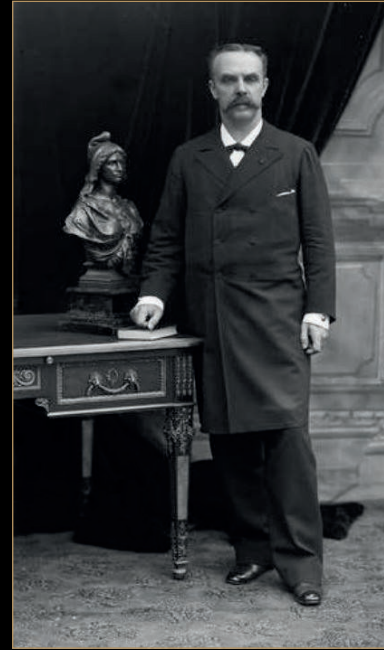
The Augsburg clockmaker's guild stipulated that for a Masterpiece clock the following functions had to be fulfilled;

'A clock of the dimensions as hitherto, about a span high, which strikes the hours and the quarters. It shall also have an alarm and shall likewise show the astrolabe, the length of the days, the calendar and the planets and their signs. When the quarter hand is moved, all hands shall move in time with it, and in addition the clock shall strike the hours both to 12 and 24, as one may select.' However, due to complaints that many were simply being copied by perspective Masters five choices of clock were granted from 1577 with varieties including a squared clock and a hexagonal clock to be produced alongside a *Halsubr* (Pendant) clock.





## PRESIDENT CASIMIR-PERIER'S CAFFIERI CHENETS



President Jean Paul Pierre Casimir-Perier

\*19

### A PAIR OF LATE LOUIS XV ORMOLU CHENETS

ATTRIBUTED TO PHILIPPE CAFFIERI, CIRCA 1770

Modelled as a seated dog and cat respectively, each on a draped and panelled base applied with laurel branches, raised on spirally-fluted toupie feet  
15 in. (38 cm.) high (2)

£60,000-100,000

US\$85,000-140,000  
€70,000-120,000

#### PROVENANCE:

Jean Casimir-Perier (1847-1907), President of France (1894-95), thence by descent to his wife until sold, The sale of Madame X [Casimir-Perier], Paris, Hôtel Drouot, Me F. Lair-Dubreuil, 14 juin 1912, lot 43. The collection of Monsieur et Madame Henry Viguiier, sold Paris (sale no. 3), Hôtel Drouot, 27-28 March 1968, lot 25.

#### COMPARATIVE LITERATURE:

Svend Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 357, fig. 223.

Hans Ottomeyer et Peter Pröschel, *Vergoldete Bronzen, Die Bronzearbeiten des Spätbarock und Klassizismus*, vol. 1, Munich, 1986, p. 201, fig. 3.14.12.

Reinier Baarsen, Paris 1650-1900, *Decorative Arts in the Rijksmuseum*, New Haven and London, Yale University Press, 2013, p. 394-397, cat. n° 95.



The playful design of these finely chased chenets is derived from the celebrated 18th century model by Jacques Caffieri. Modelled with a seated dog and cat, the original model was recorded in a 1755 inventory taken from Jacques Caffieri's workshop. His son Philippe Caffieri supplied a pair of chenets featuring a cat and poodle, probably of the same model than the present lot, to the Prince de Condé in 1773, at a cost of 1,120 livres (S. Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 357 pl. 223). Three closely related examples, including one virtually identical dog with its original block feet, are illustrated in H. Ottomeyer and P. Proschel, *Vergoldete Bronzen*, vol. 1, Munich, 1986, p.201. Further examples were sold in the Collection of the Late Thelma Chrysler Foy, Parke Bernet, 13-16 May 1959, lot 293.

The present firedogs were in the collection of Jean Paul Pierre Casimir-Perier (1847-1907), who served as President of France from 1894 to 1895. He was born in Paris, the son of Auguste Casimir-Perier, the grandson of Casimir Pierre Perier, premier of king Louis Philippe, and the great grandson of Claude Périer, one of the founders of the Bank of France. In 1873 Perier married Hélène Perier-Vitet (1854-1912), a fellow member of the affluent Parisian bourgeoisie. Following his political retirement, they resided in the imposing château de Vizille, in Isère, where they frequently entertained members the capital's high society.



\*20

## LEONARDO DA VINCI (VINCI 1452-1519 AMBOISE)

*Head of a bear*

with inscription in pen and brown ink 'Leonard de Vinci.' (lower left)  
 silverpoint on pink-beige prepared paper, top corners cut  
 2¼ x 2¼ in. (7 x 7 cm)

£8,000,000-12,000,000

US\$12,000,000-17,000,000  
 €9,300,000-14,000,000

## PROVENANCE:

Sir Thomas Lawrence, P.R.A. (1769-1830), London (L. 2445).  
 Samuel Woodburn (1785-1843), London; Christie's, London, 4-8 June  
 1860, part of lot 1039 (£2.5s. to Chambers, together with the drawing in  
 Edinburgh discussed and reproduced below).  
 with P. and D. Colnaghi and Co., London, where acquired by 1936 by  
 Captain Norman Robert Colville (1893-1974), London; by succession to the  
 N.R. Colville Will Trust.  
 with Johnny van Haeften, London, where acquired by the present owner  
 in 2008.

## EXHIBITED:

London, Burlington Fine Arts Club, *Pictures, Drawings, Furniture and other  
 Objects of Art*, 1936-1937, no. 18.  
 Milan, Palazzo dell'Arte, *Mostra di Leonardo da Vinci*, 1939, p. 158, pl. 100.  
 London, Royal Academy, *Leonardo da Vinci. Quincentenary Exhibition*, 1952,  
 no. 37.  
 Nottingham, University City Art Gallery, *Drawing in the Italian Renaissance  
 Workshop. An Exhibition of Early Renaissance Drawings from Collections in  
 Great Britain*, 1983, no. 8, pl. 3 (catalogue by A. Weston-Lewis and  
 J. Wright).  
 London, Hayward Gallery, *Leonardo da Vinci*, 1989, p. 94, no. 37, p. 98,  
 under no. 39, ill. (entry by M. Kemp).  
 L. Syson, ed., London, The National Gallery, *Leonardo da Vinci Painter at the  
 Court of Milan*, 2011-2012, no. 14, ill. (entry by A. Galansino).  
 Shanghai, Long Museum, Moscow, Pushkin State Museum of Fine Arts,  
 and Saint Petersburg, State Hermitage Museum, *Rembrandt, Vermeer  
 and Hals in the Dutch Golden Age. Masterpieces from the Leiden Collection*,  
 2017-2019 (not in catalogue).

## LITERATURE:

A.E. Popham, 'The Drawings at the Fine Arts Club', *The Burlington  
 Magazine for Connoisseurs*, LXX, no. 407, February 1937, p. 87.  
 K. Clark, 'Leonardo da Vinci (1452-1510) - Study of a Bear Walking',  
*Old Master Drawings*, XI, March 1937, p. 66.  
 B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1938, II,  
 p. 115, no. 1044B.  
 K. Clark, *Leonardo da Vinci. An Account of his Development as an Artist*,  
 New York and Cambridge, 1939, p. 78 [numerous later editions].  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, New York, 1945, p. 32,  
 no. 78A.  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1946, p. 69,  
 no. 78A.  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, New York, 1947, p. 40,  
 no. 78A.

A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1949, p. 55,  
 no. 78A.  
 B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1961, II,  
 no. 1044C [later edition: 1970].  
 A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1964, pp. 32-33,  
 no. 78A.  
 J. Bean and F. Stampfle, *Drawings from New York Collections. The Italian  
 Renaissance*, I, New York, 1965, p. 28, under no. 18.  
 A. Forlani Tempesti, *The Robert Lehman Collection. Italian Fifteenth through  
 Seventeenth Century Drawings*, New York, 1991, pp. 238, 239, under no. 80,  
 fig. 80.3.  
 J.A. Levenson, ed., *Circa 1492. Art in the Age of Exploration*, exhib. cat.,  
 Washington, National Gallery of Art, 1991, p. 272, under no. 170  
 (entry by M. Kemp).  
 C. Pedretti, 'Views and Reviews', *Achademia Leonardi Vinci*, V, 1992, p. 188.  
*The Draughtsman's Art. Master Drawings from the National Gallery of  
 Scotland*, exhib. cat., Edinburgh, National Gallery of Scotland, New York,  
 Frick Collection, and Houston, Museum of Fine Arts, 1999, p. 14, under  
 no. 1, p. 172, n. 1 (entry by A. Weston-Lewis).  
 C.C. Bambach, ed., *Leonardo da Vinci. Master Draftsman*, exhib. cat., New  
 York, The Metropolitan Museum of Art, 2003, pp. 359-360, under no. 43,  
 fig. 148 (entry by C.C. Bambach).  
 J. Nathan and F. Zöllner, *Leonardo da Vinci, 1452-1519. The Complete  
 Paintings and Drawings*, Cologne, 2003, p. 346, fig. 158 [Italian edition:  
*Leonardo da Vinci 1452-1519. Tutti i dipinti e i disegni*, Cologne, 2007,  
 p. 347, fig. 158].  
 A. Bayer, ed., *Painters of Reality. The Legacy of Leonardo and Caravaggio in  
 Lombardy*, exhib. cat., The Metropolitan Museum of Art, New York, 2004,  
 p. 89, under no. 15 (entry by L. Wolk-Simon) [Italian edition: A. Bayer and  
 M. Gregori, eds., *Pittori della realtà. Le ragioni di una rivoluzione. Da Foppa  
 e Leonardo a Caravaggio e Ceruti*, exhib. cat., Cremona, Museo Civico Ala  
 Ponzone, 2004, p. 80].  
 M. Kemp and J. Barone, *I disegni di Leonardo da Vinci e della sua cerchia  
 nelle collezioni della Gran Bretagna*, Florence, 2010, no. 72, ill.  
 F. Rinaldi and P.C. Marani, *Leonardo e la sua bottega. Disegni di figura  
 e di animali. Disegni di Leonardo dal Codice Atlantico*, exhib. cat., Milan,  
 Pinacoteca-Biblioteca-Accademia Ambrosiana and Santa Maria delle  
 Grazie, 2011, pp. 32-33, under no. 997v (entry by F. Rinaldi).  
 P.C. Marani and M.T. Fiorio, eds., *Leonardo da Vinci 1452-1519. The Design  
 of the World*, exhib. cat., Milan, Palazzo Reale, 2015, p. 524, under no. II.6  
 (entry by C.C. Bambach) [Italian edition: *Leonardo da Vinci 1452-1519. Il  
 disegno del mondo*].  
 C.C. Bambach, *Leonardo da Vinci Rediscovered*, New Haven and London,  
 2019, I, pp. 263, 274, 275-276, fig. 3.91.



(actual size)



Fig. 1. Leonardo da Vinci, *Two studies of a cat and one of a dog*. Silverpoint on pink-beige prepared paper, 5 3/8 x 4 in. (13.7 x 10.3 cm). British Museum, London, inv. 1895,0915.477.



Fig. 2. Leonardo da Vinci, *Studies of a dog's paw*. Silverpoint on pink-beige prepared paper, 5 1/2 x 4 1/4 in. (14.1 x 10.7 cm). National Galleries of Scotland, Edinburgh, inv. D5189.

An exquisite demonstration of Leonardo da Vinci's unsurpassed mastery as a draughtsman and of his ground-breaking attitude towards the study of nature, this penetrating study of a bear's head is one of a very small number of drawings by him still in private hands. The drawing was executed in silverpoint on a pale prepared paper, an incisive and demanding technique which Leonardo was taught in his youth by his master Andrea del Verrocchio, the leading artist in Florence at the time. The medium links this sheet to three other small-scale studies of animals, among the first of their kind within Leonardo's extensive body of drawings made from nature: a study of two cats and a dog in the British Museum (*fig. 1*),<sup>1</sup> a double-sided sheet with studies of a dog's paws in the National Galleries of Scotland, Edinburgh (*fig. 2*),<sup>2</sup> and a study of a walking bear at the Metropolitan Museum of Art (*fig. 3*).<sup>3</sup> The drawings in Edinburgh and New York share the most evident similarities with the *Head of a bear*, as well as the same early provenance. As still evident from traces of another study in the same technique visible on the left edge of the sheet, the present drawing was cut from a larger sheet of paper, as must also be the case with the three drawings mentioned above. While A.E. Popham believed that for these animal studies on light prepared ground 'the probabilities seem to be in favour of their belonging to Leonardo's earlier Florentine period', Kenneth Clark placed them later, *i.e.* around 1490, together with a group of studies at

Windsor of the dissected paw of a bear on dark blue ground.<sup>4</sup> This later date has mostly been followed in subsequent literature, but Carmen Bambach has recently defended a dating of the drawings in the first half of the 1480s, and indeed possibly before Leonardo's move from Florence to Milan around 1482.<sup>5</sup>

The four sheets may have come from a sketchbook or sketchbooks in which the young artist captured a variety of poses of live animals for his own practice and to be used when working on paintings. Indeed, a broad assortment of domestic and wild species populate Leonardo's early devotional paintings, altarpieces and portraits executed between his years in Florence and in Milan – from the ambitious *Adoration of the Magi* at the Uffizi, Florence, which he left unfinished in 1481 and which features an extravagant array of dogs, horses and an elephant, to the so-called *Madonna of the Cat*, designed in Florence in the years around 1480 but executed later by his pupils in Milan.<sup>6</sup> Most notably, the famous portrait of Ludovico Sforza's mistress Cecilia Gallerani of 1489-1490 in Cracow, better known as *A lady with an ermine* (*fig. 4*), prominently features a larger-than-life stoat in winter fur. As Martin Kemp was the first to remark, the 'nearest parallel for the animal is the beautiful silverpoint drawing of a bear's head in a private collection', that is the study under discussion here (*figs. 5, 6*).<sup>7</sup>



Fig. 3. Leonardo da Vinci, *A bear walking and a study of its paw*. Silverpoint on pink-beige prepared paper, 4 x 5 ¼ in. (10.3 x 13.4 cm). Robert Lehman Collection, The Metropolitan Museum of Art, New York, inv. 1975.1.369.

In these early and innovative drawings, Leonardo infused a new level of realism into a longstanding tradition of animal imagery illustrating bestiaries and model books produced in Europe from the Middle Ages through the Early Renaissance. These anthologies usually depicted different specimens in an orderly and formalized manner, often in profile or three-quarter view, as for example in a work by the Florentine master Benozzo Gozzoli from the mid-1450s (*fig. 7*), executed shortly after Leonardo was born.<sup>9</sup> In contrast, in the drawing presented here, Leonardo employed a silver stylus to subtly outline and model the animal's head with gripping realism. As in the sheet in the Lehman collection, the artist explored the overall structure of the head by masterfully modulating the mark left by the metal stylus, which permits no mistakes, using more pressure in order to define the lower part of the jaw with a powerful sense of relief. With silverpoint as his only instrument, Leonardo achieved great luminosity, evoking the play of light and shade on the animal's dense fur. But the drawing also provides visual proof of Leonardo's deep love of animals, recalled in the biography of Leonardo by Giorgio Vasari, who noted that the artist 'kept [...] horses, in which [...] he took much delight, and particularly in all other animals, which he managed with the greatest love and patience; and this he showed when often passing by the places where birds were sold, for, taking them with his own hand out of their cages, and having paid to those who sold them the price that was asked, he let them fly away into the air, restoring to them their lost liberty.'<sup>9</sup>

The bear depicted in the sheet seems so instinct with life that it gives the appearance of having been drawn from a living animal. Indeed, in early modern times bears abounded in the wild, both in Tuscany and Lombardy. Since at least the fourteenth century a small species, the '*orsetto pistoiese*', had been the heraldic symbol of Pistoia, near Leonardo's birthplace, and bears in various poses were often depicted in Medieval and Renaissance art from the area.<sup>10</sup> After moving to Milan, Leonardo continued to draw and study such species, as shown by a lesser-known sketch in Leonardo's *Codex Atlanticus* of *circa* 1490-1492 in the Biblioteca Ambrosiana (*fig. 8*), which represents a live example of a brown cub (*Ursus arctos*) licking his paws.<sup>11</sup> Also often associated with the present drawing are four sheets at Windsor mentioned above, detailed depictions of the dissected paws of a bear, which can be rather precisely dated to Leonardo's early Milanese years, *i.e.* to around 1485-1490, because of the drawing technique of metalpoint on blue or grey-blue prepared paper, characteristic of the drawings for the Sforza equestrian monument from those years.<sup>12</sup> As recorded on a later sheet at Windsor, Leonardo was planning to include a description of the bear's paws in an unfinished anatomical treatise.<sup>13</sup> His interest in bears is also documented in a manuscript of 1493-1494 now in Paris, in which he copied out a short moralizing fable from the popular bestiary *Fiore di Virtù* about the animal as a symbol of anger ('of the bear it is said that when [a bear] goes to people's houses [...] his ire becomes rage').<sup>14</sup>



Fig. 4. Leonardo da Vinci, *Portrait of Cecilia Gallerani*. Oil on panel, 21 x 15 1/2 in. (53.4 x 39.3 cm). Muzeum Książąt Czartoryskich, Muzeum Narodowe w Krakowie, Cracow, inv. MNK XII-209.

So far as is known, Leonardo never painted a bear, but he does appear to have kept his study of the bear's head and those of a dog's paws in Edinburgh to hand when, a few years after he made them, he was working on the fascinating creature held by Cecilia Gallerani in the picture at Cracow. As recently argued by Arturo Galansino, rather than being true preparatory studies for the animal in the *Lady with an ermine*, the drawings look 'ahead to the pictorial invention of the ermine in that portrait', and aided the artist in creating an animal which 'with its exaggerated dimensions and partially fantastical morphology [...] should be seen not as a representation of a real animal but as a symbolic presence or allegorical figure'.<sup>15</sup> Indeed, Gallerani's ermine may be understood as a symbol of her purity, a reference to her name (which resembles the Ancient Greek word for ermine), and as a symbol of her protector Ludovico Sforza.<sup>16</sup> Both in his own notes and in Vasari's biography of him, we can read how Leonardo was in the habit of creating fantastical animals based on a multitude of studies made from life, and similar use must have been made of the present drawing and the one in Edinburgh, aiding the artist better to define the structure of the ermine's head.<sup>17</sup>

The drawing's distinguished history can be traced back to Sir Thomas Lawrence (1769-1830), the renowned British painter whose collection of old master drawings is considered one of the greatest ever assembled. Together with its companion now in Edinburgh, after Lawrence's death in 1830 the sheet under discussion passed to his dealer – and major creditor – Samuel Woodburn, who sold it with Christie's in 1860. Both sheets were later acquired by Captain Norman Robert Colville (1893-1974), who also owned Raphael's cartoon *Head of a Muse*, sold in these Rooms on 8 December 2009 (lot 43). However, the inscription 'Leonard de Vinci', written in a small, possibly eighteenth-century cursive script at bottom left of the present drawing, implies an earlier French provenance, which can also be assumed for the Edinburgh sheet.<sup>18</sup> First shown publicly in the winter of 1936 at the Burlington Fine Arts Club in London, and first discussed the following year by A.E. Popham, the drawing was featured in major retrospectives dedicated to Leonardo in Milan in 1939, and in London in 1952 and 2011-2012. Included by Bernard Berenson in his landmark *The Drawings of the Florentine Painters*, from its 1938 edition on, it has been discussed by all major Leonardo scholars, from Kenneth Clark (1937) to Martin Kemp (1989, 1991), Carlo Pedretti (1992) and, most recently, Carmen Bambach (2003, 2015, 2019).



Fig. 5. Detail of fig. 4.



Fig. 6. The drawing offered for sale.



Fig. 7. Benozzo Gozzoli, *A hound chasing a hare*. Pen and brown ink, traces of red chalk, heightened with white, on pink prepared paper, 2 5/8 x 4 3/4 in. (6.7 x 11.1 cm). Woodner Collection, Gift of Andrea Woodner, National Gallery of Art, inv. 2006.11.61.



Fig. 8. Leonardo da Vinci, *Studies of weaponry, a tower and a bear cub*. Pen and different shades of brown ink, 9 1/2 x 5 3/4 in. (24 x 14.7 cm). Biblioteca Ambrosiana, Milan, Codex Atlanticus, fol. 977 verso.

1. Bambach, *op. cit.*, 2003, no. 41, ill.; Bambach, *op. cit.*, 2019, I, p. 275, fig. 3.87.
2. Weston-Lewis, *op. cit.*, no. 1, ill.; Bambach, *op. cit.*, 2003, no. 42, ill.
3. Bambach, *op. cit.*, no. 43, ill.; C.C. Bambach in Marani and Fiorio, *op. cit.*, no. II.6, ill.; Bambach, *op. cit.*, 2019, I, p. 276, fig. 3.90.
4. Popham, *op. cit.*, 1949, p. 55; Clark, *op. cit.*, 1939, p. 78. Martin Kemp (in exhib. cat., London, *op. cit.*, 1989, p. 96) even suggests 'it may have been executed as late as c. 1495'. For the drawings of the dissected bear's paw, see K. Clark, with C. Pedretti, *The Drawings of Leonardo da Vinci in the Collection of Her Majesty the Queen at Windsor Castle*, second edition, London, 1969, I, nos. 12372-12375, II, ill.; and M. Clayton, *Leonardo da Vinci. A Life in Drawing*, London, 2019, no. 36, ill.
5. Bambach, *op. cit.*, 2003, p. 360, under no. 43; Bambach, *op. cit.*, 2019, I, pp. 263, 266, 269, 274-275, 277.
6. Bambach, *op. cit.*, 2003, pp. 290-292, under no. 18; Bambach, *op. cit.*, 2019, I, pp. 215-223, 242-274.
7. For the painting, see L. Syson in exhib. cat., London, *op. cit.*, 2011-2012, no. 10, ill.; and Bambach, *op. cit.*, 2019, I, pp. 349, 357-358, figs. 4.28, 4.30. For the connection between the drawing and the painting, see M. Kemp in Levenson, *op. cit.*, 1991, p. 272, under no. 170; and A. Galansino in exhib. cat., London, 2011-2012, pp. 32-33.
8. L.B. Kanter in *The Touch of the Artist. Master Drawings from the Woodner Collections*, exhib. cat., Washington, National Gallery of Art, 1995-1996, no. 6, ill. For other examples from the same period by Maso Finiguerra, see L. Melli, *Maso Finiguerra. I disegni*, Florence, 1995, nos. 1-14, figs. 1-18.
9. G. Vasari, *Le Vite de' piu eccellenti pittori, scultori e architettori*, Florence, 1568, III, part 1, p. 3: 'si diletto molto, e particolarmente di tutti gl'altri animali, i quali con grandissimo amore, e pacienza governava. Et mostrolo, che spesso passando da i luoghi, dove si vendevano uccelli, di sua mano cavandoli di gabbia, e pagatogli a chi li vendeva, il prezzo, che n'era chiesto, li lasciava in aria a volo, restituendoli la perdita liberta'. The translation by Gaston du C. de Vere is quoted after G. Vasari, *Lives of the Painters, Sculptors and Architects*, New York, 1996, I, p. 627.
10. Bambach, *op. cit.*, 2019, I, p. 276, IV, p. 127.
11. F. Rinaldi in Rinaldi and Marani, *op. cit.*, pp. 32-33, no. 977v, ill.
12. See note 4.
13. Royal Library, Windsor Castle, inv. RL 19061 *recto* (Bambach, *op. cit.*, 2019, I, p. 277).
14. Institut de France, Paris, ms. H, fol. 6 *recto*: 'ira/dellorso sidece che qua[n]do va alle case [...] sua ira si co[n]juerte in rabbia' (quoted from Bambach, *op. cit.*, 2019, I, p. 276).
15. A. Galansino in exhib. cat., London, 2011-2012, p. 120, under nos. 14-15.
16. L. Syson *ibid.*, p. 111.
17. A. Galansino *ibid.*, p. 120, n. 5; Vasari, *op. cit.*, 1568, III, part 1, p. 4.
18. Weston-Lewis, *op. cit.*, p. 14. It does not seem certain (*pace ibid.*, p. 172, n. 1) that the handwriting of the inscriptions on the two drawings (which were, incidentally, sold together in the 1860 sale) is the same, but both inscriptions do use the French form of the artist's name.

## A ROTHSCHILD SEVRES 'VASE A RUBAN'



\*21

### AN ORMOLU-MOUNTED SEVRES PORCELAIN BLEU NOUVEAU-GROUND VASE AND COVER (VASE A RUBAN OR VASE A COURONNE, 1ERE GRANDEUR)

THE PORCELAIN CIRCA 1767, BLUE INTERLACED L MARK ENCLOSING DATE LETTER O, INCISED C D, THE ORMOLU PROBABLY CIRCA 1770 AND SLIGHTLY LATER

Painted after *Nicolaes Berchem* on one side with a pastoral scene of a woman seated on a donkey holding a baby in her arms, another child in each of the panniers, guided by a man on foot at her side, a sheep at his feet, the reverse with a bouquet of flowers including roses, lilac and tulips, the front panel within an oval reserve suspended from a ribbon-tied ring below an undulating garland of flowers and foliage in gilding, the upright white, blue and gold scroll handles moulded and gilt with berried laurel, the upper rim moulded with a gilt ring entwined with a gilt-edged blue ribbon in relief, the fluted circular foot surmounted by a collar of beads and interlaced ribbon ornament in relief, the domed cover decorated with a gilt foliate garland and two gilt bands below a later ormolu pomegranate finial, on an ormolu square base with a pomegranate at each corner

The vase; 18½ in. (47 cm.) high overall (including mounts)

£60,000-80,000

US\$85,000-110,000  
€70,000-93,000

#### PROVENANCE :

Collection of Baron Alphonse de Rothschild (1827-1905), no. 20. (oval printed paper inventory label).

By descent to his son Baron Edouard Alphonse James de Rothschild (1868-1949), P. 48 and no. 443 A & B (rectangular printed and inscribed paper inventory labels).

By descent to his son Baron Guy de Rothschild (1909-2007); sold, Sotheby's, Monaco, 25-26 May, 1975, lot 208 ('provenant de l'hôtel Lambert et du château de Ferrières appartenant au Baron de Redé et au Baron Guy de Rothschild'). Anonymous sale; Pescheteau-Badin, Hôtel Drouot, Paris, 10 June 2010, lot 112.

#### LITERATURE :

Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, Vol. I, p. 236, p. 243 note 3(d) and p. 244 note 32.



Fig. 1  
The engraving source by Johannes Visscher (1633- after 1692), after the Dutch painter Nicolaes Berchem (1620-83).







Fig.2  
Vase and Cover, probably vase 'à ruban' or 'à couronne' of the first size, c.1767 (soft-paste porcelain, painted & gilded), Duplessis, Jean-Claude (1695-1774) / © Wallace Collection, London, UK / Bridgeman Images

## THE VASE

Distinguished by a finely painted pastoral scene and a rich *bleu nouveau* ground, the present vase à *ruban* (*1ère grandeur*) would appear to be one of only five recorded examples of this specific shape in the larger size not in a museum collection!<sup>1</sup> Produced at Sèvres in 1767, it almost certainly forms a pair with a vase à *ruban* in The Wallace Collection, London, the two exhibiting many technical and aesthetic similarities.<sup>2</sup> Although no pairs of the vase à *ruban* of the first size are recorded as such in the sales records, the present vase and the example in the Wallace bear remarkably closely related decoration in terms of subject matter, painting style and gilding designs. Both vases are decorated on one side with a superbly painted rustic pastoral scene within an oval reserve and on the other with a bouquet of flowers. On each vase, the reserves are enclosed by a gilded band tooled with an identical pattern of alternating matt and burnished diamonds, the painted panels suspended from gilded ribbon bows below garlands of flowers of corresponding design.

The scene on the present vase à *ruban* is taken from the first of a series of four engravings of *Pastoral Landscapes* by Johannes Visscher (1633 - after 1692), after the Dutch painter Nicolaes Berchem (1620-83), an example of which is held in the Rijksmuseum, Amsterdam (Fig. 1).<sup>3</sup> For the scene on the Wallace Collection vase, the artist has used as his source another engraving by Johannes Visscher after Berchem, but from a different print series, in this case the title plate of *Diversa Animalia Quadrupedia*.<sup>4</sup> The factory held an extensive collection of engravings to which artists could refer, sometimes directly copying the subject matter of a print and adapting it to the form of the piece they were decorating, and sometimes drawing on them as a more general source of inspiration. Eleven engravings after Berchem remain in the archives at Sèvres.<sup>5</sup>

Stylistic similarities between the two vases suggest they were painted by the same hand, tentatively attributed to Antoine Caton, on the basis of a stylistic comparison with other pieces decorated with figural scenes bearing his painter's mark of a star. Caton joined Vincennes in 1749, probably as a flower painter. By the mid-1750s, he was painting cherubs on clouds and children in landscapes after François Boucher. Reserves painted with genre scenes and scenes after paintings by Teniers became part of his repertoire by 1760. Later on, his subject matter broadened to include military, historical, mythological and pastoral subjects. He was frequently employed on plaques and vases, including a grand five-piece garniture of vases *de sâges*, sold to Louis XVI in 1781 for 6000 *livres* and now divided between the J. Paul Getty Museum, Los Angeles and the Walters Art Museum, Baltimore.<sup>6</sup> Active until 1798, Caton's career at Vincennes and then Sèvres spanned five decades.<sup>7</sup>

The vase à *ruban*, introduced at Sèvres in 1763 and possibly designed by Jean-Claude Chambellan Duplessis père, was available in two sizes and in three slightly different versions.<sup>8</sup> Surviving examples suggest that vases à *ruban* of the 1st size are rarer than those of the 2nd size and are extant only as single vases. About fifteen vases of this form (corresponding with Savill's shape A) are known and, of these, only five are of the 1st size. This group of five vases à *ruban 1ère grandeur* includes the present example in *bleu nouveau* as well as the earliest known in *bleu céleste*. Bearing the date letter for 1764 and decorated by Charles-Nicolas Dodin, it is now in the collection of the Philadelphia Museum of Art.<sup>9</sup> Two more are preserved in the Royal Collection of Her Majesty the Queen.<sup>10</sup> The fifth (the aforementioned C.267 - Fig. 2) is in the Wallace Collection. Examples of the 2nd size include a pair in the Victoria and Albert Museum, London<sup>11</sup> and a pair formerly in the private collection of the comtesse d'Aubigny, sold at Christie's, on London, 21 June 1976, lot 162.

The present example, corresponding to Savill's shape A, is distinguished by a plain domed cover and bay-leaf garlands on the handles. The title probably refers to the relief ribbon that twists around the upper rim which is moulded with three rings. The plaster model and moulds, each valued at 40 *livres* for the 1st size and 30 *livres* for the 2nd size, are listed in the factory inventory of 1 January 1764. The alternative title may have been vase à *couronne* (or à *couronnes*), which appears in various factory records from 1763 to 1769 and in the 1773 list of old stock.<sup>12</sup> A vase of this model, part of a green-ground garniture with a pair of vases *Danemark à Gauderon* now at Goodwood, Sussex, was bought by the 3rd Duke of Richmond (the unnamed buyer) on his visit to Sèvres on 12 November 1765 and recorded as vase à *couronne* (720 *livres*) in the Sales Records, indicating that both titles were applied to this shape. Only a small number of vases of this form have been identified in the Sales Records, including the central vase of a blue-ground garniture with a pair of vases à *feuille de mirte* sold to Henri Léonard Jean-Baptiste Bertin, *contrôleur général* (the crown minister responsible for the Sèvres factory) on 31 December 1766 and another, part of a five-piece green-ground garniture, dated 1772, with pastoral figures by Charles-Nicolas Dodin, purchased by Madame Victoire at the annual sale held by the factory at Versailles.

## THE VASE AS 'GOÛT ROTHSCHILD'

As a family, the Rothschilds were the greatest collectors of the 19th century, with a keen sense of historical importance underpinning an appreciation of the highest quality workmanship. This is reflected in the houses that they built, the interiors they created and the magnificent collections amassed within them. This rich and opulent style, which became known as the '*goût Rothschild*', is epitomised in the present vase à *ruban*, which was formerly in the collection of Alphonse James de Rothschild (1827-1905), the grandson of Mayer Amschel Rothschild (1744-1812), founder of the Rothschild banking dynasty. Alphonse's father, James (1792-1868), the first avid art collector in the family, assembled a unrivalled collection of paintings and works of art that he displayed

the château de Ferrières, in the département of Seine-et-Marne near Paris, commissioned in 1854 from the English architect Joseph Paxton. Alphonse not only inherited the château de Ferrières but also his father's passion for collecting, in particular Dutch and Flemish Masters, Islamic works of art and Sèvres porcelain. In 1885, Alphonse was elected a member of l'Académie des beaux-arts. Alphonse's grandson, Guy de Rothschild (1909-2007), renovated the Château de Ferrières, the country home where he had been raised and where with his wife, Marie-Hélène, the couple held extravagant costume balls. In 1975, Guy gifted the château de Ferrières to the University of Paris. The same year, a selection of the furniture and works of art from the collections of Baron de Redé and Baron Guy de Rothschild, taken from the hôtel Lambert and the château de Ferrières, were offered by Sotheby's in an auction held in Monaco on 25-26 May. The present vase was lot 208 in the sale. Another vase à ruban with a *bleu nouveau* ground, but in the smaller 2nd size, painted with a gallant scene after Antoine Watteau, also belonging to the de Rothschild family (Baron Mayer-Carl von Rothschild; by descent his daughter Berta von Rothschild; given to her daughter Élisabeth Berthier) was sold at Sotheby's, London, on 4 July 2018, lot 20.

1. Cf. Rosalind Savill, *ibid.*, London, 1988, Vol. I, pp. 233-44 for an account of the history of this Sèvres vase shape and a full description of the three versions of the form. The present example corresponds to Savill's shape A, distinguished by a plain domed cover and bay-leaf garlands on the handles. Two other versions were made at the factory – Saville's shape B with spiralled fluting on the cover and a cone knob with acanthus tips, and shape C with a slightly ribbed body, without the leaf garlands on the handles and with a different neck and cover.
2. Museum no. C267. Cf. R. Savill, *ibid.*, London, 1988, Vol. I, pp. 233-235, C267 and p. 234 for an illustration of the plaster model held at Cité de la céramique, Sèvres.
3. Museum no. RP-P-OB-61.923.
4. Museum no. RP-P-1904-1974.
5. Sèvres Archives, Cité de la céramique, Sèvres, engravings : XII 52 and 59, XIV 183-4, 186-7, 189-90 and 192-4.
6. The central vase *des âges à têtes de vieillards* and the flanking pair of vases *des âges à têtes de jeunes femmes* from the garniture are in the J. Paul Getty Museum, Los Angeles, no. 84.DE.718; see Adrian Sassoon, *Vincennes and Sèvres Porcelain: Catalogue of the Collections*, Malibu, 1991, pp. 126-35, no. 25. The pair of vases *des âges à têtes d'enfants* are in the Walters Art Museum, Baltimore, nos. 48.566 and 48.567.
7. Cf. R. Savill, *ibid.*, London, 1988, Vol. III, pp. 1015-6, for further information on Caton's career at Vincennes and Sèvres.
8. This vase design has also been attributed to the director of sculpture at Sèvres, Etienne-Maurice Falconet, Cf. Vincent Bastien, 'Une exceptionnelle garniture de Sèvres', *L'Estampille / l'Objet d'art*, November 2010, pp. 54-59.
9. Museum no. 1939-41-61a,b
10. RCIN 2359 and RCIN 36113; Cf. Sir Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, Vol. I, pp. 212-217, cat. nos. 37 and 38.
11. John Jones Bequest, museum no. 782 1-2-1882.
12. The shape may also have been referred to as vase à baguettes or vase baguettes rubans in the factory records. A five piece garniture formerly in the collection of the Right Honourable The Earl of Harewood (sold Christie's London, 1st July 1965, lots 25 and 26) has been identified by Vincent Bastien as bought in May 1774 by the Abbé de Breteuil; the central vase of this garniture described as 'vase à baguettes rubans beau bleu figures' (Cf. Vincent Bastien, *ibid.*, 2010, pp. 54-59). Another five-piece green-ground garniture, dated 1772, with pastoral figures by Charles-Nicolas Dodin, was recorded in the Sales Records as comprising one 'vase à baguettes', two vases 'à feuilles de lauriers' and two vases 'flacon à cordes'. This garniture was purchased by Madame Victoire and is illustrated and discussed by Marie-Laure de Rochebrune, *Splendeur de la peinture sur porcelaine du XVIIIe siècle, Charles Nicolas Dodin et la manufacture de Vincennes-Sèvres*, exhibition catalogue, Paris, 2012, pp. 124-129, nos. 49 and 52.



## ISAAC NEWTON REVISING HIS *MAGNUM OPUS*

o\*22

### ISAAC NEWTON (1642-1727)

*Autograph manuscript, [Cambridge, c. May-July 1694], revisions to three sections of the first edition of the Philosophiæ naturalis principia mathematica, a heavily corrected draft with three additional notes by the Scottish mathematician and astronomer David Gregory.*

In Latin, on paper, 1½ pages, 220 x 189mm, the recto comprising 27 lines in Newton's hand and 9 by Gregory, the verso (rotated 90 degrees in relation to the recto) comprising 12 lines by Newton and 5 by Gregory, as well as two diagrams labelled by Gregory and likely in his hand. Numbered '39' in Gregory's hand on the recto; three passages on the recto lightly cancelled by Newton.

**Newton's authorial revisions to the *Principia*, 'the greatest work in the history of science' (PMM), 'perhaps the greatest intellectual stride that it has ever been granted to any man to make' (Einstein). This is a working manuscript for Newton's projected second edition.**

**Apparently unpublished. Autograph scientific manuscripts by Newton are of the greatest rarity on the market, and no other autograph manuscript relating to the *Principia* has been publicly offered since 1999.**

£600,000-900,000

US\$850,000-1,300,000  
€700,000-1,000,000

#### PROVENANCE:

The archive of David Gregory (his numbering '39'): the present leaf evidently escaped before the 1860s, when Gregory's Newtonian papers were presented to the Royal Society (Ms. 247), with the residue going to the library of the University of Edinburgh (Ms. Dc. 1.61). The leaf was most recently in the autograph collection of Maurice Car (1908-1968).

#### RECTO:

The recto comprises revisions by Newton of two passages from the first edition of the *Principia*, in each case located by their page reference (the first by page and line number), and a brief quotation in square brackets:

The first, of 17 lines, relates to page 302, line 28, 'vires comprimentes erunt ut latera cubica dignitatis  $E_n+2$ ' – i.e. Book II, Proposition 23, Theorem 17, on the calculation of the forces acting in the compression of liquids: Newton's revision (itself heavily redrafted), which begins 'For if fluids enclosed in similar spaces ACE, ace consist of particles equal in number, and supposing the densities of the fluids are E and e...', elaborates a calculation of the force exerted on the enclosing surface by the particles of a liquid which has undergone compression.

The second revision, of 10 lines, relates to page 490, 'quæ sit ad  $\frac{4}{3} Tt$  in ratione subduplicata  $St$  ad  $SQ$ ', i.e. Book III, Proposition 41, on how to calculate the orbit of a comet moving in a parabola on the basis of three observations. Newton's revision refines his explanation of the method for calculating the orbit, in this instance involving a ratio compounded of two terms, one of which is 'the ratio of the radius to the secant of the angle which the orbit of the comet makes with the plane of the ecliptic'.

These are followed by two notes in Gregory's hand: the first, dated Oxford, 31 May 1694, refers to the experiments on air resistance in Book II of the *Principia*, suggesting that 'What Newton should have written is that the proportion and law of the resistance of the air can be found from the difference of the height to which the water rises (dans les jets d'eau) and the height of the reservoir', with a cross-reference to the *Traité du mouvement des eaux* (Paris, 1686) of Edme Mariotte. Above this, Gregory has inserted a second brief note dated 13 July 1694 on the scholium to section VI of Book I of the *Principia*, discussing the mathematics of planetary trajectories, and making a specific reference to Gregory's own *Exercitatio geometrica de dimensione figurarum* (Edinburgh, 1684).

#### VERSO:

The text in Newton's hand comprises two paragraphs, closely relating to passages in *Principia* Book I, section III ('The motion of bodies in eccentric conic sections'), specifically propositions X-XII which propose the laws governing the centripetal forces for bodies moving in an ellipse or a hyperbola.

The first paragraph of four lines, beginning 'For the perpendicular dropped from the focus of the figure to its tangent is the mean proportional between the distance from whose furthest end the tangent is drawn and the minimum distance if the figure is a parabola ...' is almost a quotation of Lemma XIV ('A perpendicular dropped from the focus of a parabola to its tangent is a mean proportional between the distance of the focus from the point of contact and its distance from the principal vertex of the figure'). The second paragraph, which opens 'For if, the focus and the principal vertex being common, those conic sections are described as intersecting mutually anywhere...' and concludes '... for that reason the perpendicular to the tangent of the hyperbola will be smaller and the perpendicular to the tangent of the ellipses will be bigger than that mean proportional' links this argument to Proposition XVI, Corollary 6 ('in an ellipse the velocity varies in a ratio that is greater than this, and in a hyperbola in a ratio that is less').

The text in Gregory's hand at the top of the page appears to be a prompt for this exposition, and comprises two diagrams, the second of which is virtually identical to that published in Lemma XIV of the *Principia*, and a proposition: 'Leaving everything else unchanged, AT will be greater in the ellipse than in the parabola, and smaller in the hyperbola...'





Portrait of Sir Isaac Newton by Enoch Seeman and Studio. Sold Christie's 9 March 2016, lot 27.

### ISAAC NEWTON AND DAVID GREGORY

The publication of Newton's *Principia* on 5 July 1687 was almost at once recognised, both in Britain and on the Continent, as an event of epochal significance, and transformed Newton's position from one of voluntarily obscure scholarly isolation in Cambridge to a place amongst the foremost natural philosophers in Europe. The following years saw Newton adopting an increasingly public, London-centred existence, with a vastly expanded social circle including connections with a number of leading intellectuals, notably Christiaan Huygens and John Locke.

One such relationship was with the young Scottish mathematician, David Gregory (1659-1708). Born in Aberdeen, Gregory's interest in mathematics was first prompted by the study of the papers of his uncle James Gregory (1638-1675), whom he succeeded in the chair of mathematics at the University of Edinburgh in 1683. He had written to Newton in 1684, and again in 1687 when he composed a fulsome letter of praise after reading the *Principia*. Gregory first met Newton in person during a journey to England in the summer of 1691, and impressed him enough to gain his recommendation (ahead of Edmond Halley) for the Savilian professorship of astronomy at Oxford, to which he was elected later that year. Newton's continuing patronage was to be responsible for Gregory's later appointments as mathematics tutor to the Duke of Gloucester (son of the future Queen Anne) in 1699 and as overseer of the Scottish mint in 1707.

Newton had first contemplated a second edition of the *Principia* in 1691, when he discussed it with the brilliant young Swiss mathematician, Nicolas Fatio de Duillier. The project was however suspended by a number of factors, not least the nervous breakdown, characterised by outbreaks of paranoia and insomnia, which Newton suffered in the autumn of 1693; there is also evidence for a fire which damaged or destroyed a number of his papers at this period. The plan for a second edition was revived early in 1694 by Gregory, who had been conducting a close study of the *Principia* in the years since its publication (his notes and commentary survive in the library of the Royal Society (Ms. 210)), and it was the subject of a bout of intense activity during a visit by Gregory to Newton in Cambridge on 4-10 May 1694. Gregory's surviving memoranda from the visit bear witness to such a blaze of intellectual energy on Newton's behalf that Gregory 'could hardly write fast enough to take down notes of projects on which Newton was at work or at least pretended plausibly to be' (Richard S. Westfall, *The Life of Isaac Newton*, Cambridge: University Press, 1993, 217).

It was out of this visit and the correspondence which ensued between the two scientists over the following two months that the present manuscript emerged: its format, on a scrap of paper annotated by both Newton and Gregory, is closely comparable to a number of other leaves among Gregory's surviving papers. While Newton's drafts on the recto are clearly formal revisions to passages in books 2 and 3 of *Principia*, and intended for the planned second edition, those on the verso were evidently not written in the same context (as indicated by the 90-degree rotation of the paper): although these relate closely to passages in book 1, they appear to be a looser redrafting in response to a proposition by Gregory at the head of the page. Relating as they do to sections in each of the three books of the *Principia*, Newton's drafts in the present manuscript almost sketch in miniature the argument of the work, beginning in Book 1 with the laws of motion in the absence of a resisting medium, applying the same laws to resisting mediums in book 2, and in book 3 deriving the law of universal gravitation, and demonstrating its application. The section on the recto relating to the calculation of the orbit of a comet is of particular interest: the successful application of the law of gravitation to comets was a major triumph for Newton's new system, and his calculation of their orbits is considered to be one of his most brilliant achievements, based as it is on a small number of limited observations made on earth as it moves in an elliptical orbit on a different plane to the conical orbit of the comet. Ultimately, the projected new edition of the *Principia* was abandoned amongst Newton's multitude of projects in the mid-1690s, including his definitive move from Cambridge to London to take up a post as warden of the Royal Mint in 1696, and no second edition was produced until Roger Cotes's entirely independent edition of 1713. Newton's exchanges with Gregory remained unknown until after the deposit of Gregory's papers at the Royal Institution in the 1860s: the present manuscript, which evidently became separated from the main group of papers before that date, remains unpublished.

We are grateful to Scott Mandelbrote for his assistance in the preparation of this catalogue note.

pag. 302 in 28. [Vires comprimuntur sunt al ~~est~~ Catura cubica dignitate  
 E<sup>0</sup>42] Nam si fluida in spatij similibus ACE, sic inclusa, ex particulari  
 numero equalibus constant, et fluidorum densitates sint E et e, vel E ad  
 e reciproce ut. Nam densitas fluidi et reciproce ut ~~est~~  $\frac{E}{e}$  id est  
 ceteris distantia particularum proximarum id est  $\frac{E}{e}$  reciproce ut  $\frac{e}{E}$  id est  
 $\frac{E}{e}$  reciproce ut  $\frac{E}{e}$  et propterea vires centrifuge, dicuntur ut  $\frac{E}{e}$  hoc est  
 vires quae ~~particula~~ numero ~~datis~~ ~~anguli~~ ~~superficie~~ ~~ambicula~~ ~~ambicula~~  
 sola autem ~~particula~~ quae reciproce in ~~superficie~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 planis ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 quibus ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 et propterea ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 et magnitudine ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~

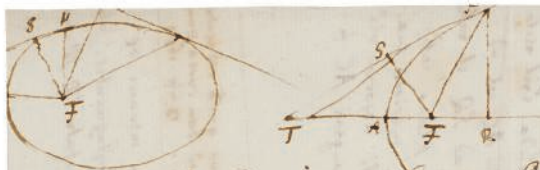
39

ut dicitur ut  $\frac{E}{e}$  sola autem ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 non hoc est ut  $\frac{E}{e}$  ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 compressa ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 et magnitudine ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~

que sit ad  $\frac{T}{\sqrt{2}}$  in ratione qua componitur ex subduplicata  
 ratione St ad SQ, et ratione ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 orbis cometae continet cum ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 radij ad secantem anguli quem orbis cometa continet cum plano elip  
 tice quamproxime ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 quantitate assumi. ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 minorum esse constat, ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 ratione radij ad secantem.

videtur approximationem ad finem par 113 et par 114 in hoc casibus quod videntur  
 Ellipse ad Fixam Capiteam ubi datur vortagium per vortem a Perit ad Rom curia prima  
 sed et hinc potest per pag 98 supra exornaturus.  
 Datum 31 May 1694.

Noratio servandum prope opposita avris proportionem et legem miorum de  
 defectu ascriptis aqua dant hoc pots dant ad altitudinem supra-stagnantis, alia  
 ex porsenta prope in Confilium adhiberi. talia autem in tractatu D. Marni  
 de Mousmont hoc vax scriptis conyuantur.



Reliqua ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 major quam in parabola, et in Hyperb  
 minor, Unde in Ellipse PT cadit extra  
 PT parabola, et PT Hyperbolica cadit  
 infra PT parabolicam

lam perpendicularum demissum ab umbilico ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 figura parabola est, et medium propor ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 angulus dicitur, et distantiam minimam in figura Parabola est, in Ellipse vero  
 radius est quam medium illud proportionale, et in Hyperbola minus.  
 Nam si vertice principali communibus describantur ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 a matris utivis secantibus, perpendicularum demissum ab umbilico et ad communi in tang  
 intersectionem ducantur tangentes, perpendicularum ab umbilico communi in tang  
 tem Parabola demissum erit medium proportionale inter distantiam ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~ ~~ambicula~~  
 hinc et distantiam verticis principalis, et tangens Hyperbola cadit extra, et propterea  
 tem Parabola et perpendicularum tangens Ellipse cadit extra, et propterea  
 perpendicularum in tangens Hyperbola minus erit et perpendicularum  
 tangens P-Ellipseos majus quam medium illud proportionale.

## THE 'DIVINE' SARAH'S MEMENTO MORI



Sarah Bernhardt as Hamlet, 1899.  
© Library of Congress, Prints and Photographs Division, Washington, D.C.

†23

### SARAH BERNHARDT (FRENCH, 1845-1923)

*Le fou et la mort*

signed and dated 'SARAH BERNHARDT/ 1877', with foundry inscription 'G. Martin fondeur', on a later wood plinth

Accompanied by a copy of Sarah Bernhardt's own copy of *Hamlet*, bound in full brown crushed morocco by the Guild of Women Binders, Bernhardt's initials and motto, 'Quand Même', with calligraphic copy on vellum in red and black ink of a sonnet for Bernhardt by French author and playwright Edmond Rostand (1868-1918). London: J.M. Dent and Co, 1899.

bronze, dark brown patina

The bronze: 13 in. (33 cm.) high; 11 in. (28 cm.) wide; 11 in. (28 cm.) deep, excluding plinth

The book: 16 mo (126 x 95 mm.)

The model conceived 1877.

This cast circa 1877.

(2)

£60,000-100,000

US\$85,000-140,000  
€70,000-120,000

#### PROVENANCE :

*The bronze:*

By repute, Sarah Bernhardt (1844 – 1923) and by descent to her son:

Maurice Bernhardt (1864-1928), from whose estate acquired by:

Michel de Bry.

Sarah Bernhardt et son Époque, Chayette & Cheval, Paris, 23 April 1997, lot 226,

where acquired by:

Albert Bénamou, Galerie Tanagra, Paris, from whom acquired by the present owner.

*The book:*

Sarah Bernhardt (1844-1923), until sold posthumously:

Bibliothèque de Mme. Sarah Bernhardt, Paris, 25-27 June 1923, lot 143 (original catalogue description bound in, paper lot label to endpaper).

Ambassador and Mrs. Alexander Weddell, Richmond, Virginia.

Deaccessioned by The Virginia House Museum to benefit future preservation, acquisitions, and care of collections and sold:

Freeman's, Philadelphia, 10 April 2019, lot 467.

#### EXHIBITED :

*The bronze:*

Paris, Espace Pierre Cardin, *Pierre Cardin présente Sarah Bernhardt*, 31 March - 30 May 1976 (loaned by Michel de Bry, a late addition and not listed in the catalogue).

Chinon, Galerie contemporaine de l'hôtel de ville, *Les Invendus*, 30 April - 13 November 2016.

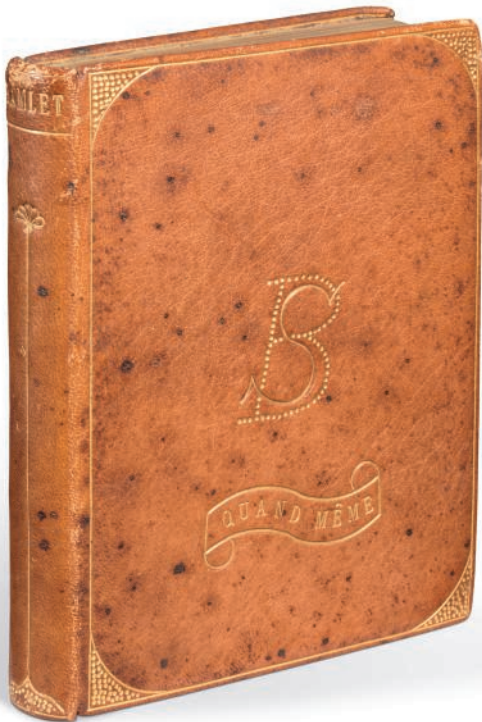
#### COMPARATIVE LITERATURE :

J. Huret, *Sarah Bernhardt*, Paris, 1899.

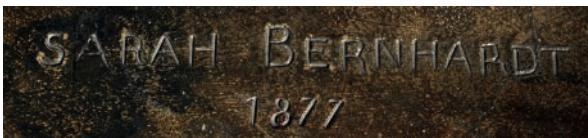
W. Emboden, *Sarah Bernhardt: Artist and Icon*, California, 1992.

T. Howard, *Women as Hamlet: Performance and Interpretation in Theatre, Film, and Fiction*, Cambridge, 2007.

A woman undefined by societal boundaries and stereotypes, Sarah Bernhardt conquered both the stage and the *Salon*, cementing herself as the brightest star of the Belle Époque. The present bronze encapsulates her two lives as an artist and actor. The court jester cradling a skull may be interpreted either a depiction Shakespeare's Yorrick from *Hamlet* (c. 1600) or Victor Hugo's Triboulet from *Le roi s'amuse* (1832), but ultimately speaks to the artist's own deep connection to the art she created, performed, and embodied.



Sarah Bernhardt's own copy of *Hamlet*, which accompanies the present bronze.









The skull gifted to Sarah Bernhardt by Victor Hugo, with which she performed Hamlet in 1899  
© Victoria and Albert Museum, London.

### THE JESTER

The year the present model was made, Bernhardt took on a role which would cement her status as a star of the stage — Donna Sol in Victor Hugo's *Hernani*. The two cultural icons of nineteenth century France had met five years prior when Bernhardt was cast in Hugo's 1872 production *Ruy Blas*. The deep friendship which developed would be a lasting one. The timing of Bernhardt's performance in *Hernani* and the close link between Bernhardt and Hugo has been the foundation of the belief that the present figure of a jester cradling a skull was inspired the character Triboulet in Hugo's 1832 poetic drama *Le roi s'amuse*, in which the jester from the court of Francis I holds the corpse of his daughter for whose death he is accidentally responsible.<sup>1</sup> The present depiction of the smiling jester may be interpreted as a man driven mad by his actions, or in the words of Hugo '[a bouffon who].../ Shed tears of blood beneath his mask of smiles.' (V. Hugo, trans. F. Slous, *Le roi s'amuse*, London, 1877, act V, sc. 1, p. 99). However, Hugo's play ends with the jester crying over the body of his daughter and never in possession of a skull. Therefore the present figure cannot be solely based on this character and the weight of Shakespeare's influence looms large—the skull is also an allusion to *Hamlet* and the totemic scene where the prince holds aloft the skull of Yorrick and begins his soliloquy (see *Hamlet*, act V, sc. 1).

### BERNHARDT AND THE MACABRE

Indeed, it is almost certain that such a key moment in theatre history would have served as inspiration to Bernhardt, who had a lasting fixation with the play and it's essential theme of mortality. Described by contemporaries as having a constant obsession with death, a biography of Bernhardt written during her lifetime recounts that one day the actress decided to have a coffin made to her measurements and delivered to her home where she installed it at the foot of her

bed (J. Huret, *Sarah Bernhardt*, Paris, 1899, pp. 36-37). The coffin was decorated with her initials and her motto '*quand même*', the same as those embossed on her copy of *Hamlet*, which accompanies the present lot. When breaking into the male-dominated world of sculpture (a career she began only three years before the present bronze was conceived), Bernhardt visited the dissecting rooms of the Practical School of Medicine and was purported to have prodded the corpses with her parasol in an attempt to better understand human anatomy (see W. Emboden, *Sarah Bernhardt : Artist and Icon*, California, 1992, p. 28). By the time Bernhardt was sculpting the present model, the actress had taken on the great female roles of French theatre in the works of Racine, Voltaire, Dumas, and Feuillet. A decade prior she played Cordelia in Shakespeare's *King Lear*, and in the following year she would appear as Desdemona in *Othello*. However, as noted by biographer William Emboden, it had always been a great obsession of Bernhardt to play the ultimate role for any actor — Hamlet (*op. cit.* 105). According to Bernhardt, 'no female character has opened up a field so large for the exploration of sensations and human sorrows as that of Hamlet', as the actress notes, '[the actor] must make us see a phantom compounded of the atoms of life and of the decay that leads to death... it is a soul that longs to escape from its carnal vestment' (as quoted in T. Howard, *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction*, Cambridge, 2007, pp. 98-99). Thus it is perhaps here with this figure of the tortured court jester and the skull, face to face with death and his own demise, that Bernhardt began to channel not only her interpretation of the tragic prince but her own *memento mori*. There are currently two examples of the present model in the musée des beaux-arts de Dijon (inv. DG 2006-15) and the Petit Palais, Paris (inv. PPS3831), respectively. The only known terracotta may be found in the collection of the musée de Mont-de-Marsan (inv. MM 81.8.1).

### 'LES LEVRES DE SHAKESPEARE'

In 1899, Bernhardt saw her dream realized as she became the first woman to perform the role of Hamlet. Ground-breaking even by today's standards, Bernhardt's production was an unmitigated success. As British critic Maurice Baring noted, it was only through this performance that France finally learned what *Hamlet* was all about (as paraphrased by Emboden, *op. cit.* 105). In a moment of great Romanticism, Bernhardt performed the soliloquy in Act V with a human skull given to her by Victor Hugo and inscribed with a solemn verse which captures the sadness of a body once it has lost its soul. The show continued on to London in June of that year and returned to Paris for a three-month run to a continuously packed house.

The copy of *Hamlet* offered together with the present bronze is Bernhardt's own, believed to have been given as a gift by her friend the renowned author Edmond Rostand (1868-1918) the same year of the theatre production. Included in the front of the book is a calligraphic copy of a sonnet by Rostand dedicated to Bernhardt which concludes '*Mais aussi tu sais bien Sarah, que quelque fois/ Tu sens furtivement se poser, quand tu joues, Les levres de Shakespeare aux bagues de tes doigts.*' The book was bound by the Guild of Women Binders, a rare cohort in another male-dominated industry, which was almost certainly an additional touch by the benefactor in his gift to woman who defied all limitations.

### THE PROVENANCE

Like the copy of *Hamlet*, this bronze is especially rare because of its apparent direct provenance to Sarah Bernhardt, as well as the important collectors to whom it subsequently belonged. In the mid-1860s Bernhardt had an affair with a Belgian aristocrat which resulted in the birth of her only child, Maurice Bernhardt (1864-1928). Maurice went on to become a playwright and theatre director, often working closely with his mother for the remainder of her life. It is presumed that upon Sarah's death Maurice inherited the present bronze, following which it is known that the bronze was acquired by the artist and great collector of Bernhardt memorabilia, Michel de Bry. De Bry was one of the major lenders to the legendary 1976 Paris exhibition *Pierre Cardin présente Sarah Bernhardt*, loaning from his collection photographs, personal items including shoes, a lock of Sarah's hair, a laurel crown (today in the collection of the Museum of Fine Arts, Boston) and reputedly the present bronze (which was a late addition to the exhibition and therefore did not appear in the catalogue). The sculpture only surfaced nearly 20 years later in an auction almost entirely dedicated to Bernhardt held in Paris in 1997, where it was purchased by fellow Bernhardt enthusiast and friend of Michel de Bry, the Parisian gallerist Albert Bénamou.

<sup>1</sup> Although the government closed the production after one night under the guise of a disrespectful portrayal of the French monarchy, the subversive play became well-known, inspiring Giuseppe Verdi's opera *Rigoletto* (1851). According to Verdi, the play was 'worthy of Shakespeare.'





## A WRITING TABLE - THE GRAMMAR OF ORNAMENT

■ 24

### A VICTORIAN 'AESTHETIC MOVEMENT' EBONISED PEARWOOD, EBONY, SATINWOOD, SYCAMORE, HOLLY, AND AMARANTH MARQUETRY WRITING TABLE

ATTRIBUTED TO JACKSON & GRAHAM, THE DESIGN ATTRIBUTED TO OWEN JONES, CIRCA 1865

The rounded rectangular top with strung outer-band enclosing a foliate chain border and inset with central embossed writing surface above an anthemion marquetry frieze on rounded tapering legs with eared capitals inlaid with foliate arabesque marquetry terminating in hoof feet  
28½ in. (72.5 cm.) high; 61 in. (155 cm.) wide; 37 in. (94 cm.) deep

£40,000-60,000

US\$57,000-85,000  
€47,000-70,000

#### PROVENANCE :

Probably made for Alfred Morrison, 16 Carlton House Terrace, London.  
With James Graham-Stewart.  
With H. Blairman & Sons, 2013.

#### COMPARATIVE LITERATURE :

*Catalogue of the Works of the Late Owen Jones*, London International Exhibition, 1874.  
H. Blairman & Sons Ltd., *Furniture and Works of Art*, 1994, no. 16.  
C. Dakers, 'Furniture for James and Alfred Morrison', *Furniture History*, 2010, pp. 189-216.

This superb 'Aesthetic Movement' writing table has an illustrious provenance. It was almost certainly designed by one of the most significant design theorists of the Victorian period, Owen Jones (1809-1874), whose principles on colour theory and ornamental work for flat surfaces still influence contemporary designers today. Jones worked primarily with Jackson & Graham, one of the foremost London cabinet-makers, known for the quality of their craftsmanship, who regularly exhibited at the great international exhibitions from 1851 to 1878. Together they executed one of the most significant commissions of Victorian England, 16 Carlton House Terrace, London for scholar and antiquarian Alfred Morrison (1821-1897), of which the present table is almost certainly a part. Described as: 'the most potent apostle of colour that architectural England has had in these days', in 1863 Owen Jones published his seminal work, *The Grammar of Ornament*, which served as a master sourcebook for design motifs inspired by world cultures and ancient civilizations. In later part of his career, and favouring the 'Mauresque'-style inspired by the Alhambra Palace in Granada, he created interiors for private individuals, most notably Carlton House Terrace. The commission for Morrison at Carlton House Terrace was by far Jones' most important and complete set of lavish interiors in which ceilings, wall panelling, mantelpieces, carpets and furniture in each room were in perfect harmony, made of the same woods and to a particular design scheme inspired by the Orient and recent Pompeian archeological discoveries, as seen in the decoration of the present lot. While little of Morrison's personal archive survives today, the renown of these interiors in the late 19th century was such that they were regularly discussed in the contemporary press and books. This table embodies the sentiment expressed by the *Magazine of Art* that Jones' designs for furniture comprised beautiful forms adorned with symmetrical and geometrical decoration ('Treasure-Houses of Art - I', *Magazine of Art*, vol. II, 1879, p. 140). The London International Exhibition of 1874 included an exhibition of 'Works by the Late Owen Jones', which included many loans from Morrison; two entries might possibly describe this table: no. 81, 'Table, in Inlaid Woods', and no. 85, a 'Writing table, in Inlaid Woods'.



Related door panel from bookcase designed by Owen Jones and manufactured by Jackson & Graham for 16 Carlton House Terrace, c. 1866 © Minneapolis Institute of Art



25

**A LARGE SPANISH GOLD AND SILVER  
DAMASCENED FORGED IRON VASE, ON  
PEDESTAL**

BY PLÁCIDO ZULOAGA, EIBAR, DATED 1878

Of Alhambra vase shape, the whole inlaid with gold and silver arabesques, palmettes and anthemion motifs, the amphora shaped body supporting a tapering neck with winged pierced handles with scalloped inside edge, raised on a fixed spreading circular socle and foot, signed to the underside edges of the handles 'PLACIDO ZULOAGA' and dated 'EIBAR AÑO 1878', on a modern ebonised oak pedestal

42½ in. (107 cm.) high; 18 in. (45.6 cm.) diameter, the vase

39¾ in. (100 cm.) high, the pedestal

(2)

£300,000-500,000

US\$430,000-710,000

€350,000-580,000

**PROVENANCE :**

Possibly John Granville Morrison, Esq., Christie's, London, 7 May 1936, lot 142 [one of] 'A pair of Metal Vases, by Zuluaga, of Moorish design, damascened with minute arabesque foliage in gold and with silver - 3 ft. 4. in. high', (£16-16s [16 guineas] to Necker).

Berkowitsch, Wellington Hotel, Madrid, 25 October 1984.

Private Collection, Spain.

Duran Arte y Subastas, Madrid, 18-20 December 2007, lot 273, where acquired by the present owner.

**LITERATURE :**

H. Williams, *A Moresque Fantasy: Plácido Zuloaga: An 'Alhambra' Vase*, London, 2016.

**COMPARATIVE LITERATURE :**

J. D. Lavin, *The Art and Tradition of the Zuloagas - Spanish Damascene from the Khalili Collection*, Bath, 1997.

*The Magazine of Art*, vol. 2, 1879.





Plácido Zuloaga's working drawings for the vase. Courtesy of Ángel Cañedo, Bizkaiko Foru Liburutegia / Biblioteca Foral de Bizkaia

An awe-inspiring work of hand craftsmanship by one of the preeminent Western artisans of the nineteenth century, this monumental vase in the Moorish taste was almost certainly, and most appropriately, created for one of the Victorian period's greatest patrons of the Decorative Arts, Alfred Morrison.

#### THE 'MORESQUE MANNER'

The inspiration behind the design of this spectacular vase may be attributed to an amalgamation of influences typified by the burst of creativity and originality of leading nineteenth-century European artisans. The principal artist, Plácido Zuloaga (d. 1910), would have certainly been familiar with the catalogue of 'Moresque' designs illustrated in Owen Jones's *Grammar of Ornament* (1856) as seen on the arrangement of motifs to the neck of the present vase. However as a native of Spain, Zuloaga would have also been familiar with these historic motifs himself and the vase is clearly inspired by the medieval Spanish Nasrid, so-called 'Alhambra' vases, footless amphora-like urns with wing-like handles dating from the thirteenth to fifteenth centuries. Like the present vase, they are believed to have been intended for decorative rather than practical use and the most celebrated example of the artistic form dated *circa* 1400 is in the collection of the Museo Nacional de Arte Hispanomusulmán, Granada (inv. R.E.290).

Made of ceramic and traditionally painted in lusterware, the Nasrid-period vases were often decorated with a band of Arabic inscriptions below a narrow neck with vertical repeating designs. Here Zuloaga references the traditional form, the neck encircled by upright geometric and foliate motifs, while the shimmering damascene alludes the soft lustre of the ceramic glaze and the band across the body of the vase decorated with undulating floral vines which recall the forms of Arabic calligraphy. These vegetal designs do not appear to specifically recall known motifs on 'Alhambra' vases, but rather those found in another great Moorish art and architecture. The anthemion and palmettes are reminiscent of those found in the Alhambra's Court of the Lions and the cartouches which frame the designs to the body of the vase divide the decoration in a manner similar to the blind arcades typically seen on Moorish walls. Such thoughtful and intentional details not only defined Zuloaga as a great artisan, but also illustrate his appreciation for the generations of artistry which came before him upon which he built his reputation.

#### PLÁCIDO ZULOAGA - AN OBVIOUS TALENT

Born into a family of Spanish Royal Armourers, Plácido Zuloaga went on to become one of the greatest masters of the art of damascening, praised in his day as 'a second Benvenuto Cellini'. His first recognition as an artist came in 1855 when, together with his father Eusebio, he inspired the following comments for work shown at the Paris *Exposition Universelle*: 'One cannot praise too highly the arms and other metal

objects presented by the Sres. Zuloaga, father and son; [...] iron-chiselling, damascene, etching and repoussé never had interpreters of such obvious and varied talent' (Anon. *Visite à l'Exposition Universelle de Paris*, Paris, 1855, p. 121).

In 1859, Plácido took over the management of his father Eusebio Zuloaga's manufactory at Eibar in the northern Basque province of Guipúzcoa, and what had principally been a gun-making factory for the previous two generations was gradually transformed under his supervision into one for forging and damascening art objects. The switch reflected not only Plácido's personal artistic interests, but also the changing face of a gun-making industry, which by the middle of the century was becoming increasingly machine-driven. Internationally lauded, Zuloaga went on to win the *Grand Prix* at 1878 and 1889 Paris International Exhibitions and died in 1910. Zuloaga was awarded officer of the French Legion of Honour, Knight of the Great Cross of the Lion and Sword of Sweden, Cross of King Leopold of Belgium, Knight of the Portuguese Order of St. James, Grand Cross of Santiago of Portugal, and Knight of the Order of Maria Teresa of Austria, among other distinctions.

#### TECHNIQUE

The process by which the present vase and all Zuloaga works of art were produced was meticulous, and in almost direct contradiction to the industrial revolution, entirely by hand. As noted in a contemporary article on the artistry of Zuloaga's damascene work, 'The steel of all countries arrived at Mr. Zuloaga's in rough condition as sheet-iron; then begin the different operations of planning, polishing, adjusting, repulsing; while, on the other hand, the pattern and the model in wax, which ought to be executed are prepared. Let us remember that the *relief*, which Mr.





Zuloaga is the only one to apply in Europe, is the application of gold in different thickness, afterwards chiselled on the whole.' (*Artistical Spain, Le Pantheon de l'Industrie*, 1 January 1891, pp. 261-262). This specific technique introduced by Eusebio and perfected by Plácido indeed involved drawing the designs by hand on the iron surface, the resulting shallow striations were cut in three directions and evenly spaced close together. The gold and silver wires were then laid down and permanently attached by manual process of punching so that surfaces becomes flattened and each wire joins together to appear as if executed from a single sheet of metal (see Lavin, pp. 36-37). The process was highly technical, and one that could not be rushed. As an article from 1874 notes that two 'precious' vases in repoussé iron, and gold and silver damascene destined for a '*riche amateur anglaise, M. Alfred Morrison*' took three years to complete (*La République française*, 14 June 1874, p. 3).

### THE ARTIST AND HIS PATRONS

With the high cost of materials and craftsman to produce his intricate designs, patronage was key to Zuloaga's success. On the death of his father in 1856, Eusebio Zuloaga was promoted to the position of Chief Armourer to Isabel II and her consort king, and was given the title of Huntsman to the Royal Family. Thus for the next twelve years the firm of Zuloaga was kept busy not only supplying weaponry and armour, but also sumptuous table objects ordered by the monarchy, either for gifts or for their own private use. The latter included a gold and silver damascened iron inkstand supplied to Isabel II in 1860 (illustrated Lavin, p. 52, fig. 10), and a magnificent table-clock ordered by the queen mother, Maria Cristina, for presentation to Napoleon III (*op. cit.*, p. 55, fig. 11). However, the fall of Isabel II's government in 1868 not only brought the Royal patronage enjoyed by the Zuloaga's over the previous decade to an abrupt end, it left the firm with considerable monetary loss, as 30,000 francs in salary and materials for work sent to the king would never be reimbursed. Fortunately for Plácido Zuloaga, a new patron, less prone to the precariousness of 19th century European royalty, arrived to replace the Borbóns and became his most important client for the next two decades – Alfred Morrison.

Plácido Zuloaga is believed to have met Alfred Morrison during his visit to London for the International Exhibition of 1862. The son of a wealthy textile magnate, Morrison had inherited the estate of Fonthill, Wiltshire, on the death of his father in 1857. Soon after, he engaged Owen Jones, the celebrated architect, to redesign its interior to complement his already extensive collection of modern *objets d'art*, commissioned from the most noteworthy European artisans of the day. Jones was an admirer of Islamic, and by extension, Spanish ornamentation, and had even spent some time living in the Alhambra, Granada. These tastes corresponded with those of Morrison, who over the next twenty years was responsible for virtually all of Plácido Zuloaga's major commissions, whether they were intended for Fonthill or for his London home at 16 Carlton House Terrace, acquired in 1865 and decorated by Jones in the same taste. Chief among these commissions were an enormous Renaissance style *cassone*, executed 1870-1 (sold Christie's, *The Remaining Contents of Fonthill House*, 1-2 November 1971, lot 9, now in the Khalili Collection; see Lavin, cat. 1, pp. 71-81) and a magnificent side-table, completed in 1880 and now in the collection of Her Majesty the Queen (The Royal Collection Trust, inv. RCIN 2526).

In a descriptive tour of Morrison's home an article in *The Magazine of Art* records in the dining room two 'important golden Moorish amphora-shaped vases, some three feet high', and singles them out for having been previously exhibited at the 1878 Paris Exhibition (*The Magazine of Art*, vol. 2, 1879, p. 207). This pair, now in the Khalilli collection (inv. ZUL 104; see Lavin, pp. 82-87, cat no. 2), signed and dated 1877, are then directly compared with another pair of 'dark steel vases, placed on a hall table, which are damascened and engraved in the sumptuous, elaborate Moresque manner for which Zuloaga's work is notable' (*op. cit.*). The article goes on to emphasize the similarities between the two pairs, but notes that the 'golden' pair slightly 'outvies' the other. The present vase is known to be one of a pair (its pendant in the collection of the Liberbank, Spain), and a close comparison of this pair with those in the Khalilli collection reads very much like those noted in 1879, including the dark tone of the ground of the present vase, and the more intricate design of the 'golden' pair. Both pairs, which are similar in size, and are the only two pairs of this scale known to have been executed by Zuloaga, and it would come as no surprise that such an artistic *tour de force* such as the present vase would have been a part of Morrison's collection, only to be dispersed following his death in 1897. The 'golden' 1877 vases were sold by Christie's, *The Remaining Contents of Fonthill House*, Tisbury, Wiltshire, 1 November 1971, lot 8. However, almost 40 years prior Christie's sold another pair of Zuloaga vases on behalf of John Granville Morrison (Alfred's grandson), 7 May 1936, lot 142. Described as a 'Pair of Metal Vases... of Moorish design, damascened with minute arabesque foliage in gold and silver', and while the give height, 102 cm. does not correspond exactly with the present vase, 107 cm., the discrepancy could be attributed to the difficulty in measuring such an object. It is therefore likely that this magnificent vase can be provenanced back to Zuloaga's greatest patron, Alfred Morrison.



## THE COLOR OF DREAMS - AN EXCEPTIONAL SULKA SHIELD



Interior of Ernst Heinrich's apartment in Stuttgart/ Bad Cannstatt, circa 1950

PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

\*26

### A SULKA SHIELD

EAST NEW BRITAIN PROVINCE, NEW BRITAIN, PAPUA NEW GUINEA

44 x 11 x 4 in. (112 x 28 x 10 cm.)

£30,000-50,000

US\$43,000-71,000  
€35,000-58,000

#### PROVENANCE:

Bruno Mencke collection, Stuttgart, circa 1901

Ernst Heinrich collection, Stuttgart / Bad Cannstatt

Parke Bernet Galleries, *Oceanic & African Art – Heinrich Collection*, New York, 21 October 1967, lot 31

Serge and Vally Sabarsky collection

The Sulka people are widely known for their flamboyant masquerades involving elaborate, surreal - looking sculptural forms. Among their most original creations count also the extravagant, brightly colored *ngai* shields of which the present lot is a rare and remarkable example. While most artistic creations of the Sulka were meant to serve as ephemeral paraphernalia, to be destroyed at the end of the ceremonies, this was not the case with the parring shields which were also employed in warfare. This explains why only a very limited number of such shields exists today and mainly in public collections. The present shield stands out by its age and exceptional decoration. It is emblematic of Sulka artists' lavish use of multiple colors, a unique feature that distinguishes their creations from those of other Pacific artists. Most distinctive of their practice is, as in the present case, the use of green and blue color that artists extracted from a certain type of earth (*motom*) or from *Cordylin* leaves. Furthermore white pigments were obtained from porcelain earth, while black was produced from the ashes of burnt nuts, and red from tapered bark. The motifs depicted here follow the Sulka canon and are symmetrical from top to bottom. The face-like patterns on the shield, referred to as *nunu*, depict guardian spirits and were meant to be protective in nature. The double-eye-like designs are called "tears of a snake", and as such perhaps based upon patterns found on the back of some local variety of snake. The back is carved and richly painted with further motifs either geometrical or reminiscent of natural forms of the local fauna. The existence and use of war shields among the Sulka is linked to a complex system of warfare and self-representation, which served to emphasize the personal status of their owners within the community. As such they represent essential symbols of power and art.

*Cf.* two very similar examples currently in the collection of the Linden-Museum, Stuttgart, inv. Nr. 14 345 and inv. Nr. 14 325, both acquired from Bruno Mencke in 1901. Both shields display comparable rich color motifs and complex geometrical patterns, and were acquired in the same region of Jaquinot-Bay, as indicated by an inscription in ink at the back of our present lot. Other rare examples to be cited are in public collections of ethnographical museums in Berlin, Hamburg, Peabody or the MET.



# THE DELUBAC RIAHI AMETHYST VASE

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

27

## A LATE LOUIS XV ORMOLU-MOUNTED AMETHYST POT-POURRI VASE AND COVER

ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, CIRCA 1760

The domed lid with berried finial above a pierced neck, with twin scrolled handles and acanthus base  
12½ in. (32 cm.) high

£120,000-180,000

US\$170,000-250,000  
€140,000-210,000

### PROVENANCE:

Jacqueline Delubac; sold hôtel Drouot, Paris (Mes Ribeyre et Baron), 16 March 1998, lot 38.  
Collection Djahanguir Riahi; Christie's, London, 6 December 2012, lot 28 (£181,250 inc. premium).





This magnificent vase is a masterpiece of the skillful art of mounted objets, perfected by *marchands-merciers* such as Lazare Duvaux in the 1740s and 1750s. It unites a precious and extremely rare dark amethyst body with superbly cast and chased gilt-bronzes attributed to the chief designer and *sculpteur* at Sèvres Jean-Claude Chambellan Duplessis.

Demonstrating many of the recognisable characteristics of Duplessis' style, such as the homogenous unity of form and bold decoration, suggesting that the mounts were made specifically for this large amethyst body, and the substantial and symmetrical acanthus scroll mounts of the highest quality, illustrate the superb modelling and chasing for which Duplessis is renowned. Comparable vases attributed to Duplessis, with closely related bases and scrolling handles, but incorporating celadon porcelain bodies, are now at the Musée Nissim de Camondo, and at Waddesdon Manor (illustrated in G. de Bellaigue, *Furniture, Clocks and Gilt Bronzes*, vol. II, 1974, p. 764). The mounts featured on these vases are particularly reminiscent of the designs Duplessis realised for soft and hard paste Sèvres porcelain during the period 1748 to 1774, when Duplessis was artistic director at Vincennes and its successor, Sèvres. A drawing of this design survives in the Sèvres

archive (L.H. Roth, C. Le Corbeiller, French Eighteenth-Century Porcelain at the Wadsworth Atheneum, p. 105, fig. 59-1). Examples of these Sèvres porcelain vases are at the Metropolitan Museum of Art, New York (24.214.5) and the Victoria & Albert Museum, London (C.357-1909). Here, the body is of precious amethyst, which, like lapis lazuli, was among the most costly hardstones to be employed.

Amethyst (or 'Prime d'amethyste') was also found on antique engraved stones (cameos and intaglios) and was collected in its own right by mineral collectors such as François Boucher (1703-1770), the duc Charles-Alexandre de Lorraine (1712-1780), Achille-Joseph de Robert de Lignerac, duc de Caylus (c. 1733-1783) and Louis XV's mistress Jeanne Bécu comtesse du Barry, dit Madame du Barry (1743-1793). Amethyst also appears in listed in inventories and sale records, mounted in precious gilt-bronze settings, including:

- '194. Deux vases d'ametiste, richement & elegamment ornes de bronze dore', Sale, Paris, 21 November 1774, Collection of Jean-Baptiste du Barry, comte du Barry-Ceres (1723-1794), exiled after the death of Louis XV in 1774, and sold by his son, vicomte Adolphe du Barry.
- '466. Deux vases [en prime d'amethyste] de forme allongee, garnis d'un bandeau a fleurons, d'anses en consle, guirlandes sur les faces, & de plinthe...le tout de bronze dore', Sale, Paris, 27 February 1777, Collection Pierre-Louis-Paul Randon de Boisset (1708-1776).
- '255. Un vase forme de cassolette, couleur d'amethyste foncée avec cristallisations variées; à gaudrons & moulures', Sale, Paris, 16 April 1792, Collection Francois Michel Harenc de Presles (1710-1802).
- 'Prime d'amethyste, formant pots-pourri, garnis de guirlandes, gorge, anses, couvercle découpé jour, culot, piédouche cannelé a focol ouvrage en bronze dore', Sale, Paris, 21 February 1799, Collection Francois-Felicite Cochu (1710-1798).

#### JEAN-CLAUDE DUPLESSIS

Jean-Claude Chambellan Duplessis, *père* (d. 1774), Turinese by birth, sculptor, designer and *fondeur-ciseleur*, is known chiefly for his work as a modeller at the Sèvres factory, including a design named after him - Vase Duplessis - with distinctive overscrolled handles such as those on the present vase. Documented bronzes by him are extremely rare: among the best known examples are the mounts for the Bureau du Roi of Louis XV and a mounted Sèvres vase of flowers on shaped base given by the Dauphine Marie-Josèphe to her father Augustus III, King of Saxony in 1749 (Serge Gauthier, *Les Porcelainiers du XVIIIe Siècle Français*, 1964, p. 169).

#### JACQUELINE DELUBAC

French actress Jacqueline Delubac (d. 1997) was known for her elegance and style as well as her distinguished acting career spanning many decades. She had also developed a discerning eye as a keen art collector and together with her first husband, diamantaire Miran Eknayan, formed a remarkable collection of modern and contemporary works of art by great masters including Renoir, Manet, Modigliani, Picasso and Rodin. Together with her second husband, Sasha Guitry, she lived in a hotel particulier decorated by the celebrated designer Henri Samuel, where in true 'Samuel fashion' works of art of different styles and periods were mixed and intelligently and stylishly juxtapositioned: the extraordinary picture and sculpture collection was arranged around Louis XV and Louis XVI furniture such as fauteuils by Cresson and secrétaire by Montigny. This remarkable amethyst vase, extremely rare, finely worked and precious, will have been a bold, eye-catching feature in this elegant interior.



# THE MOST BEAUTIFUL EXTRATERRESTRIAL SUBSTANCE KNOWN

■ 28

## A MONOLITHIC SLICE OF THE FUKANG METEORITE

*Pallasite - PAL*

*Fukang, Xinjiang Province - (44°26' N, 87°38' E)*

The crescent slice, colossal in size for meteorites of this type, features a mosaic of sparkling peridot and olivine crystals in a gleaming iron-nickel matrix. A signature characteristic of Fukang is the impressive size of the crystals, and this particular specimen contains crystals as large as 2 inches. This is an impressive select sample of the most beautiful extraterrestrial material known. Modern cutting, polished on reverse to reveal fine glittering *Widmanstätten* pattern and the front polished to a mirror finish.

35¼ x 18½ x ¼ in. (89.5 x 47 x 0.6 cm.)

38 in. (96.5 cm.) high on stand

8.15 kg. (18.0 lbs.)

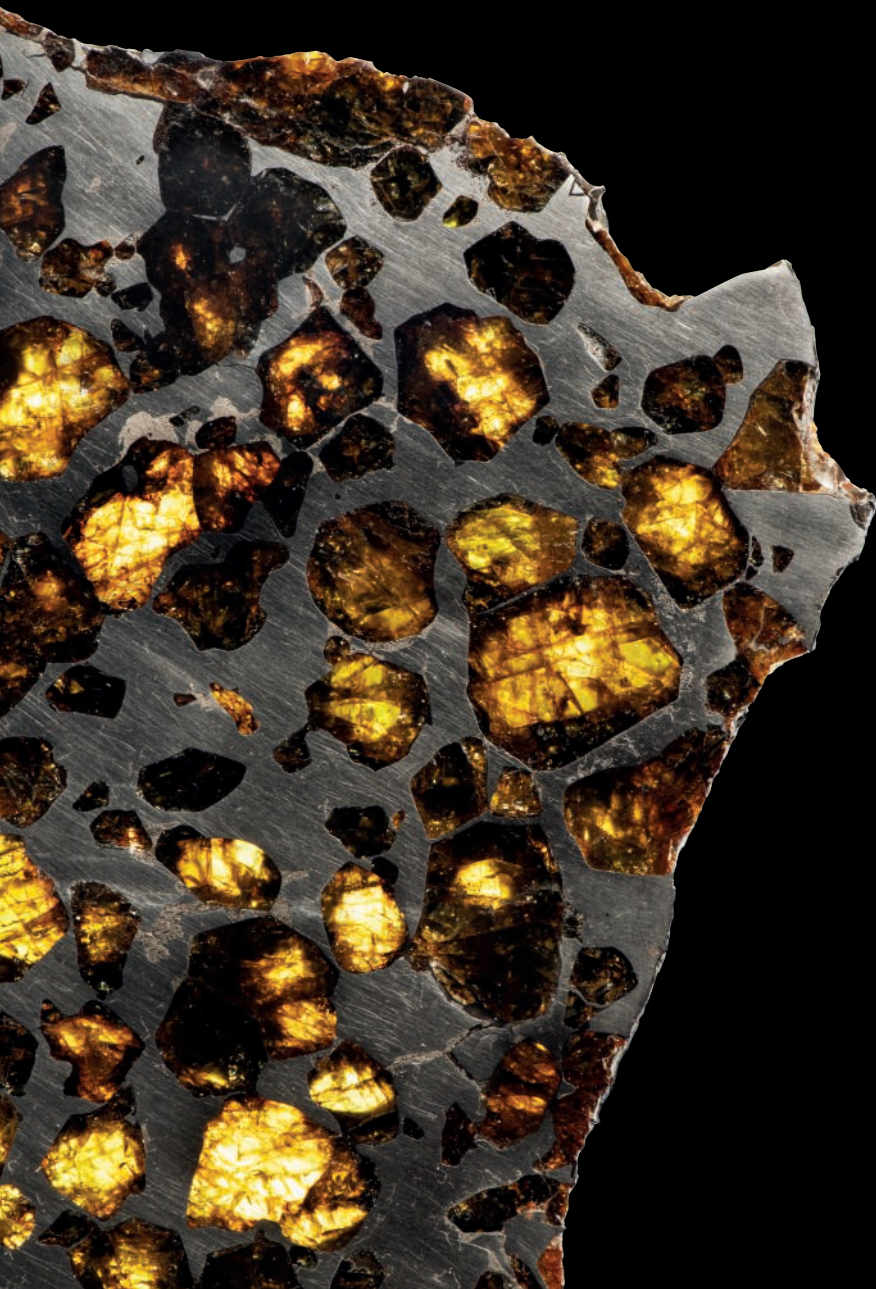
£350,000-550,000

US\$500,000-780,000

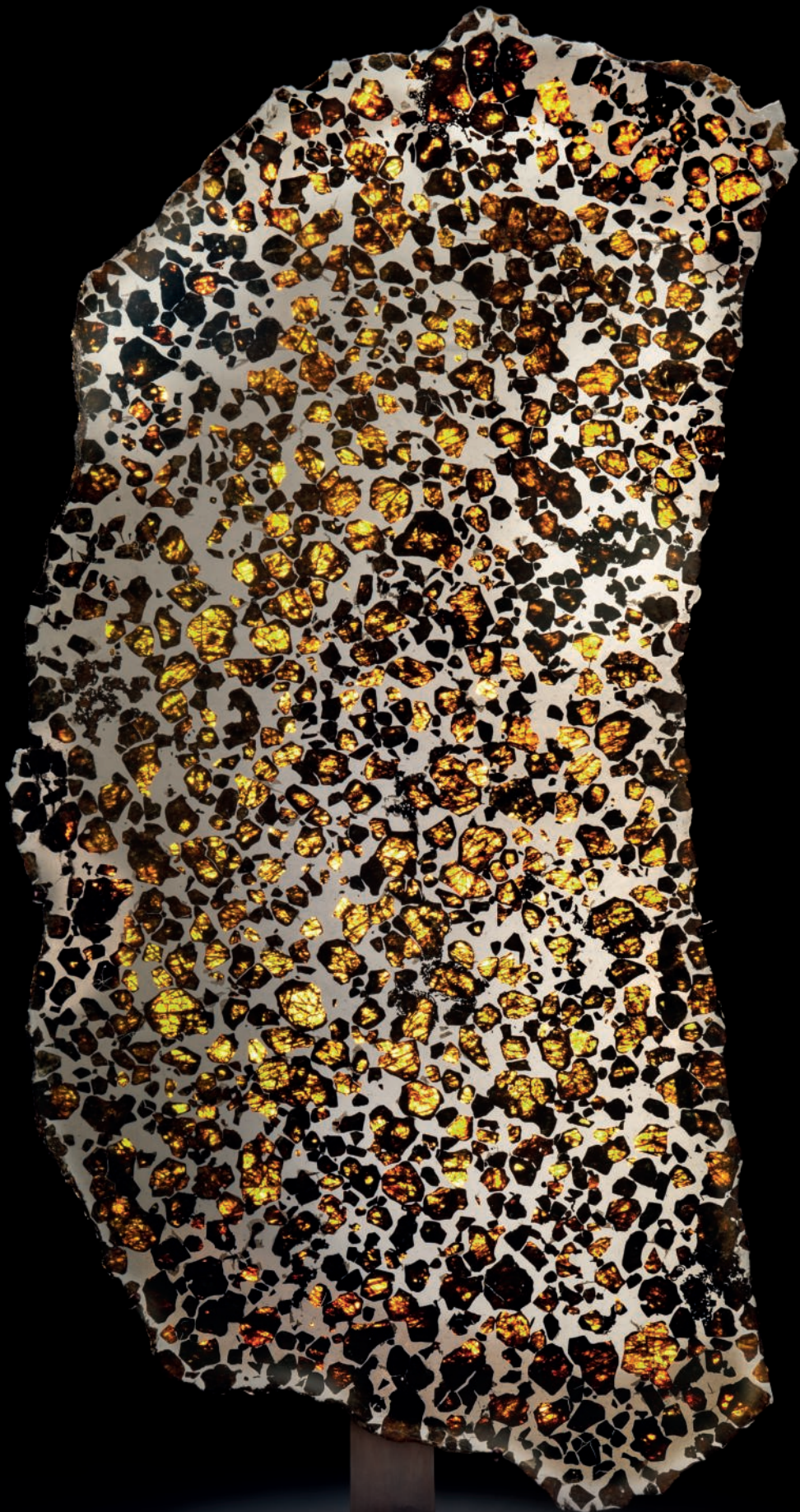
€410,000-640,000

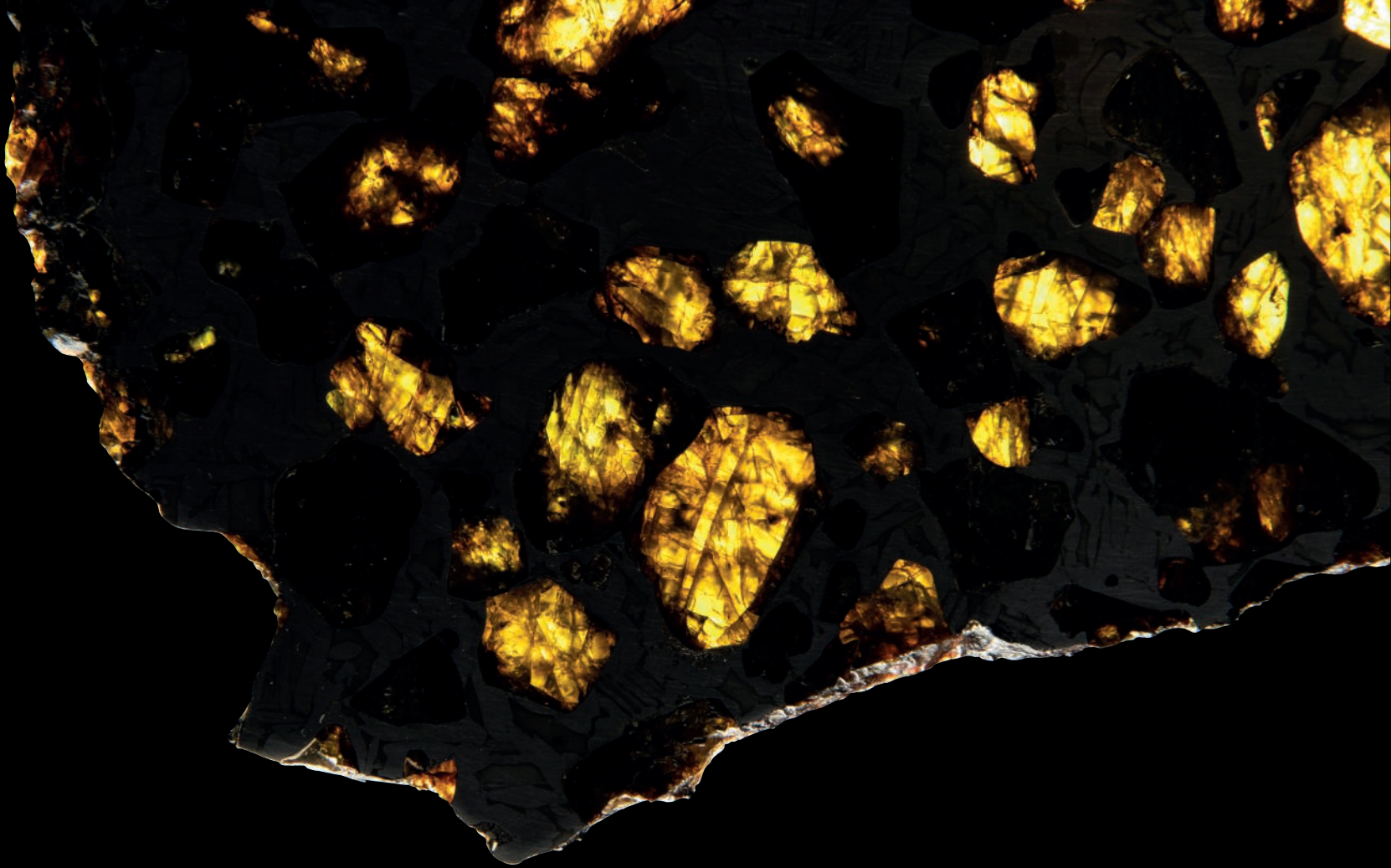
### LITERATURE :

*The Meteoritical Bulletin*, September 2006, no. 90 p. 1402.







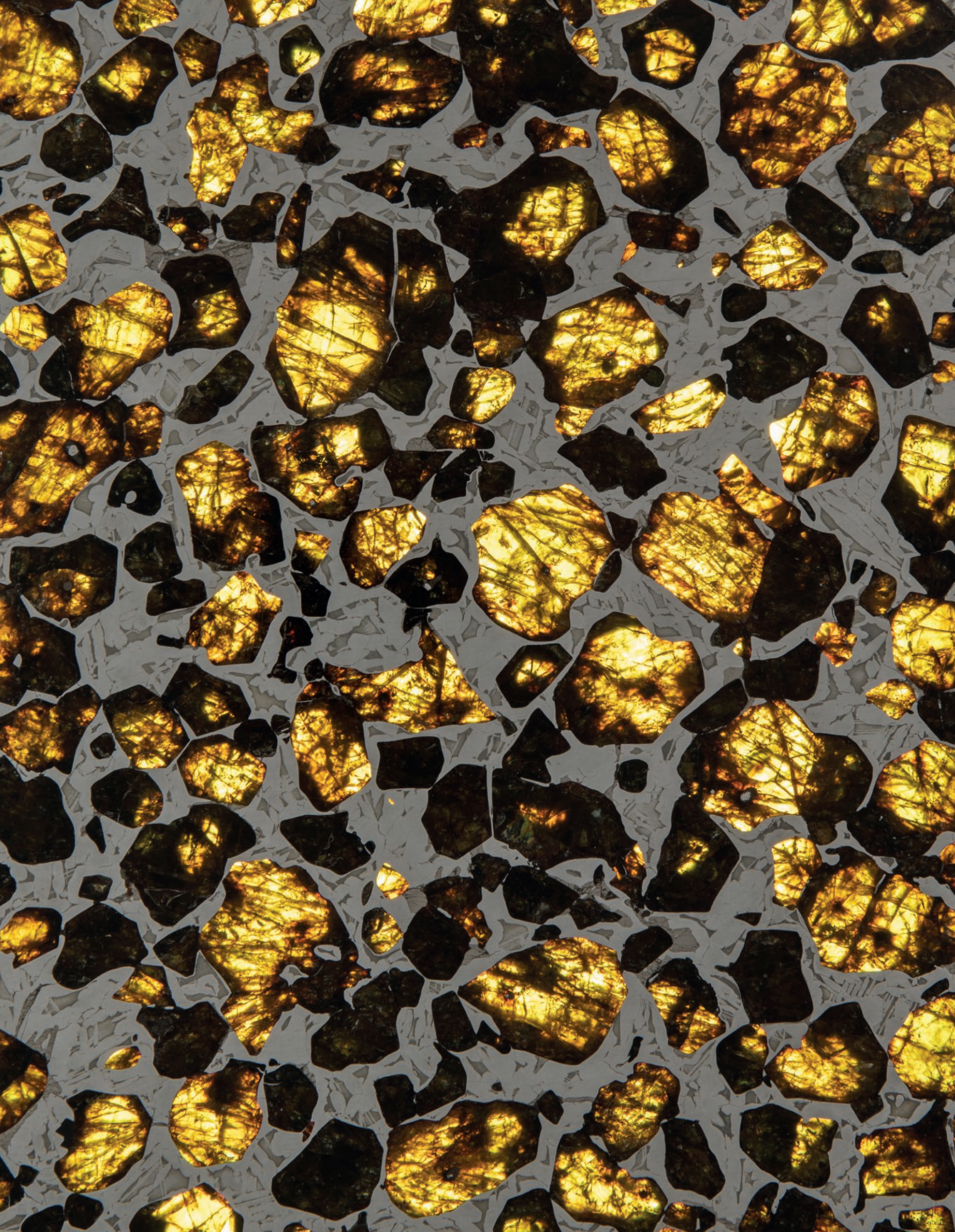


Pallasites are not only rare, representing less than 0.2% of all known meteorites, they are also widely considered the most beautiful extraterrestrial substance known—and samples of Fukang are among the most coveted. This slice is one of the largest cut from the Fukang main mass. Recovered in China's Gobi Desert, this extraordinary meteorite contains some of the largest and most translucent crystals of any pallasite. Comprised of approximately 50% olivine and peridot (gem-quality olivine) crystals suspended in a nickel-iron matrix. Main-group pallasites originated from the mantle-core boundary of an asteroid formed 4.5 billion years ago in the early Solar System. During the early chaos of planetary collisions, that asteroid broke apart after an enormously energetic impact with another asteroid, before later falling to Earth in a fiery descent.

The pallasite appellation for this meteorite class is in honor of the German scientist, Peter Simon Pallas (1741-1811), who while traveling through Siberia, examined the first pallasitic mass in the early 1770s. This is an honour Pallas is fortunate to have received, for he believed the unusual specimen he examined could not possibly have come from outer space.

The seeming mosaic of extraterrestrial gems suspended in its polished metallic matrix contrasts vividly with the clean lines delimiting its form. A magnificent, otherworldly crystalline freeform dating to the birth of the solar system.

**Christie's would like to thank Dr. Alan E. Rubin at the Department of Earth, Planetary, and Space Sciences, University of California, Los Angeles for his assistance in preparing this catalogue note.**





PROPERTY FROM THE COLLECTION OF  
MR AND MRS DAVID WHEELER

\*29

### A SAXON GOLD-MOUNTED HARDSTONE SNUFF-BOX

BY JOHANN-CHRISTIAN NEUBER, DRESDEN, CIRCA 1775-1780;  
STAMPED *NEUBER, DRESDE* AND 20 CAR; WITH LATER FRENCH  
IMPORT MARK 1819-1838, FRENCH IMPORT MARK FOR GOLD  
1838-1864 AND TWICE WITH FRENCH IMPORT MARK FOR GOLD  
AFTER 1893

Large oval box, the lid, sides and base with bands of grey striated agate  
flutes below nephrite laurel garlands held by turquoise forget-me-not  
flowerhead alternating with lapis-lazuli pellets, the sides and base with  
clusters of wild pansies painted under crystal and nestling within a  
simulated pearl surround, the lid centred by a later painted hardstone  
plaque depicting a basket of flowers within a border of sea pearls and a  
border of simulated pearls, the rims with two bands of white chalcedony  
bound with carnelian ribbon  
3½ in. (87 mm.) long

£150,000-250,000

US\$220,000-350,000  
€180,000-290,000

#### PROVENANCE :

George Alexander Lockett (1855-1923) of 58 Princes Gate, London, SW7  
and then by descent to his wife Emma Lockett (1868-1941),  
George A. Lockett, dec'd; Christie's, London, 12 June 1942, lot 74 (£150 to  
D. Black),  
Duke of Kent,  
A Gentleman; Christie's, Geneva, 8 May 1979, lot 119 (70,000 CHF).

#### LITERATURE :

A. Kugel ed., *Gold, Jasper and Carnelian, Johann Christian Neuber at the  
Saxon Court*, London, 2012, no.104, p.352.  
Jean-Louis de Rambures, *L'orfèvre minéralogiste Neuber*, *Connaissance  
des Arts*, August 1970, pp. 40-47  
Jean-Auguste Lehninger, *Description de la ville de Dresde ... et de ses  
environs*, Dresden, 1782, p. 337.  
Walter Holzhausen, *Johann Christian Neuber*, Dresden, 1935.







### A SAXON MASTER WITH A EUROPEAN REPUTATION

Johann Christian Neuber is considered to be one of the most important masters of the Neoclassical style and is remembered especially for his hardstones-inlaid pieces which proved a success in his lifetime with the enlightened aristocracy, combining scientific curiosity, craftsmanship and beauty. As Jean Auguste Lehninger, a contemporary visitor to Dresden, wrote in 1782 *Chez le Sieur NEUBERT, Jouailler de la Cour, on trouve nombre de pierres rares et très belles, toutes sortes d'ouvrages de Jouaillerie et particulièrement un superbe assortiment de tabatières de pierres composées, espèce de mosaïque qui étonne le connoisseur et dont le Sr NEUBERT fait un commerce considérable* - In Neuber's workshop, court jeweler, one can find rare and beautiful stones, all sort of jewellery pieces and in particular a superb selection of snuff-boxes set with mosaic of hardstones, which will surprise visitors and are popular with collectors].

### 'LUXURY, TASTE AND SCIENCE'

After an apprenticeship with Johann Friedrich Trechaon, a goldsmith of Swedish origin from 1752, Neuber became a master goldsmith and burger of Dresden in 1762. Five years later he was named a court artisan to Friedrich Augustus III (1750–1827), Elector of Saxony and sometime before 1775, he was appointed the Elector's court jeweller. Taught about hardstones by Heinrich Taddel, his father-in-law and the director of the Grünes Gewölbe whom he succeeded in 1769, Neuber saw, according to Walter Holzhausen, the artistic and commercial potential of using the many native stones of Saxony in his work. Neuber perfected the local tradition of working with stones by developing the technique known as *Zellenmosaic* [cloisonné mosaic] which corresponded to the emerging interest in mineralogy in elite and aristocratic circles. Neuber

advertised a wide range of small objects made from inlaid hardstones called *Galantariewaren* (useful but precious objects) including boxes for ladies and gentlemen, cane handles, watch cases, chatelaines, and jewellery such as bracelets and rings which accounted for the majority of his production, although he was commissioned for two notable large-scale pieces: the side table inlaid with 169 hardstones given by the city of Freiburg to Frederick Augustus III in 1769 and the table inlaid with 128 hardstones given by the Elector to the baron de Breteuil in 1780 to celebrate the peace of Teschen. But the masterpieces, he is best remembered for today are the *Steinkabinetts-Tabatieren*, snuff boxes smoothly inlaid with as many as 140 different Saxon polished hardstone specimens in a gold cagework, arranged artistically and numbered to correspond with an often-concealed explanatory booklet. His distinctive style was eventually counter-productive with a novelty-seeking public and by the end of the 1780s, his over-extended enterprise started to suffer increasingly severe financial problems. Despite holding a lottery in 1788 and other fundraising measures, business failure finally led Neuber to retire in 1805 to the house of his son Christian Adolf in Eibenstock where he died on 2nd April 1808.

### ONE OF THREE BOXES STAMPED 'NEU/BER-DRE/SDE, 20/CAR'

The great majority of Neuber's pieces are unsigned and unmarked which makes the dating difficult; some are engraved 'Neuber à Dresde' on the bezel while a very small number have the hallmarks NEU/BER-DRE/SDE, 20/CAR as on this example. Only two other boxes with the same marks are recorded to this day: one set with an agate cameo depicting Ulysses and Circe believed to have been given by Stanislas Auguste Poniatowski, King of Poland to Empress Catherine II, now in a private collection, and one later set with a portrait of Mademoiselle



de Valois now in the Gilbert Collection, Victoria and Albert Museum, London. Although recognisably similar, each box is unique especially in the hardstones mosaic arrangement. Many are set on the cover with a central decorative medallion. Neuber often opted to decorate the lid of his boxes with floral compositions. The motifs could either be set against a gold ground or on a plaque applied in relief with carved stones. Neuber also commissioned from the Meissen manufacture small decorative porcelain plaques to set into his snuff-boxes sometimes preferring to use enamel medallions which offered a wider variety of subjects. This decorative element allowed for possible replacement later on in line with changing tastes when new plaques could be fitted to replace a miniature, enamel or cameo with another, as on this example. Here the central plaque made of stone painted with a basket of flowers raised on a plinth is dated circa 1830.

#### **WILD PANSIES: A LOVER'S PRESENT**

The flower motif is a recurring theme on Neuber boxes often featuring very recognisable species which have, beyond their decorative properties, a symbolic meaning. The plant is thus chosen as an attribute, giving clues to the identity of the subject or owner or to provide a moral or philosophical annotation. Here the choice of the wild pansies suggest a lover's present. The *viola tricolor* or wild pansy, also known as 'Johnny Jump up', 'heartsease', 'heart's ease', 'heart's delight', 'tickle-my-fancy', 'Jack-jump-up-and-kiss-me', 'come-and-cuddle-me', 'three faces in a hood', 'love-in-idleness', or 'pink of my john' is a relatively common European wildflower that has long inspired poets and artists notably Shakespeare in 'A Midsummer Night's Dream' who uses the flower to provide the essential dramatic and comical features for his play. Indeed according to Roman mythology, Cupid shot one of his arrows at the

imperial votaress, but missed and instead struck the 'love-in-idleness' turning the white flower purple and giving it its magic love potion, so that when dripped onto someone's eyelids it causes an individual to fall madly in love with the next person they see. This motif reverse painted on rock crystal, despite its strong message, was only used on one other of Neuber's snuff-box previously in the collection of Alexander Baring, 4th Baron Ashburton (1835-1889) first sold by his daughter, Mrs Adam at Christie's, 7 July 1947, lot 130 and again in Treasures, Sotheby's, London on 6 July 2010, lot 15.

#### **PROVENANCE**

This box was previously in the collection George Alexander Lockett, (1855-1923) a prominent figure in the polo and four-in-hand coaching world, whose family fortune had been founded on the South American nitrate trade. His collection which comprised an important group of gold-boxes was sold at auction at Christie's following the death of his widow in 1941. The box sold under lot 74 was described as 'inlaid...in the manner of Nieberg of Dresden' and was purchased for £150 by D. Black, a dealer; it is believed to have then been purchased by the Prince George, Duke of Kent (1902 -1942) shortly before his untimely death on August 25th, 1942 and later sold privately.

## MISTRESS OF LIFE: THE LANG SEKHMET

PROPERTY FROM AN IMPORTANT LONDON COLLECTION

30

### AN EGYPTIAN GRANITE HEAD OF SEKHMET

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1390-1352 B.C.

13 in. (33 cm.) high

£2,000,000-3,000,000

US\$2,900,000-4,200,000  
€2,400,000-3,500,000

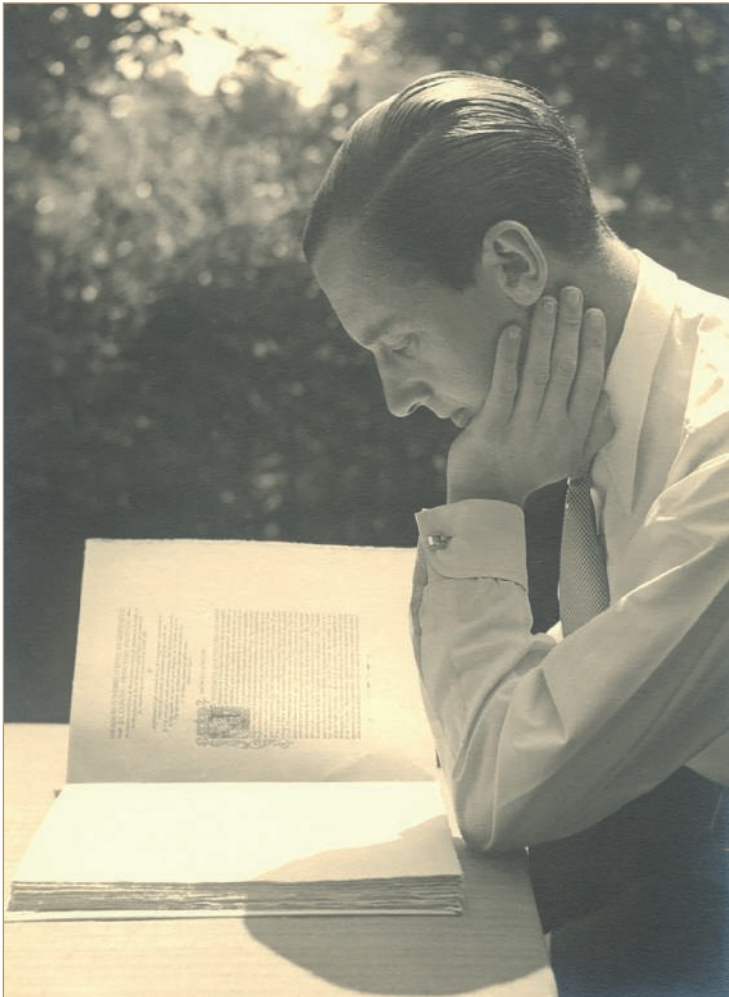
#### PROVENANCE:

François Lang (1908-1944), Paris, likely acquired in the 1930s; thence by descent.

UK private collection, acquired from the above in 2014.







The French pianist and art collector François Lang

Sekhmet was the most important of Egypt's leonine deities. She was originally a Memphite god who came to be associated with the Theban goddess Mut, consort of Amun. She had two distinct facets to her personality, on the one hand a dangerous and destructive aspect and on the other a protective and healing aspect. Her name means "powerful" or "the female powerful one." Because Sekhmet was said to breathe fire against her enemies, the hot desert winds were referred to as the "breath of Sekhmet." She was also directly associated with plagues, and the goddess had the power to ward off pestilence and function as a healing deity, as noted in her epithet, "Sekhmet, mistress of life." She was typically depicted with a human female body sheathed in a tight-fitting gown and a lion's head often crowned with a sun disk.

Once part of a seated or standing statue of the goddess, this head likely derives either from the Mut Temple complex at Karnak on the West bank of the Nile at Luxor, or from the mortuary temple of Amenhotep III at Kom el-Hetan on the West bank. In all likelihood, an original total of 730 such statues graced the pharaoh's mortuary temple, one of the largest such temples ever built in Egypt. A large number were later transported across the Nile to feature in the temple sacred to Mut, a related deity. The number of 730 had significance as twice the number of days of the year (365); as Betsy Bryan has indicated, "The Sekhmet litanies coupled with 730 Sekhmet statues invoke the protection of the king for the year and also assure a propitious outcome for each day of the year", cf. 'The Statue Program for the Mortuary Temple of Amenhotep III' in S. Quirke, ed., *The Temple In Ancient Egypt. New Discoveries and Recent Research*, London, 1997, p. 60.

Each statue weighs nearly one ton, and despite the repetition of the subject, many are of unsurpassed beauty, dignity and technical excellence. What inspired Amenhotep III to commission such a large number of Sekhmet statues is not known with certainty, but more statues exist for her than of the king himself and all other deities combined. Much is known about his reign, in part by the chance survival of contemporary documents, including correspondence with neighbouring kingdoms. However, for Years 12 to 19, nothing survives, but it is thought that the Sekhmet statues were erected during this period. The reason for the gap is not known but it has been postulated that it was a period of crippling plagues in Egypt. Thus it has been suggested that the Sekhmet statues were erected in the hope of ending the pestilence. Many of the statues are inscribed with the names of towns and villages that seem to have mysteriously vanished from the face of the earth, their names on the goddess's statues the only records of their existence, and attesting to the destruction wrought on Egypt by plague during this period. For a study of these statues, see A. Kozloff, et al., *Egypt's Dazzling Sun, Amenhotep III and His World*, Cleveland Museum of Art, 1992, pp. 225-226.

François Lang came from a very prominent family of Alsatian origins: his great-grandfather, Emanuel Lang, was the founder of textile production company *Les Fils d'Emanuel Lang*, while his mother descended from the family that founded Banque Lazard, and her first cousin was the illustrious art collector and banker David David-Weill. At fifteen years old he passed the entrance exam for the Paris Conservatory playing the piano, and soon started performing in public, quickly establishing himself as a talented and celebrated musician, touring across Europe. Lang was a refined and avid collector of sculpture, paintings and works of art, but his true passion was his vast collection of musical editions and manuscripts preserved today at Royaumont Abbey. At the start of World War II in 1939 he distinguished himself for his courage in battle and after the armistice he continued to perform until his imprisonment and subsequent deportation to Auschwitz where he died in 1944 at the age of thirty-five.



■\*31

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA**

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, AFTER A DESIGN BY CHARLES PERCIER, CIRCA 1800-05

Each modelled as an Egyptian female figure wearing a vulture headdress, *wesekh* collar and sheath garment and holding a lotus flower and spray of pampas grass, surmounted by a columnar shaft with a canopic jar finial issuing four shaped branches with scrolling foliage terminating in campana-shaped nozzles, on stepped square pedestals applied with a variation of winged sun disc and *uraei*, the sides with ribbon-tied foliate wrathes

45½ in. (116 cm.) high

(2)

£60,000-100,000

US\$85,000-140,000  
€70,000-120,000

**PROVENANCE :**

Property of a Lady, Christie's, London, 7 December 1989, lot 48.

The Rothman Collection, Bonhams, Knightsbridge, 8 March 1995, lot 252.

**COMPARATIVE LITERATURE :**

J.M. Humbert, *et al.*, *Egyptomanie*, 1994, p. 286, no. 167.

A. Kuchumov, *Pavlovsk, Palace and Park*, 1975, pp. 176, 178 and 180.

H. Ottomeyer & P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 336, fig. 5.3.1.

M. Praz, *An Illustrated History of Furnishing*, 1964, p. 280, fig. 260.





Design for a console table by Charles Percier, Paris, 1800



The related pair from the Michael Inchbald Collection



One of a pair of candelabra in the New Study, Pavlovsk Palace

These superb and monumental candelabra belong to a group whose central Egyptian female figure is based on an 1802 design by Charles Percier for a console table with uprights in the form of an almost identical female caryatid (reproduced here; H. Ottomeyer & P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 336, fig. 5.3.1). A console table inspired by this design was delivered by Thomire and Dutermé, possibly before 1806, to Le Brun, *troisième Consul* and later *prince architecte de l'Empire*, which is now in the Grand Trianon (D. Ledoux-Lebard, *Le Grand Trianon, Meubles et Objets d'Art*, 1975, vol. I, pp. 20-21). The Grand Trianon console formed part of Le Brun's furnishings in the Pavillon de Flore, Tuileries, and then after 1806 in the *hôtel de Noailles*.

Many related examples of candelabra featuring the same figure are known. The closest pair, with a slightly different branch arrangement consisting of two tiers of scrolled candlebranches, the lower tier with Egyptian hawk nozzle bases, the upper tier interspersed with palm fronds, is in the *nouveau cabinet de travail* on the ground floor at Pavlovsk (A. Kuchumov, *Pavlovsk, Palace and Park*, 1975, pp. 176, 178 and 180). These candelabra were probably supplied to Czar Paul I for St. Michael's Castle in St. Petersburg by the *marchand-mercier* Jérôme Culot, who commissioned many of the bronzes from Pierre-Philippe Thomire. Another pair of the Pavlovsk model was supplied by Thomire to the *Mobilier Impérial*, later transferred to the château de Saint-Cloud and is now in the *Grande Chancellerie de la Légion d'Honneur*, Hôtel de Salm, Paris (J.M. Humbert, *et al.*, *Egyptomanie*, 1994, p. 286, no. 167). A further pair was sold from the collection of M. Hubert de Givenchy, Christie's Monaco, 4 December 1993, lot 39 and another is illustrated in Ottomeyer and Pröschel (*op. cit.*, p. 336, fig. 5.3.3). Other examples of the model include a pair in a private collection illustrated in Humbert *op. cit.*, p. 286, fig. 2, a pair appearing in a picture by Fedotov illustrated in M. Praz, *An Illustrated History of Furnishing*, 1964, p. 280, fig. 260, a pair with three branches, sold Christie's London, 31 May 1962, lot 80, and a final pair from the Michael Inchbald Collection, sold Christie's London, 22 January 2014, lot 136 (£434,500 inc. premium).



# THE ROTHSCHILD SPHÈRE MOUVANTE OF M. CASTEL

THE PROPERTY OF A GENTLEMAN

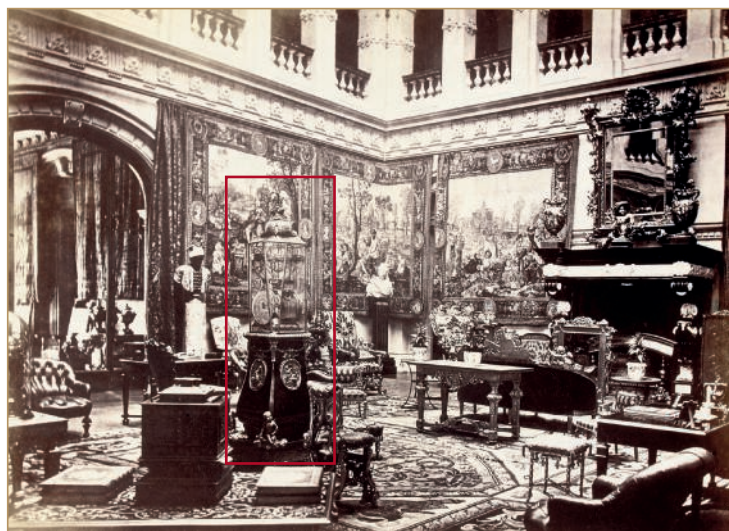
■ ~32

## A LOUIS XV ORMOLU-MOUNTED KINGWOOD QUARTER-STRIKING AND MONTH-GOING ORRERY CLOCK WITH CALENDAR AND EQUATION OF TIME

DESIGNED BY AND MADE FOR JACQUES-THOMAS CASTEL, SECRÉTAIRE DU ROI. DATED 1763

CASE: the *bombé* case with quartered kingwood panels, the panels below with ormolu medallions depicting respectively the Four Seasons and garlanded with appropriate seasonal fruit and flowers, two side panels detaching for interior access, the square plinth below with large ormolu winged putti to each angle, each seated on a cloud and holding attributes and personifying sciences relating to the clock, the plinth with ormolu-framed panels (two glazed, two now veneered), resting on four ball and claw feet; the upper case for the mechanisms formed as an ormolu-mounted brass (formerly copper) drum, with quatrefoil and lattice decoration to the front and acanthus and *guilloché* with flowerheads to the sides, the sides also with convex glasses (one lacking) within ormolu stiff leaf frames, with vacant shield cartouches above, with ribbon-tied reeded ormolu frames around possibly later or altered brass bezels and convex glasses for dials to front and rear, the time dial with vacant scroll and cartouche mount above and the calendrical dial with inset silvered plaque inscribed '1779' to the cartouche and scroll mount; the orrery and its gearing above (see below), all the upper section within an octangular gilt-metal framed glass cover formed of two sections, this in turn surmounted by a later ormolu dome (signed 'Blake' four times inside) topped by the original figure of Father Time with a scythe TIME DIAL: replaced painted chapter ring showing hours and minutes and with skeletonised centre, engraved ormolu hands showing equation of time, the minute hands inscribed respectively 'SOLAR TIME' and 'MEAN TIME', blued steel seconds hand (all hands replaced), the centre of the dial showing the engraved ormolu annual calendar ring also with signs of the zodiac, the date indicated by a blued steel pointer CALENDRICAL DIAL: replaced painted year calendar ring showing the months, their number of days, deity and the sign of the zodiac, an inner disc giving the days of the week, its centre with aperture for engraved and silvered moonphase on a blue-painted and starred background, engraved ormolu day of week hand, blued steel calendar hand ORRERY: the orrery plinth with ormolu-framed glazed panels showing its gearing, the orrery above within an armillary sphere formed by the equinoctial ('CERCLES DES EQUINOXES'), solstitial ('CERCLE DES SOLTICES'), celestial equator ('CERCLE EQUATEUR') and ecliptic ('CERCLE ECLIPTIQUE') rings, this latter applied with a finely pierced and engraved annual ring showing the months of the year, and zodiacal calendar; the orrery with revolving orbital rings for the planets (Saturn, Jupiter, Mars, Venus and Mercury), all of painted ivory and mounted within individual rings (Saturn and Jupiter also with five and four satellites respectively), each ring inscribed with the planet's name and the duration of its orbit, the system centred by a gilt sun; the Earth ring carrying its own sub-assembly of gearing, the terrestrial globe itself silver and engraved with graduated equator, nine cities given, partial Australian coastline, this tilted on its axis within zodiac and date rings, a twenty-four hour time dial with blued steel pointer set above, orbited by a painted ivory moon which revolves and rises and falls to show respectively the phase and elevation of the moon MOVEMENTS: the clock having two addorsed movements, the principal clock movement behind the time dial with rectangular plates joined by seven rear-pinned pillars, its back plate signed 'Castel Secretaire/Du Roi/Paris/Année 1763', skeletonised front plate carrying the equation of time and motion work, weight-driven and with rope wind, deadbeat pinwheel escapement, the pendulum crutch with fine beat adjustment, the pendulum itself suspended on a knife-edge supported by a brass bracket mounted on a painted iron support, the pendulum signed on the knife-edge cage 'BAFFERT/A PARIS' with painted iron rod and substantial (replaced) brass bob with knurled and faceted rating nut, star-pierced countwheel for mean time hour and quarter strike on three nested bells above; the time side movement directly driving the orrery above and connected to the replaced (late 18th/early 19th Century?) independently-powered weight-driven calendrical movement behind the calendar dial; this with rectangular plates raised on four scroll legs and joined by four back-pinned pillars, the calendar work positioned on the front plate, activated once a day via detent and countwheel tripped by a release pin; replaced brass weights

94 in. (240 cm.) high, 25½ in. (64.5 cm.) square



The orrery clock photographed *in situ* in the great hall of Mentmore Towers, circa 1878-90.

£400,000-600,000

US\$570,000-850,000  
€470,000-700,000

### PROVENANCE:

Designed and made for Jacques-Thomas Castel, Secrétaire du Roi, completed *circa* 1763

His widow, Madame Castel, who offered it for sale, Paris, 1773

Monsieur Frapet, sold upon his death, Paris, 1796

Acquired by Monsieur Haas

With his daughter Mademoiselle Haas (1821), given to her as part of her dowry

Baron Mayer Amschel de Rothschild (1818-1874), Mentmore Towers, Buckinghamshire

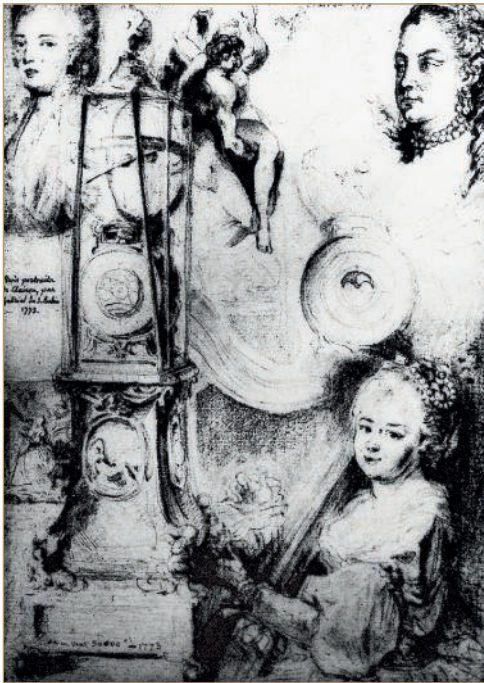
His daughter, Hannah de Rothschild (1851-1890), wife of the 5th Earl of Rosebery (married 1878)

By descent to the 6th Earl of Rosebery (1882-1974), sold on behalf of his executors, Sotheby's house sale, Mentmore, 18-27 May 1977, lot 85

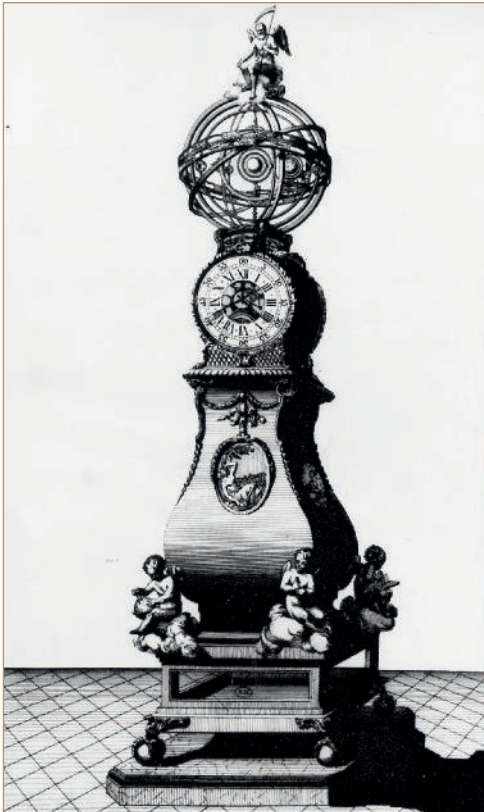
Sold Christie's London, from a family collection, 22 June 1989, lot 124, when acquired by the present owner's family







Sketch by Gabriel de Saint-Aubin (1724-1780), dated 1773, showing Castel's clock, included on a page of sketches of the actress Mlle Clairon.



Salernier's engraving of the clock from the 1767 pamphlet 'DESCRIPTION DE LA NOUVELLE SPHERE MOUVANTE DE M. CASTEL' which comprehensively describes the clock.

#### LITERATURE :

Claude Herissant, Libraire-Imprimeur, *Description de la Nouvelle Sphère Mouvante De M. Castel, Secrétaire du Roi, Représentant le véritable fyftème du Monde*, Paris, 1767.  
 Mentmore, privately printed catalogue, 1884, Vol. I, pp. 7 & 22-23 M.  
 Planchon, *L'Horloge, son Histoire*, Paris, 1898, p. 128 and fig. 53.  
 H.C. King and J.R. Millburn, *Gearred to the Stars, the Evolution of Planetariums, Orreries, and Astronomical Clocks*, Toronto, 1978, p. 283.  
 J-D Augarde, *Les Ouvriers du Temps*, Geneva, 1996, pp. 231-233.

This spectacular orrery clock, a tour de force of horological and scientific complexity, was designed by and made in 1763 for Jacques-Thomas Castel, *Conseiller-secrétaire* of Louis XV and distinguished scientist. It was celebrated as a technological marvel not only in the 18th Century but also throughout the 19th and 20th century, when it was part of the fabled collection of Baron Mayer Amschel de Rothschild and his descents at Mentmore Towers.

#### JACQUES-THOMAS CASTEL (1710-1772)

The details of Castel's life remain quite obscure, but he was commissioned *Ecuyer, Conseiller-secrétaire du Roi, Maison et Couronne de France, Audienier en la Chancellerie de Paris* on 28 August 1736 (Augarde, 1996, p. 231). He appears in the *Almanachs Royaux* from that year until 1774, two years after his death. Because of this position he was also *officier de la chancellerie du Palais* and accordingly enjoyed the same privileges as the *grands officiers de la Grande Chancellerie*. His first address is recorded as rue neuve Saint Roch and then from 1771 he is recorded at rue neuve des Bons Enfants. Augarde notes: 'Nothing in the interior decoration of his residence...sheds light on his personality: relatively comfortable rooms with very few books and, apart from two paintings representing views of Rome, no works of art worth mentioning'.

Castel was clearly a distinguished amateur scientist and inventor, a view confirmed by the great clockmaker Antide Janvier (1751-1835), who wrote that Castel spent considerable time and money constructing planetary machines and collecting curious objects (*Étrennes chronométriques pour l'an 1811, ou précis de ce qui concerne les tems, ses divisions, ses mesures, leur usages, etc.*, Paris, 1810, see King and Millburn, 1978). There were well established precedents for this type of collection, such as the famous cabinet of curiosities assembled by Joseph Bonnier de la Mosson (1702-1744) at his *hôtel* in the rue Saint-Dominique (*La Rue Saint-Dominique, Hôtels et Amateurs*, Musée Rodin, 1984, pp. 150-163). Augarde further notes Castel completed *circa* 1740 another clock, with seven dials and an ivory movement (referenced also in Castel's pamphlet of 1767). The description of this clock bears a close resemblance to item No. 614 of the Bonnier de la Mosson sale of 1745. Neither clock appears to have survived. Castel must have regarded the *sphère mouvante* as his greatest achievement, however. His promotional pamphlet states: 'All the calculations of this sphere which M. Castel has worked on for more than fifteen years, & the precision with which it has been executed, having been done at his house & by him for the most part, give him the satisfaction of seeing daily the extreme accuracy with which it represents all the movements of the heavens. It is true that he has neither neglected nor spared anything to bring it to its greatest perfection' (pp. 13-14).

#### CASTEL'S SPHÈRE MOUVANTE

The *sphère mouvante* or orrery is a mechanical device for portraying the relative motions of the sun, moon and Earth and sometimes, as in this instance, the planets. It is apparent that Castel engaged a practitioner to make his clock. Salernier's engraving of the clock is captioned '*Exécutée sur les Dessains et Calculs de M.r Castel*'. A probable clue to the identity of the *mécanicien* concerned is in the signature 'Baffert/Paris' at the top of the pendulum. Martin Baffert was active in Paris during the third quarter of the 18th century, and died after 1779, an *ouvrier libre*, he used clock cases by Fremont and Jourdan. He was declared insolvent and went bankrupt on 25 October 1773, at which time he owed 730 *livres* to Mabilie. Janvier, who also examined Castel's clock, analysed a planetary clock made by Jean-Mathieu Mabilie and Martin Baffert for the Prince de Conti (sold Christie's, London, 9 July 2015, lot 9, £602,500 inclusive).

An account of the examination of Castel's clock in 1766 by Le Monnier (*Pensionnaire ordinaire de l'Académie Royale des Sciences* specialising in astronomy since 1735) and Le Roy (*adjoint de l'Académie Royale des Sciences en 1751 pour la Géométrie*) is unreserved in its praise for the accuracy and refinement of the clock but also for its ingenious simplicity, pronouncing it simpler in design yet more accurate than previous examples (presumably including Passemant's clock presented to Louis XV in 1750, which remains at Versailles).

## THE CLOCK AFTER CASTEL

Castel died in 1772 and early in 1773 his widow advertised the clock for sale. In 1796 the clock appeared in a sale of the property of Monsieur Frapet, who had presumably acquired it from the Castel family and who was most likely a dealer. The next reference to Castel's clock appears in an exchange of letters between one Mademoiselle Haas and representatives of King Louis XVIII, to whom she was endeavouring to sell it. In her first letter of 23 July 1821 to His Excellency the Marquis de Lauriston, Ministre de la Maison du Roi Mlle Haas states that she had received the clock as her dowry and requests the Minister to consider acquiring it for the King. She is prepared to receive payment in instalments. By 17 November 1821 Mlle Haas directly supplicates the King to consider the purchase of the clock, which she describes as having been in the *Cabinets* of Louis XV and Louis XVI (*'Après avoir été pendant longtemps l'ornement des cabinets de Louis XV et de Louis XVI...'*). She further mentions that she has had the clock completely overhauled by Janvier and that she is prepared to receive any sum the King might offer. Mlle Haas' strong indication that the clock was acquired for Versailles is not substantiated. Such a statement coming from someone who was not connected with Castel in any way would normally be treated with considerable circumspection -- were it not for the fact that all the reports of the *Garde Meuble* seem to confirm that it was indeed at Versailles before the Revolution. Unfortunately they do not say where it was, how it came to be there or when. The Revolution had only taken place thirty-two years before and it cannot have been difficult for the *Garde Meuble* to check. The links in the *Garde Meuble* with the *ancien régime* were particularly strong because the *Intendant général du Garde meuble de la Couronne* since 1814 had been Arnaud Thierry de Ville d'Avray, the son of Thierry de Ville d'Avray (1732-1792) who had occupied the position from 1784 until the Revolution. He had re-organised the *Garde Meuble* after taking over from Fontanieu in 1784 and the many aspects of its operation had been preserved by Napoleon. Moreover Janvier, who had repaired the clock for Mlle Haas according to her letter to the King and who was consulted by the *Garde Meuble* over this matter, had been *horloger du Roi* to Louis XVI (from 1784) before being re-instated to the position under the Restauration. The claim that it had stood in the *Cabinets* of Louis XV and Louis XVI is almost certainly an exaggeration -- the sale in 1773 makes it extremely unlikely, as Louis XV died in 1774. The clock would certainly have appealed to Louis XVI, who was a well informed amateur in horological matters. It is possible therefore that the King acquired the clock after 1773. However, it does not appear in the various inventories of clocks at Versailles and other Royal chateaux taken in 1749-1782, 1784, 1787, January and March 1788, 1789 and 1793, nor on the list of clocks belonging to Louis XVI in the care of Robin in 1793 (P. Verlet, *Les Bronze Dorés Français du XVIIIe siècle*, 1986, pp. 459-465). One possibility is that the Monsieur Castel himself had the clock at Versailles during his lifetime if his position as *secrétaire du Roi* entitled him to an apartment or office there. Another is that it was seized during the Revolution and placed in store at Versailles, which was used as a warehouse for confiscated property until it was sold in one of the Revolutionary sales. In 1796 the clock was sold from the estate of M. Frapet (see above) and apparently acquired by M. Haas. Janvier recalls seeing a 'machine' bearing Castel's name at the premises of M. Haering, *opticien de S.M. Le Roi de Wurtemberg, au Palais-Royal* (see King and Millburn, 1978, p. 283) but it is unclear whether this refers to the present clock. After Mlle Haas' unsuccessful attempt to sell the clock it most probably came to England. The later dome supporting the figure of Father Time is signed 'Blake', most likely for Robert Blake of 8 Stephen Street, Tottenham Court Road, recorded as a cabinet maker and bouille manufacturer between 1826-1839 (*Dictionary of English Furniture Makers 1660-1840*, 1986, p. 79). The mounts of the pair of Bouille commodes after the Trianon model in the Frick Collection, New York, are stamped by Blake. This dome is an invention rather than a replacement as it does not appear in Castel's description of the clock or in Salernier's engraving. Indeed, the pamphlet of 1767 suggests that the figure of Time was also glazed; although it is possible that an original glazed cover may have been taller, to cover the figure, it should be noted that on the Saint-Aubin sketch of 1773 Time is shown above the panels.





## **BARON MAYER AMSCHEL DE ROTHSCHILD AND CASTEL'S CLOCK**

It is not recorded when or how Baron Mayer Amschel de Rothschild (1818-1874) acquired the clock, but he was forming his collection much earlier than most members of his family. Sir Joseph Paxton began building Mentmore for him in 1853 and he died in 1874. His daughter Hannah (1851-1890) inherited and in a privately printed catalogue of the collections of Mentmore of 1884 it is shown in the middle of the Grand Hall. It remained in this position until the dispersal of the contents of the house by the executors of the 6th Earl of Rosebery in 1977.

### **THE CLOCK CASE**

Castel's clock -- described by him as a '*Pyramide*' -- differs greatly from the Caffieri-cased ormolu clock presented by Passement to Louis XV a dozen or so years earlier. That clock, raised on scroll legs, has the pendulum swinging unenclosed below. The superb and richly gilded mounts were designed with a complex iconography which both complements and serves to unify the case. The oval plaques to the sides are conceived as ancient triumphal bas-reliefs and represent the four seasons of the year. Interestingly, the Salernier engraving of 1767 shows all four sides of the plinth glazed, suggesting two may have been later veneered.

### **THE EVOLUTION OF A WORK OF ART: ALTERATIONS TO THE CLOCK AFTER THE DEATH OF CASTEL**

It is clear that Castel's clock, not unusually for a mechanical object which has passed through the hands of several owners and their technicians, has undergone alterations since originally conceived and described by him. The dome under Father Time is an addition and the panels to the foot of the plinth have been partially altered, as described above. The dials have also been replaced. As two of the ormolu hands on the time dial have English inscriptions it seems probable that the dials were replaced at the same time as the hands, probably in England. The time dial is certainly in keeping with the appearance of the dial in the engraving of the clock in Castel's pamphlet. However, the original dial was made of glass: 'The dial of this clock, which is about 11 inches in diameter, is a convex piece of glass, behind which the hours & the minutes have been painted on white background which imitates the finest enamel: the centre of this glass, which is not painted, allows one to see the whole wheelworks & mechanics, of the movement...' (1767, pp. 8-10). The rear planisphere dial has been simplified also. It is still centred by a moon and shows the months, the days of the month and the days of the week. However, it no longer indicates, as described by Castel 'The rising and setting of the Sun...[and] a universal dial, which marks the hours of mean time in the principal places of the earth' (p. 10), nor does it show a perpetual calendar. Interestingly, above this dial there is a small cartouche plaque engraved '1779' (in the Mentmore sale catalogue this was incorrectly given as the clock's date); it is possible therefore that some significant alteration took place at that time, although the replaced dial itself certainly post-dates 1779. The calendrical movement, although also not the mechanism described by Castel and therefore a replacement, certainly pre-dates its replaced dial; its design suggests a date of late 18th Century or early 19th Century. It may date to 1779 but it may also be a product of Janvier's workshop; it is known from Mlle Haas' correspondence that the great astronomical clockmaker had possession of Castel's clock prior to 1821. The replaced dials appear to date from later in the 19th Century. In Castel's original description he writes: 'All the wheelworks both of the clock & of the planisphere are enclosed in cages of polished copper, enclosed likewise by convex panes of glass' (p. 10). At some point in the clock's history, probably in the early 19th century in Janvier's workshop but possibly earlier, this copper framing (which would have been fragile and therefore vulnerable) was replaced by brass.





## THE AQUARIUM REVEALING NATURE'S MARVELS

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 33

### A FRENCH 'JAPONISME' GILT AND PATINATED-BRONZE AQUARIUM AND PEDESTAL

BY FERDINAND BARBEDIENNE, PARIS, THE DESIGN ATTRIBUTED TO ÉDOUARD LIÈVRE (1828-1886), CIRCA 1880

The later spherical glass bowl within a gilt-bronze bamboo frame modelled with miniature turtles and surmounted by a pierced foliate rim supported by three bamboo trellis handles centred by Chinese-character *shou* roundels, raised on three dragon-headed (*bixi*) turtles carrying baby turtles on their backs, the pedestal with circular top flanked by two geometric bamboo-form handles and ornamented with three *bixi*, the columnar central support modelled as rope-tied bamboo, flanked by climbing mythical dragons on three bejewelled elephant head feet, signed to the base 'F. BARBEDIENNE'  
61¾ in. (157 cm.) high, overall  
30 in. (76 cm.) wide, overall

£80,000-120,000

US\$120,000-170,000  
€93,000-140,000

#### PROVENANCE:

Property from the Estate of Maxine Sanders;  
sold Weschler's, Washington, 12 October 1991, lot 254, where acquired by the present owner.

#### COMPARATIVE LITERATURE:

'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris, 2004, S. 28 ff.

C. Lorenzi, 'L'"aquarium-mania,"' Exhibition Catalogue, *Les origines du monde: L'invention de la nature au XIXe siècle*, Paris, musée d'Orsay, 2020, p. 94. A. McQueen, '

Power and Patronage: Empress Eugénie and the Musée chinois', *Twenty-first-century Perspectives on Nineteenth-century Art*, Newark, 2008, pp. 153-161.

P. Thiébaud, 'Contribution à une histoire du mobilier japonisant: Les Créations de l'Escalier de Cristal', *Revue de l'art*, 1989, N° 85, pp. 76-83.

R. Rodriguez, *Optima Propagare Edouard Lièvre. Créateur de meubles & objets d'art*, Paris, 2004.





Illustration accompanying the explanatory article 'L'aquarium d'eau douce,' *La Vie à la campagne*, November 1861, p. 194.

## AQUARIUM-MANIA

In the mid-nineteenth century a new phenomenon hit France – 'aquarium-mania.' The invention of the aquarium is attributed to marine biologist Jeanne Villepreux-Power as she collected data for her 1860 publication *Observations et expériences physiques sur plusieurs animaux marines et terrestres*. The exciting advantages of being able to view the movements of undersea creatures who had always previously been hidden were immediately appealing and although originally produced for the scientific community, by 1861 the first public aquarium opened to French public at the Jardin d'acclimatation and an obsession took hold (see C. Lorenzi, 'L'"aquarium-mania,"' *Les origines du monde: L'invention de la nature au XIXe siècle*, Paris, 2020, p. 94). Soon thereafter the aquarium became one of the most luxurious must-have decorative objects for the home, as seen in the refined craftsmanship and sophisticated design of the present lot.

Initially the primary focus of the first aquariums were the contents of the tanks, serving as both a great point of interest and discussion as the specimens and fish placed inside the aquarium became themselves decorative objects, acquired for their rarity and often carefully researched (*op. cit.*, p. 94). The more unique, the more apparent ones status, and the 'amateur aquarium' thus became a privilege known almost entirely to the upper classes. This new interest in natural world perhaps explain great attention to detail Lièvre and Barbedienne took to designing and casting the present creatures, mythical though they are, which crawl across the aquarium frame. As one contemporary periodical plainly noted, '*Pour un aquarium d'ornement ...il faut choisir des poisons de couleurs et de formes variées. Les plantes doivent être nombreuses...*' (*Les Aquariums d'Amateurs; Journal de la Marne*, Paris, 10 March 1895, p. 10). Many articles were also written at the time explaining the key aspects taking care of marine life, including cleaning the tank and providing enough nutrients to its inhabitants. What is particularly unique to the present aquarium is the extant oxygenating rod, which sits in the centre of the bowl and would have been the height of the technological sophistication.



## LIEVRE, BARBEDIENNE, AND 'LE STYLE JAPONAIS'

The beauty of the marine life on display would have been otherworldly to those who first sat in front of the present aquarium, the swimming creatures becoming a type of living painting to those voyeuristically looking in (C. Lorenzi, 'L'"aquarium-mania,"' pp. 94-95). However, as a focal point of any *bourgeois salon*, the furniture which would have held this magical universe aloft should not be overlooked nor outdone. This is clearly demonstrated in the with present aquarium, which is a rare and superb example of the imaginative designs of Édouard Lièvre's '*le style japonais et chinois*' and the refined technical prowess of the renowned *bronzier* Ferdinand Barbedienne. Referencing another world recently revealed to the West, the aquarium is a clear nod to the arts of Japan. Following the loosening trade restrictions and the restoration of the Meiji Emperor, Japan began to participate in the West's International Exhibitions and promote its nation's products. Fascinated by this influx of new aesthetic vocabulary of these Eastern cultures Western artisans began to study these Eastern forms and techniques, creating their own works by adopting and reinterpreting this newfound source of inspiration. In doing so these designers created a constructed view of the East, an amalgamation of Eastern and Western influences, which anticipated the organic forms of Art Nouveau and Aestheticism. Lièvre, one of the most talented draughtsmen and prolific industrial designers of the second half of the 19th century, became one of the preeminent tastemakers of this enthusiasm and style, coined '*japonisme*'. To execute his exacting designs Lièvre is known to have collaborated with one of the most distinguished *bronziers* of the nineteenth century, Ferdinand Barbedienne.

The present aquarium is a recent re-discovery, having been held in private collection since its acquisition by the current owner at auction in 1991. Only two other examples of this aquarium and stand are known: one similarly gilt and patinated-bronze example in a Private Collection and illustrated in 'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris, 2004, pp. 30-31; the second, a silvered-bronze example sold in these rooms 29 July 2020, lot 36 (£350,000), previously from a Private collection at the Cartier Mansion, New York, USA and sold Sotheby's, London, 27 September 1991, lot 23.

Strong comparisons can be made to the following prestigious works by Barbedienne, almost certainly all in collaboration with Lièvre:

- The present stand, with its symmetrical dragons flanking the bamboo shaft over the *tête d'éléphant* feet is identical in form a gilt-bronze pair surmounted Chinese Qing dynasty cloisonné enamel vases with Barbedienne mounts, sold 'Japonism'; Christie's, Paris, 15 November 2018, lot 9 (€355,500, with premium).
- The base of a jardinière stand known to have been designed by Lièvre and cast by Barbedienne in the collection of the Musée des Arts Décoratifs, Paris (inv. 2004.1871) contains the same turtle shell-backed dragons, known in Chinese mythology as *bixi*, as those mounted to the feet of the present aquarium bowl, with nearly identical snarling heads and smaller *bixi* clambering on the larger figures' backs. The bowl to the same jardinière actually comprises an amalgamation of Japanese bronzes, including a dragon to the base which is believed to be either Japanese or an exact cast of a Japanese model by Barbedienne, further illustrating both how influence and intertwined the works of Lièvre and Barbedienne were those of the Far East. One might imagine that such a Japanese bronze model might have inspired Lièvre's designs.
- Compare the *tête d'éléphant* feet with those supporting a *chinoiserie* bronze and enamel gueridon by Barbedienne, the enamel by Louis Constant Sevin, and the design quite possibly by Lièvre, at the musée Conde Chantilly, acquired in 1886 le duc d'Aumale and placed in the *la grande singerie* (inv. OA 325)





## WILLIAM BECKFORD & SIR JOHN SOANE



### PROPERTY OF A GENTLEMAN

■ 34

### A GEORGE III MAHOGANY HALL BENCH

CIRCA 1790, THE DESIGN ATTRIBUTED TO SIR JOHN SOANE

With moulded double-medallion back carved with the Beckford crest of a heron bearing a fish in its beak, encircled by a laurel wreath and pearly border, between fluted uprights surmounted by sunflower paterae, with moulded arms and fluted supports enclosing a carved sunflower paterae, the solid double dished seat with fluted frieze, on fluted tapering legs headed by sunflower paterae and with guttae block feet, with batten carrying-holes and pegged construction, restorations, traces of white filler in the roundels

32½ in. (83 cm.) high; 60 in. (152 cm.) wide; 21 in. (53 cm.) deep

£50,000-80,000

US\$71,000-110,000  
€58,000-93,000

#### PROVENANCE:

Almost certainly commissioned by William Beckford (1760-1844) in the late 1780s, possibly for the Great Entrance Hall on the *piano nobile* of Fonthill House, Wiltshire, until sold in the first Fonthill house sale, Phillips, 19-22 August 1801, one of lots 47, 48 or 49 ('Two mahogany Settee's, with fluted legs and rails, carved backs and crimson serge cushions'; each lot sold for 7 gns., two to 'Ogle' and one to 'Stephens').

The pair acquired in the 19th century for an English private collection. Thence by descent.

#### LITERATURE:

Philippa Bishop, 'Settees from Fonthill Splendens', *The Beckford Journal*, vol. I, Spring 1995, pp. 15-16.

P. Hewat-Jaboor, 'Fonthill House: One of the most princely houses in the kingdom' in *William Beckford, 1760-1844: An Eye for the Magnificent*, Exhibition Catalogue, New York, 2002, p. 61.

This settee is one from a set of at least six which were identified by the late Clive Wainwright as being those sold (as three pairs) in the 1801 sale at Fonthill House referred to above. All six are known today: a pair were given by descendants of their 1801 purchaser to Trent Church, Yeovil, twenty miles from Fonthill. They were sold by that church at Hy. Duke's, Dorchester, 17 April 2003 (£276,000 including premium). A second pair had been with the Southey family, possibly acquired at the auction by Robert Southey (1774 - 1843), poet laureate from 1813, and sold from the



Fonthill House, Wiltshire

collection of the late Miss Edmée Southey (b.1896), Christie's, London, 17 November 1994, lot 107 (and again anonymously Christie's, London, 9 June 2005, lot 270, £232,000 including premium). The third pair, of which the present lot is one, was acquired in the 19th century and remained in an English private collection.

#### ALDERMAN BECKFORD'S FONTHILL HOUSE

When he came of age in 1781, William Beckford inherited his father's magnificent Palladian mansion of Fonthill House, usually now known as Fonthill Splendens, a house 'with lavish and fashionable interiors of the 1760s, furnished with carved and gilded furniture, richly colored damasks, a catholic picture collection and splendid library' (Philip Hewat-Jaboor in Ostergard, ed., *op. cit.*, p. 51). Beckford's father, also William but usually distinguished from his son by being known as Alderman Beckford, bought the Fonthill estate in 1744. Having much altered and aggrandised the house between 1745 and 1753, it suffered a disastrous fire in 1755. Opportunity arose out of tragedy because this fire, and the Alderman's extremely aristocratic marriage in 1756, led to the construction of an even grander new house in a slightly different position. No prominent architect seems to have been involved in its construction, which took fifteen years, but was mostly complete on the Alderman's death in 1770. He left the ten year-old William Beckford as his only legitimate offspring. The contents with which the Alderman furnished his house in the 1760s were extremely fashionable and of the highest quality. They almost certainly included the magnificent pair of bureau dressing-tables attributed to John Channon, one of which is now in the Victoria and Albert Museum, and the other was most recently sold from the Steinberg Collection, Sotheby's, New York, 26 May 2000, lot 205. The Alderman was a noted buyer of modern pictures and a survivor of the 1755 fire was Hogarth's series of *The Rake's Progress*, later bought by Sir John Soane. Despite the lavishness and elegance of his decoration of Fonthill House, the Alderman was never as deeply involved in collecting and furnishing as was his more cosmopolitan son. Fonthill House was an appropriately grand seat for an intensely ambitious politician, not the treasure house that its successor became. However, the son cannot have been unaffected by his childhood environment and it has been convincingly suggested by Philip Hewat-Jaboor, in Ostergard, ed., *op. cit.*, p. 59, that the younger Beckford's 'recurrent use of luxurious materials - such as the scarlet and crimson velvets chosen for the interiors of Fonthill Abbey, Lansdown Crescent and Lansdown Tower - was surely inspired by the lavish use of these materials by the Alderman. Purporting to despise his father's Dutch and Flemish paintings, Beckford must nonetheless have been stimulated and influenced by the Alderman's collection'.

### WILLIAM BECKFORD'S ALTERATIONS WITH JOHN SOANE

William Beckford spent much of the 1780s abroad, initially at least to escape the scandal brought on by his relationship with William Courtenay. On a visit to England in 1786 Beckford commissioned the architect John Soane to undertake a variety of work at Fonthill, including an elaborate state bed with finial derived from the Choragic Monument of Lysicrates. It has been suggested by Philip Hewat-Jaboor (*loc. cit.*) and John Hardy (*ibid.*, p. 318, no. 29), that Soane may have designed these settees. There are a number of elements that support this attribution. Not least is that the design of the 'settees' strongly suggests the involvement of an architect rather than a cabinet-maker. They are of extremely unusual form which, if not unique, is not known to have been repeated. The design is resolutely architectural, barely compromised by their practical function. However unique the overall design, it contains elements that date it to the late 1780s. In particular, they relate to a pattern for a medallion back hall chair that is crowned with a feathered plume in the fashion popularised at just this time as the badge of George, Prince of Wales, later King George IV. The medallion back of the chair is designed either to be carved or painted with a laurel-wreathed patera. This was published by A. Hepplewhite and Co. in *The Cabinet-Maker and Upholsterer's Guide*, 1788, pl. 14 (E. White, *British 18th Century*

*Furniture Design*, Woodbridge, 1990, p. 128). The Hepplewhite design places the pattern in the late 1780s, just when Soane was working at Fonthill House, and his own published designs go further to support the attribution. A pattern for a garden seat that Soane had first published in his *Designs in Architecture*, 1778, pl. I (White, *op. cit.*, p. 143), and which was republished in 1789, has a broad segmental arched back centred by a swagged medallion, a fluted seatrail divided by block-headed tapering legs, all characteristics of these benches.

### THE DESIGN

The hall seat is sculpted with the Beckford heron, with its 'bec fort', in low relief on Roman-medallion shields that are incorporated in the hollow-cornered tablets of the seat's double chairbacks. As well as being wreathed in triumphal laurels, they are wreathed also by the Venus pearl-strings that enrich their antique hollow borders. The arms incorporate pearled medallions with 'Apollo' sunflowered paterae. Flowered paterae also provide finials, in the Roman altar fashion, for the back's antique-fluted pilasters. The friezes of the seat are similarly antique fluted and enriched with flowered medallions above the herm-tapered legs. The legs echo the back and arm pilasters, being embellished at top and base with tablets framing three 'nail' bosses in the antique sarcophagus fashion.





PROPERTY FROM THE ESTATE OF ALEXANDRA ANASTASIA, DUCHESS OF ABERCORN

35

## THE EMPEROR'S CUP, 1845 A VICTORIAN SILVER SCULPTURAL CENTREPIECE

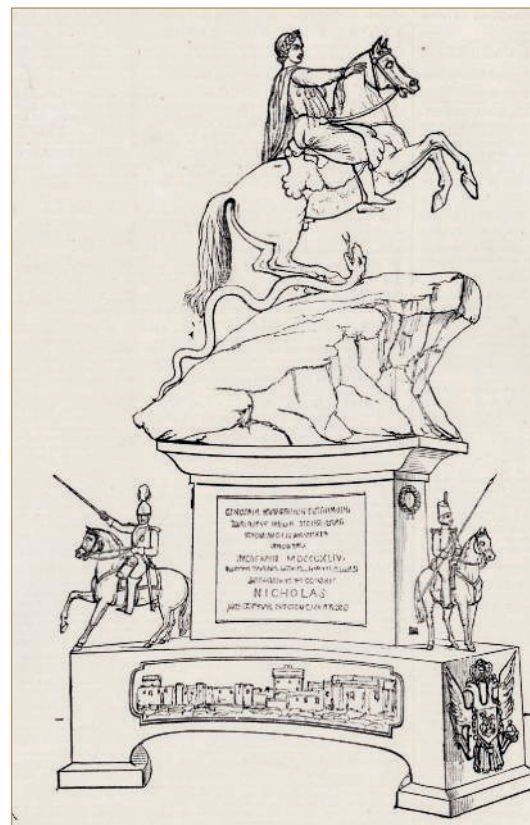
MARK OF JOHN SAMUEL HUNT, FOR HUNT AND ROSKELL, LONDON, 1844, DESIGNED BY EDWARD HODGES BAILY

On shaped triangular plinth, surmounted by the equestrian figure of Peter the Great crushing a serpent beneath the hooves of his horse on rockwork base applied twice with an inscription, in Latin and Russian, the lower plinth applied on the three angles with the Imperial Russian arms and with detachable panels between, depicting the Winter Palace, St. Petersburg, The Kremlin, Moscow and Windsor Castle, with inscription beneath, the top of the plinth applied on the angles with figures of Russian cavalry officers from the Guard Caucasian Mountain Squadron, the Guard Cossack Regiment and the Horse Guard Regiment, the body of the centrepiece, applied with rectangular plaques, the first depicting St. George and the Dragon, the second Prince Dmitry Pozharsky and Kuzma Minin, and the third with an inscription, each with laurel wreaths between, marked on base, body, rockwork, coats-of-arms, wreaths, reverse of panels, tails of the small horses, the Emperor's cloak and most nuts, the underside of the horses engraved 'No. 1854 Published as the act directs by Hunt and Roskell, 136 New Bond Street, London July 1845'

37 $\frac{7}{8}$  in. (96.2 cm.) high  
596 oz. 4 dwt. (18,544 gr.)

£150,000-250,000

US\$220,000-350,000  
€180,000-290,000



The Emperor's Cup in The Illustrated London News, 14th June 1845  
© Illustrated London News Ltd/Mary Evans

The inscription on the plinth rim reads 'WON BY CHESTNUT HORSE THE EMPEROR'.

The inscriptions on the body read, 'LUDORUM ASCOTIENSIVM MEMOR / QUIBUS IPSE INTERFUISSET / REGINAE VICTORIAE / HOSPES / MENS IUN MDCCCXLIV / SOLENNE CERTAMINIS EQUESTRIS PRAEMIUM / INSTITUIT / NICOLAUS / TOTIUS RUSSIAE IMPERATOR' ('In memory of the Ascot races which he himself attended as a guest of Queen Victoria in the month of June 1844, Nicholas, Emperor of All Russia, institutes an annual prize for an equestrian contest').

The inscription on the rockwork base reads, "PETRO PRIMO / CATHARINA SECUNDA / MDCCLXXXII" and 'ПЕТРУ ПЕРВОМУ / КАТЕРИНА ВТОРАЯ / ЛѢТА 1782'.

### PROVENANCE :

Won by the Earl of Albemarle's chestnut horse *The Emperor*, The Emperor's Cup, Ascot Races, 12 June 1845, William Charles Keppel, 4th Earl of Albemarle G.C.H. (1772-1849), Major-General Sir Harold Augustus Wernher, 3rd Bt., G.C.V.O. (1893-1973), who married Countess Anastasia de Torby (1892-1977), granddaughter of Grand Duke Michael Mikhailovich of Russia, displayed in the Russian Rooms, Luton Hoo, Bedfordshire, by descent to their elder daughter, Georgina Wernher (1919-2011), who married Lt.-Col. Harold Joseph Phillips (1909-1980) in 1944, by descent to her eldest child, Alexandra Anastasia Hamilton, Duchess of Abercorn (1946-2018).

### LITERATURE :

'Ascot Races, The Prize Plate', *The Illustrated London News*, vol. 6, 14 June 1845, pp. 383-384.  
G. J. Cawthorne and R. S. Herod, *Royal Ascot, Its History and Its Associations*, London, 1902, pp. 92.  
M. Urwick Smith, *Luton Hoo, The Wernher Collection*, Crawley, 1970, p. 24.  
R. Trevelyan, *The Wernhers of Luton Hoo*, London, 2012, p. 408.



АЛЕКСАНДРЪ ВЪСХОДНИКЪ  
СЪВЪЩАЮЩАЯ ПЕРВАЯ  
НАЧАЛО

АЛЕКСАНДРЪ ВЪСХОДНИКЪ  
СЪВЪЩАЮЩАЯ ПЕРВАЯ  
НАЧАЛО

THE EMPEROR



Preparing to Start for the Emperor of Russia's Cup at Ascot, 1845. John Frederick Herring, Sr. © Christie's Images / Bridgeman Images



Sir Harold Augustus Wernher, 3rd Bt by Walter Stoneman, 1943 © National Portrait Gallery, London

## THE EMPEROR'S PLATE

The present lot is the first of a series of nine magnificent trophies given by Emperor Nicholas I of Russia from 1845 until 1853. The Emperor visited England in 1844 and attended Ascot Races as a guest of Queen Victoria. In commemoration of this visit he gave the astonishing sum of 500 sovereigns for a piece of plate to be awarded each year as the Gold Cup, Ascot Races' principal prize, which was renamed the Emperor's Plate in his honour. The Ascot Gold Cup was and still is Britain's most prestigious race for horses racing over long distances. It is traditionally held on Ladies' Day, the Thursday of Ascot Week. The event, founded in 1807, was known as the Emperor's Plate for a nine-year period until the outbreak of the Crimean War, when Emperor Nicholas withdrew his patronage and the prize was reinstated as the Gold Cup.

The trophies comprise some of the most spectacular and imaginative race prizes ever commissioned. Emperor Nicholas' generous patronage gave carte blanche to the two leading Victorian silver firms, Hunt and Roskell, and later Robert Garrard to create the most impressive of prizes. These silversmiths engaged the greatest sculptors of the day to create the designs and models for the nine Emperor's Cups. Sculptors Edward Hodges Baily and Edmund Cotterill each designed four of the trophies, and Antoine Vechte designed the final cup in 1853.

## EDWARD HODGES BAILY R.A.

The present trophy, the very first to be presented, was modelled on the celebrated equestrian statue of Peter the Great in St. Petersburg, was designed by sculptor Edward Hodges Baily (1788-1867), the sculptor of the figure of Admiral Nelson on Nelson's Column in Trafalgar Square. He studied at the Royal Academy School and became an associate of the Academy in 1817, coming just ahead of the painter John Constable in the ballot. On the death of Benjamin West he was elected as a Royal Academician. He trained as a modeller and carver in the studio of the celebrated artist and sculptor John Flaxman and joined the workshops of Royal Goldsmith Rundell, Bridge and Rundell as a designer and sculptor in 1815. After 1833, he joined Paul Storr and stayed with Storr and Mortimer's successor firms, which traded as Mortimer and Hunt from 1839 until 1843 and then as Hunt and Roskell until 1897, (C. Oman, 'A Problem of Artistic Responsibility: The Firm of Rundell, Bridge & Rundell', *Apollo*, January, 1966, p. 180). He created sculptural trophies for Ascot, Doncaster and Goodwood Races and many Testimonials. In addition to designing these major works in silver he is well known as the

sculptor of several famous monuments in London, including the figure of Nelson mentioned previously, exterior and interior sculptural panels for Buckingham Palace and Marble Arch, and numerous sculptures in St. Paul's Cathedral and Westminster Abbey.

## THE NINE EMPEROR'S PLATE TROPHIES

1845: A centrepiece based on Falconet's sculpture of Peter the Great in St. Petersburg, the base flanked by Russian equestrian troops – the present lot. Designed by E. H. Baily and supplied by Hunt and Roskell.

1846: A thirteen-light candelabrum with St George slaying the Dragon, designed by E. H. Baily and supplied by Hunt and Roskell.

Illustrated in the exhibition catalogue, *The Glory and the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, Christie's London, 1989, pp. 222-223. Christie's New York, 11 April 2003, lot 206.

1847: A two-handled rococo vase on plinth with scenes from the life of Peter the Great, Designed by E. H. Baily and supplied by Hunt and Roskell, Christie's, New York, 17 May 2011, lot 143.

1848: A circular shield centred with Peter the Great and chased with scenes of his life. Designed by Alfred Brown 'with E. H. Baily contributing his invaluable suggestions', *Illustrated London News*, June 1848, supplied by Hunt and Roskell.

1849: A centrepiece of the death of Hippolytus. Designed by E. Cotterill and supplied by R. & S. Garrard and Co.

1850: A ewer cast and chased with scenes from the Labours of Hercules, designed by E. Cotterill and supplied by R. & S. Garrard and Co., exhibited at the Great Exhibition of 1851. An illustration of the cup in the 1851 catalogue is reproduced in J. Culme, *Nineteenth Century Silver*, London, 1977, p. 158.

1851: A wine-cistern surmounted by figures in a sleigh being attacked by wolves, designed by E. Cotterill and supplied by R. & S. Garrard and Co., A Descendent of the 2nd Earl of Strafford; Christie's London, 30 November 2006, lot 614.

1852: A seven-light candelabrum, the theme taken from Sir Walter Scott's 'Thomas the Rhymer', designed by E. Cotterill and supplied by R. & S. Garrard and Co.

1853: A two-handled vase with cover on plinth with scenes derived from the history of the horse, designed by A. Vechte and supplied by Hunt and Roskell.

### THE DESIGN SOURCES FOR THE CENTREPIECE

The sculpture of Peter the Great is based on the immense equestrian statue of Peter the Great in the Senate Square, Saint Petersburg, which was unveiled 1782. Commissioned by Catherine the Great (1729-1796) it was created by the French sculptor Étienne Maurice Falconet (1716-1791). Today it is colloquially known as the Bronze Horseman, a name which comes from an 1833 poem of the same name by Alexander Pushkin. The statue has become one of the symbols of Saint Petersburg. The statue's pedestal, also depicted on the Emperor's Cup, has come to be called the Thunder Stone, a granite monolith thought to perhaps have been the largest single rock ever moved by man. Originally said to have weighed over 1500 tonnes, its mass was reduced during transportation and subsequent carving.

Catherine the Great commissioned the statue to add legitimacy to her rule, aligning her reign with that of the most celebrated Russian emperor, Peter the Great. On the advice of her librarian, the French philosopher Denis Diderot (1713-1784), Catherine turned to the sculptor Étienne Maurice Falconet, who had established his reputation working with Sevres, the French Royal porcelain factory, producing models for figurative table sculptures. He travelled to Russia in 1766 where he stayed until 1778 when he had to leave after a breakdown of his relationship with the Empress. The casting of the statue commenced in 1775. The unveiling of the work took place in front of a large crowd on 7 August 1782.

The two scenes depicted on the finely chased plaques inset on the upper body of the centrepiece also relate to the history and iconography of Russia. One shows the patron saint of the Moscow, St. George, slaying the Dragon, appropriately also patron saint of England. The other depicts Prince Dmitry Pozharsky and Kuzma Minin, who raised a volunteer army that succeeded in expelling the Polish-Lithuanian Commonwealth forces commanded by King Sigismund III of Poland from Moscow in 1612, thus ending the Time of Troubles, a turbulent period of Russian history. This victory led to the establishment of the Romanov dynasty. The source of the scene is a Moscow monument raised by Emperor Tsar Alexander I, realised by the Russian sculptor Ivan Martos (1754-1835), which was unveiled in Red Square in 1818.

### SIR HAROLD AND LADY ZIA WERNHER

The Emperor's Cup was acquired in the 20th century by Sir Harold and Lady Zia Wernher for display in their specially designed Russian Rooms at their Bedfordshire seat, Luton Hoo. Sir Harold was the son of Sir Julius Wernher 1st Bt. (1850-1912), whose fortune made in the gold and diamond mines of South Africa enabled him to create a magnificent art collection. Sir Harold married Countess Anastasia de Torby, known as Zia, the daughter of Grand Duke Michael Mikhailovich of Russia and Countess Sophie Merenberg, Countess de Torby was the granddaughter of the famous Russian poet Alexander Pushkin, author of the poem *The Bronze Horseman* which gave Falconet's equestrian statue its popular name. The Emperor's Cup descended in the family to their granddaughter Alexandra Anastasia Hamilton, Duchess of Abercorn. 'Sacha', as she was always known to family and friends, was a keen philanthropist and founder of the Pushkin Prize and The Pushkin Trust, named after her ancestor. The Duchess of Abercorn spent much of her childhood in the English countryside, often visiting Luton Hoo, the estate of her grandparents and home to the famous Wernher art collection.



## THE GUY'S CLIFFE GOTHIC LIBRARY TABLE



The Front Hall, Guy's Cliffe, 1925. Private Collection.

### PROPERTY OF A GENTLEMAN

■ 36

### A GEORGE III MAHOGANY GOTHICK LIBRARY DESK

AFTER A DESIGN BY THOMAS CHIPPENDALE, CIRCA 1760-1775

The eared rectangular tooled green leather-lined top above a cedar-lined frieze drawer to the front and reverse and knee-hole with central divide, the pedestals each with six cedar-lined graduated drawers, flanked and divided by cluster columns, the sides each with a blue leather-lined pull-out slide on cluster column supports flanked by dummy drawers, on a plinth base with anti-friction castors

30 ½ in. (77.5 cm.) high, 66 ½ in. (169 cm.) wide, 55 ½ in. (141 cm.) deep

£250,000-400,000

US\$360,000-560,000  
€290,000-460,000

#### PROVENANCE :

Probably supplied to Sir Samuel Greatheed, or his son Bertie Greatheed, for Guy's Cliffe, Warwickshire, between 1760 and 1775.

Bertie Greatheed's grand-daughter Anne Caroline, who married Lord Charles Greatheed Bertie Percy in 1822.

Thence by descent at Guy's Cliffe.

Anon. sale; Christie's, London, 10 July 2014, lot 35 (£338,500 incl. premium).

#### LITERATURE :

T. Roberts, *Further Recollections of a Country Mansion*, Nuneaton, 2013, p. 45.

#### COMPARATIVE LITERATURE :

G. Morley, *Rambles in Shakespeare's Land*, London, 1900.

R. Symonds, *Chippendale Furniture Designs*, London, 1948.

Methuen, 'Chippendale at Corsham House', *Furniture History Society*, Vol. 6, 1970.

C. Gilbert, *The Life and Work of Thomas Chippendale*, vols. I and II, London, 1978.

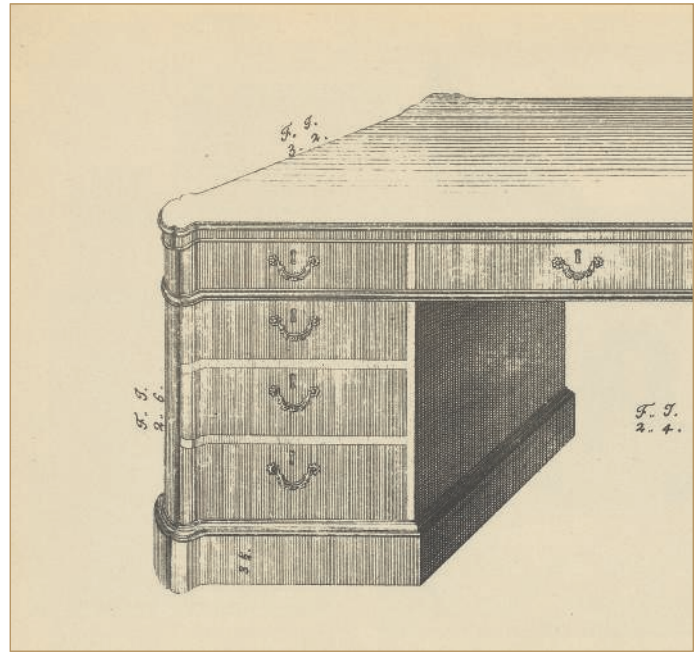
T. Crom, *An Eighteenth Century English Brass Hardware Catalogue*, Gainesville, 1994.







Guy's Cliffe © Country Life



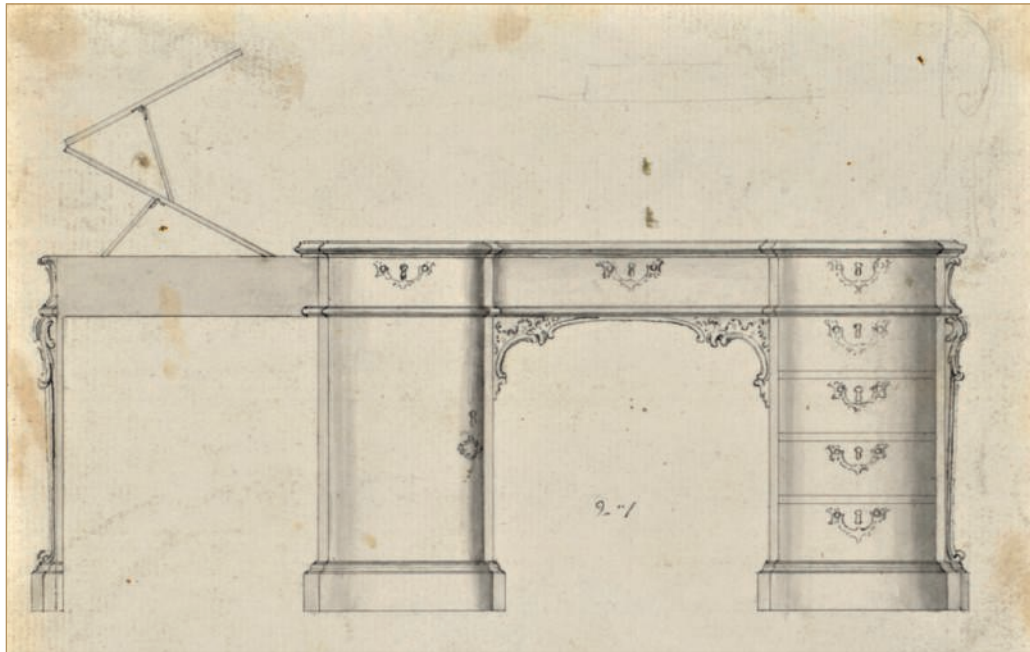
The related design, plate LVIII from Thomas Chippendale's *Director*, 1754

### SAMUEL GREATHEED, BERTIE GREATHEED AND GUY'S CLIFFE

The desk was probably commissioned by Sir Samuel Greatheed (d. 1765), the eldest son and heir of a West Indian merchant, John Greatheed, either for his country seat, Guy's Cliffe, Warwickshire or London town house in Hanover Square. In 1540, John Leland wrote of Guy's Cliffe, *'It is the abode of Pleasure; a place delightful to the Muses'*. In 1739 Sir Samuel inherited his father's estates but continued to live in England leaving the management of the business to his younger brothers, Caister, Marmaduke and Richard. In 1747, Sir Samuel was returned as M.P. for Coventry as a government supporter on the interest of Lord Archer, part of the Whigite coterie. The same year he married Lady Mary Bertie (d. 1774), eldest daughter of Peregrine 2nd Duke of Ancaster and Jane, co-heir of Sir John Brownlow of Belton, Lincolnshire. Sir Samuel acquired Guy's Cliffe and surrounding lands between 1750 and 1751, and for the next five years restored and built two additional wings at Guy's Cliffe. Sir Samuel's passion for gothic is illustrated in the refurbishment of the stable block, which included a roof reinforced in brick and timber in Gothic design, and the construction of the upper part of the Chapel tower in 1764 with crocketed pinnacles and a battlement with frieze. The total cost of improvements was £6000, and the property value increased to £36,504. When he died in 1765 his widow was left the house and estate for life *'together with all my Household Goods, Pictures, China, Linen and Furniture'*. She remained at Guy's Cliffe until her death in 1774 when Bertie Greatheed, her second son, succeeded to the estate, the latter embarking on a period of refurbishment and forming a superb collection of paintings, and it is conceivable the desk may have been acquired by him (G. Morley, *op. cit.*, p. 17). Bertie Greatheed's son, also Bertie, died prematurely, and the estate passed to the latter's daughter, Ann Caroline, who married Lord Charles Greatheed Bertie Percy in 1822. In 1925, the present desk was photographed *in situ* at Guy's Cliffe in the Front Hall (illustrated). In April 1946, most of the contents of the mansion were sold at auction although the present desk remained in the family (Locke & England, *'Guy's Cliffe, Warwick; Catalogue of the Surplus Antique and Modern Furniture...'*, 3-5 April 1946). The mansion fell into deep disrepair and by the 1950s was in ruins. The final blow came in 1992 during filming by Granada Television when a fire scene got out of control and most of the remains of the house burnt down.

### THE FASHION FOR GOTHICK

This impressive library desk in the 'Gothick' manner is related to Thomas Chippendale's (d. 1779) patterns for 'Library Tables', published in the 1754 first edition of the *Director*, in particular plate LVIII, which displays flanking cluster columns, and plate LV, a similar eared rectangular top. The taste for gothic furniture was undoubtedly inspired by Batty Langley's *Gothic Architecture*, first published in 1742, and also possibly to improvements made to Strawberry Hill, Middlesex from 1747 by the antiquarian, Horace Walpole (d. 1797). The Library at Strawberry Hill, built in 1754, was central to Walpole's antiquarian and scholarly endeavour, and was the most seriously Gothic of all the rooms. Bookcases for the room were designed by John Chute (d. 1776) who based them on a doorway in old St Paul's Cathedral, and the design of the chimneypiece derived from medieval tombs in Westminster Abbey and Canterbury Cathedral. Between 1750 and 1765, Chippendale and other cabinet-makers were producing a plethora of Gothic furniture to meet fashionable demand (in some examples this might be the inclusion of simple Gothic blind fret panels on a plain rectangular form). Another more ornate Gothic double pedestal desk, made by George Church to James Paine's (d. 1789) design in 1753 for £21, is at Felbrigg Hall, Norfolk (National Trust inventory no. 1398448). 'Library Tables' were described by Chippendale as, *'generally made with doors on one side of the Table, and upright sliding partitions, (to answer the different sizes of books) and drawers on the other side. Those tables are so plain and intelligible, that no more is needed to be said about them. They frequently stand in the middle of a room, which requires both sides to be made useful'*. The pull-out slides as defined above are present on this example, and seen in another Chippendale drawing in the Metropolitan Museum collection, New York (accession no. 20.40.2(29)). By the 3rd edition of the *Director* (1762) 'Library Tables' had become smaller, and the design more intricate with French rococo and classical motifs replacing Gothic and Chinese ornament (Symonds, *op. cit.*, p. 12 and pl. 37). An important library table with neo-classical ornamentation commissioned by John Martin (d. 1794) from Chippendale, circa 1773, for his new house, Ham Court, Worcestershire sold Christie's, London, 19 June 1980, lot 140. However, some designs from the 1st edition were reissued in the 3rd demonstrating the longevity and success of these Gothic 'Library



The related design © 2014, Metropolitan Museum of Art/Art Resource/Scala, Florence

Tables'. A comparable desk is recorded on 1 November 1779 in the Day Book of Paul Methuen (d. 1795) for Corsham Court, Wiltshire, as, 'Pd Mr. Haig by draft for the Library Table £18.16.0' (Methuen, *op. cit.*, p. 81 and plate 38). Christopher Gilbert suggests Chippendale's possible involvement in earlier schemes for Corsham, and speculatively attributes the desk to Chippendale the Younger (d. 1822) who favoured the use of reeded colonettes (Gilbert, *op. cit.*, vol. I, p. 288, and vol. II, fig. 445). The payment was made twelve days before Chippendale's demise to the firm's financial partner, Thomas Haig. The Gothic spandrels are probably

a later addition to integrate the desk with the Gothic decoration of the Library at Corsham, built by John Nash (d. 1835) around 1800 (Methuen, *op. cit.*). Chippendale noted that 'Ornaments are intended for Brass-Work', and the drawer handles and escutcheons of the present desk are contemporaneous (Symonds, *op. cit.*). Although the craftsmanship is not identical to Chippendale's 'Designs of Handles & Escutcheons for Brass Work' published in the *Director*, the brass work is very similar to designs in the *Janet* brass hardware catalogue published in the early 1760s, specifically plates 41, 53 and 130 (Crom, *op. cit.*).



THE PRINCE OF BELMONTE SEVRES VASES



\*37

**A PAIR OF ORMOLU-MOUNTED SEVRES (HARD PASTE) PORCELAIN POWDERED-PURPLE AND GOLD-GROUND VASES AND COVERS (VASES 'ENFANTS TRITONS')**

THE PORCELAIN CIRCA 1793-95, GILT SCRIPT REPUBLIQUE FRANÇAISE / SEVRES MARKS, GILT MARKS FOR PITHOU (?) AND SINSSON, GILDER'S MARK FOR LA FRANCE, THE BIRD PAINTING ATTRIBUTED TO CASTEL, THE ORMOLU BASES LATE 18TH CENTURY

Each modelled with richly gilt infant tritons holding up twisted ropes forming loop handles, the with related romantic interior scenes, the reverses with birds in landscapes, each against a richly gilt ground reserved with polychrome arabesques, the white bands at the shoulders with further polychrome arabesques, the powdered-purple necks, lower parts and feet with narrow bands of berried foliage, the shallow-domed powdered-purple covers with radiating stiff-leaves and gilt knob finials, the socles with simulated marble square plinth bases mounted on slightly later square ormolu bases

19¼ in. (49 cm.) high overall (including mounts) (2)

£150,000-250,000

US\$220,000-350,000  
€180,000-290,000

**PROVENANCE:**

Almost certainly the pair of vases presented in February 1797 by the Revolutionary Government of France to the Prince di Belmonte as a diplomatic gift for his role in negotiating a peace treaty between France and the Kingdom of Naples and the Two Sicilies.

An American Private Collection, by repute acquired in the mid-1960s.

**We are grateful to Cyrille Froissart for his assistance with the archival research. For further details on this important diplomatic gift, please see the catalogue entry and related footnotes, removed here for clarity, found on christies.com.**

**THE VASES AS A DIPLOMATIC GIFT**

The gift of the present vases 'enfants tritons' played a small but important role in the shrewd political manoeuvring of the nascent French Republic. The group of European countries which had joined forces against France to form the 'First Coalition' were gradually pacified with a series of peace treaties. The coalition included Austria, Britain, Piedmont, Prussia, the Landgraviate of Hesse-Kassel, Spain and the Kingdom of Naples and the Two Sicilies. The latter was ruled by Ferdinand IV, whose Austrian wife, Marie-Caroline of Naples, was one of the favourite sisters of Marie-Antoinette, Queen of France. After the execution of Marie Antoinette and her husband Louis XVI in 1793, relations between the two nations grew hostile, and the Kingdom of Naples joined the coalition.

Prussia was the first to opt out of the coalition, negotiating peace with the French and declaring its neutrality with the Treaty of Basel in April 1795. In July 1795, Spain became the second country to pull out of the Coalition, and in August the third peace treaty was signed between France and the Landgraviate of Hesse-Kassel. These treaties helped France to manoeuvre itself into a position of great power in Europe by



The engraving source by F. J. Wolff, taken from the painting by Louis Léopold Boilly (1761-1845). © Bibliothèque nationale de France

pacifying its enemies one by one. In the following year, Ferdinand IV sent his Envoy Extraordinary and Minister Plenipotentiary to Paris to negotiate a similar peace treaty with the French. That envoy, the 'Prince de Belmonte', was presumably Antonio Pignatelli Pinelli Ravaschieri, who had succeeded his father as Principe di Belmonte in 1794.<sup>5</sup> Negotiations took place between July and October 1796, and the resulting treaty temporarily ended hostilities between the two nations.<sup>6</sup>

In France, it was a well-established practice for envoys who brought negotiations to a successful conclusion to be rewarded with a Sèvres service.<sup>7</sup> When Prussia had negotiated its treaty with France in 1795, Karl August Freiherr von Hardenberg, the Prussian Minister of State who had successfully negotiated and co-signed the Treaty of Basel, was given the *Service Arabesque*. This was followed by an important gift of a large service and other porcelain to the *L'ambassadeur du Roy D'Espagne* (probably Domingo de Iriarte), who concluded the Franco-Spanish Treaty of Basel in July 1795. Friedrich Sigismund, Freiherr (Baron) Waitz von Eschen, the Minister of Exterior Relations to the Landgraviate of Hesse-Kassel who negotiated peace with the French Republic received a 24-place dessert-service with other porcelain. In 1796, after the treaty had been signed on 10 October and then ratified on 3 November, the Prince di Belmonte was duly invited to Sèvres to choose a diplomatic gift from the French government.

In surviving letters at the Sèvres archive, di Belmonte's gift is first mentioned in a letter of 14 nivôse V (3 January 1797) from Pierre Bénézech, *Ministre de l'Intérieure*, to the Sèvres Manufactory. His letter referenced an earlier letter (apparently dated 1 nivôse V), and it notified the factory that *M le Prince de Belmonte Pignatelly, Ministre Plénipotentiaire de sa majesté Sicilienne* would be coming to the factory to choose porcelain making up part of the gift which the *Directoire Exécutif* intended to give to him.<sup>8</sup> After the visit, the prince's choices were entered in the sales' ledger on 21 pluviôse an V (9 February 1797). He chose two pairs of vases, the first of which match the present pair in their description; 2 Vases Fond or Violet miniature et Oiseaux du Premier mérite ('2 gold and violet ground vases decorated with birds and small scenes of the highest quality'). These vases cost 3,600 livres. The other pair of vases chosen were described as 2 Vases forme Chinoise, Fond rouge Joncs en or, which came to a total of 800 livres. As well as these four vases, the gift included a 24-place bleu céleste-ground dessert-service with accompanying vases and biscuit figures, the majority of which is now in the British Royal Collection.<sup>9</sup> The entire gift, including the vases and the service with its accompanying vases and figures came to a total of 14,000 livres. It is interesting to note that Hardenberg's gift of the *Service Arabesque* was worth considerably more than the Prince of Belmonte's gift. Surviving documents at Sèvres calculate a total cost of 40,000 livres for the *Service Arabesque* as the 'Prix de 1788' and 140,000 livres as the 'Prix actuel'.<sup>14</sup>





## THE DECORATION

Nicolas Sinsson specialised in painting flowers, friezes and arabesques on hard paste, and he is recorded working at Sèvres between 1773 and 1795. André-Joseph Foinet, known as 'La France', specialised as a flower painter and was also a gilder. He is recorded working at Sèvres from 1776 to 1803 and from 1813-1825.

Marks for the artists Nicolas Sinsson and André-Joseph La France, both of whom worked on the present vases, appear on other pieces with this rich arabesque decoration on a burnished gold ground; on a cup and saucer (*gobelet litron*) in the Royal Collection<sup>18</sup> and on an *écuelle*, cover and stand (*écuelle couverte et plateau rond*) in the Hermitage Museum, St. Petersburg, and a cup and saucer (*tasse et soucoupe*), also in the Hermitage.<sup>19</sup> The unmarked large pair of ormolu-mounted powdered-purple-ground vases (of circa 1792-93) in the British Royal Collection are very similar in spirit to the present vases. These also have figural scenes in panels with canted corners set against arabesques on richly burnished gold grounds, and they also have similar white bands at the shoulders with arabesques.<sup>20</sup>

De la Manufacture au S. J.		
Service de la Cour du Ministère des Relations		3100
ordonnés au Prince de Belmont Dignatelli Ministre		
plénipotentiaire de Sa Majesté à Venise par le S. J. 1795		
Service de la Cour de la Manufacture de Sèvres		
Service de la Cour de la Manufacture de Sèvres		
100 articles de Sèvres	24	2400
16 articles de Sèvres	24	576
Total		2976

Sales Register Vy12 folio 111 v & r. Image courtesy of Sèvres, Cité de la céramique

De la Manufacture au S. J.		
Service de la Cour de la Manufacture de Sèvres		
16 articles de Sèvres	30	180
11 articles de Sèvres	10	110
3 articles de Sèvres	24	84
10 articles de Sèvres	12	120
Total		300
Service de la Cour de la Manufacture de Sèvres		
3 articles de Sèvres	1800	3600
3 articles de Sèvres	400	800
Total		4400

Sales Register Vy12 folio 111 v & r. Image courtesy of Sèvres, Cité de la céramique

The figural scenes on the present vases were probably painted by Nicolas-Pierre Pithou, *le jeune*, who was a painter specialising in flowers and figures, and who is recorded as having worked at Sèvres between 1763 and 1767, 1769 to 1795, and again from 1814-1818. He was also the head of the painters' workshop. In the payments to the painter Sinsson listed in the factory sales registers, one entry is for 2 vases *nouveaux peints par Pithou arabesque sur fond d'or* on 28 brumaire an II (18 November 1793), and slightly earlier, on 24 October 1793, there is an entry for 2 vases *peints par Pithou, oiseaux sur terrasse*. It is very probable that the bird panels on the present vases were painted by a painter whose mark does not appear on the vases, Philippe Castel, who was primarily a painter of birds and landscapes recorded at Sèvres between 1771 and 1772 and between 1796 and 1797. Under payments to Philippe Castel in the same register, there is an entry for 2 Vases *nouveaux enfants formant les anses, oiseaux sur terrasses*. An entry in the factory kiln register on 20 fructidor an III (7 September 1795) almost certainly refers to the present vases, where they are recorded as 2 Vases *enfant fond violet miniature peints par Pithou et dorés par Foinet (La France)*. Stylistically the birds on the present vases are very similar to those on a pair of vases in the Ostankino Palace, Moscow, which were painted by Castel.

The romantic scenes on the front of the vases were derived from two engravings by Friedrich Johann Wolff, which had been taken from two paintings by Louis Léopold Boilly (1761-1845), entitled '*La Douce Impression de l'harmonie*' and '*Suite de la douce impression de l'harmonie*'.<sup>21</sup>

Only six examples of this rare form of vase<sup>1</sup> are known to have survived: two vases (without covers) in the Château de Fontainebleau,<sup>2</sup> a pair of tortoiseshell-ground vases (also without covers), in a private collection<sup>3</sup> and a pair of lapis lazuli-ground vases in the Musée Jacquemart-André, Paris.<sup>4</sup>

- The first record of this shape of vase appears in 1793 described as a vase *forme nouvelle, enfants formant les anses*, this shape is also known as a vase '*Bolvry*' *enfants triton*.
- One of these vases is decorated with landscapes on an agate ground and the other with a marbled ground. The vase with landscapes (inv. no. F 1224 C) is incised *Enfant Triton*, and in 1804 this vase was chosen for the furnishings at the Château de Fontainebleau. In 1805 it was in Napoleon's bedroom, and in 1807 it had been moved to a storeroom (possibly as its handles had been broken in this two year period). Cf. Bernard Chevallier, *Les Sèvres de Fontainebleau, pièces entrées de 1804 à 1904*, Paris, 1996, p. 43, no. 11.
- These were once in the collection of James Watts Jr. (1769-1848) and installed at Aston Hall. One of these vases is incised *Enfant Triton*.
- Museum no. MJAP-OA 1362-1 et 2.
- At the time these vases were given as a diplomatic gift, Ferdinand (1751-1825) was Ferdinand IV of Naples and III of Sicily, as it was not until 1816 that he formally assumed the style of King of the Two Sicilies by unifying their separate constitutions. Cf. Michael Maclagan, *Lines of Succession, Heraldry of the Royal Families of Europe*, 1999, London, p. 252.
- The Treaty was signed in October 1796 by the Prince of Belmonte and Charles Delacroix de Constant (French Minister of Foreign Affairs from 4 November 1795 to 18 July 1797).
- This practice had begun in 1763. Cf. Sir Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty The Queen*, London, 2009, Vol. II, p. 722.
- David Peters, *Sèvres Plates and Services of the 18th century*, Little Berkhamsted, 2005, Vol. V, p. 1181, No. 97-1.
- Cf. G. de Bellaigue, *ibid.*, 2009, Vol. II, pp. 718-727, and p. 723 where Sir Geoffrey notes the pieces which are missing from the service, and p. 723 and p. 724, notes 38, 40 and 41, where he identifies pieces from relatively recent sales which probably constitute a part of the missing group. Since the publication of his catalogue, ten plates from this service were sold by Christie's New York on 21 October 2010, lot 504.
- The service was dispatched to Hardenberg in November 1795. For the *Service Arabesque*, see D. Peters, *ibid.*, 2005, Vol. V, pp. 1107-1117, No. 95-6, and see pp. 1108-1109 for a discussion of the cost. Pieces from the service which have surfaced on the open market in recent years include a sauceboat stand sold by Christie's Paris on 17 April 2012, lot 34; a *seau* sold by Christie's London on 14 July 2006, lot 67, and a plate on 21 November 2005, lot 285.
- Cf. G. de Bellaigue, *ibid.*, 2009, Vol. III, pp. 856-858, no. 229.
- Cf. N. Birioukova, *Musée de L'Hermitage la Porcelaine de Sèvres du XVIIIe.*, Saint Petersburg, 2005, pp. 293-294, no. 1136 and p. 384, no. 1272.
- Cf. G. de Bellaigue, *ibid.*, 2009, Vol. II, pp. 518-525, no. 120. A large *Vase Medicis 2ieme Grandeur* with related decoration was offered by Christie's New York on 21 October 2005, lot 145.
- The two Boilly paintings have been dated as circa 1789-1793 by Etienne Bréton, author of the catalogue raisonné; cf. E. Bréton, *Boilly, Le Peintre de la Société Parisienne de Louis XVI à Louis-Philippe*, Paris, 2019, Vol. II, p. 472, nos. 86P and 88P.





'ROCAILLE SYMETRISE'  
MASTERPIECES BY CARPENTIER

■ 38

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS A LA REINE

BY LOUIS-CHARLES CARPENTIER, CIRCA 1755

Each with cartouche-shaped padded back, arms and seat covered in *coq de roche* orange gauffre velvet, the sinuous channelled back carved with acanthus at the shoulders and centred by a scallop shell issuing trailing husks, the bottom of the uprights carved with a deep scroll by the seatrail, the reverse of the back incised with a shell and husk swags, flanked by curved armrests and outscrolled supports, above a shaped seatrail carved with cabochons and a central shell issuing trailing husks, on cabriole legs headed by neoclassical framed rosettes terminating in outscrolled feet, each backrail stamped 'L.C. CARPENTIER'

38¼ in. (97 cm.) high; 29¼ in. (74 cm.) wide; 35¼ in. (91 cm.) deep

(2)

£120,000-180,000

US\$170,000-250,000  
€140,000-210,000

PROVENANCE:

The Dillée Collection.

Sold Sotheby's, Paris, 18-19 March, 2015, lot 72 (315,000 EUR).







The related fauteuil by Nicolas Heurtaut commissioned for the Prince de Conti.

Louis-Charles Carpentier *maître* in 1752.

Of comfortable and superb *rocaille* form but symmetrically carved with Classical decoration, the bold and sculptural design of the present fauteuils is highly original for its time; it was made during the initial stages of the late Rococo instigated in *circa* 1753-4; a style termed as the '*rocaille symétrisé classicisant*'. One of the main protagonists in this very precise moment of stylistic change in 18th century French decorative arts was the architect Pierre Contant d'Ivry (d. 1777) who is known to have produced designs in this avant-garde taste to fellow *menuisiers en sièges* such as Nicolas Heurtaut. In 1754, the engraver Cochin, who in 1749-51 had accompanied the marquis de Marigny to Italy, published his celebrated petition, '*Supplication aux orfèvres, sculpteurs en bois...*' In this pamphlet he called on the craftsmen's 'good sense', pleading with them '*.. not to go on twisting what should be square*' and to come back to straight lines, and '*..return to the good taste of the last century*', thus advancing this pioneering style (Pallot, *op. cit.*, p. 152). This return to classicism mediated through Louis XIV's *Grand Siècle* is apparent in the present chairs, which incorporate features from late Baroque seat-furniture such as the high shouldered design of the backs and the incised decoration to the reverse, both of which are reminiscent of the finest chairs produced in the Regence.

Although it was suggested that Heurtaut and Foliot were the only two *maîtres-menuisiers en sièges* who truly adhered to the principles of '*rocaille symétrisé classicisant*' (B. Pallot, 'Le menuisier Nicolas Heurtaut chez le prince de Conti et le comte d'Artois', *L'Estampille/L'Objet d'art*, no. 371, July-August 2002, p. 72), the highly refined and audacious combination of Rococo outline with a strictly classical ornamental vocabulary visible on the present chairs, suggests that Carpentier was also part of this small group of forward-thinking *menuisiers* producing pieces in the latest fashion. Indeed, with the *avant garde* design for these chairs, Carpentier anticipates the evolution from full-blown rococo to antique classicism, finding a middle ground between asymmetry and symmetry as advocated by d'Ivry, allowing the fairly precise dating of *circa* 1755.

Established in the Rue de Cléry, Carpentier enjoyed considerable success from the beginning of his career until 1779, when he sold his *atelier* with its *outils, établis, ustensiles et bois* to Jean-Baptiste-Claude Sené. His clientele included various illustrious names such as Baron Rolin d'Ivry, the Marquise de Brunoy, the Duchesse de Villeroy and the Duc d'Aumont. In addition, he supplied the Prince de Condé with furniture for the Château de Chantilly, the Château de Vanves, and the Palais Bourbon (B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II, p. 189).

A related fauteuil by Nicolas Heurtaut executed *circa* 1755 and formerly in the collection of the Comte d'Artois at the Palais du Temple, with the same high shouldered symmetrical rococo frame design, and similarly carved with stylised shells to the top rail and apron as the present chairs, sold Sotheby's, Paris, 16 December 2004, lot 146 (EUR 1,352,000).



## THE SPINDLER COMMODES

■~39

### A PAIR OF GERMAN ORMOLU-MOUNTED WALNUT, BURR-WALNUT, PLUM AND STAINED-FRUITWOOD MARQUETRY BOMBE COMMODES

ATTRIBUTED TO JOHANN FRIEDRICH SPINDLER, BERLIN, CIRCA 1765

Each with a serpentine *rouge royal* moulded marble top above two drawers decorated *sans traverse* with a tripartite rocaille cartouche inlaid with flower sprays, the sides conformingly inlaid, with foliate-cast chute monts, on cabriole legs terminating in foliate sabots; remounted 33½ in. (85 cm.) high; 51 in. (129.5 cm.) wide; 25¼ in. (64 cm.) deep (2)

£150,000-250,000

US\$220,000-350,000  
€180,000-290,000

#### COMPARATIVE LITERATURE:

H. Kreisel et G. Himmelheber, *Die Kunst des Deutschen Mobels, Spatsbarock und Rokoko*, Munich, 1983, fig.725

S. Sangl, 'Spindler?', *Furniture History Journal*, Leeds, 1991, pp. 22-34, fig. 12.

*Kaiserlicher Kunstbesitz, Aus dem Holländischen Exil Haus Doorn*, Staatliche Schlösser und Gärten, Berlin, 1991, pp.103-5, figs. 93 and 95.





The serpentine outline, *bombé* drawers and exquisite floral marquetry inlay of these magnificent commodes are among the most recurrent features in the *oeuvre* of the Spindler brothers, and typify the late rococo production of the celebrated *Hofebenisten* in the closing years of the 1760s. Johann Friedrich (1726-1812) and Heinrich Wilhelm (1738-1788) most certainly trained with their father before taking over his *atelier* at the court of Margrave Frederick and Margravine Wilhelmina of Brandenburg-Bayreuth, the favourite sister of Frederick the Great. Assisted by their brother Jacob (1724-1792), they reputedly executed the famous 'Marquetry Chamber' at Schloss Fantaisie near Bayreuth (the surviving panels of the *boiserie* being now preserved at the Bayerisches Nationalmuseum in Munich) before relocating to Berlin, *circa* 1763, where they became Court *ébénistes* or *Hofebenisten* to Frederick the Great of Prussia (1712-1786). Their style was influenced by the prints and drawings of Jean-François Cuvilliers and Johann Michael Hoppenhaupt (Director of Ornament to Frederick the Great) and by the works of Swiss sculptor Johann Melchior Kambly (1718-1783), who is known to have collaborated with the Spindlers and who embellished their furniture with sumptuous tortoiseshell, mother-of-pearl and bronze mounts. It is undoubtedly the furniture and *boiseries*, which they supplied for the rooms in the Neues Palais in Potsdam, that gave the Spindler brothers the unconditional recognition they deserved.

The overall form and extraordinary marquetry decoration to the façades and sides of the present commodes, which intricately depict sprays of tulips, roses and carnations within sinuous *rocaille* cartouches, are almost identical to that of a pair previously in the collection of Prinzlich Reuss'schen Privatfideikommissbesitz Schloss Trebschen, and recently sold Koller, Zurich, 25 March 2021, lot 1087 (CHF 219,900). Further related examples include a pair of ormolu-mounted commodes executed *circa* 1763 by Johann Friedrich Spindler for the Red Damask Room at the Neues Palais, Potsdam (S. Sangl, 'Spindler?', *Furniture History Journal*, Leeds, 1991, pp. 22-34, fig. 12); three commodes executed between 1767 and 1769 which the last German emperor took with him into exile at Haus Doorn in Holland (ill. in *Kaiserlicher Kunstbesitz, Aus dem Holländischen Exil Haus Doorn*, Staatliche Schlösser und Gärten, Berlin, 1991, pp.103-5, figs. 93 and 95); and a further commode executed *circa* 1768 in the Bayerisches Nationalmuseum, Munich (ill. in H. Kreisel et G. Himmelheber, *Die Kunst des Deutschen Mobels, Spatsbarock und Rokoko*, Munich, 1983, fig.725).



The comparable pair of commodes attributed to Johann Friedrich Spindler formerly in the collection of Prinzlich Reuss'schen.





## 'LES GRANDES TORCHÈRES'

■ 40

### A SET OF FOUR NAPOLEON III ORMOLU FLOOR STANDING NINETEEN-LIGHT TORCHÈRES

THIRD QUARTER 19TH CENTURY

Each modelled as a winged *putto* standing *contrapposto* draped with floral garland and supporting a crowned coat of arms within a *rocaille* frame at his feet and an urn atop his head issuing naturalistically cast leaves and floral stems including lilies, chrysanthemums, and daisies terminating in bobèches, raised on an acanthus-clad scroll supports hung with berried garlands above a stepped tripartite base centred by a rosette on a conforming blue-velvet plinth, fitted for electricity

7 ft. 8 in. (92 in., 234 cm.) high, excluding fittings and plinth

8 ft. 8 in. (104 in., 264 cm.) high, overall

(4)

£150,000-200,000

US\$220,000-280,000  
€180,000-230,000

#### PROVENANCE :

By repute, Conte Giovanni Florentino.

Private collection, London, until acquired by the present owner in 2011.

These magnificent torchères, designed in the revivalist-style which dominated nineteenth-century decorative arts represent the apogee of the Beaux Arts style and would have been a key focal point in the palatial *décor* in the interior for which they were originally intended. In order to cast such a sculptural work of this scale, detail, quality, these *torchères* could have only been undertaken by a leading *fonderie* and at great cost. Modelled as winged *putti* supporting shields, they stand on *rocaille* bases and support floral branch candle arms alluding to popular Louis XV motifs. The central escutcheons the *putti* prominently display would have certainly contained heraldic designs of those who initially commissioned them, signalling the family's importance. Indeed, candelabras like the present pair were fully integrated into the of their 19th century surroundings, standing at the entrance to *grand salons*, in great halls or at the base of monumental staircases. In *L'Éducation sentimentale* (1869), the great 19th century French novelist Gustave Flaubert described the extravagance that such brilliant lighting fixtures evoked, '*Les grandes torchères, comme des bouquets de feu, s'épanouissaient sur les tentures; elles se répétaient dans les glaces*'. Indeed a close comparison can be made between the present lot and the *torchères* which graced the most magnificent nineteenth-century interiors including those supplied by Maison Barbedienne for the Grand Salon of Napoleon III's apartments at the Louvre which are similar decorated with floral garlands, serpentine tripartite bases, and centrally displayed cartouches (inv. OA11460), and a suite of *torchères* which adorn the ground floor of Cornelius Vanderbilt II's Newport, Rhode Island home, The Breakers, modelled as winged seated *putti* similarly holding aloft scrolling candlearms and raised on a tripartite base adorned with Louis XIV and Louis XV motifs (see pair of the model sold Christie's, New York, 26 October 2004, lot 322 for \$71,700, including premium).

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 BRYMPTON D'EVERCY STATE BED



P. Macquoid, *The Age of Walnut*, 1905, p. 187, fig. 166 (Sir Spencer C. Ponsonby Fane) (shown *in situ* in the State Bedroom at Brympton d'Evercy).

### PROPERTY OF A GENTLEMAN

41

#### A GEORGE II MAHOGANY AND SILK DAMASK-HUNG FOUR POST BED

BY GILES GRENDY, CIRCA 1740

The red damask-covered gadrooned cornice centered by the Fane Family crest (three gauntlets) to three sides and with plumed finials, with foliate-carved damask-covered headboard, the stop-fluted footposts with entwined-husk cabriole legs and scrolled feet, the base frame with cushioned border, with silk hangings and skirting, the silk largely replaced 123 in. (312.5 cm.) high overall, 80 in. (203 cm.) wide, 91 in. (231 cm.) long

£60,000-100,000

US\$85,000-140,000  
€70,000-120,000

#### PROVENANCE :

Almost certainly supplied to Francis Fane (d. 1757), brother of the 8th Earl of Westmorland, for Brympton d'Evercy, Somerset. He acquired the estate at auction in 1731 and would have commissioned the bed and matching seat furniture as part of the refurbishment of the State Rooms.

Thence by descent at Brympton d'Evercy.

Brympton d'Evercy, Yeovil, Somerset, house sale conducted by R. B. Taylor & Sons, Yeovil, together with John D. Wood & Co., London, 26 November-1 December 1956.

Bought by Dr. Truesdell from H.W. Keil Ltd., Broadway, Worcestershire in 1964.

Sold from the collection of Professor and Mrs. Clifford Ambrose Truesdell, Christie's, New York, 7 April 2009, lot 80

#### LITERATURE :

P. Macquoid, *The Age of Walnut*, 1905, p. 187, fig. 166 (Sir Spencer C. Ponsonby Fane) (shown *in situ* in the State Bedroom at Brympton d'Evercy).

C. Hussey, 'Brympton d'Evercy-II, Somerset', *Country Life*, 14 May 1927, p. 769, fig. 14 (shown *in situ*).

*The Connoisseur*, June 1964 and *Country Life*, 11 June 1964 (advertisements of H.W. Keil).





Christopher Hussey described Brympton d'Evercy as 'The most incomparable house in Britain, the one which created the greatest impression and summarises so exquisitely English country life qualities' (*Country Life*, May 1927). Originally dating from 1220, the house underwent a series of expansions by the D'Evercy and Sydenham families culminating in the late 17th century South Wing, with its baroque State apartments; this addition brought the manor house to a new level of grandeur. The house and estate were sold at auction in 1731, in large part due to the extravagant lifestyle of its then owner Sir Philip Sydenham, whereupon it was purchased by Francis Fane, barrister and MP, for a price of £15,492.10s.

Fane set about refurbishing the interior decoration of the State Rooms and the state bed, emblazoned with the Fane crest, would have been supplied at this time. State beds were of symbolic importance - a display of status and wealth, even if no longer the focal point of official and state activities at this date. Details such as the open vase finials, reminiscent of ostrich plumes, would have appeared on late 17th century prototypes (such as at Hampton Court Palace), while 'the scalloped and nulled cornice upon which the damask is tightly strained foreshadows in its form and projecting corners some of the coming characteristics of the later eighteenth-century beds' (P. Macquoid, *The Age of Walnut*, p. 188). Lavish hangings were considered of the utmost importance, and the crimson damask upholstery matched that on the walls and seat furniture, also by Grendey, in the State Bedroom.

Francis Fane bequeathed the house to his brother Thomas, 8th Earl of Westmorland; Brympton d'Evercy descended in the family for the next 200 years, although sadly the archival records have been destroyed. Two of Brympton d'Evercy's most colorful owners - Jane Saunders (d. 1857), the eccentric second wife to the 10th Earl of Westmorland, and her daughter Lady Georgiana Fane (d. 1874), known for her famed liaison with the Duke of Wellington - were responsible for adding to its collections of furniture and art. The bed was sold among the contents of the house in a five-day auction conducted by R. B. Taylor & Sons and John D. Wood & Co., 26 November-1 December 1956. Many significant paintings and furniture were dispersed in this sale.

The bed was subsequently in the collection of Professor and Mrs. Clifford Ambrose Truesdell. Professor Truesdell (d.2000) was an American mathematician, natural philosopher and historian of science, an outstanding and influential figure in his field. Their important collection of English furniture, clocks and ceramics was sold at Christie's, New York, 7 April 2009 when the bed sold for \$188,500.

#### THE GILES GRENDEY ATTRIBUTION

The State bed can be confidently attributed to the workshop of Giles Grendey (d. 1780), cabinet-maker of St. John's Square, Clerkenwell, London. The bed's distinctive leg design also features on the matching seat furniture in the State Bedroom covered in the same silk damask as the bed and walls (*Country Life* photograph of 1927). Remarkably, these chairs appear to be identical to the suite supplied by Grendey for Gunton Park which bear his label (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, London, 1996, p. 243, fig. 437). In December 1931, R.W. Symonds refers to Grendey's chair design in an article where he states that although the cabinet-maker did not label all of his work, it is in the case of these distinctly carved legs that 'one might infer that all chairs and stools with this leg came from Grendey's workshop' (see R.W. Symonds, 'More about Labelled Furniture', *The Connoisseur*, December 1931, p.407, fig.VIII). The same pattern is also used on tables and with variations in the use of paw or scroll feet.

Grendey ran a substantial business from 1726 until at least the late 1760s. While few payments have been traced to him in country house archives, he supplied a good number of intrinsic walnut and mahogany pieces to noble houses including Longford Castle, Stourhead and Barn Elms. He was also very involved in the timber and export business (he was referred to as 'an eminent Timber Merchant' in 1755); certainly, extraordinary timbers were used for the Brympton d'Evercy bed. Another four-poster bed from Knebworth House, Hertfordshire (sold by The Lady Cobbold, Christie's, London, 14 November 1996, lot 36) is attributable to Grendey as well on the basis of its paw feet and shaped panels to the headboard which are further characteristic of Grendey's *oeuvres* in addition to the superb quality of its timbers and carving. Close examination of the Brympton d'Evercy bed and the presence of the matching chairs allows that this bed, and beds in general, can now be confidently added to Grendey's range of production.

An impressive set of dining-chairs by Grendey at nearby Hinton House was almost certainly supplied to John, 1st Earl Poulett (see E. Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, p.110, fig.85 and p.208, no.34). The houses of Hinton and Brympton were closely connected (and indeed, in the 17th century, John Posthumous Sydenham married a Poulett daughter); it was not unusual that an artisan working at one country seat would find favour among the neighboring estates.

#### THE DESIGN

The bed, with its antique-fluted and sacred urn-capped pillars, is upholstered in rose-red and acanthus-patterned damask and conceived in the George II (d.1760) 'picturesque' fashion to celebrate 'love's triumph in antiquity'. The family's palm-wreathed and heart-scrolled escutcheons nestle amongst Pan's sacred reeds that gadroon its scalloped and antique-fluted cornice. The reed-enriched pillars' plinths terminate in wave-voluted and reeded Roman trusses entwined by flowered ribbon-guilloches. Its Roman arched and temple-pedimented headboard is sculpted with luxuriant foliage that reflects the influence of Gaetano Brunetti's, *Sixty Different Sorts of ornaments very useful to painters, sculptors, stone-carvers, wood-carvers, silversmiths etc.*, 1736-1737.

*We are grateful to Mr. Charles Clive-Ponsonby-Fane for his kind assistance in the preparation of this catalogue entry.*











# 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. 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](mailto: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.

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

## FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

## FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

### A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

### A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

### A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

## FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

## FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

## FOR CHINESE PORCELAIN AND CERAMICS

A work catalogued with the name(s) or recognised designation of an artist or maker, without any qualification, is, in our opinion, a work by the artist or maker. In other cases, the following words or expressions, with the following meanings are used:

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

- (a) A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase")
- (b) A piece catalogued "in the style of" a period, reign or dynasty is in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style")
- (c) A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
- (d) A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- (e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) 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.

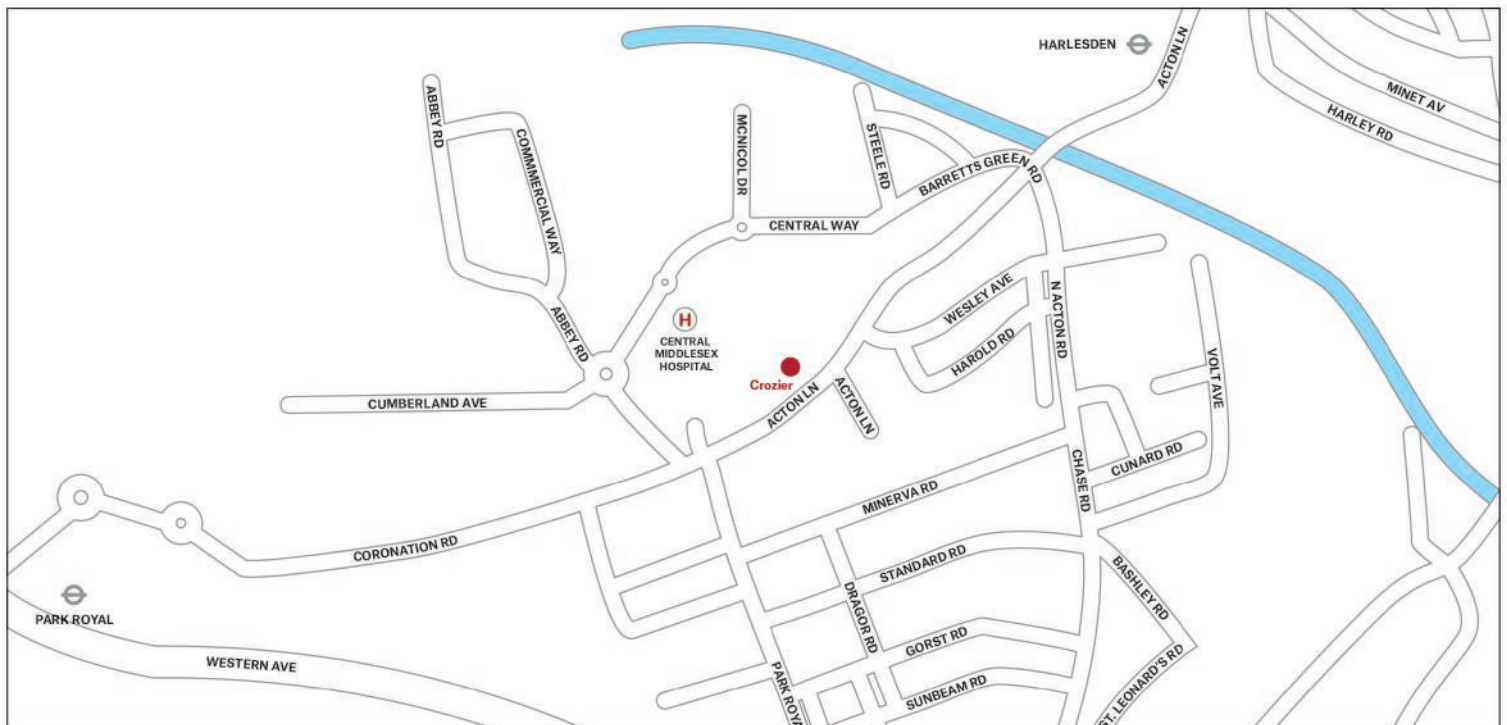
## CROZIER PARK ROYAL

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.



# ART. WORK.

Kick-start your career in the art world  
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S  
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES



BERNARDO BELLOTTO (VENICE 1721-1780 WARSAW)

*View of Verona with the Ponte delle Navi*

oil on canvas

52½ x 92½ in. (133.3 x 234.8 cm.)

Painted in 1745-47

£12,000,000-18,000,000

**OLD MASTERS EVENING SALE**

*London, 8 July 2021*

**VIEWING**

3-8 July 2021  
8 King Street  
London SW1Y 6QT

**CONTACT**

Henry Pettifer  
hpettifer@christies.com  
+44 20 7389 2084

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



**The Equestrian Estate, Deauville, France**

This impressive equestrian complex spanning nearly 50 acres (20 ha) is dedicated to equestrian sport at an international level. With more than 15,000 sq ft (1,394 sq m) of living space, including a manor house, the property offers an exceptional array of facilities and a prestigious location in the heart of Deauville. Price upon request

**Charlotte Delaney**  
+44 (0) 20 7389 2551  
cdelaney@christies.com

*Art. Beauty. Provenance.*

[christiesrealestate.com](http://christiesrealestate.com)



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S



# The Exceptional Sale

## MMXXI

THURSDAY 8 JULY AT 5.00 PM

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

CODE NAME: BEAR  
SALE NUMBER: 19443

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £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**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

## WRITTEN BIDS FORM

### CHRISTIE'S LONDON

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

**19443**

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:

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
 +54 11 43 93 42 22  
 Cristina Carlisle

**AUSTRIA**  
**VIENNA**  
 +43 (0)1 533 881214  
 Angela Bailou

**BELGIUM**  
**BRUSSELS**  
 +32 (0)2 512 88 30  
 Roland de Lathuy

**BRAZIL**  
**SÃO PAULO**  
 +55 21 3500 8944  
 Marina Bertoldi

**CANADA**  
**TORONTO**  
 +1 647 519 0957  
 Brett Sherlock (Consultant)

**CHILE**  
**SANTIAGO**  
 +56 2 2 2631642  
 Denise Ratinoff de Lira

**COLOMBIA**  
**BOGOTÁ**  
 +571 635 54 00  
 Juanita Madrinan  
 (Consultant)

**DENMARK**  
**COPENHAGEN**  
 +45 2612 0092  
 Rikke Juel Brandt (Consultant)

**FRANCE**  
**BRITTANY, THE LOIRE  
 VALLEY & NORMANDY**  
 +33 (0)6 09 44 90 78  
 Virginie Gregory

**CENTRE AUVERGNE  
 LIMOUSIN & BURGUNDY**  
 +33 (0)6 10 34 44 35  
 Marine Desproges-Gotteron

**•PARIS**  
 +33 (0)1 40 76 85 85

**POITOU CHARENTES  
 AQUITAINE**  
 +33 (0)5 56 81 65 47  
 Marie-Cécile Moueix

**PROVENCE -  
 ALPES CÔTE D'AZUR**  
 +33 (0)6 71 99 97 67  
 Fabienne Albertini-Cohen

**GERMANY**  
**DÜSSELDORF**  
 +49 (0)21 14 91 59 352  
 Arno Verkade

**FRANKFURT**  
 +49 170 840 7950  
 Natalie Radziwill

**HAMBURG**  
 +49 (0)40 27 94 073  
 Christiane Gräfin  
 zu Rantzau

**MUNICH**  
 +49 (0)89 24 20 96 80  
 Marie Christine Gräfin Huyn

**STUTTGART**  
 +49 (0)71 12 26 96 99  
 Eva Susanne Schweizer

**INDIA**  
**MUMBAI**  
 +91 (22) 2280 7905  
 Sonal Singh

**INDONESIA**  
**JAKARTA**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
 +972 (0)3 695 0695  
 Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
 +39 02 303 2831  
 Cristiano De Lorenzo

**ROME**  
 +39 06 686 3333  
 Marina Cicogna (Consultant)

**NORTH ITALY**  
 +39 348 3131 021  
 Paola Gradi (Consultant)

**TURIN**  
 +39 347 2211 541  
 Chiara Massimello  
 (Consultant)

**VENICE**  
 +39 041 277 0086  
 Bianca Arrivabene Valenti  
 Gonzaga (Consultant)

**BOLOGNA**  
 +39 051 265 154  
 Benedetta Possati Vittorio  
 Venenti (Consultant)

**FLORENCE**  
 +39 335 704 8823  
 Alessandra Niccolini di  
 Camugliano (Consultant)

**CENTRAL &  
 SOUTHERN ITALY**  
 +39 348 520 2974  
 Alessandra Allaria  
 (Consultant)

**JAPAN**  
**TOKYO**  
 +81 (0)3 6267 1766  
 Katsura Yamaguchi

**MALAYSIA**  
**KUALA LUMPUR**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**MEXICO**  
**MEXICO CITY**  
 +52 55 5281 5446  
 Gabriela Lobo

**MONACO**  
 +377 97 97 11 00  
 Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
 +31 (0)20 57 55 255  
 Arno Verkade

**NORWAY**  
**OSLO**  
 +47 949 89 294  
 Cornelia Svedman  
 (Consultant)

**PEOPLE'S REPUBLIC  
 OF CHINA**  
**BEIJING**  
 +86 (0)10 8583 1766  
 Julia Hu

**•HONG KONG**  
 +852 2760 1766

**•SHANGHAI**  
 +86 (0)21 6355 1766  
 Julia Hu

**PORTUGAL**  
**LISBON**  
 +351 919 317 233  
 Mafalda Pereira Coutinho  
 (Consultant)

**QATAR**  
 +974 7731 3615  
 Farah Rahim Ismail  
 (Consultant)

**RUSSIA**  
**MOSCOW**  
 +7 495 937 6364  
 Daria Parfenenko

**SAUDI ARABIA**  
 +44 (0)7904 250666  
 Zaid Belbagi (Consultant)

**SINGAPORE**  
**SINGAPORE**  
 +65 6735 1766  
 Jane Ngiam

**SOUTH KOREA**  
**SEOUL**  
 +82 2 720 5266  
 Jun Lee

**SPAIN**  
**MADRID**  
 +34 (0)91 532 6627  
 María García Yelo

**SWEDEN**  
**STOCKHOLM**  
 +46 (0)73 645 2891  
 Claire Ahman (Consultant)  
 +46 (0)70 9369 201  
 Louise Dyhlén (Consultant)

**SWITZERLAND**  
**•GENEVA**  
 +41 (0)22 319 1766  
 Eveline de Proyart

**•ZURICH**  
 +41 (0)44 268 1010  
 Jutta Nixdorf

**TAIWAN**  
**TAIPEI**  
 +886 2 2736 3356  
 Ada Ong

**THAILAND**  
**BANGKOK**  
 +66 (0) 2 252 3685  
 Prapavadee Sophonpanich

**TURKEY**  
**ISTANBUL**  
 +90 (532) 558 7514  
 Eda Kehale Argün  
 (Consultant)

**UNITED ARAB EMIRATES**  
**•DUBAI**  
 +971 (0)4 425 5647

**UNITED KINGDOM**  
**•LONDON**  
 +44 (0)20 7839 9060

**NORTH AND NORTHEAST**  
 +44 (0)20 7104 5702  
 Thomas Scott

**NORTHWEST  
 AND WALES**  
 +44 (0)20 7752 3033  
 Jane Blood

**SOUTH**  
 +44 (0)1730 814 300  
 Mark Wrey

**SCOTLAND**  
 +44 (0)131 225 4756  
 Robert Lagneau  
 David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
 +44 (0)20 7389 2032

**CHANNEL ISLANDS**  
 +44 (0)20 7389 2032

**IRELAND**  
 +353 (0)87 638 0996  
 Christine Ryall (Consultant)

**UNITED STATES**

**CHICAGO**  
 +1 312 787 2765  
 Catherine Busch

**DALLAS**  
 +1 214 599 0735  
 Capera Ryan

**HOUSTON**  
 +1 713 802 0191  
 Jessica Phifer

**LOS ANGELES**  
 +1 310 385 2600  
 Sonya Roth

**MIAMI**  
 +1 305 445 1487  
 Jessica Katz

**•NEW YORK**  
 +1 212 636 2000

**PALM BEACH**  
 +1 561 777 4275  
 David G. Ober (Consultant)

**SAN FRANCISCO**  
 +1 415 982 0982  
 Ellanor Notides

**AUCTION SERVICES**  
**CORPORATE  
 COLLECTIONS**  
 Tel: +44 (0)20 7389 2548  
 Email: norchard@christies.  
 com

**FINANCIAL SERVICES**  
 Tel: +44 (0)20 7389 2624  
 Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
 Tel: +44 (0)20 7389 2101  
 Fax: +44 (0)20 7389 2300  
 Email: rcornett@christies.com

**PRIVATE COLLECTIONS  
 AND COUNTRY HOUSE  
 SALES**  
 Tel: +44 (0)20 7389 2488  
 Tel: +44 (0)7827 843191  
 Email: zgibson@christies.com

**VALUATIONS**  
 Tel: +44 (0)20 7389 2464  
 Fax: +44 (0)20 7389 2038  
 Email: mwrey@christies.com

**OTHER SERVICES**  
**CHRISTIE'S EDUCATION  
 LONDON**  
 Tel: +44 (0)20 7665 4350  
 Fax: +44 (0)20 7665 4351  
 Email: london@christies.edu

**NEW YORK**  
 Tel: +1 212 355 1501  
 Fax: +1 212 355 7370  
 Email: newyork@christies.edu

**HONG KONG**  
 Tel: +852 2978 6768  
 Fax: +852 2525 3856  
 Email: hongkong@christies.  
 edu

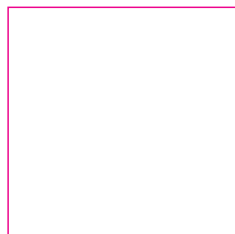
**CHRISTIE'S FINE ART  
 STORAGE SERVICES**  
**NEW YORK**  
 +1 212 974 4570  
 Email: newyork@cfass.com

**CHRISTIE'S  
 INTERNATIONAL  
 REAL ESTATE**  
**NEW YORK**  
 Tel +1 212 468 7182  
 Fax +1 212 468 7141  
 Email: info@  
 christiesrealestate.com

**LONDON**  
 Tel +44 20 7389 2551  
 Fax +44 20 7389 2168  
 Email: info@  
 christiesrealestate.com

**HONG KONG**  
 Tel +852 2978 6788  
 Fax +852 2760 1767  
 Email: info@  
 christiesrealestate.com

• DENOTES SALEROOM  
 ENQUIRIES?— Call the Saleroom or Office      EMAIL— info@christies.com  
 For a complete salerooms & offices listing go to christies.com



pag. 302  
E 1427

lin 28. Nam si fluida in spatij similibus AC. acc inclusa ex particulari  
e respice at. Nam densitas fluidi est reciproca ut  $\frac{1}{D}$  et e ad  
cebus distantie ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est  
e respice ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est  
e respice ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est

latura cubica dignitate  
AC. acc inclusa ex particulari  
et e respice ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est  
et e respice ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est  
et e respice ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est  
et e respice ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est  
et e respice ut  $\frac{1}{D}$  et e respice ut  $\frac{1}{D}$  id est

39

et ut dicitur ut  $\frac{1}{D}$  et ut quadratum distantie particula  
compresso ut  $\frac{1}{D}$  et ut quadratum distantie particula  
superficies ut  $\frac{1}{D}$  et ut quadratum distantie particula  
et magnitudinis dati est ut  $\frac{1}{D}$  et ut quadratum distantie particula  
ratione  $\frac{1}{D}$  et ut quadratum distantie particula  
compresso ut  $\frac{1}{D}$  et ut quadratum distantie particula  
superficies ut  $\frac{1}{D}$  et ut quadratum distantie particula  
et magnitudinis dati est ut  $\frac{1}{D}$  et ut quadratum distantie particula

pag. 490

radij ad secantem quem cometa continet cum  $\frac{1}{3}$  TT  
quantitate assumi.  $\frac{1}{3}$  TT in ratione subdupl. ad SQ  
minorum radij ad secantem.  $\frac{1}{3}$  TT in ratione subdupl. ad SQ  
ratione esse constat,  $\frac{1}{3}$  TT in ratione subdupl. ad SQ  
approximationem ad finem pag 113 et pag 114 in hoc contextu quod videtur  
Eliptico ad figuram Casimirianam ubi datur vortangulum sub vertice a focus ad Som circa primu  
factis in quo angulus circa alterum focus est ut arcu circa alterum. 13 July 1694.  
sed et fieri possit ut pag 48 supra de orbitationis.

Newtonio scribens in poses voffentia aeris proportionem et legem inveniit se  
defectu aforis aqua (dant los 104 Idan) ad altitudinem supra stagnantis. Galileo  
experiments poses in Confilium adhiberi. talia autem in tractatu D. Marston  
do Montemout 1683 dant scriptis consignatur.



Part of  
CLASSIC WEEK