



ROTHSCHILD

MASTERPIECES

THE KUNSTKAMMER - I
LE GOÛT ROTHSCHILD - II
New York, 12-13 October 2023

CHRISTIE'S





ROTHSCHILD

MASTERPIECES

AUCTIONS

The Kunstkammer | 12 October, 10 am
Le Goût Rothschild | 13 October, 10 am
20 Rockefeller Plaza, New York, NY 10020

VIEWING

Saturday 7 October, 11am-5pm
Sunday 8 October, 1pm-5pm
Monday 9 October, 11am-5pm
Tuesday 10 October, 11am-5pm
Wednesday 11 October 11am-5pm

ENQUIRIES

New York +1 212 636 2000
rothschild@christies.com

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
BETTY-22101-22102

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

During the Second World War, the Rothschild collections in France were confiscated by the Nazis following the Occupation of France, primarily by the looting agency Einsatzstab Reichsleiter Rosenberg (ERR) based at the Jeu de Paume in Paris. This sale includes lots which were stolen by the Nazis and subsequently recovered after the war, many of which still have labels on them that bear witness to this wartime history.



Please scan for complete auction information

CHRISTIE'S

Frontispiece:
View of Château de Ferrières
©All rights reserved

Opposite:
Lot 301

EXECUTIVE SALE TEAM



Bonnie Brennan
President, Americas



Cécile Verdier
President, France



Jonathan Rendell
Deputy Chairman



Charles Cator
Deputy Chairman,
Christie's International



Orlando Rock
Chairman,
Christie's UK



**Christiane
de Nicolay Mazery**
Art Director



Will Strafford
Deputy Chairman



Elizabeth Seigel
Head of Private and
Iconic Collections,
New York



Lionel Gosset
Vice President,
Head of Collections,
Paris



Fleur de Nicolay
Senior Client Advisor



Caroline Kuchta
Coordinator,
Private and Iconic
Collections



Nathalie Honnay
Project Coordinator,
Collections



Csongor Kis
Specialist, English
& European Furniture



Paul Gallois
Specialist, European
Furniture



Isabelle Cartier-Stone
Specialist, Silver
and Gold Boxes



Carleigh Queenth
Specialist, Ceramics
and Glass



**Alexandre Mordret-
Isambert**
Associate Specialist,
Sculpture



Pierre Etienne
Deputy Chairman

SPECIALISTS AND SERVICES FOR THIS AUCTION

19th CENTURY FURNITURE

Annsley McKinney
Casey Rogers

ANTIQUITIES

Max Bernheimer
Maxwell Murphy
Hannah Solomon

CARPETS

Louise Broadhurst

DESIGN

Agathe de Bazin
Eleonore Poitiers
Daphne Riou
Victoria Tudor

EUROPEAN FURNITURE

Benjamin Berry
Charles Cator
Hippolyte de la Ferronnière
Paul Gallois
Csongor Kis
Alix Melville
Samantha Minshull
Simon de Monicault
Elisa Ober
Amjad Rauf
Orlando Rock
Will Strafford

JEWELRY

Emilie Grimonprez
Baoming Li

EMAIL SERVICES

General inquiries for this auction should be addressed to
rothschild@christies.com.

OLD MASTER DRAWINGS

Giada Damen
Hélène Rihal

OLD MASTER PAINTINGS

Taylor Alessio
Pierre Etienne
Joshua Glazer
John Hawley
Jonquil O'Reilly
Francois de Poortere
Victoire Terlinden

EUROPEAN CERAMICS

Matilda Burn
Cyrille Froissart
Peter Hall
Carleigh Queenth
Dominic Simpson

SCULPTURE

Donald Johnston
Alexandre Mordret-Isambert
William Russell
Clare Smith
Scarlett Walsh

SILVER

Isabelle Cartier-Stone
Malo Godiveau
Christopher June
Jill Waddell
Harry Williams-Bulkeley

RESTITUTION

Andrea Lehmann

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

POST-SALE SERVICES

Richard Montoux
Mathias Rotstein
Post-Sale Coordinators
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
+1 212 974 4579
cfassny@christies.com

CHRISTIE'S AUCTION ESTIMATES

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901
Fax: +1 212 636 4929
skoslow@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
svanderveert@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620
Fax: +1 212 636 4931
skoslow@christies.com

GRAPHIC DESIGN

Patrick-Axel Fagnon
Élise Julienne Grosberg

CATALOGUE PHOTO CREDITS

Anna Buklovska
Paolo Codeluppi
Juan Cruz Ibañez
Marina Gadonneix
Jean-Philippe Humbert
ImageArt
Emilie Lebeuf
Gavin McDonald
Guillaume Onimus
Nicolas Roux Dit Buisson
Nina Slavcheva

Email. First initial followed by last name@christies.com
(e.g. Caroline Kuchta = ckuchta@christies.com)

Opposite:
Lot 130



THE KUNSTKAMMER DAY SALE I

—
12 October 2023





101

101 A FRENCH ENAMELED GOLD PENDANT MIRROR

BY ALFRED ANDRE, PARIS, CIRCA 1870

Renaissance style, oval the back enameled in opaque brown with openwork backplate and sides figuring scrolls enameled in white, green, blue and orange, the front with mirror, with suspension ring
4¾ in. (11 cm.) high
2 oz. 11 dwt. (80 gr.) gross weight

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2477).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170), and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/83).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

A. Kugel, R. Distelberger and M. Bimbenet-Privat, *Joyaux Renaissance, Une Splendeur Retrouvée*, Paris, 2000, Annexe, plate XIII a.

Note continues on christies.com

102 A CONTINENTAL ENAMELED GOLD BELT PENDANT

POSSIBLY SOUTH GERMAN, CIRCA 1870, IN THE MANNER OF REINHOLD VASTERS

Renaissance style, of baluster shape with gadrooned mid-rib, formed of openwork scrolls, the upper portion with strawberries and flowers enameled in white, green and cornflower blue and buttressed by three large double scrolls, the lower body with flowers, branches and scrolls, and with suspension ring and pendant pearl

3¼ in. (8.2 cm.) high
1 oz. 15 dwt. (55 gr.) gross weight

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2573).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 266/81).

Returned to France on 25 June 1946 and restituted to the Rothschild family.

By descent to the present owners.

COMPARATIVE LITERATURE:

Y. Hackenbroch, *Renaissance Jewellery*, New York 1979, p. 187-188, ill. 509 and 511A. Dr. M Krautwurst, *Ein niederrheinischer Goldschmied des 19. Jahrhunderts in der Tradition alter Meister. Sein Zeichnungskonvolut im Victoria & Albert Museum, London*, Doctoral Dissertation, unpublished, University of Trier, 2003, p. 224, A41 and p. 226, A42.

A. Somers Cocks and C. Truman, *The Thyssen-Bornemisza Collection, Renaissance jewels, gold boxes and object of vertu*, London, 1984, p. 114 and 115.

This jewel is inspired by sixteenth century pommander girdle pendants worn by women on a belt loosely tied around their waist and from which might also be suspended an amulet, keys or a small purse. It will have contained a scented paste such as ambergris.

This style is believed to have been made in Augsburg, Vienna or Munich at the end of the 16th century- early 17th century. The design is comparable to one in the Thyssen-Bornemisza Collection (op.cit. no. 21, K135B) as well as one in the Victoria and Albert Museum in London (Acc. Number 298-1854) both believed to be South Germany, circa 1600.

Although executed in the manner of Reinhold Vasters, this particular pendant is not recorded as such in his designs held at the Victoria and Albert Museum in London, but share similarities such as the large enameled scrolls, the dotted strawberry motifs and the corded central molding.



102

103 A CONTINENTAL JWELED AND ENAMELED GOLD PENDANT OF JUDITH AND HOLOFERNES

POSSIBLY SOUTH GERMANY, LATE 16TH CENTURY; WITH 19TH CENTURY ELEMENTS

Figuring Judith holding Holofernes' head and a maid holding a bag, both on a moveable seesaw centered by a ruby and fixed on demi-lune plinth enameled in blue on underside and set in the front with a row of rubies and a diamond, above a jeweled canopy flanked by griffons, applied on each both side with an enameled monster and below with a flowerhead set with ruby and diamonds framed by flowers and scrolls, with suspension ring and three pendant pearls, the canopy centered by gold scroll resembling the initial *H* on white enamel

3¾ in. (9.5 cm.) high
2 oz. 4 dwt. (69 gr.) gross weight

\$15,000-20,000

£12,000-15,000
€14,000-18,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2498).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170), and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/32).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild, A. Cottin Notaire, 16 October 1905, (hôtel Saint-Florentin, Entresol: '*Bijou Judith et Holofernes, or émaillé, XVIe siècle, estimé quinze mille francs*').



The Old Testament story of *Judith and Holofernes* became a popular subject for artists in the early seventeenth century, with its macabre drama and daring heroine lending themselves perfectly to the Baroque mindset.

Architectural pendants became popular from the middle of the 16th century. They had an architectonic framework with a Renaissance palace façade or a small platform acting as a stage-set for the miniature enameled figures as on this pendant, and set with gems. This model of pendant was developed by the Augsburg goldsmith Erasmus Hornick (1524-1583).

This architectural pendant borrows from the designs of Etienne Delaune (1518-1583) who worked in small-scale formats, making his models easy to transpose and adapt to jewels. In this instance, the pendant's symmetrical composition framing the central figures beneath a canopy is reminiscent of the series of allegories of the arts and sciences on black grounds with grotesque motifs that he executed before 1573.

Delaune's designs were hugely popular with decorative arts craftsmen and notably goldsmiths probably because Delaune was himself apprenticed to a goldsmith and even worked for a time as a journeyman. However, unable to become a master, he ended up devoting himself entirely to engraving in order to earn a living.

Religious subjects make up a large part of his work, with a clear preference for the Old Testament and especially Genesis, which can be explained by his religious choices. Indeed although he claimed to be a Catholic, he was likely a Protestant, working mainly with Huguenot goldsmiths. Following the St Bartholomew's Day massacre on 24 August 1572 and the religious tensions that ensued, he fled in 1573 to Strasbourg, a reformed city, where he was granted the right to 'practise his art and trade'. From there, Delaune led an itinerant life, taking on commissions that influenced his style and his models, taking him to Augsburg and Nuremberg before returning to Strasbourg around 1577 and then Paris around 1580, where he died around 1583.



104

104 THREE CONTINENTAL JEWELLED AND ENAMELED GOLD ELEMENTS OF A NECKLACE OR A BELT

BY ALFRED ANDRE, PARIS, CIRCA 1880

Renaissance style, comprising three detachable elements: two shaped circular centered by a cupid and one shaped rectangular centered by a muse, all within an openwork scrollwork enameled in white, red, green and turquoise and applied with diamond cabochons, both side elements with two rings, the central one fitted with two hooks and an emerald pendant, all the back plates pierced with scrolls and applied with a green enameled band
5¼ in. (13.4 cm.) long
4 oz. 3 dwt. (136 gr.) gross weight

\$8,000-12,000

£6,200-9,300
€7,200-11,000

(3)

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR nos. R 2491 and R 2452 a & b).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP nos. 1371/25, 1371/51 and 1371/52).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

Inventaire après le décès de Mr le Baron Alphonse de Rothschild, 16 Octobre 1905, Rothschild Archives 00/1037/01: 'Agrafe XVIe siècle en trois médaillons émaillés, un sujet sur plaque médaillon, estimée la somme de quinze mille francs.'
Y. Hackenbroch, *Renaissance Jewellery*, Munich, 1979, p. 189, illustrated in colour plate XXI.

Note continues on christies.com

105 A CONTINENTAL JEWELLED ENAMELED GOLD AND SILVER-GILT PENDANT

POSSIBLY AUSTRIA, BY SIMON GRUNWALD, VIENNA, CIRCA 1870; THE FRAME AND SUSPENSION ELEMENT BY ALFRED ANDRE, PARIS, CIRCA 1880

Renaissance style, of oval shape figuring a knight fighting a chimera, applied with three semi-precious cushion shape stones, the scene framed by a garland of fruits, flowers and foliage interspersed with rubies in enameled scrolls, held by three jeweled and enameled chains with pearls with central suspension ring, two pearl pendants (one missing), the reverse plaque enameled with a stag chased by a dog in foliate arabesques
4½ in. (10.2 cm.) high
1 oz. 14 dwt. (53 gr.) gross weight

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2495).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/29).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

Y. Hackenbroch, *Renaissance Jewellery*, Munich, 1979, p. 58, illustrated p. 67 and plate VI.

Note continues on christies.com



105



106 A SMALL ENAMELED GOLD AND HARDSTONE MIRROR

THE ROCK CRYSTAL BACK PANEL, EARLY 17TH CENTURY;
THE FRAME, BY ALFRED ANDRE, PARIS, 19TH CENTURY

Octagonal shape, the gold frame enameled with red cabochons emulating rubies and green trefoil on white enameled ground and applied on the outside with enameled scrolls, the rock crystal back panel reverse painted with grotesques figuring two parrots flanking a vase of flowers underneath a canopy and framed by scrolls and exotic birds on gold ground, with suspension ring and later mirror

3½ in. (8 cm.) wide

2 oz. 6 dwt. (71 gr.) gross weight

\$3,000-5,000

£2,400-3,900
€2,700-4,500

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), in *Fumoir de la rue de Rivoli*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2466).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170), and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/72).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

The back panel is decorated with grotesques in the early Italian style with a whispy ornamental arrangements of arabesques, interlaced garlands with exotic birds and fantastic animal figures set out in a symmetrical pattern around an architectural framework. Such designs fashionable in ancient Rome, especially as fresco wall decoration and floor mosaics were revived in Italy at the beginning of the 16th century. The style was subsequently adopted across Europe through engravings passing into the European artistic repertory of the 16th century, from Spain to Poland gradually losing that initial lightness to be more densely filled than the airy well-spaced style used by the Romans and Raphael.

In this instance, the design borrows from Florentine designs, as promoted by engravers such as the Dutch Claes Janszoon Visscher (1586-1652) or by the German Mathais Beitler (ca. 1582-1616).

The frame was later added by Alfred Andre and the mold is illustrated in A. Kugel, R. Distelberger and M. Bimbenet-Privat, *Joyaux Renaissance. Une splendeur retrouvée*, Florence, 2000, pl. XXIV.f.



Mathais Beitler, *Blackwork Design for Goldsmithwork with Grotesques, Garlands, and Birds*, engraving and blackwork, 1582-1616. In the collection of the Metropolitan Museum of Art, New York (Acc. No. 24.69.11).
© Metropolitan Museum, New York



Claes Jansz. Visscher, *Blackwork Print with a Symmetric Grotesque Pattern*, blackwork, circa 1620. In the collection of the Metropolitan Museum of Art, New York (Acc. No. 56.500.108).
© Metropolitan Museum, New York



107

TWO PORTRAIT MINIATURES, 16TH AND 17TH CENTURY

By Isaac Oliver (c. 1565-1617) and John Hoskins (c. 1590-1665)

A gentleman in black doublet and lace ruff; together with a lady in black dress with white ruff; blue backgrounds
the former, inscribed in gold 'An. Domni. 1595. AEtatis 25'; the latter, signed with gold monogram IH (mid-left)

On vellum

both 2¾ in. (7 cm.) high

Ovals, in enameled gold locket frames

(2)

\$30,000-50,000

£24,000-39,000

€28,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in Entresol, hôtel Saint-Florentin, Paris.

Baron Édouard de Rothschild (1868-1949), hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 2481 a, b).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/42).

Returned to France on 31 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905, (hôtel Saint-Florentin, Entresol: 'Deux médaillons miniatures fond bleu peint homme et femme collerettes - XVIIe siècle estimés trois cent francs').



Opposite:
Watercolor by Eugène Lami
©All rights reserved.

■ 108

AN ALABASTER GROUP OF THE VIRGIN AND CHILD

FRENCH, CIRCA 1520-1540

alabaster with traces of polychromy, on a later marble base
19½ in. (49.5 cm.) high, overall

£70,000-100,000

€55,000-78,000
€64,000-91,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

J. Boccador, *Statuaire médiévale en France de 1400 à 1530*, Zug, 1974, vol. 2, p. 109-113, fig. 125-127.
M.-H. Delpeuch, "La sculpture troyenne du XVI^e siècle en exil : essai de recensement" in *La vie en Champagne*, 1981, p. 11, no. 309, fig. 19.
Anciens et nouveaux : choix d'œuvres acquises par l'État ou avec sa participation de 1981 à 1985, exh. cat., Paris, 1985, p. 107, no. 35.
Le Beau XVI^e. Chefs-d'œuvre de la sculpture en Champagne, exh. cat., Troyes, 2009, p. 259-260, no. 29 and fig. 78; p. 275, no. 60, fig. 140.
B. de Chancel-Bardelot, P. Charron, P.-G. Girault, J.-M. Guillouët, ed., *Tours 1500 : capitale des arts*, exh. cat., Tours, 2012, pp. 227-228, no. 58.

This interesting *Virgin and Child* is very similar to the one now in the Musée Dobrée in Nantes (inv. no. 985.1.1, see fig. 1). Geneviève Bresc-Bautier connects the group conserved in Nantes to the Loire Valley, but the shape of the faces and the features of the Virgin and Child in our group might suggest production in Champagne, and more specifically in the Troyes region, particularly when considering their eyes with the treatment of the *Mary Magdalene* in the Musée de Cluny (inv. no. Cl.1982), *The Visitation* from the Church of Saint-Jean in Troyes (see *Le beau XVI^e*, exh. cat., p. 274, no. 60) or the *Female Saint* from the church of Gécicourt-sur-Meuse (see Boccador, p. 111, fig. 125).



An alabaster group of the *Virgin and Child*, Musée Dobrée, Nantes © C. Hémon / Musée Dobrée - Grand Patrimoine de Loire-Atlantique





109

■ 109
A LIMESTONE HEAD OF A MAN, POSSIBLY A POPE

FRENCH, 13TH CENTURY

on a modern base
15¼ in. (39 cm.) high; 22½ in. (57 cm.) high, overall

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

R. Klein, *Chartres. Naissance d'une cathédrale*, January 1961, no. 5-211, fig. 5.
H. Arthur, *Chartres (extérieur)*, Paris, 1962, pp. 24-32.
W. Sauerländer, *Gothic sculpture in France, 1140-1270*, London, 1972, pp. fig. 86, 116, 120-122, 217-218, 249.
J. A. Holladay, S.L. Ward, *Gothic Sculpture in America. III. The Museums of New York and Pennsylvania*, New York, 2016, pp. 318-319.

Note continues on christies.com



110

■ 110
A GILT-METAL MOUNTED ROCK CRYSTAL AND GLASS CROSS

PROBABLY GERMAN, 15TH OR 16TH CENTURY AND LATER

on an associated rock crystal base
12½ in. (32 cm.) high; 7½ in. (20 cm.) wide

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

H.R. Hahnloser and S. Brugger-Koch, *Corpus der Hartsteinschliffe des 12.-15. Jahrhunderts*, Berlin, 1985, no. 118, pp. 118-119.

The present cross, with its trefoil terminals and its segmented vertical and transverse elements held together with metal sleeves is comparable to a larger cross in the Schweizerisches Landesmuseum, Zurich (see Hahnloser, *loc. cit.*). It follows in a long tradition of such trefoil crosses which first became popular in the late 13th century.

■ 111
A SILVER-GILT AND POLYCHROME ENAMEL-MOUNTED GLASS CHARGER

BY REINHOLD VASTERS (ERKELENZ 1827-1909 AACHEN), VIENNA, CIRCA 1860-1880

the glass panels engraved with Renaissance Revival motifs
18½ in. (47 cm.) wide

\$30,000-50,000

£24,000-39,000
€28,000-45,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4852).
Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany, and transferred to the Munich Central Collecting Point, 3 September 1945 (MCCP no. 7947).
Returned to France on 11 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

Y. Hackenbroch, 'Reinhold Vasters, Goldsmith', *The Metropolitan Museum Journal*, New York, 1986, p. 207, fig. 85.
M. Krautwurst, *Reinhold Vasters - ein niederrheinischer Goldschmied des 19. Jahrhunderts in der Tradition alter Meister. Sein Zeichnungsknoluit im Victoria & Albert Museum, London, Trier*, 2003, p. 496, fig. 1 and 2.

For Vasters' design for the present charger, see Hackenbroch, *loc. cit.*



111





112

112

A CONTINENTAL JWELED AND ENAMELED GOLD PENDANT OF SAINT GEORGE AND THE DRAGON

ATTRIBUTED TO ALFRED ANDRE, PARIS, CIRCA 1870

Renaissance style, of openwork architectural form, the center with an enameled figure of Saint George and the Dragon supported on a plinth set with table-cut diamonds and rubies above an enameled satyr mask, all framed by scrollwork set with precious stones, with three pendant pearls, the reverse of the plain backplate enameled with *champlevé* enamel scrolls, mounted in gold, with suspension ring

3½ in. (9.2 cm.) high

1 oz. 9 dwt. (46 gr.) gross weight

\$3,000-5,000

£2,400-3,900

€2,700-4,500

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2497).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170) and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/31).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

Y. Hackenbroch, *Renaissance Jewellery*, Munich, 1979, p. 58, illustrated p. 67, No 147 and plate VI.

COMPARATIVE LITERATURE:

A. Kugel, R. Distelberger and M. Bimbenet-Privat, *Joyaux Renaissance, Une splendeur retrouvée*, Paris, 2000.

P. Plock, 'Rothschilds, rubies and rogues The 'Renaissance' jewels of Waddesdon Manor', *Journal of the History of Collections*, 2017.

Note continues on christies.com



113

113

AN ONYX CAMEO REPRESENTING CLEOPATRA

ITALIAN, PROBABLY MILANESE, CIRCA 1550-1570

in a later enameled gold mount with rubies, diamonds and an emerald and pendant pearl by Maison André

1½ in. (3.8 cm.) high; 4 in. (10.3 cm.) high, overall

\$15,000-25,000

£12,000-19,000

€14,000-22,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2361).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/2).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Medaillon cintré XVIe siècle, orné de rubis et saphirs au centre camée Cléopâtre & le Lespreux - 5,000 francs').

Y. Hackenbroch, *Renaissance Jewellery*, Munich/New York, 1979, p. 41, pl. IV, fig. 80A.

J. Kugel, *Joyaux Renaissance. Une splendeur retrouvée*, Paris, 2000, pl. X, fig. b.





114

114

AN ONYX CAMEO PORTRAIT OF THE EMPEROR AUGUSTUS

PROBABLY ITALIAN, 16TH CENTURY

in a later enameled gold mount attributed to Maison André
3½ in. (8.8 cm.) long, overall

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour*, hôtel Saint-Florentin, Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation in Paris after May 1940 (ERR no. R 2359) and transferred to Germany.
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point (MCCP no. 1371/45).
Returned to France on 11 July 1946 and restituted to the family; thence by continuous descent to the current owner.



116

116

AN ONYX AJOUREE PROFILE RELIEF, POSSIBLY OF MARY QUEEN OF SCOTS

PROBABLY 19TH CENTURY

the carved white agate fixed to the oval agate background, with an enameled gold mount attributed to Maison André, and a hanging pendant pearl
3½ in. (8.6 cm.) high, overall

\$2,000-3,000

£1,600-2,300
€1,800-2,700

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour*, hôtel Saint-Florentin, Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2455).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170), and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/49).
Returned to France on 11 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Y. Hackenbroch, *Renaissance Jewellery*, Munich/New York, 1979, p. 84, fig. 208.

115

A ROCK CRYSTAL, GOLD AND ENAMEL SINGLE-HAND VERGE PENDANT WATCH

THE MOVEMENT SIGNED MASSON A PARIS, FECIT, NO. 1546;
THE CASE 19TH CENTURY POSSIBLY BY REINHOLD VASTERS

Hexagonal rock crystal case with two hinged diamond-cut covers with beveled edges, the dial plate enameled in translucent polychrome *champlevé* with grotesques motifs featuring insects and birds, the gold hinge plates, pendant, lower knob and fixing notches enameled with similar ornaments; the movement, oval with fusee, circular single-footed foliate pierced and chased balance cock, silvered regulation dial; the dial, gilt with Roman chapter ring and half-hour markers, polychrome enamel decoration, single steel hand, signed around the edge, the cock pierced and engraved with scrolling motifs
2½ in. (6.5 cm.) high

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2483).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/32).
Returned to France on 11 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

The Parisian watchmaker Denis Masson was working between 1744 and 1778. For a near identical watch dated 1600-1615, see OA 7059 in the Louvre Museum, from the Paul Garnier collection.



115

117

A RENAISSANCE JWELED AND ENAMELED GOLD POMANDER SET WITH MINIATURES PORTRAITS

POSSIBLY SCOTLAND, 16TH CENTURY

Globe shaped applied with filigree and partly enameled in black and blue, set with cabochon garnets and in the center with six small miniature portraits, with pearl pendant and later suspension ring and chain

2 in. (5 cm.) high
19 dwt. (30 gr.) gross weight

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2568).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 266/76).
Returned to France on 25 June 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905, 000/1037/01 (hôtel Saint-Florentin, Entresol: 'Bijou sphérique et à pans coupés sur chaque face petits médaillons XVIIe siècle, le tout estimé deux mille francs').

Note continues on christies.com



117



118



Reverse of the lot

118 A CIRCULAR SARDONYX CAMEO REPRESENTING A HORSEMAN

PROBABLY FRENCH, CIRCA 1550-1560

the reverse decorated in translucent enamel with a foliate landscape below and clouds above and inscribed 'CELVM. ET TERRAM'; the enameled gold border with a Baroque pearl pendant probably late 19th century
1½ in. (4.2 cm.) diameter, the cameo
3½ in. (8.5 cm.) high, overall

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris
Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 2362).

Transferred to Germany.

Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point (MCCP no. 1371/12).

Returned to and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Bijou camée, Cavalier XVIe siècle - 500 francs').

Y. Hackenbroch, *Renaissance Jewellery*, Munich/New York, 1979, p. 70, fig. 156.

The Latin inscription on the reverse of the present cameo mount 'CELVM ET TERRAM' is translated as 'Heaven and Earth' and may have formed part of a family motto of the person who originally commissioned the enamel.

119 A GERMAN RENAISSANCE STYLE GOLD- MOUNTED AND ENAMELED HARDSTONE SPOON

BY REINHOLD VASTERS, AACHEN, CIRCA 1870

The handle and bowl of striated red agate, the mount at junction of bowl and handle figuring a satyr and a grotesque masks framed by scrolls enameled in white, red, blue, and green, and applied with a rubies and a cabochon emerald, the long thin agate handle of square section framed by white enameled gold mounts and applied in the center with four ruby and emerald cabochons and foliate motifs, the openwork spherical terminal of the stem with red enameled scrolls applied with alternating ruby and emerald and pearl cabochons, with ball finial
8¾ in. (21.3 cm.) long

\$5,000-8,000

£3,900-6,200
€4,500-7,200

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2509).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170), and transferred to the Munich Central Collecting Point (MCCP no. 1371/91).

Returned to France on 11 July 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905, 000/1037/01 (hôtel Saint-Florentin, *Entresol*: 'Cuillère agathe - le manche émaillé XVIe siècle, estimée cinq cent francs').

Y. Hackenbroch, *Reinhold Vasters, Goldsmith*, Metropolitan Museum of Art Journal, vol. 19/20, New York, 1986.

Dr. M. Krautwurst, *Ein niederrheinischer Goldschmied des 19. Jahrhunderts in der Tradition alter Meister. Sein Zeichnungskonvolut im Victoria & Albert Museum*, London, Doctoral Dissertation, unpublished, University of Trier, 2003, p.539, BS3.

Victoria and Albert Museum, Department of Engraving, Illustration and Design & Department of Paintings, *Accessions 1919*, London: Printed Under the Authority of His Majesty's Stationery Office, 1921: E.3082-1919 and E.3085-1919, presented by L. M. Lowenstein, Esq.



119





120

120 A CONTINENTAL JWELED AND ENAMELED GOLD PENDANT OF SALOME

POSSIBLY SOUTH GERMANY, EARLY 17TH CENTURY, AND WITH
LATER ELEMENTS

Of openwork architectural form, the central group depicting Salome and the head of John the Baptist flanked by two soldiers enameled in white and pale blue, the figures supported on a plinth set with table-cut rubies set plinth, the upper body formed of scrollwork set with additional rubies and pearls, with three pendant pearls, the reverse of the plain backplate enameled with *champlevé* enamel scrolls and foliage, mounted in gold, with suspension ring
4 in. (10.2 cm.) high
2 oz. 5 dwt. (70 gr.) gross weight

\$5,000-8,000

£3,900-6,200
€4,500-7,200

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2494).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/28).

Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild, A. Cottin Notaire, 16 October 1905, 000/1037/01(hôtel Saint-Florentin, Entresol: 'Bijou, trois personnages or, émail, rubis XVIe siècle, estimé dix mille francs').
Y. Hackenbroch, *Renaissance Jewellery*, Munich, 1979, p. 180-181, illustrated p. 179, No. 490.

COMPARATIVE LITERATURE:

A. Somers Cocks and C. Truman, *Renaissance Jewels, Gold Boxes, and Objets de Vertu*, 1984, p. 96.

Note continues on christies.com

121 A CONTINENTAL GOLD AND ENAMEL PENDANT IN THE FORM OF A NEF

POSSIBLY SOUTH ITALY, 19TH CENTURY

Renaissance style, shaped as a three mast galleon with furled sails, the hull applied with gold thread, flowers and scrolls enameled in white, green and blue, the stern applied with a metal plaque enameled in black with the initials *S.M.M.*, the gunport fitted with four canons, with suspension chain and ring
4 in. (10 cm.) high, over suspension ring
1 oz. (32 gr.) gross weight

\$2,000-3,000

£1,600-2,300
€1,800-2,700

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2448).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170), and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/57).
Returned to France on 11 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild, A. Cottin Notaire, 16 October 1905, 000/1037/01(hôtel Saint-Florentin, Entresol: 'Vaisseau XVIe siècle, voiles émailées et déployées, estimé mille francs').



121



A vitrine containing part of the collection of Baron Alphonse de Rothschild at rue Saint-Florentin.
©All rights reserved.



A MONUMENTAL URBINO MAIOLICA ARMORIAL OVAL BASIN

CIRCA 1555

Painted with five scenes, two depicting contemporary episodes, divided by molded strapwork centering female masks and screaming satyr masks, the green-ground border reserved with four oval portrait medallions divided by strings of nude putti, within a bead and egg-and-dart ornament rim, the underside painted with the sea, the center with a sea-monster within an ochre footrim and molded strapwork cartouche punctuated by fleurs-de-lys, surrounded by four further sea-monsters and a band of bead and stick ornament, the rim painted to simulate a molded strapwork border, with printed label inscribed 'P. 48 / E. de R. / 87' for Édouard de Rothschild 26½ in. (67.2 cm.) wide

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

Count Ferdinando Pasolini Dall'Onda, Faenza.
Count Benvenuto Pasolini Dall'Onda.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4072).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 352/4).
Returned to France on 23 May 1946 and restituted to the Rothschild family.
By descent to the present owner.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

One of the outer scenes on this dish depicts an event which had taken place only a few years earlier, the opening of the Holy Door by the Pope at St. Peter's in Rome in 1550, a ceremony which occurred at the beginning of every jubilee, typically every twenty-five years. The scene on this dish is derived from designs attributed to Taddeo Zuccaro, and the same scene occurs on a plate in the Correr Museum, Venice¹⁾. The 1550 ceremony conducted by Pope Julius III is likely to have inspired the drawing, helping to date it.



Federico Barocci, *Pope Julius III opens the Porta Santa*, around 1575/80
© Stuttgart State Gallery, Graphic Collection

In 1551 the Duke of Urbino sent for Taddeo Zuccaro to work on the Chapel in the Duomo in Urbino among several other smaller projects. Vasari records that Taddeo worked and traveled with the duke for two years, and Wendy Watson has suggested that during this time it would be highly likely that Zuccaro could have produced designs specifically for *maiolicari* to use, especially given that his predecessor to work on the chapel project, Battista Franco, had also been commissioned to produce designs for maiolica.

A circular drawing in the Musée du Louvre, Paris and a rectangular drawing in Stuttgart depict only very slightly different versions of the same scene, and both drawings have been attributed to Taddeo Zuccaro²⁾. The present lot and the Correr Museum plate include elements derived from both of these drawings, suggesting that the maiolica painter was working from a third Zuccaro design, which is now lost, which incorporated elements from both drawings³⁾.

In the private publication of Baron Alphonse de Rothschild's collection, the description for the present lot correctly identifies the opening of the *Porta Santa* in 1550 as one of the scenes, and describes the other four scenes as episodes from the life of Pope Julius III. These are identified as the Grand Master of the Maltese Knights, Fra' Juan de Homedes y Coscón, presenting barbarian captives to the pope; the marriage of Philip, son of Holy Roman Emperor Charles V, to Mary Tudor; 'a speech to the soldiers' and 'figures kneeling before an army commander'. However, as the marriage scene depicts a couple in classical attire, the scene is presumably a marriage from antiquity rather than a contemporary ceremony. It also seems unlikely that the central scene would depict Homedes y Coscón presenting captives to the pope, as there was no decisive victory against the Ottomans at this time. The last two scenes, which show figures in classical attire, have much in common with the Zuccaro brothers' designs depicting episodes in the life of Julius Caesar produced in the early 1560s for the 'Spanish Service', the maiolica service which the Duke of Urbino sent to King Philip II of Spain⁴⁾. If designs for these four scenes still exist, they have yet to be found.

The design of the putti on the border of the present lot owes a debt to the designs by Battista Franco which were given the Urbino *maiolicari* to use in the 1540s, and the absence of grotesques on a white background suggests that this dish pre-dates 1560/61, when grotesques burst into fashion. If this is the case, then the battle of Lepanto (in 1571, when the Holy League armada virtually destroyed the Ottoman fleet) is too late to be related to the present lot. It is possible the central scene depicts an episode following the conquest of Tunisia in 1535 (an event celebrated by the Francesco Xanto Avelli's important charger in the evening sale of this series of auctions). The Holy Roman Emperor Charles V led the campaign himself, and celebrated this victory in Rome in April 1536.

Nothing is yet known about the commission of this lot. This intriguing dish awaits further research.

1. See Wendy Watson, 'Taddeo Zuccaro's earliest drawings for maiolica' in Timothy Wilson (ed.), *Italian Renaissance Pottery. Papers written in association with a colloquium at the British Museum*, London, 1991, p. 182, fig. 1.
2. In 2012 Timothy Clifford re-attributed these drawings to Federico Barocci, but this view has not been widely accepted by Old Master Drawing scholars, see Timothy Clifford, 'Disegni di Taddeo e Federico Zuccari e dei loro contemporanei per la maiolica' in Marino Marini (ed.), *Fabulae Pictae*, Museo Nazionale del Bargello May-September 2012 Exhibition Catalogue, Florence, 2012, p. 106. The Musée du Louvre drawing (inv. no. 10322) was published by John Gere, *Dessins de Taddeo et Federico Zuccaro*, Musée du Louvre, *XLIIe Exposition du Cabinet des Dessins*, Paris, 1969, p. 25, where he suggested that the Louvre's drawing was 'presumably a design for the reverse of a commemorative medal which was never struck', but Wendy Watson convincingly argues that this was almost certainly not the case, and no medal with Zuccaro's design was struck, see Watson, *ibid.*, pp. 177-178.
3. This idea is noted by Wendy Watson, *ibid.*, p. 179.
4. See J.A. Gere, 'Taddeo Zuccaro as a designer for Maiolica' in *Burlington Magazine*, No. 105, July 1963, pp. 306-315.





123

■ 123
AN URBINO ISTORIATO MAIOLICA FOOTED DISH

CIRCA 1530

Painted with 'The Miraculous Catch' by the 'Milan Marsyas Painter' or the 'Painter of the Milan Mucius Scaevola', with Christ on the shore, St. Peter disembarking from the boat, three other disciples behind him, before distant buildings and mountains, the reverse with a short flaring foot

10¾ in (27.5 cm.) diameter

\$25,000-40,000

£20,000-31,000
€23,000-36,000

PROVENANCE:

Possibly Count Ferdinando Pasolini Dall'Onda, Faenza. Count Benvenuto Pasolini Dall'Onda, his sale (sold anonymously as 'Catalogue d'un belle collection de Majoliques Italiennes des diverses fabriques des XV^e, XVI^e & XVII^e siècles'); Ridel & Roussel, Rue de Jeuneurs 42, Paris, 13-15 December 1853, lot 79. The Collection of the Rothschild family. By descent to the present owners.

Note continues on christies.com



The wedding feast of Cupid and Psyche with the Olympian Gods, after the fresco by Raphael in the Villa Farnesina © The Trustees of the British Museum

■ 124
A LARGE VENICE MAIOLICA DOCUMENTARY ISTORIATO CHARGER

DATED 1545, WORKSHOP OF FRANCESCO DI PIERO DA CASTEL DURANTE

Painted with Jupiter and gods atop Mount Olympus, the figures encircled by clouds and against a yellow sky, the reverse inscribed in blue *Conuiuio d[e]l Sommo Giove / a tutti li Dei celesti / In Venetia a Sa[n] Thomà. In / botega di M[aestr]o Francesco / da Castel durante / d[e]l 1545, within concentric yellow bands*

17½ in. (44.5 cm.) diameter

\$70,000-90,000

£55,000-69,000
€63,000-81,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1884. Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4055). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/13). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

F. de Mély, *La céramique italienne. Marques et monogrammes*, Paris, 1884, p. 183. *Collections de M. le baron Alphonse de Rothschild, circa 1900* (n.d.), Vol. I. Caterina Marcantoni Cherido, 'Sulle tracce di Domenico da Venezia nella collezione di maioliche rinascimentali del Museo Correr, in Mario Panarello (ed.), *Da Venezia alla Calabria*, Briatico, 2023, p. 122, fig. 8. Cited by Monica De Marco, 'Nuovi dati sull'ambiente di Domenico da Venezia', in Mario Panarello et al., *Da Venezia alla Calabria*, Briatico, 2022, p. 34. Caterina Marcantoni Cherido, *Maioliche italiane del Rinascimento*, 2023, p. 13, fig. 6 and fig 6a (a facsimile of de Mély's 1884 entry).

Note continues on christies.com



124



125

■ 125 AN URBINO MAIOLICA 'ACCOUCHEMENT' BOWL AND COVER

1580-1600, PROBABLY PATANAZZI WORKSHOP

Of waisted form on a small circular foot, the high pointed cover terminating in a double-knopped finial, the white-ground exterior and cover painted with grotesques, the interior with a band of grotesques above a central medallion with a young woman suckling an infant on a terrace, a distant landscape beyond, the underside of both the bowl and cover with printed labels inscribed 'P. 48 / E. de R. / 93' and 'P. 48 / E. de R. / 93B' for Édouard de Rothschild
6⅞ in. (17.5 cm.) high (2)

\$3,000-5,000 £2,400-3,900
€2,700-4,500

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4092).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 317/11), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 391/11).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

This bowl and cover would once have been part of an accouchement set, or childbirth set, which contained fortifying broth or treats for new mothers. These sets consisted of various types of vessels, and according to the contemporary account recorded by Cipriano Piccolpasso, they could include up to nine pieces. For a three-part set in the Detroit Institute of Arts consisting of a bowl very similar to the present lot, a cover and a stand, see Timothy Wilson, *Tin-Glaze and Image Culture, the MAK Maiolica Collection in its wider context*, The MAK, Vienna, April – August Exhibition Catalogue, Stuttgart, 2022, p. 230, where the drawing in Piccolpasso's *Li tre libri dell'arte del vasajo (The Three Books of the Potter's Art)*, which shows a five-part set, is also illustrated.



126

■ 126 A DUCHY OF URBINO MAIOLICA EWER

CIRCA 1580-1600, PROBABLY URBINO, PROBABLY PATANAZZI WORKSHOP

Modeled in the form of a harpy-like creature with the winged body of a bird, a long tail curled up to its back in a twisted bundle and with an aperture, the spout formed as a bearded male human's head on a long neck, an aperture to its mouth, on two bird-like webbed feet, the underside with a printed label inscribed 'P. 48 / E. de R. / 135' for Édouard de Rothschild
7⅞ in. (19.3 cm.) long; 6⅞ in. (16 cm.) high

\$6,000-10,000 £4,700-7,700
€5,400-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4082).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 391/4).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Ewers in novelty forms may have been used on the table, or may have simply been appreciated as collectible, suitable for a Renaissance *Kunstkammer* (cabinet of art) or *Wunderkammer* (cabinet of wonders). As Timothy Wilson noted, 'cleverly made and amusing objects like the present one may in some degree be compared with the natural and artificial wonders being assembled at the same date north of the Alps, especially by Habsburg princes such as Emperor Rudolf II at Prague'. See Timothy Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, p. 306.

An ewer in the form of a dragon is in the Metropolitan Museum, New York (see Wilson, *ibid.*, pp. 306-307, no. 108.) For a model of a harpy attributed to the Patanazzi workshop, see Giuliana Gardelli, "A *Gran Fuoco*", *Mostra di Maioliche rinascimentali dello Stato di Urbino da Collezioni Private*, Palazzo Ducale, Urbino, July – September 1987 Exhibition Catalogue, Urbino, 1987, pp. 144-145, no. 61.



127

■ 128 AN URBINO MAIOLICA ISTORIATO EWER

CIRCA 1565-1580, PROBABLY ORAZIO OR FLAMINIO FONTANA WORKSHOP

The central continuous *istoriato* scene depicting Adam and Eve in the Garden of Eden with the serpent and a crowned figure of God, a river-god reclining on an upturned urn, between bands of rosettes, *trompe l'oeil* coffering and bead ornament, the whitened ground of the lower part, waisted foot, rounded shoulder and flared neck decorated with *grottesche*, the elaborate helmet-shaped spout interior painted with water, the scrolling handle with a ram's head upper terminal and a bifurcated lower part below a blue mask, the underside with various labels including a printed Baron Alphonse de Rothschild collection label and an Union Centrale exhibition label
13¼ in. (33.7 cm.) high

\$10,000-15,000 £7,800-12,000
€9,000-13,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4079).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 390/5).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, Musée Rétrospectif, 1865.
Paris, Trocadero, Exposition Universelle, May-November 1878.

LITERATURE:

Albert Jacquemart, 'Union Centrale des Beaux-Arts Appliqués à l'Industrie, Musée Rétrospectif', *Gazette des Beaux-Arts*, Paris, 1865, p. 400 (illustrated in reverse).
Franck, *L'art ancien. Photographies des collections célèbres par Franck*, Paris, 1868, Vol. IV.
Alfred Darcel and Henri Delange, *Recueil de faiences italiennes de XVe, XVIe, et XVIIe siècles*, Paris, 1869, pl. 91.
Gazette des Beaux-Arts, Paris, 1878, p. 969 (illustrated in reverse).
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

The figures of Adam, Eve and God are based on one of Bernard Salomon's woodcut illustrations in Claude Paradin's Bible picture-book *Quadrins Historiques de la Bible*, published by Jean de Tourne in Lyon in 1553. An edition of this picture-book was also published in Italy, and the woodcuts became a regular source of inspiration for *maiolicari*. The reclining river-god, which bears no relation to the Old Testament, must derive from another source.

■ 127 AN URBINO MAIOLICA ARMORIAL ISTORIATO PUZZLE-JUG

CIRCA 1550-1580, FONTANA WORKSHOP

Of baluster form, the bulbous body painted with a continuous *istoriato* scene centered by a shield of arms in an escutcheon flanked by the letters C and M, a triton carrying a nymph and a double-tailed gorgona mermaid riding a mythical sea creature with the body of a lion, the waisted pierced green neck with entrelac ornament below an ochre rim with three spouts, the handle formed as two snakes, the underside with a printed label inscribed 'P. 48 / E. de R. / 144' for Édouard de Rothschild
7⅞ in. (20 cm.) high

\$7,000-10,000 £5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4083).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 391/5).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



128

■ 129

AN URBINO MAIOLICA ISTORIATO EWER

CIRCA 1540-1560

The body shell-form, one end with a beast's mask, the other with a large leaf-shaped spout, two snakes tied at the center forming the handle, the body painted with an *istoriato* scene of *Apollo and Daphne*, one side with the river-god Peneus with an up-turned urn and Daphne nearby, the other with Apollo chasing her, a seated figure nearby, in rocky wooded landscapes, on an oval foot, the underside with various labels including a printed label inscribed 'P. 48 / E. de R. / 134' for Édouard de Rothschild 9 3/4 in. (23.8 cm.) high

\$8,000-12,000 £6,200-9,300
€7,200-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), hôtel Saint-Florentin, Paris. Described in Baron Alphonse de Rothschild's 1905 inventory as *hôtel Saint-Florentin, Paris, Faïence Italienne, Aiguière recourbée Apollon poursuivant Daphné estimée 200 francs*.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4084).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 390/6).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

The form is reminiscent of Giulio Romano's designs for metalwork.



■ 130

A DUCHY OF URBINO MAIOLICA DISH

CIRCA 1530

The center painted with Cupid seated on his quiver of arrows, his hand to his head in thought, a bow before him, in a stylized landscape enclosed by a white band with *bianco sopra bianco* scrolls, the broad blue-ground anthemion border with radiating *sgraffito* white palmettes and scrolls, some enriched in green 9 3/4 in. (24.8 cm.) diameter

\$7,000-10,000 £5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Probably described in Baron Alphonse de Rothschild's 1905 inventory as *hôtel Saint-Florentin, Paris, Faïence Italienne, coupe triangulaire estimée 50 francs*.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4023).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 349/5).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
The design of the border has much in common with lustrated pieces from Gubbio, but the absence of lustre suggests that it may not have been made there. For a plate with a central figure painted in similarly muted tones within *bianco sopra bianco* palmettes on the border in the Petit Palais, Paris, see Françoise Barbe *et al.*, *Majolique, La faïence italienne au temps des humanistes 1480-1530*, Château d'Ecouen October 2011-February 2012 Exhibition Catalogue, Paris, 2011, p. 53, where it is attributed to 'probably Urbino'; and Catherine Join-Dieterle, *Musée du Petit Palais. Catalogue de Céramiques I*, Paris 1984, pp. 154-155, no. 48, where it is attributed to Castel Durante.

■ 131

AN URBINO MAIOLICA ISTORIATO SMALL TRI-LOBED DISH

CIRCA 1540-1545

The blue-ground exterior molded with a *cerquate* design of interwoven ochre oak branches with foliage and acorns, the interior painted with the story of Apollo and Daphne, Apollo at left and Daphne at right sprouting branches from her hands, her river-god father, Peneus, recumbent between them, a river flowing from his upturned urn, a wide estuary beyond with distant buildings and mountains, on a blue and yellow-striped socle foot edged with a garland of laurel
6 5/8 in. (16 cm.) wide; 3 in. (7.6 cm.) high

\$5,000-8,000

£3,900-6,200
€4,500-7,200

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4086).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 391/6).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

It is not certain what this unusual form of dish was used for; it may have been intended for spices or used as a sweetmeat, or perhaps as a salt. For a dish of the same form in the Metropolitan Museum, New York, see Timothy Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, Verona, 2016, pp. 192-193, no. 60. Wilson notes that the design of interwoven oak branches on the reverse is derived from the *rovere* or oak tree in the Della Rovere family's coat of arms. The Della Rovere family were the Dukes of Urbino from 1508, and Cipriano Piccolpasso¹⁾ recorded that these designs, which he calls *cerquate* (oak leaf patterns) in his treatise, were 'much used with us [in the Duchy of Urbino] for the veneration and duty we owe to the Oak Tree, under the shadow of which we live happily, so that it can be called painting in the Urbino maiolica style'²⁾.

For six other known examples, each also with *cerquate*-molded exteriors, see Wilson, *ibid.*, p. 352, notes 1 and 2 where they are listed. The example formerly in the Fernand Adda Collection, Paris, also included a striped foot edged with a garland, similar to the present lot; see Bernard Rackham, *Islamic Pottery and Italian Maiolica, Illustrated Catalogue of a Private Collection*, London, 1959, no. 440, pl. 189, B.

1. Cipriano Piccolpasso, a native of Castel Durante, wrote a treatise on the making of maiolica in about 1557 under the patronage of Cardinal François de Tournon. The work was never published but, incredibly, survived in a single manuscript which is now in the collection of the Victoria & Albert Museum, London.
2. Cipriano Piccolpasso, *Li tre libri dell'arte del vasajo (The Three Books of the Potter's Art)*, facsimile 1980 edition, Vol. 1, fol. 671, Vol. 2, p. 113.



Interior view



131

■ 132

AN URBINO MAIOLICA TWO-HANDLED PILGRIM-FLASK AND A COVER

CIRCA 1560-1575, PROBABLY ORAZIO OR FLAMINIO FONTANA WORKSHOP

The white ground finely painted with grotesques, the center of each side with a circular medallion painted in muted tones of pale-blue and brown with *The drunkenness of Noah* on one side, and *Lot and his daughters* on the other side, the city of Sodom burning in the background with the salt-pillar of Lot's wife stood before it, within black cartouches with green egg-and-dart ornament, the shoulder applied with horned and bearded satyr mask handles, with later screw-top, the underside of the flask and cover each with a printed label inscribed 'P. 48 / E. de R. /94' or 'P. 48 / E. de R. /94B' for Édouard de Rothschild
14 3/8 in. (37.3 cm.) high

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France (ERR inv. no. R 4080).
Recovered by the Monuments, Fine Arts and Archives Section.
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.



Sebald Beham's *The Drunkenness of Noah*, in the *Biblicae Historiae*, Frankfurt, 1533
© BPK, Berlin, Dist. RMN-Grand Palais / image BPK



132



■ 133
AN URBINO MAIOLICA ISTORIATO CHARGER

POSSIBLY 1545-1551

Painted with *The Judgment of Paris*, with Paris handing a golden apple to the victor Venus as Juno and Minerva console one another, in a mountainous landscape with distant buildings, Apollo in his chariot above with Zeus, Diana and other gods and attendants, the border with bands of cable and bead ornament enclosing figures, drapery, lions and masks centered above by a martial trophy and below by a festoon and strapwork with a lion's mask, the reverse with an inscription *DELE TRE IGNVDE DEE GIVDICA PARIS*
 16½ in. (42.2 cm.) diameter

\$18,000-25,000

£14,000-19,000
 €17,000-22,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4059).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 1275/1).
 Returned to France on 9 January 1946 and restituted to the Rothschild family.
 By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

The inscription translates as 'Paris judges the three naked goddesses'.

Note continues on christies.com







134 A FLEMISH SILVER-GILT TAZZA

THE BOWL APPARENTLY UNMARKED, PROBABLY FLANDERS, LATE 16TH/EARLY 17TH CENTURY; THE UNDERSIDE DISH, STEM, AND FOOT MARK OF EDWARD FARRELL, LONDON, 1824; PRESUMABLY RETAILED BY KENSINGTON LEWIS

The circular dish embossed and chased with the 'State of Mankind before the Flood', after an engraving by Jan Sadeler, the rim engraved with foliate scrolls, repeated on the underside further engraved with a coat-of-arms, the underside dish chased with four cartouches featuring three reclining female figures depicting Faith, Charity and Hope interspersed with musical trophies, the stem cast and chased with four faun caryatids flanking small cartouches featuring landscapes, the foot chased with three musical muses and musical trophies, engraved on the underside with inscription *JUNE 24TH 1824 THIS NEW FOOT HAS BEEN MADE TO RECEIVE A DISH OF UNKNOWN ASSAY OF (THE) THE WEIGHT of 21 oz 12dwt., marked on underside of foot, stem and dish* 6½ in. (16.5 cm.) high 31 oz. 18 dwt. (993 gr.) gross weight

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

H.R.H. Prince Frederick Augustus, Duke of York and Albany, K.G., P.C., G.C.B. (1763-1827), second son of George III. The Magnificent Silver and Silver-Gilt Plate of His Royal Highness, The Duke of York, Deceased; Christie's, London, 22 March 1827, lot 27. Probably Baron James Mayer de Rothschild (1792-1868). By descent to the present owners.

LITERATURE:

J. Culme, "Kensington Lewis: a Nineteenth-Century Businessman," *Connoisseur*, September 1975, pp. 31 and 36.

Note continues on christies.com



Johann Sadeler, Sinful Mankind Before the Flood, Sicvt avtem rat in diebus noe, engraving, 1601-1636, after a design by Dirck Barendsz. In the collection of the Rijks Museum, Amsterdam (Acc. No. RP-P-OB-5340). © Rijksmuseum, Amsterdam



135 TWO SPANISH JEWELLED SILVER-GILT FIGURES OF MARY MAGDALENE AND SAINT CATHERINE

WITH MAKER'S MARK ONLY IC WITH FLEUR-DE-LYS IN BEWTEEN, 19TH CENTURY

Each on octagonal plinth engraved with foliate on textured ground and inscribed *CAPILLA DEL REY CASTO OVIEDO*, the standing figures with draping robes chased and etched with foliate pattern, Mary Magdalene holding her lamp, Saint Catherine holding her attributes, a book, a sword and a broken wheel resting by her side, *marked on plinths and on base of robes* 22½ in. (57.5 cm.) high, Mary Magdalene; 23½ in. (59.5 cm.) high, Saint Catherine 89 oz. 7 dwt. (2,780 gr.) gross weight, Mary Magdalene; 109 oz.12 dwt. (3,410 gr.) gross weight, Saint Catherine (2)

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in Entresol, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), Château de Ferrières. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 262 and 263). Returned to France on 11 July 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

Inventaire après le décès de Mr Le Baron Alphonse de Rothschild, 16 octobre 1905, Orfèvrerie 'Statuette en argent doré Sainte Anne estimée la somme de mille francs' and 'Une statuette en argent doré Ste Catherine estimée la somme de mille francs'. Plaisirs de France, December 1969, p. 72 show Saint Catherine in the 'Chambre dite au Balcon'.

Note continues on christies.com



136
TWO CONTINENTAL PARCEL-GILT SILVER
BÜTTENMÄNNER

MAKER'S MARK BP AND SPREAD EAGLE, SWITZERLAND OR GERMANY, 19TH CENTURY

Each on hexagonal stepped base, the male figure dressed in Renaissance costume and holding a flagon in one hand, a staff in the other, and carrying a basket on its back, a small dog seated by his feet, one *büttenmann* engraved on underside of basket with a coat-of-arms and initials *NW*, the flagon applied with a coat-of-arms below initials *IL* on one side and *BW* on the other, the second *büttenmann's* flagon engraved *NW* below a coat-of-arms identical to the first figure, the heads unscrew, marked on both bases, one marked with later French control mark

11¼ in. (28.4 cm.) high, the first, 10¾ in. (27 cm.) high, the second 30 oz. 14 dwt. (956 gr.) (2)

\$7,000-10,000 £5,500-7,700
 €6,300-9,000

PROVENANCE:

The Collection of the Rothschild family.
 By descent to the present owners.

The *büttenmann* is a guild object typical of German, Alsatian and Swiss wine making areas and would have been used in traditional drinking games at banquets.

The marks stamped on the present lot are recorded as unidentified in M. Rosenberg, *Der Goldschmiede Merkzeichen (Band 4): Ausland und Byzanz*, Frankfurt a.M., 1928, p. 607, No 9537 and 9538, as found on a *büttenmann* in the collection of the Duke of Cumberland in Penzing near Vienna. These *büttenmänner* had previously belonged to Sophia Princess of Great Britain and Ireland (1777-1848) and were sold at Sotheby's, Amsterdam, 8 October 2005, lot 1244. Although slightly different to the present lot, the Duke's *büttenmänner* were described as early 19th century, and are listed in the inventories and files of the Ernst August 'Fideikommiss', founded by King Ernst August (1771-1851) in 1843 and which comprised his own property (including various purchases) as well as items inherited from his sister, Auguste Sophie (1768-1840), and from his wife Friederike (1778- 1841).



137
A PAIR OF GERMAN RENAISSANCE SILVER-GILT SATZBECHERS OR STACKING BEAKERS

MARK OF SEBALD BUEL, NUREMBERG, 1566-1570

Cylindrical on spreading foot cast and chased with a hunting scene, the plain body etched with Moorish strapwork under a molded rib, chased above with wild boar, stag and hare hunts, marked on undersides and with later French control marks

3½ in. (9 cm.) high 12 oz. 19 dwt. (403 gr.) (2)

\$10,000-15,000 £7,800-12,000
 €9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
 By descent to the present owners.

LITERATURE:

K. Tebbe, *Nürnberg Goldschmiedekunst 1541-1868, Band I*, Nürnberg, 2007, p.77, No 111.

This type of *satzthebecher* or *Häufbecher* beaker with its distinctive applied mid-rib to allow the beakers to be stacked and prevent them from slipping too deeply, was often made in sets of six or twelve and became notably popular at the end of the 16th century and was a specialty of the goldsmithing center of Nuremberg.

The chased scene of hunting around the lip is inspired from a series of popular prints published by Harmen Jansz Müller after designs by Johannes Stradamus. Stradamus (1523-1605) was a Flemish artist active in Florence working for the Medici. These hunting scenes resemble those designed for Cosimo Medici's tapestries to decorate his villa in Poggio a Caiano inspired by hunting practices at the Florentine court. Stradanus produced twenty-eight drawings for the series later published as prints all over Europe and which had a lasting impact on goldsmiths.

Neumeister sold on 22 October 2019 in the Rudolph Neumeister collection under lot 35 a matching beaker to this pair previously in the collection of Baron Leopold von Rothschild, London.



Wild Boar Hunt with Nets, Harmen Jansz. Müller, 1570 Museum Boijmans Van Beuningen ©Collection Museum Boijmans Van Beuningen, Rotterdam.

138

TWO GERMAN PARCEL-GILT SILVER
SCULPTURES

MARK OF THOMAS JOSEPH HUEBER, AUGSBURG, 1697-1698

Each realistically modeled as a standing figure, the first as Bacchus, depicting Autumn, draped in a leopard skin and holding a bunch of grapes above a wine taster, a vine tendril fixed around his head and his leg, the second as Ceres, depicting Summer, with a long robe engraved with scrolling foliage on matted ground holding a bunch of wheat and a scythe, her head crowned with ears of wheat, each on a spool-shaped ormlu-mounted wood base, marked on the leopard skin and on the base of the dress

22½ in. (57.5 cm.) high
221 oz. 11 dwt. (6,891gr.) gross weight (2)
£70,000-90,000 £55,000-69,000
€63,000-81,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), *Salon des Cuirs*, Château de Ferrières, Paris.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild, A. Cottin Notaire, 16 October 1905, (*Salon des Cuirs*, Château de Ferrières: 'Deux statuettes en argent, Cérès et Bacchus, estimées la somme de deux cent francs').
H. Seling, *Die Ausburger Gold-und Silberschmiede 1529-1868*, Munich, 2007, p. 424, no. 1875.

Another sculptural silver figure by Thomas Joseph Hueber is recorded and illustrated in M. Hering-Mitgau, *Barocke Silberplastik in Südwestdeutschland, Germany*, 1973, p. 178 and 179, no. 37: a Virgin Mary and child very similar in size to the present figures. The figure of the Virgin resembles that of the depiction of Summer here with a fine expressive face framed by soft, wavy hair, hooded eyelids, enigmatic smile, and draped robe chased with elaborate foliage on matted ground to simulate a rich brocade. The figure of the Virgin is also composed from an oblique view enhancing the movement of the modeling.



Reverse of the lot



139

FOUR CONTINENTAL SILVER-GILT SCULPTURES

IN THE MANNER OF ABRAHAM DRENTWETT II, AUGSBURG, CIRCA 1680

Each realistically cast and chased depicting the seated Paris, Aphrodite and Cupid, Hera and her peacock, and Athena, on later wood plinth, each marked on base and with later guarantee mark used in Sardinia 1825-1831, reconnaissance mark used in Sardinia second half of 1824, and territorial mark used in Genoa 1824-1873 11 in. (28 cm.) high, the tallest 31 oz. 12 dwt. (984 gr.) weighable silver (4)

\$40,000-60,000 £31,000-46,000 €36,000-54,000

PROVENANCE:

Emma Louisa, Lady Rothschild (1844-1935), by descent to, Nathaniel Charles Rothschild (1877-1923), by descent to, Nathaniel Mayer Victor Rothschild (1910-1990), sold, The Rt. Hon Lord Rothschild, O.M., F.R.S.; Christie's, London, 13 May 1970, lot 160. The Collection of the Rothschild family. By descent to the present owners.

AUGSBURG AND THE DRENTWETT: THE CAPITAL OF SILVER SCULPTURE

These four figures are part of Augsburg's tradition of silver sculptures, a specialty of the Drentwett family of goldsmiths in the second half of the 17th century.

Helmut Seling in *Die Augsburger Gold und Silberschmiede, 1529-1868*, Munich, 2007 lists at least thirty silversmiths from the Drentwett dynasty in Augsburg from the late 16th to the early 19th century, of whom Abraham II (1647-1729) is probably the best-known member.

Abraham II became master in 1675 and married Susanna Peters, the daughter of a fellow goldsmith, the same year. In the German tradition, particularly from Augsburg, Drenwett cast his figures, which generally gave more movement, fluidity and originality to his compositions, as well as demonstrating a real talent for creative sculpting. His works include a pair of andirons with figures of Vulcan and Prometheus, now in the Palace of Armour in Moscow; two busts of Mars and Bellona in the Schatzkammer in Munich; a statuette of Jupiter in the Grüne Gewölbe in Dresde illustrated in Exhibition catalogue, *Quand Versailles était meublé d'argent*, Versailles, 2007, p. 158-159, No. 27; and statuettes of Hercules, Omphale and Venus in the Kassel museum.

Like many goldsmiths, including Jamnitzer, he was inspired by Italian bronzes as explained by Hans Weirauch in *Italienische Bronzen als Vorbilder deutscher Goldsmiedekunst* in *Studien zur Geschichte des Europäischen Plastick: Festschrift Theodor Müller*, Munich, 1965, p. 277, in this instance the figures are after models by Girolamo Campagna (1549-1626).

TABLE OR FURNITURE ORNAMENTS

These types of statuettes depicting mythological figures were nevertheless quite rare, as representations of saints or portraits of sovereigns were more common at the time. These statuettes could have been used as table ornaments, demonstrating the growing interest of collectors in sculptural figures which continued into the 18th century with porcelain figurines. Alternatively, it is also possible that they could have adorned a cabinet or a sculptural silver composition such as a table clock similar to one by Abraham Drentwett's dated 1680-1683 illustrated in H. Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Vol. II, No 605.

THEMATIC ORNAMENTS

These four figures certainly complement each other around the theme of the Judgement of Paris, which remains one of the most important in art history, appreciated for its philosophy and the universalism of its message that love is the driving force of the world itself. In the story, Paris, a young prince of Troy, arbitrated a quarrel between the mother goddess Hera, the war goddess Athena, and the goddess of love, Aphrodite, fighting over a golden apple, thrown by Eris, goddess of discord to punish them, and that was to go to 'the most beautiful'. Each of them made an offer to Paris to sway his judgement: Hera offered the control of Asia and wealth, Athena promised victory in battle, but also beauty and wisdom; as for Aphrodite, she promised him Helen, the most beautiful of all mortals. The judgement of Paris represents that fateful moment when love directs the mortal's action and makes him chose Aphrodite. Under the power of Aphrodite, Helen, married to the Spartan king Menelaus, falls in love with Paris and runs away with him: this is the trigger for the Trojan War, the terrible conflict described in the Iliad and the Odyssey.





140

140 A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF PAUL SOLANIER, AUGSBURG, 1680-1685

Baluster shaped on spreading base, the body embossed with oblong lobes engraved with vine leaves and bunched grapes and framed by gilt bands, the scroll handle with bifurcated thumbpiece and shield shaped lower terminal, the hinged domed cover with later dolphin-tail finial, later engraved underneath with initial S, marked underneath and on lid

9 in. (23 cm.) high
23 oz. 2 dwt. (718 gr.)

\$3,000-5,000

£2,400-3,900
€2,700-4,500

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

An identical tankard, also marked for Paul Solanier and dated 1698, is referenced and illustrated in H. Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich, 1980, Band II p. 434, no. 430 and Band III, p. 222, no 1669 g; although M. Rosenberg, *Der Goldschmiede Merkzeichen*, Band I, Frankfurt am Main, 1922 record the mark p. 144, no. 670 as unidentified.



141

141 THREE GERMAN SILVER-GILT SATZBECHERS OR STACKING BEAKERS

ONE WITH MARK OF ARNOLD SCHMIDT, NUREMBERG, 1543-1572 AND TWO WITH MARK OF PHILIPP STENGLIN, AUGSBURG, 1713-1717

Each on spreading circular base engraved with foliate band, the cylindrical body applied with molded rib and engraved with strapwork framing three medallions, two engraved with a soldier profile and the other with a coat-of-arms between initials AM, the pair marked on undersides, the third one marked on side, each with striche to underside, and with later French control marks

3½ in. (9 cm.) high
17 oz. 2 dwt. (533 gr.) gross weight

\$30,000-50,000

£24,000-39,000
€27,000-45,000

(3)

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

This type of beaker became notably popular at the end of the 16th century and would have comprised a set of six to twelve pieces. The distinctive applied mid-rib on the body allow the beakers to be stacked and prevent them from slipping too deeply.

Philip Stenglin (1667-1744) specialized in beakers and is referenced in Helmut Seling et al., *Die Augsburger Gold-und Silberschmiede 1529-1868*, no. 1880, p. 426-428.

For an identical beaker by Arnold Schmidt (fl. 1543-1572) circa 1578, see K. Tebbe et al. *Nürnberg Goldschmiedekunst*, Nuremberg, 2007, fig. 574, p. 933.

142 A PAIR OF GERMAN SILVER-GILT ECUELLES, COVERS AND STANDS

MARK OF (JOHANN) DANIEL I SCHAFFLER, AUGSBURG, 1725

In the French *Régence* style, engraved with a frieze of scrolls and trelliswork on matted ground and applied with medallions figuring allegories of geography and mathematics on the bodies and allegory of love on the cover and the handles, the cover applied in the center with a medallion depicting Hercules and the dragon Ladon and with four dolphin-shaped resting scrolls, one stand later engraved with initials W.T.Q., each marked on underside of stand, body and border of cover, one with later Austro-Hungarian control marks for Vienna, 1806

9¼ in. (23 cm.) diameter, the stands
61 oz. 6dwt. (1,908 gr.)

\$8,000-12,000

£6,200-9,300
€7,200-11,000

(4)

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The Metropolitan Museum of Art in New York holds a near identical *écuelle* with cover and stand by (Johann) Daniel Schäffler I dated 1723-1727 (Acc. No. 1974.356.738a,b).



142



143

A GERMAN PARCEL-GILT FIGURAL GROUP OF NESSUS AND DEIANEIRA

19TH CENTURY

After a model by Giambologna, the rearing figure of Nessus wearing a laurel crown, the loosely draped figure of Deianeira lying on the centaur's back with arms outstretched, on oval base chased with auricular style scrolling motifs, marked on base with marks resembling those of Dieterich Mundt III, Hamburg, Circa 1658-1660
18½ in. (46 cm.) high
115 oz. 18 dwt. (3,604 gr.)

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

This group is after a model by Giambologna (1529-1608) and depicts the centaur Nessus seizing Deianira. The story was first described in Book IX of Ovid's *Metamorphoses* where Ovid recounts Hercules and Deianira journeying back to Tyrins and coming upon a swollen river which they had to cross. Nessus, who was already ferrying other people across it, saw them and offered to carry Deianira to the other bank. When Hercules reached the other side, however, Nessus turned around and abducted Deianira. On seeing this, Hercules drew an arrow that had previously been dipped in the Hydra's blood and shot it at Nessus. Moments before his death, and in an act of pure cunning, Nessus convinced Deianira to collect his blood and use it on Hercules as a love potion.

Variations of the story describe Nessus giving her a blood-stained garment, while others describe her collecting the blood in a vial. Either way, it was Deianira who delivered the poisoned blood to Hercules that finally killed him.

Until Giambologna conceived his bronze model of *Nessus Abducting Deianira*, the subject matter was rarely represented in Renaissance art. Giambologna was one of the main figures of the Mannerist movement in vogue in the 1520s which sought to break with the traditional canons of the Renaissance. This representation showed Giambologna's talents as a Mannerist sculptor whereby the group is no longer to be viewed only from the front but in rotation to appreciate all its aspects.

The Abduction of Deianira is one of the most recognized works of Giambologna and was reproduced several times not only in the sculptor's workshops but also in those of others sculptors as well as by goldsmiths. Three Augsburg-made silver and silver-gilt versions of this group are known to date, one in the Louvre by Tobias Kramer, dated 1615, gifted by Adolphe Rothschild, one in the Palace of Armour in Moscow by Andreas I Wickert dated 1630-1635 and finally the one sold at Christie's, Paris in 2009 from the collection of Yves Saint-Laurent and Pierre Bergé (23-25 February 2009, lot 177) also attributed to Andreas Wickert because of its unmistakable resemblance to the group in the Armoury (see H. Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich, 1980, vol. 2, ill. 484).



144

A DUTCH BASSE-TAILLE ENAMELLED GOLD WEDDING FORK AND KNIFE

PROBABLY AMSTERDAM, CIRCA 1608

Comprising a knife and a two-pronged fork, each with tapering handle with trefoil shape terminal, enameled in bright translucent colors with exotic birds and fruiting scrolls and with a lady's coat-of-arms and a gentleman's coat-of-arms beneath a knight helm, the iron blade and prongs etched and gilded with foliate branch, enameled on the side of both with the name ANNA ROELOFFS, apparently unmarked, with later French import mark in use between 1838 and 1864

7¼ in. (18.5 cm.) long, the knife; 7⅝ in. (19.2 cm.) long, the fork
2 oz. 15 dwt. (87 gr.) gross weight

(2)

\$6,000-8,000

£4,700-6,200

€5,400-7,200

PROVENANCE:

Jacob Jacobsz Bicker (1581-1626) and his wife Anna Roelofs de Vrij (c.1589-1626). Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2506).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1170), and transferred to the Munich Central Collecting Point, 28 June 1945 (MCCP no. 1371/87 and 1371/88).

Returned to France on 11 July 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild, A. Cottin Notaire, 16 October 1905, (hôtel Saint-Florentin, Entresol: 'Une fourchette émaillée XVIe siècle, estimée cinq cent francs' and 'Petit couteau émaillé XVIe siècle, estimé cinq cent francs').

The arms featured are those of Jacob Jacobsz Bicker (1581-1626) and his wife Anna Roelofs de Vrij (c.1589-1626) whom he married on 11 June 1608.

Cutlery sets were a common wedding present in the Lowlands in the 17th century, the present lot being a particularly early example. This knife and fork were presumably a wedding gift from the Roelofs family to the newly married bride Anna Roelofs (1589-June 1626), the daughter of Roelof Egbertsz (d.1619) *burgomaster* (mayor) of Amsterdam in 1611, 1614, and 1617, and Grietgen Jansdr Valckenier (1553-1621).

Jacob Jacobsz Bicker (1581-1626) was a wealthy merchant in Amsterdam whose patrician family, known as the Bickerse league, played an important political role during the Dutch Golden Age, opposing the House of Orange and striving for the abolition of *stadtholdership* and the full sovereignty of the individual regions comprising the Republic of the United Seven Netherlands. Jacob worked for the family business founded by his uncle Gerrit Bicker (1554-1604), an international grain merchant and brewer and one of the founders of the East India Company, which provided the family a strong position to trade across the globe. Upon his death, Jacob left a substantial estate estimated at 375,000 florins (J. E. Elias, *De vroedschap van Amsterdam 1578-1795*, Amsterdam, 1963, vol. 1, p. 359).

The Waddesdon Bequest holds in its collection a nearly identical knife (WB.201) also dated circa 1608 with the arms of De Bordes and of Commelin of Amsterdam, as well as a wedding knife and fork (WB.203) dated 1600-1700, both were bequeathed to the British Museum by Ferdinand Anselm Rothschild (1839-1898).



Jacob Jacobsz Bicker by Vaillant, Wallerant (1623-1677), circa 1623
© Collectie Stadsarchief Amsterdam



~ 145

A GERMAN SILVER-GILT MOUNTED NAUTILUS CUP

17TH AND 19TH CENTURY, WITH MARKS RESEMBLING THOSE OF MELCHIOR BAIR, AUGSBURG

On a domed base chased with sea-monsters in surf, the stem cast as Neptune sitting astride a seahorse atop a sea serpent and holding the nautilus above his head, the side straps cast and chased as caryatids, the back strap cast and chased as a winged caryatids and applied with a lion's head, the front strap as a double-headed eagle, the rim engraved with nautical creatures, the finial formed as a man seated upon a tortoise, marked on foot-rim

9¾ in. (24.8 cm.) high
18 oz. 4 dwt. (567 gr.) gross weight

\$7,000-10,000

£5,500-7,700

€6,300-9,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), in *Boudoir vert sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2982).

Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany.

Returned directly from the above to France on 19 October 1945 and restituted to the Rothschild family. By descent to the present owners.

This stem of this nautilus cup is inspired by the numerous designs produced by ornemanists such as Cornelis Floris (1514-1576) active in Antwerp and Paul Flindt (fl.1601- after 1618) active in Nuremberg whose engravings were widely available across Europe and had a lasting impact on goldsmiths. Both engraved fantastical versions of nautilus cups featuring improbable monsters carried or ridden by satyrs and mermaids, all exploring the possibilities of goldsmithing and reflecting a taste for the unusual. Such creativity would last well into the late 19th century when the taste for such nautilus cups persisted with creation by such firms as Koch and Bergfeld in Bremen whose model books included nautilus cups.

Although this cup was probably improved with some 19th century addition such as the sea monster resembling a dragon ridden by the Neptune holding the shell, it also includes some earlier elements notably the finely engraved wide lip typical of 16th and 17th century examples.





146

A GERMAN RENAISSANCE SILVER-GILT CUP AND COVER OR BUCKELPOKAL

MARK OF HANS PEZOLT, NUREMBERG, 1593-1602

On spreading base, embossed with lobes within chased scrolls, the vase shaped stem applied with ram's heads alternating with winged female busts and beaded scrolls, the waisted cup chased with Renaissance cartouches, scrolls and fruit trophies framing lobes interspersed with applied putto masks on matted ground, the flaring rim embossed with large lobes, the detachable cover with soldier finial on raised center, marked on foot-rim and cover inner rim
21 in. (54 cm.) high
46 oz. 9 dwt. (1,446 gr.)

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 14.
C. Frégnac and W. Andrews, *The Great Houses of Paris*, London, 1979, p. 79, illustrated in situ, p. 80.

Hans Pezolt (1551-1633) was one of the most productive, most sought-after and artistically talented Nuremberg goldsmiths of the end of the 16th and early 17th century. In that period, he produced a large number of works of which forty or so are extant. The Nuremberg City Records show that between 1595-1614 he was commissioned to produce a total of sixty-four lobed cups and eighteen 'pineapple' cups as well as two salt-cellars to be presented to visiting dignitaries including Arch Duke Matthias of Bohemia, later Holy Roman Emperor (1557-1619) and Count Axel Oxenstierna (1583 - 1654), the Swedish Imperial Chancellor. Pezolt's foreign clients included Emperor Rudolf II (1552-1612), to whom he delivered a silver fountain, and the Bavarian Duke Wilhelm V (1548-1626), to whom he supplied a silver chandelier. After the death of Wenzel Jamnitzer in 1585, Pezolt became the leading Nuremberg goldsmith and pioneered the Gothic revival style subsequently embraced by his contemporaries including amongst others Hans Kellner, Christoph Jamnitzer and Hans Beutmüller.

Several examples of this form of cup known as *Buckelpokal* are recorded including one dated 1578-1591 with arms of the Kress family in the Germanisches Nationalmuseum in Nuremberg illustrated in K. Tebbe, *Nürnberg Goldschmiedekunst 1541-1868*, Nürnberg, 2007, vol. 2, p. 174, fig. 144. and one dated 1593-1602 adorned in the lid with the enameled portrait of Andreas Imhof illustrate in M. Bachtler, *Goldschmiedekunst*, Bielefeld, 1986, fig. 8.





147

147 A GERMAN SILVER-GILT ZOOMORPHIC SNUFF-BOX

MARK OF CHRISTIAN LEO, KONIGSBERG, 1743

Realistically formed and chased as a recumbent lion, the molded rim applied with scroll thumbpiece, *marked on the rim*
3½ in. (9 cm.)
6 oz. 11 dwt. (204 gr.)

\$1,200-1,800

£930-1,400
€1,100-1,600

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

M. Rosenberg, *Der Goldschmiede Merkzeichen (Band 2): Deutschland D - M*, Frankfurt a.M., 1923, p. 218, No. 2879 and 2881.

Königsberg, now Kaliningrad, was the capital of East Prussia and, until 1945, the most northern and eastern major city in Germany. This distance from the center of Germany makes it unsurprising that the city developed a style, inspired by or inspiring its trading partners in the Hanseatic League, which Königsberg had joined in 1340.



148

148 A LARGE URBINO MAIOLICA TWO-HANDLED ARMORIAL BASIN

148 A LARGE URBINO MAIOLICA TWO-HANDLED ARMORIAL BASIN

CIRCA 1570-1585, FONTANA WORKSHOP OR PATANAZZI WORKSHOP

Of campana form with a flaring and fluted neck, the gadrooned bulbous body on a circular socle, the handles formed as monsters' heads with double tails, the white-ground exterior and interior painted with grotesques, the interior with a central medallion enclosing an oval shield with a coat of arms within a strapwork escutcheon and surmounted by a cardinal's red *galero*, flanked on each side by six pendant tassels, the rim painted with a band of egg-and-dart ornament
18¾ in. (46.7 cm.) wide; 10¼ in. (25.9 cm.) high

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

Commissioned for Cardinal Felice Peretti (1521-1590).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4071).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 391/1).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.



The arms are for Cardinal Felice Peretti (1521-1590), who was created a Cardinal in May 1570 by Pope Pius V, and who later became Pope Sixtus V in 1585.

For a basin of this unusual form with related decoration of grotesques on a white ground, see Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, pp. 363-364, no. 1089. The form may be inspired by the antique Torlonia vase, see Phyllis Pray Bober and Ruth Rubinstein, *Renaissance Artists and Antique Sculpture, a Handbook of Sources*, London, 1986, p. 124.



Interior of the lot

148 A GERMAN RENAISSANCE PARCEL-GILT SILVER COUPE

MARK OF CHISTOPH ERHART, AUGSBURG, 1585-1590; WITH LATER ELEMENTS

On spreading oval foot chased with sea-monsters in sea waves, with rockery, shells and vegetation, the parcel-gilt stem cast and chased as a kneeling male figure wearing a feathered loin-cloth and feathered headdress with bow and quiver across his shoulder, holding a large shell later applied with a pearl, engraved with later initial S on underside of foot, *marked on foot rim*
6½ in. (16.5 cm.) high
17 oz. 9 dwt. (543 gr.) gross weight

\$2,000-3,000

£1,600-2,300
€1,800-2,700

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), Château de Ferrières.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 and transferred to Germany.
Returned to France and restituted to the Rothschild family on 29 March 1946.
By descent to the present owners.

LITERATURE:

Archives of the Commission de Récupération Artistique (CRA), Archives Diplomatiques, Paris, 209 SUP/108 - Inventaires / 1947- OBJETS D'ART emportés par les Allemands du Chateau de FERRIERES (FERRIERES-en-Brie- Seine et Marne) p. 2 : 'COUPE en Navtile à monture d'argent; comme pied de coupe, un chasseur indien à genou avec un carquois et un arc. Au Bord du socle, dauphine et coquillage, sur le bord de l'embouchure, arabesque. Allemagne du Sud, fin 16e siècle, coupe cassée'.
Helmut Selig, *Die Augsburger Gold- und Silberschmiede 1529-1868*, Munich, 2007, no 763

Note continues on christies.com



149

149 AN AUSTRIAN PARCEL-GILT SILVER WAGER CUP

VIENNA, 1746, WITH MAKER'S MARK IP IN SHAPED PUNCH POSSIBLY FOR JOHAN OR JOHANNES PFEIFFER

Of typical form, modeled as a lady in 16th-century costume with corset and bell skirt applied with pierced scrolling foliage and strapwork, holding aloft an orange peel chased swivel cup suspended by dragons and pierced scrolls, *marked on rim of swivel cup and skirt*
9½ in. (24.5 cm.) high
17 oz. 2 dwt. (532 gr.)

\$3,000-5,000

£2,400-3,900
€2,700-4,500

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 151

AN ITALIAN MAIOLICA ALLEGORICAL CHARGER

CIRCA 1520-1550, POSSIBLY UMBRIA OR NORTHERN LAZIO

The center painted with an allegory of Love, with Cupid blindfolded and tied to the mast of a four-wheeled chariot, a fortified town in the distance, a dog chasing a hare in the foreground, the sky with an unfurled ribbon-tied scroll inscribed *EL-C / ARR / O-DEL / LAMO-RE*; the blue-ground border reserved with scrolling foliage and cornucopias divided by four oval medallions, the two at the sides with profile portraits, one with a woman and the letters *-B-* and *-A-* and the other with a man in a turban and the letters *-G-* and *-C-*. 15 7/8 in. (40.3 cm.) diameter

\$15,000-25,000 €12,000-19,000
 €14,000-22,000

PROVENANCE:

Possibly Prince Soltykoff collection, his sale; Pillet, Paris, 8 April-1 May 1861, lot 748 (sold to Mannheim for 442 francs).

The Collection of the Rothschild family.
 By descent to the present owners.

The inscription *El carro dell amore* translates as 'the chariot of love'. Although the form of this charger is typical of Deruta, the un-glazed center within the footrim on the reverse and the border on the obverse are not typical. See Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*, Turin, 2018, pp. 86-87, no. 32, for a large dish of similar form with a related border centered by four oval panels and painted by a similar hand to the present lot. Wilson tentatively attributes the piece to Umbria or possibly northern Lazio on the basis that the un-glazed center of the reverse is more characteristic of the latter production center. A large dish formerly in the Adda Collection and published by Rackham as Deruta also has a related border centered by four medallions; see Bernard Rackham, *Islamic Pottery and Italian Maiolica*, London, 1959, no. 376 (pl. 168).



151

■ 152

AN URBINO MAIOLICA ISTORIATO FOOTED DISH

CIRCA 1540-1550, PROBABLY FONTANA WORKSHOP

Painted with Greek soldiers bursting through the arches of a Trojan temple interior, Neoptolemus with his right arm raised and with a dagger over Polyxena wrestled to the ground, before three circular plinths, one with a statue of Achilles or Mars, the reverse inscribed *Re piro ucise pulisena* in blue within the foot, with a printed Alphonse de Rothschild collection label 10 1/8 in. (25.8 cm.) diameter

\$8,000-12,000 £6,200-9,300
 €7,200-11,000

PROVENANCE:

Count Ferdinando Pasolini Dall'Onda, Faenza. Count Benvenuto Pasolini Dall'Onda. Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4067). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 390/3). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 139. *Collections de M. le baron Alphonse de Rothschild*, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



152



153

■ 153

A LARGE URBINO MAIOLICA ISTORIATO CHARGER

CIRCA 1560-1575, PROBABLY FONTANA WORKSHOP

Painted with *Achilles arming himself* after a drawing by Battista Franco, the city of Troy in the distance, the white-ground border painted with grotesques centering circular medallions at the sides and by lobed panels above and below, the reverse inscribed *Di patrocolo à Vendetta / Achille Sarma* in blue, within concentric ochre bands at the footrim and border 17 1/8 in. (45.3 cm.) diameter

\$20,000-30,000 £16,000-23,000
 €18,000-27,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4070). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1257/8). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com

■ 154

AN ITALIAN MAIOLICA DISH

CIRCA 1490-1505, PESARO, OR 1500-1515, URBINO OR CASTEL DURANTE

Boldly painted in shades of blue, ochre, green and yellow, the center with Cupid in a landscape, blindfolded and drawing his bow while balancing on a *palle* with one foot, the well with radiating panels of *bianco sopra bianco* ornament, the blue-ground border with trophies and arabesques centered at the sides with recumbent deer and above and below with tridents and dolphins, the reverse with three dark-blue bands between dark-blue lines, with printed label inscribed 'P. 48 / E. de R. / 140' for Édouard de Rothschild 9 1/8 in. (23.1 cm.) diameter

\$25,000-40,000 £20,000-31,000
 €23,000-36,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4058). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/15). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.

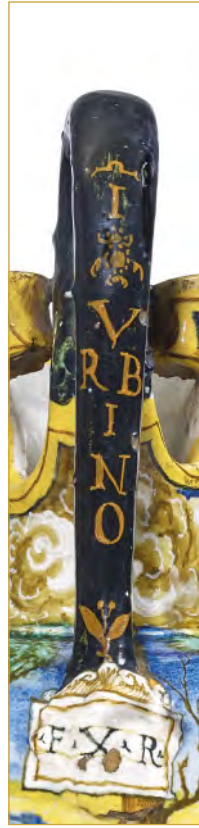
LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1890 (n.d.), Vol. I.

Note continues on christies.com



154



Detail of the signature

■ 155 AN URBINO MAIOLICA DOCUMENTARY ISTORIATO EWER

DATED 1535, BY FRANCESCO XANTO AVELLI

Painted with Apollo and the Muses by the Castalian Spring on Mount Parnassus, with Apollo seated and playing a *lira da braccio* before distant mountains, the flaring neck with winged putti and clouds, the blue-ground socle foot reserved with foliage, the black handle inscribed with the date *M · / · D · X / XXV* and *I[N] / V / RB / I / N / O* and terminating with a tablet inscribed *F · X · R ·* in black, the underside with various labels including a printed Baron Alphonse de Rothschild collection label (with a coronet), a label printed with 'P. 48 / E. de R. / 133' for Édouard de Rothschild, a label inscribed *R 4094* and an Union Centrale exhibition 10 $\frac{1}{8}$ in. (27.7 cm.) high

\$25,000-40,000

£20,000-31,000
€23,000-36,000

PROVENANCE:

Count Ferdinando Pasolini Dall'Onda, Faenza, Count Benvenuto Pasolini Dall'Onda. Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4094). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 390/7). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2772.

LITERATURE:

Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 70. *Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865*, Paris, 1866, p. 252, no. 2772. *Collections de M. le baron Alphonse de Rothschild, circa 1900* (n.d.), Vol. I.

It would appear that the present unpublished ewer is not only a new addition to the corpus of Xanto's work, but it is also unique, as there are no other ewers painted by him which are known to have survived. No ewers can be found in the compendium by E.P. Sani, 'List of works by or attributable to Francesco Xanto Avelli' in J.V.G. Mallet, *Xanto, Pottery Painter, Poet, Man of the Renaissance*, Wallace Collection January-April 2007 Exhibition Catalogue, London, 2007, pp. 191-201.

The scene is taken from Marcantonio Raimondi's engraving *Parnassus*, after a design by Raphael for a fresco in the Stanza della Segnatura in the Vatican, a source which Xanto turned to many times for inspiration. On this ewer, Xanto has adapted the print by reversing it and modifying some of the details, including changing Apollo's original lyre to a *lira da braccio*. The scene is painted slightly more loosely than is typical, with little use of line, which may be related to the challenges of the curved surface. The form of the ewer is similar to a Roman ewer engraved by Agostino Veneziano in 1531. For an ewer of the same form decorated by a different painter and dated 1539, see Timothy Wilson, *Tin-Glaze and Image Culture, the MAK Maiolica Collection in its wider context*, The MAK, Vienna, April - August Exhibition Catalogue, Stuttgart, 2022, pp. 32-33.



■ 156 AN ITALIAN MAIOLICA ISTORIATO CHARGER

CIRCA 1548-1560, PROBABLY URBINO

Painted with King Priam of Troy receiving Helen, a crowd of figures around them, with soldiers on horseback to the right, before a columned building, the city of Troy and distant mountains, the reverse inscribed *Quando il Re Priamo / Ricevette Benenagmete / Hellena nelle sue Case* in blue within concentric ochre bands 15 $\frac{3}{4}$ in. (39.9 cm.) diameter

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Count Ferdinando Pasolini Dall'Onda, Faenza. Count Benvenuto Pasolini Dall'Onda. Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4068). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1257/6). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 103. *Collections de M. le baron Alphonse de Rothschild, circa 1900* (n.d.), Vol. I. Cited by Gaetano Ballardini, 'Rimpianti: Due Collezioni Faentine Disperse', *Faenza*, Anno XVI, V, 1928, p. 110. Cited by Timothy Clifford and J.V.G. Mallet, 'Battista Franco as a Designer for Maiolica', *Burlington Magazine*, no. 879, June 1976, p. 404.

The subject is derived from the central part of a drawing by Battista Franco depicting an episode from the History of Troy⁶³. Vasari describes how Guidobaldo II, Duke of Urbino, had employed Franco to produce a series of Trojan War designs for *maiolicari* to use in their production, and it is thought that Franco came to Urbino to work for the duke intermittently between 1545 and 1551⁶². He produced designs illustrating various subjects, but the largest number to survive are for a *History of Troy* service. Services decorated with Franco's designs were sent to Emperor Charles V and Cardinal Farnese.

A plate in the Victoria & Albert Museum, London, is probably from the 'first service'⁶³. Franco's drawings remained in use by local maiolica workshops, and the author of this charger would have worked from a copy of the drawing⁶⁴.

The present charger appears to be by a prolific anonymous painter dubbed the 'Painter of the Conversion of Saul', whose works have been attributed to various production centers including Urbino, Pesaro, Castel Durante, Rimini and Lyon in France⁶⁵. None of the group assembled so far includes an inscription with a place of manufacture. As the painter could have moved between different centers, it is difficult to be certain if this charger was painted in the Duchy of Urbino or beyond. For a footed dish in the Musée du Louvre painted with Guidon Selvaggio, see Jeanne Giacomotti, *Les majoliques des Musées nationaux*, Paris, 1974, pp. 291-292, no. 911, where it is attributed to Rimini, and for a bowl in a private collection painted with Tobias, the Angel, and the Fish, see Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*, Turin, 2018, pp. 336-337, no. 146, where it is attributed to Urbino district or possibly Rimini.

1. The drawing is in the British Museum, inv. no. 1946-713-350. Also see J.A. Gere and P. Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum; Artists working in Rome c. 1550 - c. 1640*, London, 1983, no. 152.
2. See Timothy Clifford and J.V.G. Mallet, 'Battista Franco as a Designer for Maiolica', *Burlington Magazine*, no. 879, June 1976, pp. 307-410, and Johanna Lessman, 'Battista Franco Disegnatore di Maioliche' in *Faenza*, No. 2, 1976, pp. 27-30.
3. Clifford and Mallet, *ibid.*, 1976, fig. 47 and p. 404. The authors identify the 'first service' as fine pieces, their borders with putti and trophies, their reverses with inscriptions in blue capital letters, see p. 395.
4. Cf. Ravanelli Guidotti, 'Battista Franco disegnatore per la maiolica', in M. G. C. D. Dal Poggetto & P. Dal Poggetto (eds.), *Urbino e le Marche prima e dopo Raffaello*, Exhibition catalogue, Urbino, 1983, pp. 474-477. Another version of this subject was sold in Pasolini's 1853 sale as lot 216, but it is not the present lot.
5. This group of works has primarily been assembled by the dealers Justin Raccanello and Camille Leprince, see Leprince, Raccanello and Carteaux, *Feu et Talent II. Majoliques italiennes de la Renaissance* (Vandermeersch / XXVIe Biennale des Antiquaires), Paris, 2012, pp. 115-16. The group is named after a charger painted with the Conversion of Saul which was formerly with Bazaar, London, see Camille Leprince, Justin Raccanello and Elisa Sani, *Urbino - Venice, Italian Renaissance Ceramics*, 2016, pp. 66-69.



■ 157

A LARGE URBINO MAIOLICA ISTORIATO CHARGER

CIRCA 1550-1570, PROBABLY GUIDO DURANTINO (FONTANA) OR ORAZIO FONTANA WORKSHOP

Painted with an expansive seascape, Venus standing on a *palle* on a shell chariot drawn by dolphins and sea-monsters in a procession with putti and nymphs and tritons frolicking and blowing horns, with towns on distant mountainous shores, Cupid flying above holding a garland of laurels, the four winds blowing from clouds on the right, the reverse inscribed *De Venere con gli morini*: in blue within concentric yellow band borders, with printed Alphonse de Rothschild collection label (with a coronet) and an Union Centrale exhibition label

\$25,000-40,000

£20,000-31,000
€23,000-36,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4075).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1257/9).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2790.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 253, no. 2790.
Franck, *L'art ancien. Photographies des collections célèbres par Franck*, Paris, 1868, Vol. IV.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

The inscription *De Venere con gli amorini* translates as 'Of Venus with the cupids'. Typically, it is Fortune who stands on a ball, rather than Venus. The source which the artist used as inspiration for this lot is an engraving by an anonymous artist of circa 1515-1535. The majority of the prints which survive are later states which have an inscription 'Petri de Nobilibus Formis', for the Roman print dealer Pietro de Nobili who was active 1575-1585. An uninscribed earlier state of the print is illustrated in Bartsch, where it is suggested that the engraver may have been following an antique relief¹⁾.

The handwriting on the reverse of the present lot appears to be by the same hand as the inscriptions on a large charger with Diogenes and Alexander and a plate from the Punic War (or Hannibal) Service²⁾, but the painted decoration of the present lot is by a different hand. A wine cooler painted with a marine Triumph of Bacchus in the Metropolitan Museum of Art, New York, is probably painted by the same hand.³⁾

1. See Suzanne Boorsch and John Spike (ed.), *The Illustrated Bartsch, Italian Masters of the Sixteenth Century*, New York, 1985, Vol. 28 (formerly Vol. 15, Part 1), p. 51.
2. These were sold by Christie's, London, on 24 May 2011, lots 35 and 34 respectively, and are now in a private collection, see Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*, Turin, 2018, pp. 318-319, no. 138 and pp. 320-322, no. 139.
3. See Timothy Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 278-279, no. 98.



Venus riding in triumph on a shell, surrounded by sea-creatures. 1500/20 © The Trustees of the British Museum



■ 158

A LARGE DUCHY OF URBINO MAIOLICA DATED LUSTRED ISTORIATO CHARGER

DATED 1539, POSSIBLY PAINTED IN URBINO, POSSIBLY LUSTRED AT GUBBIO IN MAESTRO GIORGIO ANDREOLI'S WORKSHOP, OR PERHAPS AT VINCENZO ANDREOLI'S WORKSHOP IN URBINO

Painted with the story of Marcus Curtius leaping into the chasm to save Rome, surrounded by soldiers on foot and on horseback, a gate to the city on the right, the foreground with a tablet with an inscription, the reverse with ruby lustre foliate scrolls around a central date and enclosed by two concentric yellow bands near the rim

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4099).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1257/11).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

The inscription *Pr[e]cipitai qua drento, co[n] me fama (?), / Sapendo Certo la morte aquistar[e] / per liberar mia sco[n]solata Roma* translates as 'I threw myself in here, and fame with me, knowing that I would certainly gain death to free my disconsolate Rome'. It is very unusual for an inscription to be written as if spoken by a scene's subject, and presumably the present text was provided by a scholar, perhaps in the employ of the Duke of Urbino.

The scene illustrates a legend of Roman heroism which took place after the earthquake of 362 BC. A chasm opened up in the Forum in Rome and the Romans attempted to fill it. When this did not succeed, they consulted a priest who told them that the gods demanded Rome's most precious possession. A young soldier, Marcus Curtius, declared that Roman courage and arms were the country's most important asset, and leapt into the chasm on his horse. According to the legend, the chasm closed up behind him, saving Rome.

For a lustred dish, also dated 1539, with an *istoriato* scene which may be related, see Jeanne Giacomotti, *Les majoliques des Musées nationaux*, Paris, 1974, pp. 286-287, no. 903, where it is attributed to Urbino, lustred at Gubbio.



159

■ 159
A DUCHY OF URBINO MAIOLICA ARMORIAL CHARGER

CIRCA 1509-1515, PROBABLY URBINO

The center painted with a large shield with the impaled arms of della Rovere and Gonzaga against a striated blue sky and surrounded by fluttering ribbons, the border with a garland of oak leaves and bands of acorns, tied with ochre ribbons, with printed label inscribed 'P. 48 / E. de R. / 136' for Édouard de Rothschild and a printed Musée de l'Orangerie label inscribed '145'

16½ in. (42.3 cm.) diameter
\$20,000-30,000 £16,000-23,000
€18,000-27,000

PROVENANCE:

Commissioned for Francesco Maria I della Rovere (1490-1538), Duke of Urbino, and his wife Eleonora Gonzaga (1493-1550), early 16th century.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4019).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/1).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises retrouvés en Allemagne*, June-August 1946, no. 168.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com

■ 160
AN URBINO DATED GOLD AND RUBY LUSTRED MAIOLICA ISTORIATO PLATE

DATED 1535, SIGNED AND DATED BY FRANCESCO XANTO AVELLI, THE LUSTRE APPLIED IN GUBBIO, PROBABLY IN THE WORKSHOP OF MAESTRO GIORGIO ANDREOLI

Painted with *The Sword of Damocles*, with Damocles seated on a throne at a table, waited on by servants, the sword above him, King Dionysus by the door, the reverse with scrolling gold-lustre foliage with ruby-lustre stems, the center inscribed in blue with '-1535- / L'inquieta vita del / tirann' Dionysi- / ·F·X· / ·R· above a lustred scrolling flourish within a lustred band, with printed label inscribed 'P. 48 / E. de R. / 319' for Édouard de Rothschild

10½ in. (25.9 cm.) diameter
\$70,000-100,000 £55,000-77,000
€63,000-90,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1878.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4097).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 393/7).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Trocadero, *Exposition Universelle*, May-November 1878.

LITERATURE:

Cited by Alfred Darcel, 'Le moyen-âge et la renaissance au Trocadéro: 4^e article: Les faïences italiennes', *Gazette des Beaux-Arts*, 2nd series, 18, 1878, p. 974.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.



160

161

A GERMAN SILVER-GILT MOUNTED HORN DRINKING CUP AND COVER

19TH CENTURY, WITH SPURIOUS MARKS FOR WEIMAR

On oval spool-shaped base chased with sea waves and monsters, applied with square cabochons on scrolling calyx below dolphin shaped scrolling support, the stem formed of a sea monster on sea waves supporting the horn with large tail and body strap engraved with scales, the collar mount chased with rocaillé, the detachable cover shaped as a crowned mermaid playing the mandolin, with silver sleeve, applied on underside with an enameled coat-of-arms, engraved underneath the foot with number 554, marked on foot-rim and body

15 1/2 in. (41.5 cm.) high

54 oz. 7 dwt. (1,692 gr.) gross weight

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The arms are those of Georg Friedrich Greiffenklau von Vollraths, Elector of Mainz, Bishop of Worms between 1616 and 1629.



161

~ 162

A GERMAN RENAISSANCE SILVER-GILT MOUNTED CARVED NAUTILUS CUP AND COVER

MARK OF MELCHIOR BAIR, AUGSBURG, 1602-1606, WITH LATER ELEMENTS; THE SHELL PROBABLY CARVED IN GUANGZHOU (CANTON), CHINA, 16TH CENTURY

On spreading base chased with sea monsters in sea waves, the stem formed as a twin-tailed mermaid sitting on a dragon and holding aloft the nautilus shell carved with Chinese warrior on horseback against a ground of geometric motifs, the straps cast and chased with grotesques on foliate ground and with lion mask terminal, the rim mount engraved with exotic birds amongst scrolling foliage, the detachable cover chased on the domed center with sea monsters in a wavy sea, the finial shaped as a putto riding a dolphin, marked on foot-rim and with later Austro-Hungarian mark for Leibach

10 3/4 in. (27 cm.) high

24 oz. 9 dwt. (761 gr.) gross weight

\$10,000-15,000

£7,800-12,000

€9,000-13,000

PROVENANCE:

Frederick Spitzer (1815-1890).
Baron Alphonse de Rothschild (1827-1905), hôtel Saint-Florentin.
Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la rue de Rivoli*, Hôtel Saint-Florentin, Paris.
By descent to the present owners.

LITERATURE:

Inventaire après le décès de Mr le Baron Alphonse de Rothschild, 16 Octobre 1905, Rothschild Archives 00/1037/01: 'Nautilie fourni d'un monstre marin XVIe siècle, argent doré - Divinité marine - estimé la somme de deux mille francs'.
M. Rosenberg, *Der Goldschmiede Merkzeichen*, Band I, Frankfurt am Main, 1922, p. 48, 384/ Nr. 127.

This nautilus shell is part of a group of thirty three similarly decorated shells 'alla cinese' (Chinese style) identified by H.U. Mette in *Der Nautiluspokal*, Munich, 1995. The oriental character of the engraving was used in the inventory of Cosimo II's 'Guardaroba' in 1618 in reference to two nautilus sauceboats carved with Chinese figures in the collection of the Medici, dated before 1578 with mounts by the French goldsmith Francois Crevecœur (see M. Mosco, *The Museo degli Argenti, Collections and Collectors*, Florence, 2004, p.176-177). Such shells were probably carved in Guangzhou also known as Canton as explained by R. W. Lightbown in *Oriental Art and the Orient in late renaissance and baroque Italy* (Journal of the Warburg and Courtauld Institute, Vo. XXII, London, 1969, p. 239) in the last quarter of the 15th century to be mounted by goldsmiths all over Europe. Indeed the carving using a technique similar to that for intaglio contrasting the mother-of-pearl under layer with the matt outer layer of the shell to enhance the decoration, was done by sailors inspired by Chinese porcelain and arts carried on those ships going to Europe. These were subsequently sold on arrival and mounted by goldsmiths all over Europe.

Several examples of nautilus cup adorned with Chinese motifs were thus made in Italy, with the most striking example being the one on a claw foot in the Waddesdon Bequest at the British Museum now attributed to Padua (WB.114) but also in Southern Germany.

In Nuremberg it was Bartel Jamnitzer who made a specialty of these nautilus cups including one made, circa 1590, fitted with Chinese carved shells held by a mermaid kneeling on a bed of seaweed. It is very similar in overall composition to the present one and is now in the Württembergisches Landesmuseum in Stuttgart (see K. Tebbe, Nuremberg, 2007, Band I, Teil II, p. 888, No 467). Jamnitzer created several of these cups at the end of the 16th century, all mostly on the same model, which certainly had an impactful influence on other Southern German goldsmiths in Nuremberg but also in Augsburg, notably Melchior Bair.



Nautilus, Michaelis Bernhardi Valentini Museum Museumum, 1714



162



163

163

A GERMAN GOTHIC-STYLE PARCEL-GILT SILVER COLUMBINE OR AKELEIFORM CUP AND COVER

THE COVER POSSIBLY 16TH CENTURY; THE BODY BY REINHOLD VASTERS, AACHEN, CIRCA 1880

Lobed trumpet-form on three feet cast as bears standing on trefoil plinths, the lower body applied with a crown of thorns, the cover bordered by an applied frieze of pierced foliate scrolls, the tapering finial with bud terminal and scrolling foliage, *apparently unmarked*

16 in. (41 cm.) high
32 oz. (996 gr.)

\$3,000-5,000

£2,400-3,900
€2,700-4,500

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2930).
Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany.
Returned directly from the above to France on 18 October 1945 and restituted to the Rothschild family.
By descent to the present owners.

Note continues on christies.com

164

A SWEDISH ENAMELED GOLD POIGNARD KNIFE

MARK OF FRANTZ BERGS, STOCKHOLM, 1767

Of ergonomic silhouette chased with panels of scalework framed by rococo scrolls and decorated *en plein* in translucent blue *basse-taille* enamel with branched flowers and foliage, with filled handle and pointed steel blade, *marked on handle and with 20K mark*
7 7/8 in. (195 mm.) long
3 oz. 8 dwt. (106 gr.) gross weight

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild, A. Cottin Notaire, 16 October 1905, 000/1037/01 (hôtel Saint-Florentin, Entresol: 'Couteau poignard émaillé XVI^e siècle, estimé la somme de huit cent francs').

Note continues on christies.com

■ 165

AN ORMOLU TABLE-CLOCK

THE MOVEMENT FRENCH, 16TH CENTURY AND THE CASE BY THE FRENCH CLOCKMAKER MARIE, LE PUY, LATE 17TH OR EARLY 18TH CENTURY

the case of drum form with pierced top engraved with trailing folage and a brazier; engraved around the band with Classical Roman gods and goddesses set within an arcade including, Venus, Diana and Mercury, on dolphin feet; the underside engraved with a coat-of-arms; the inside with three herm figures, the reverse of the base with the spurious signature and date 'G.D.MARIE.AV.PVY / 1561'

1 3/4 in. (4.5 cm.) high
2 1/4 in. (6 cm.) diameter

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), in the *Boudoir vert sur la cour*, hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940.
Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany, and transferred to the Munich Central Collecting Point, 3 September 1945 (MCCP no. 7951/40).
Returned to France on 11 July 1946 and restituted to the Rothschild family.
By descent to the present owners.



165

~ 166

A DUTCH RENAISSANCE SILVER-GILT MOUNTED NAUTILUS CUP

APPARENTLY UNMARKED, NORTHERN HOLLAND, DATED 1595

On a domed circular base chased with strapwork, masks and lion's heads on matted ground, the vase shaped stem cast and chased with lions and foliage, and applied with three scrolling handles, the nautilus shell carved with foliage and grotesques, the shell enclosed by four engraved foliate straps, the rim mount cast and chased with lion's heads and applied with ropes, engraved with foliage, the nautilus scroll applied with an open-mouthed lion, engraved on the everted spout with inscription *SYMON PIETERS ZOON KURT LYSBET LOURIS DOCHTER 1595*, *marked on the rim mount and with later Dutch control mark*
11. 3/4 in. (29.8 cm.) high
19 oz. 2 dwt. (595 gr.) gross weight

\$10,000-20,000

£7,800-15,000
€9,000-18,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in *Fumoir sur la rue de Rivoli (petite vitrine)*, hôtel Saint-Florentin, Paris.
By descent to the present owners.

The inscription engraved under the silver lip of the cup *SYMON PIETERS ZOON KURT LYSBET LOURIS DOCHTER 1595* which might loosely translates as 'Symon Pieter's son Kurt and Lysbeth, daughter of Louris 1595' refers to a family whose name appears in the municipal archives of Nieuwe Niedorp near Alkmaar, an important trade center from the 16th century, in the province of north Holland (*Oud-rechterlijke en weeskamerarchieven van de regio-gemeenten, inventarisnummer 5656 Niedorp, schepenrol 1576-1595*).

The shell of this nautilus was probably carved in Guangzhou, also known as Canton, by sailors inspired by the Chinese porcelain and works of arts their ships were taking to Europe. Although the basic technique consisted in the removal of the outer lime layer thus exposing the opalescent mother-of-pearl under layer to create texture and contrasting motifs, the end result was not always of the greatest quality.

As a seafaring nation, the Dutch had an ample supply of exotic shells that collectors liked to place in their *Kunstkammer*. In Holland, nautilus shells were a favorite object set in elaborate mounts and Delft and Rotterdam goldsmiths notably specialized in them, such as for the one by Cornelis Jansz van der Burch dated 1607 (lot 13 in this sale).



~ 167

A GERMAN SILVER-GILT MOUNTED NAUTILUS CUP

MARK OF JOHANN WAGNER, AUGSBURG, 1687-1691; THE CARVING AND ENGRAVING ATTRIBUTED TO CORNELIS BELLEKIN (C.1625 - BEFORE 1711)

On an oval reel-form base chased with scrolls and snails, the stem shaped as a twin-tailed mermaid arising from waves and holding aloft the nautilus with flower calix, the straps embossed and chased with winged putto caryatid, the shell carved with large branching foliage and etched with butterflies, flies, scarabs and other insects, the scroll of the shell carved with a knight's helm and etched above with a vacant cartouche below two birds, resting on top the cupid shaped finial standing on an orb, marked on foot rim and with *striche underneath*
14¼ in. (37.5 cm.) high
28 oz. 4 dwt. (878 gr.) gross weight

\$50,000-80,000 £39,000-62,000
€45,000-72,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

The distinctive combination of carving in relief and engraved details with black ink is found on a number of nautilus cups, most of which are Dutch and from the early to mid 17th century.



Cornelis Bellekin 1650-1700 © Rijksstudio

This style of decoration is often attributed to the Bellekin (Belquin or Bellekien) family active in the Netherlands from 1597 starting with Jean (until 1636) followed by Jan (1636-circa 1665) and Cornelis until the early 18th century whose work makes up a large portion of the extant work. According to H-U. Mette in *der Nautiluspokal*, Munich, 1995, of the forty-eight nautilus shells with such decoration, no fewer than twenty-six can be attributed to the Bellekin (p.87).

Their work was acknowledged in the 18th century by the Amsterdam pharmacist and conchologist Albertus Seba (1665-1736) who attributed at least two nautilus shells in his cabinet of natural curiosities to Cornelis Bellekin describing him as 'celebris Artifex C. Bellekin' [*Das Naturalienkabinett: Locupletissimi rerum naturalium thesauri 1734-1765*].

Cornelis Bellekin's work as on this nautilus, is characterized by the scrolling vine tendrils and leaves carved in the shells and the scattered engraved insects which seem to indicate not only the function of the vessel as a wine drinking cup but also issue a warning against the effects of alcohol.

The design for the insects is after prints by Jacob Hofnagel published in 1592 and D.I. Hofnagel's *Diversae Insectorum volatilium icones ad vivum depictae per celeberrimum pictrem* in 1630, already used by the forefather of the Bellekin dynasty Jean Bellekin for a cup on auricular base by the Delft maker, Willem Claez Brugman, hallmarked for 1651 (see J.W. Frederiks, *Dutch Silver*, vol. IV., The Hague, 1961, p. 48, cat. no. 96 and pl. 110 and H-U. Mette, *der Nautiluspokal*, Munich, 1995, p. 212, cat. no. 125, fig. 202).

Perhaps the two most similar examples to the shell of the present cup is one in Waddesdon with a triton base (acc. No. 312.1997) and one in the Rijksmuseum in Amsterdam unmounted but signed to the front 'C. Bellekin' (BK-1957-19).

It is interesting to note that the vertical straps on this example partly obscure one of the insects, possibly indicating that the vertical straps on both sides are replaced as is frequently the case with nautilus cups, and also that the foot of the cup is chased with snails similar to the ones engraved on the shell.





168

A SET OF FOUR CONTINENTAL PARCEL-GILT SILVER FIGURAL CANDLESTICKS

APPARENTLY UNMARKED, POSSIBLY GERMANY, 18TH AND 19TH CENTURY

Each on a hexagonal stepped base, the stems shaped as Scapin and figures of the Comedia dell'arte, *three engraved on underside respectively No I, No II and N. III* 10. 5/8 in. (27 cm.) high 81 oz. 2 dwt. (2,523 gr.)

(4)

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

Baron Edouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 2947 & R 2948). Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany. Returned directly from the above to France on 19 October 1945 and restituted to the Rothschild family. By descent to the present owners.

These candlesticks are inspired by Jacques Callot's prints called 'The Caprices: the trousers looking at each other'. It is part of the 'Capricci di varie Figure' made in Florence around 1617 which comprised 48 'caprices', a frontispiece and a dedication to Lorenzo de' Medici, brother of Cosimo II de' Medici.

Callot (1592-1635) was a 17th century draughtsman and engraver from Nancy in Lorraine. He began an apprenticeship in Rome in 1609, where he entered the workshop of Philippe Thomassin, who taught him the technique of engraving with a burin. In 1611 he moved to Florence under the protection of the Medici. He produced 15 of the 29 plates entrusted to Antonio Tempesta, where he experimented with etching. He then became the engraver for the festivities organized at the Uffizi Palace. In 1621, he returned to Nancy and published picturesque series based on his memories of Italy, the Bali and the Gobbi which included a reedition of the Caprices series.

The Louvre Museum holds the complete suite made in Florence, as well as the prints made in Nancy, and a series of 18th century copies of the Florentine plates now lost. The surviving drawings are few in number (T. 17 to 24). These were acquired by James Mayer de Rothschild in 1856 and gifted to the Louvre by Edmond James de Rothschild in 1935 (L 45 LR).

The enduring popularity of these etchings made them an ideal iconographic source for goldsmiths and it is possible that these candlesticks were commissioned by the family to complete the series.

An identical set of four candlesticks was sold by Gros Delettrez in Paris, 2 December 2016, lot 307.



Jacques Callot, Les Caprices: Les deux Pantalons se regardant and Les Caprices: Les deux Pantalons se tournant le dos, engraving, circa 1617. In the collection of the Louvre, Paris (Acc. No. L 45 LR/895 and L 45 LR/891). © Rijksmuseum



169

A LOUIS XVI PARCEL-GILT SILVER HORSE-SHAPED DRINKING VESSEL AND COVER

MAKER'S MARK TG WITH STAR IN BETWEEN POSSIBLY FOR TOUSSAINT BINGANT, PARIS, 1787

In the style of South Germany drinking cups, realistically modeled as a rearing horse on oval spreading base chased with rockery centered by a tree stump with scattered foliage, the horse's head detachable to reveal a gilded drinking cup, *marked on the inside of the foot and the rim bezel* 11 in. (29.5 cm.) high 33 oz. 20 dwt. (1,056 gr.)

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

This horse made by a French goldsmith is a unique object in the production of Parisian silver as it shows all the characteristic of a German made drinking cup, suggesting that it was either specifically commissioned and copied on an existing German object or it was improved by the French goldsmith.



■ 170

**A FRENCH POST-PALISSY EARTHENWARE
'TEMPERANTIA' DISH**

CIRCA 1600-1650, PROBABLY PARIS OR FONTAINEBLEAU,
INCISED MARK F OR S, AFTER A MODEL BY FRANÇOIS BRIOT

With a central boss molded with a figure named TEMPERANTIA, surrounded by four cartouches with allegorical figures emblematic of the Elements, named AQVA, TERRA, IGNIS and AER, the rim with further vignettes of Minerva and the seven Liberal Arts, named GEOMETRIA, ASTROLOGIA, GRAMMATICA, DIALECTICA, RHETORICA, MUSICA, ARITHMETIQUA and MINERVA, divided by sections molded with masks, animals and foliage, the underside painted to resemble jasper, the base with a printed label from the Union central exhibition in 1865 with number 189/4235, as well as printed labels inscribed 'A. de R. N°' for Alphonse de Rothschild and 'P. 48 /E. de R./21' for Édouard de Rothschild, and with a label numbered 1631 16¾ in. (42.5 cm.) diameter

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

Possibly Prince Pierre Soltykoff collection, his sale; Paris, Hôtel Drouot, Me Pillet, 8 April-1 May 1861, lot 539, sold to Lafaulotte for 10,000 French francs. Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4135). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 18 June 1945 (MCCP no. 116/5). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, Musée Rétrospectif, 1865, no. 844.

LITERATURE:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, Musée Rétrospectif, 1865, no. 844. *Collection de Mr. Le baron Alphonse de Rothschild, circa 1890*, (n.d.), vol. II, pl. 25. Germaine de Rothschild, Serge Grandjean, *Bernard Palissy et son école*, Paris, 1952, pl. 31, no. XXIX.

Note continues on christies.com



■ 171

**TWO FRENCH POST-PALISSY EARTHENWARE
EWERS**

CIRCA 1600-1650, PROBABLY PARIS OR FONTAINEBLEAU,
AFTER A MODEL BY FRANÇOIS BRIOT

Each oviform body divided into three by bands of relief decoration consisting of grotesques, strapwork, foliage, cherubic heads and three cartouches with the theological virtues Faith, Hope and Charity, a mask below the spout, the handle with an applied female figure, on a pale-blue ground, the inside mottled blue on a manganese ground, the bases with printed labels inscribed 'P. 48 /E. de R./64 & 65' for Édouard de Rothschild and 'Einsatzstab R nr. 4146 a & b' 11¾ in. (29 cm.) high

\$8,000-12,000

£6,200-9,300
€7,200-11,000

LITERATURE:

Collection de Mr. Le baron Alphonse de Rothschild, circa 1890, (n.d.), vol. II, pl. 23 et 26. Germaine de Rothschild, Serge Grandjean, *Bernard Palissy et son école*, Paris, 1952, pl. 30, no. XXVIII.

The present ewers were presumably made from a mold taken directly from one of the pewter ewers made by François Briot around 1585-1590. These ewers correspond with the Temperance dish, lot 170 of the present sale.

In his review of the Exhibition of 1878 at the Trocadéro, published in the *Gazette des Beaux-Arts*, Alfred Darcel reports that Baron Alphonse de Rothschild (1827-1905) paid the enormous sum of 25,000 francs to acquire one of these two ewers from an inhabitant of Le Mans (A. Darcel, 'Le Moyen-Age et la Renaissance au Trocadéro', *Gazette des Beaux-Arts*, 1878, p. 982).

A similar ewer is held in the Wallace Collection (A. V. B. Norman, *Wallace Collection, Catalogue of Ceramics, Pottery, Maiolica, Faïence, Stoneware*, London, 1976, C175, pp. 332-333), and another is in the Metropolitan Museum, New York (acc. no. 53-225.29). The example formerly in the Fontaine collection sold by Christie's, London, 16 June 1884, lot 95 is illustrated in Alexandre Sauzay, Henri Delange, Carle Delange and C. Borneman, *Monographie de l'oeuvre de Bernard Palissy suivie d'un choix de ses continuateurs ou imitateurs*, Paris, 1862, pl. 18.

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR nos. R 4146 a & b). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP nos. 340/1 & 340/2). Returned to France on 9 January 1946 and restituted to the Rothschild family. By descent to the present owners.



■ 172

A CIRCULAR LIMOGES ENAMEL SALT CELLAR
DEPICTING MYTHOLOGICAL SCENES

BY PIERRE REYMOND (C.1513-1584), MID-16TH CENTURY

parcel-gilt grisaille enamel; the top with a profile of a woman; the underside signed 'PR' and with two paper labels inscribed 'P. 48 / 160' and 'No. 22'
3 in. (7.7 cm.) high
5¼ in. (13.3 cm.) diam.

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



172

■ 173

A LIMOGES ENAMEL SALT CELLAR

SECOND HALF 16TH CENTURY

parcel-gilt grisaille enamel with silvered and gilt bronze and metal elements to the stem; elements associated and later; with the profile of a man to the top and decorated with cherubs and mythological figures; the foot with a paper label inscribed 'P. 48 / E. de R. / 351' to the underside
6¾ in. (16.8 cm.) high
3½ in. (8.7 cm.) diam.

\$6,000-10,000

£4,700-7,800
€5,500-9,100

PROVENANCE:

Possibly Joseph Fau.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3906).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 324/38), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/38).
Returned to France on 23 May 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Probably Paris, Palais de l'industrie, *Musée Rétrospectif, Union centrale des Beaux-Arts appliqués à l'industrie*, 10 August-10 October 1865, no. 2591.

Regarding the picture by Franck of a salt cellar exhibited at the *Musée Rétrospectif, Union centrale des Beaux-Arts appliqués à l'industrie* in Paris in 1865 and now at the Victoria & Albert Museum (inv. no. 57481), our lot could correspond to the one in the collection of Joseph Fau (see *Musée rétrospectif*, 1867, p. 228, no. 2591). During the same exhibition, Alphonse de Rothschild lent a similar one but with a radial decoration to the top (*ibid.*, inv. no. 2591) while our salt cellar represents a male bust.



173

■ 174

A PAIR OF HEXAGONAL SALT CELLARS
DEPICTING THE PROFILES OF NOBLEMEN
AND WOMEN

ATTRIBUTED TO THE WORKSHOP OF COLIN NOUAILHER
(ACTIVE 1539-1570), MID-16TH CENTURY

parcel-gilt polychrome and grisaille enamel; with later silver mounts depicting dolphins; the underside of each with a paper label inscribed 'P.48 / E. de R. / 196' and 'P.48 / E. de R. / 197', respectively
3½ in. (9 cm.) high, each
5¼ in. (13.2 cm.) diam., each

(2)

\$15,000-25,000

£12,000-19,000
€14,000-23,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour* in the hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3911 and R 3912).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 190/26), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/26).
Returned to France on 31 July 1946 and restituted to the Rothschild family.
By descent to the present owners.



174

■ 175

A LIMOGES ENAMEL CASSET DEPICTING
GROUPS OF PUTTI

ATTRIBUTED TO THE WORKSHOP OF PÉNICAUD, 16TH CENTURY

parcel-gilt polychrome and grisaille enamel; five plaques depicting putti playing, fighting and at the grape harvest; the scenes bordered with enamel panels; the mounts silver-gilt; the underside with a paper label inscribed 'E8'; the underside of the lid with a paper label inscribed 'P.48 / 182'
2¾ in. x 4½ x 3¼ in. (6 x 11.4 x 7.8 cm.)

\$25,000-35,000

£20,000-27,000
€23,000-31,000

PROVENANCE:

Collection Rothschild.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3842).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 190/9), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/9).
Returned to France on 31 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Probably Paris, *Catalogue officiel illustré de l'Exposition Rétrospective de l'art français des origines à 1800, 1900*, no. 2786.

Note continues on christies.com





■ 176

A LIMOGES ENAMEL COVERED TAZZA DEPICTING GODS AND HEROES

SECOND HALF 16TH CENTURY

parcel-gilt polychrome and grisaille enamel; the cover probably associated, the silver gilt handle in the form of a snake; the underside of the lid with four portraits in profile of men and women; the interior of the bowl with Neptune in his chariot; the underside of the foot four labels inscribed '[Ein]satzstab RR / ...7', '304', 'No. 52 / I. [?] de R. / C', 'P. 48 / E. de R. / 240'
9 in. (22.5 cm.) high, overall

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour* in the hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3827).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/7).

Returned to France on 31 July 1946 and restituted to the Rothschild family. By descent to the present owners.

COMPARATIVE LITERATURE:

S. Baratte, *Les émaux peints de Limoges*, Paris, 2000, p. 106.

Note continues on christies.com



Inside of the cup



Marcantonio Raimondi, Neptune Appeasing the Tempest, from a design from Raphael The quos ego ©All rights reserved.



■ 177

A POLYCHROME ENAMEL FOOTED PLATE VENICE, CIRCA 1500

parcel-gilt polychrome enamel, with spiralling gadroons; the underside with two paper labels inscribed 'P.48 / 228' and 'UNION / CENTRALE / 189 / 4177'
2½ in. (5.7 cm.) high
10½ in. (27 cm.) diam.

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Possibly Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3801). Recovered by the Monuments Fine Arts and Archives Section Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 190/1), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/1).

Returned to France on 31 July 1946 and restituted to the Rothschild family. By descent to the present owners.

EXHIBITED:

Possibly *Musée Rétrospectif, Union centrale des Beaux-Arts appliqués à l'industrie*, Paris, Palais de l'industrie, 10 August - 10 October 1865.

LITERATURE:

Musée rétrospectif, *Palais de l'Industrie, Union centrale des beaux-arts appliqués à l'industrie, exposition de 1865: catalogue, exh. cat.*, Paris, 1867, p. 202, possibly no. 2379.

The design of spiralling dragons is typical for Venetian enamel plates from this period, however the turquoise enamel is a rare choice. A footed plate prominently featuring turquoise was sold from the collection of Yves Saint Laurent and Pierre Bergé, Christie's, Paris, 23-25 February 2009, lot 617.



178

■ 178
A LIMOGES ENAMEL
FOOTED PLATE

ATTRIBUTED TO JEAN DE COURT,
MASTER IC OR JEAN COURTOIS
(c.1530-1584), LIMOGES,
LATE 16TH CENTURY

parcel-gilt polychrome enamel; depicting a procession of the gods surrounded by masks and cherubs among strapwork and foliage; the underside with fantastical winged figures and masks; the underside with a paper label inscribed 'Einsatzstab RR / R 3899 / Nr. 556' 11 in. (28 cm.) diam.

\$25,000-50,000 £20,000-39,000
€23,000-45,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949), in the *Boudoir vert sur la cour*, hôtel Saint-Florentin, Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3899). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 190/23), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/23). Returned to France on 31 July 1946 and restituted to the Rothschild family. By descent to the present owners.

Note continues on christies.com



■ 180
AN ENAMEL EWER

VENICE, CIRCA 1500

parcel-gilt polychrome enamel, with a paper label near the rim inscribed 'E 60', the foot with paper labels inscribed 'P. 48 / 223', 'T 4', 'G.Chena?' and '475?' to the underside 7½ in. (19.2 cm.) high; 8 in. (20.5 cm.) wide

\$30,000-50,000 £24,000-39,000
€27,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour* of the hôtel Saint-Florentin, Paris. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3803). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/1). Returned to France on 23 May 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Aiguière - Venise - 300 francs').

COMPARATIVE LITERATURE:

F. Barbe, L. Caselli, M-E. Dantan, eds., *Les Cuvres émaillés dits vénitiens de la Renaissance italienne. Corpus des œuvres en collections publiques et privées, vol. II*, Milan, 2019, pp. 64-65, 157-158, no. 207 to 213.

The distinct style of Venetian enamels in the late 15th and early 16th centuries reflects possible influences from metalwork, Murano cups, Valencian lustre ceramics and blown glass from Southwest Asia. Thin copper was painted with milky white enamel with colors, typically blue, green and red enamel added over the top; gold decoration was added after the firing process. Comparable decoration to the present vessel, such as the large gilded band with flames and fleur-de-lis, foliage patterns and notably - the white scale pattern on the foot, is found on three known examples at the Bargello Museum, Florence (inv. 1183 and 1184 Carrand, and inv. 2 G). Other examples with similar decoration, though without white scales on the foot, are at the Metropolitan Museum of Art, New York; Musée de Cluny, Paris (formerly collection of Baron and Baroness Salomon de Rothschild); Hermitage Museum, Saint Petersburg; Poldi Pezzoli Museum, Milan; Museum of Applied Arts (MAK), Vienna; Kunstgewerbemuseum, Berlin; Victoria & Albert Museum, London, and two known examples in private collections including lot 1209 sold from Christie's, Paris from the collection of Yves Saint Laurent and Pierre Bergé from 23-25 February 2009.

■ 179
A SET OF FIVE LIMOGES
ENAMEL PLAQUES WITH
ALLEGORICAL SCENES
MOUNTED IN A CASKET

THE PLAQUES IN THE MANNER OF
PIERRE COURTEYS, 16TH CENTURY
STYLE, NOW MOUNTED IN A WALNUT
CASKET

parcel-gilt polychrome enamel; comprising five rectangular plaques with scenes in cartouches inscribed 'DVRVM / PATCENTIA', 'FLORA', 'VERTU' and 'POMANA' and with the date and the signature '1555. PC.'; the walnut casket with green silk lining to the interior; the underside with three paper labels inscribed 'H. 45', 'No. 50. / J. de R. / C. - 45' and '3[?]44 / 16' 5 x 8 x 5 in. (12.5 x 20.2 x 12.7 cm.)

\$3,000-5,000 £2,400-3,900
€2,700-4,500

PROVENANCE:

Baron James de Rothschild (1792-1868).
By descent to the present owners.



179



■ 181
A LIMOGES LOW RELIEF POLYCHROME ENAMEL PLAQUE DEPICTING SAINT JOHN

WORKSHOP OF LÉONARD LIMOSIN OR PIERRE COURTEYS, THIRD QUARTER 16TH CENTURY

parcel-gilt; in a later parcel gilt and ebonised wood frame; the frame with a metal hook on reverse and a paper label inscribed 'Kaslam(?) / R31' 14½ x 8¼ in. (37 x 21 cm.), the plaque

\$7,000-10,000 £5,500-7,800
 €6,400-9,100

PROVENANCE:
 Baron Édouard de Rothschild (1868-1949).
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3894).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/31).
 Returned to France on 23 May 1946 and restituted to the Rothschild family.
 By descent to the present owners.

COMPARATIVE LITERATURE:
 S. Baratte, *Les XII Apôtres de Léonard Limosin*, Chartres, 1999.
 S. Baratte, *Les Emaux peints de Limoges*, Paris, 2000, pp. 148-9, 157-8.

The present lot shows strong similarity to known works by Limosin and Courteys. Consideration can be given to two sets of plaques depicting full length apostles attributed to Léonard Limosin in the Louvre (inv. no. N1245 and 6) and in the Musée des Beaux-Arts, Chartres (inv. no. D50-2-1 to 12). However the present plaque has a slight relief and can be compared to another with same dimensions in a private collection representing the Virgin in a very similar position (see fig. 1), suggesting it is from a Crucifixion triptych that may have been dismantled.

Parallels can also be drawn between the depiction of our clouds and those on the plaques of the allegories of Charles IX as Mars and Catherine de Medici as Juno in the Getty Museum in Los Angeles (inv. no. 86.SE.536), as well as the treatment of the vegetation and figures on the backgrounds of the two plaques for the months of February and May in the Musée du Louvre (inv. no. MR 2548 and OA 953).

The treatment in low relief and the special design in lines for the faces are similar to the large plaques created by Pierre Courteys. Amongst Courteys' works of interest, we can include 9 oval plaques with 6 gods and 3 virtues dated 1559 now at the Musée d'Écouen (Jupiter, Justice, Mars, Hercules, Mercury, Saturn, Charity, Prudence and Apollo, inv. no. 1496 to 1504) and the Laocoon plaque now at the Musée des Beaux-Arts of Limoges.



Enamel plaque depicting the Virgin, private collection
 ©All rights reserved.



Top of the cover of the lot

■ 182
A LIMOGES ENAMEL COVERED TAZZA DEPICTING THE JUDGEMENT OF PARIS AND A SCENE FROM THE STORY OF CUPID AND PSYCHE

ATTRIBUTED TO JEAN III PÉNICAUD, AFTER RAPHAEL, SECOND HALF 16TH CENTURY

parcel-gilt grisaille enamel; the underside of the cover depicting four profiles; the foot with coat of arms; the underside of the foot with two paper labels inscribed 'P.48 / E. de R. / 239' and '729' 8 in. (21 cm.) high, overall

\$40,000-60,000 £31,000-46,000
 €36,000-54,000

PROVENANCE:
 Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949), in the *Boudoir vert sur la cour*, hôtel Saint-Florentin, Paris.
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3825).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/6).
 Returned to France on 31 July 1946 and restituted to the Rothschild family.
 By descent to the present owners.

EXHIBITED:
 Paris, Palais de l'Industrie, *Musée Rétrospectif, Union centrale des Beaux-Arts appliqués à l'industrie*, 10 August-10 October 1865, no. 2447.

COMPARATIVE LITERATURE:
 S. Baratte, *Les émaux peints de Limoges*, Paris, 2000, pp. 163-8.

Note continues on christies.com

■ 183

A PAIR OF LIMOGES ENAMEL CANDLESTICKS

ATTRIBUTED TO JEAN III PÉNICAUD, MID-16TH CENTURY

parcel-gilt grisaille enamel; probably representing a banquet scene and a battle scene; one with the paper label inscribed 'P.48 / 352'
9 in. (22.5 cm.) high
8 in. (20 cm.) diam. (2)

\$7,000-10,000 £5,500-7,700
€6,300-9,000

PROVENANCE:

Collection Rothschild.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 3868 and R 3869).
Transferred to Germany.
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point (MCCP no. 398/24).
Returned to France on 23 May 1946 and restituted to the Rothschild family.
By descent to the present owners.



183



185

■ 185

A PAIR OF LIMOGES ENAMEL SALT CELLARS

THIRD QUARTER 16TH CENTURY

parcel-gilt grisaille enamel; each depicting marine mythological figures on the stem and scenes from Parnassus on the foot; one with the portrait bust of a man and the other with a woman; the undersides each with paper labels inscribed '679 / Foto', 'P. 48 / E. de R. / 169' and '[?] Foto', 'P. 48 / E. de R. / 168', 'E 22'.
4¾ in. (12 cm.) high, each
3¾ in. (9.5 cm.) diam., each (2)

\$15,000-25,000 £12,000-19,000
€14,000-22,000

PROVENANCE:

Collection Künegg.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3878 and R 3879).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 190/13), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/13).
Returned to France on 31 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

■ 186

A LIMOGES ENAMEL PLAQUE DEPICTING THE VIRGIN AND CHILD ACCOMPANIED BY SAINTS

ATTRIBUTED TO JEAN PÉNICAUD, MID-16TH CENTURY

parcel-gilt polychrome enamel inscribed 'AVE.MARIA.GRATIA', in a later ormolu and red frame with a label inscribed 'IOHANNES.PENICAUDIVS'
6½ x 4¾ in. (16.5 x 12 cm.)

\$7,000-10,000 £5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la rue de Rivoli*, hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3818).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 273/5), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 347/5).
Returned to France on 25 June 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'industrie, *Musée Rétrospectif, Union centrale des Beaux-Arts appliqués à l'industrie*, 10 August-10 October 1865, no. 2431.
Paris, Champs-de-Mars, *Histoire du travail, Exposition Universelle de 1867*, 1 April-31 October 1867, no. 2881.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Plaque - Vierge et Enfant Jésus - les Apôtres - 3,000 francs').



186

■ 187

A PAIR OF LIMOGES ENAMEL SALT CELLARS

BY THE MASTER IC OR JEAN DE COURT OR JEAN COURTOIS, SECOND HALF 16TH CENTURY

parcel-gilt polychrome enamel; with the profiles of a man and a woman to the top and richly decorated with masks, cherubs and mythological figures; each signed 'IC' to the underside of the foot; the foot of one cellar with a paper label inscribed 'E3'
5½ in. (14 cm.) high
3½ in. (9 cm.) diam. (2)

\$20,000-30,000 £16,000-23,000
€19,000-27,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3902 and R 3903).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 324/36), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/36).
Returned to France on 23 May 1946 and restituted to the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Verdier, *Enamels, rugs and silver in the Frick Collection*, vol. 8, New York, 1977, pp. 212-215.

Note continues on christies.com



187

■ 184

A SET OF FIVE LIMOGES ENAMEL PLAQUES WITH ALLEGORICAL SCENES MOUNTED IN A CASSET

A SET OF FIVE LIMOGES ENAMEL PLAQUES WITH ALLEGORICAL SCENES THE PLAQUES PROBABLY 19TH CENTURY, MOUNTED IN A 19TH CENTURY GILTWOOD CASSET

parcel-gilt polychrome enamel; comprising five rectangular plaques with scenes in cartouches inscribed 'POVR AYMER AN / VERTUV' and 'SPERO.LVCEM'; the polychrome and giltwood casket with four compartments inside and a red velvet lining to the underside of the lid and a drawer to the right side; the underside with a paper label inscribed 'P48 / E de R / 149'
5¾ x 10½ x 7¼ in. (14.5 x 26.7 x 18.2 cm.)

\$3,000-5,000 £2,400-3,900
€2,700-4,500

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France after May 1940 (ERR no. R 3932).
Returned to France and restituted to the Rothschild family.
By descent to the present owners.



184

■ 188

A GUBBIO MAIOLICA GOLD AND RUBY-LUSTRED TONDINO

CIRCA 1518, WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The center with an ogival quatrefoil panel enclosing a badge, with a crossed cypher above a hand flanked by the letters F and G with KO below, the well with stylized lustred flowerheads and foliage, the broad lustred border reserved with a *candelieri* grotesques with scrolls, cornucopias, dolphins' heads and putti holding scrolls terminating in horses' heads, the reverse lustred with crossed lozenges between lustred bands, the central lustred panel enclosed by the footrim, with printed label inscribed 'P. 48 / E. de R./ 110' for Edouard de Rothschild and an Union Centrale exhibition label 9½ in. (24 cm.) diameter

\$25,000-40,000

£20,000-31,000
€23,000-36,000

PROVENANCE:

Alexander P.B. Basilewski Collection.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4042).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/16).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2725 (lent by Basilewski).

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 248, no. 2725.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
Cited by Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, London, 2009, Vol. II, p. 490 (as being in a private collection in Paris).

Note continues on christies.com



188

■ 189

A GUBBIO MAIOLICA ARMORIAL GOLD AND RUBY LUSTRED DISH

CIRCA 1521, WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The center with a shield of arms within a ruby-lustred roundel, the blue-ground well and border reserved with a *candelieri* grotesques, centered below by a label inscribed *per] amor io ardo in focho e moro* and ribbon-tied with a pendant heart above clasped and winged hands, surrounded by grotesques including satyr masks, cornucopias, monsters, ducks, vases and snakes and a flaming torch flanked by winged putti heads, the reverse with concentric bands of ruby lustre, with printed label inscribed 'P. 48 / E. de R./ 111' for Édouard de Rothschild and three other labels with inscribed and printed numerals 10 in. (25.5 cm.) diameter

\$25,000-40,000

£20,000-31,000
€23,000-36,000

PROVENANCE:

Commissioned for a member of the Di Bate family of Florence, circa 1521.
Count Ferdinando Pasolini Dall'Onda, Faenza.
Count Benvenuto Pasolini Dall'Onda.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4032).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/6).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Luigi Frati, *Del Museo Pasolini in Faenza. Descrizione*, Bologna, 1852, no. 34.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



189



■ 190

A GUBBIO MAIOLICA DATED GOLD AND RUBY LUSTRED ARMORIAL ISTORIATO DISH

DATED 1522, MAESTRO GIORGIO ANDREOLI WORKSHOP

The center with a ribbon-tied shield of the Martini-Ricci arms against a stylized landscape and enclosed by a lustred well, the broad border with an *istoriato* scene with two pilgrims in a mountainous river landscape, the reverse with ruby-lustred scrolling foliage between concentric bands, the center lustred with 1522 / Mo Go, with part of a printed Musée de l'Orangerie label inscribed 182 (?) in pencil 10¾ in. (27.5 cm.) diameter

\$50,000-80,000

£39,000-62,000
€45,000-72,000

PROVENANCE:

Commissioned for a member of the the Martini-Ricci family, Siena, circa 1522.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France (ERR inv. no. R 4034).
Recovered by the Monuments, Fine Arts and Archives Section
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 175.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 66, no. 175.

Note continues on christies.com



191

■ 191 A DUCHY OF URBINO MAIOLICA DATED RUBY-LUSTRED 'BELLA DONNA' FOOTED DISH

DATED 1530, LUSTRED AND PROBABLY ALSO MADE IN THE GUBBIO WORKSHOP OF MAESTRO GIORGIO ANDREOLI

Painted with the bust-length portrait of a finely dressed young woman wearing a coral necklace and coral earrings, her yellow and black damask cap enriched in lustre, against a blue ground lustred with stars and reserved with a scrolling ribbon inscribed LA · BELLA · IVSTINA, the reverse inscribed in ruby lustre with 1530 / Mo Go within the foot, surrounded by four lustred scrolling foliate stems

8¾ in. (22.1 cm.) diameter
\$15,000-20,000 £12,000-15,000
 €14,000-18,000

PROVENANCE:
Probably the lustred 'Faustina' piece owned by Count Ferdinando Pasolini Dall'Onda, Faenza.
Probably by descent to Count Benvenuto Pasolini Dall'Onda, his sale (sold anonymously as 'Catalogue d'un belle collection de Majoliques Italiennes des diverses fabriques des XVe, XVIe & XVIIe siècles'); Ridel & Roussel, Rue de Jeuneurs 42, Paris, 13-15 December 1853, lot 177.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4038).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/12).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 40.

Note continues on christies.com



192

■ 192 A DERUTA MAIOLICA GOLD AND RUBY LUSTRED 'BELLA DONNA' CHARGER

CIRCA 1515

Painted in shades of blue and gold and ruby lustre with the profile of a young woman wearing a winged headdress and facing to the left, the scrolling ribbon around her inscribed ORARE SEGRETO E MOLTO ACETTO ADDIO, the a *quartieri* border with panels of scale ornament alternating with foliage

15½ in. (39.5 cm.) diameter
\$20,000-30,000 £16,000-23,000
 €18,000-27,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4008).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/1).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:
Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2659.

LITERATURE:
Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 243, no. 2659.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
A. Clarke, *Ideal Brides. Deruta Bella Donna Plates, c. 1500-1550*, Rome, 2020, p. 391, no. 107.

In their 2004 exhibition catalogue, Giulio Busti and Franco Cocchi illustrate two *bella donna* chargers with young women wearing winged headdresses similar to the young woman's in the present lot⁹⁹.

Note continues on christies.com



193

■ 193 A GUBBIO MAIOLICA DATED RUBY-LUSTRED ISTORIATO TONDINO

DATED 1527, WORKSHOP OF MAESTRO GIORGIO ANDREOLI

Painted with mythological scenes relating to Apollo and enriched in ruby lustre, the center with Apollo holding a lyre in a landscape, the well lustred, the broad border with Apollo seated in clouds, with Cupid before him, Apollo chasing Daphne on the left, her father the river-god Peneus below, reclining by a river, the reverse with ruby-lustred scrolls issuing gold-lustred foliage, the center inscribed 1527 / Mo Go / daugubio in ruby lustre

11½ in. (29.2 cm.) diameter
\$18,000-25,000 £14,000-19,000
 €17,000-22,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4037).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/11).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com

■ 194 A GUBBIO MAIOLICA RUBY AND GOLD LUSTRED ARMORIAL PLATE

CIRCA 1525

The central shield painted with a unicorn rampant, the shield with fluttering ribbons and against a landscape enclosed by a broad lustre band at the well, the blue-ground border reserved with brightly colored and lustred grotesques punctuated by four urns issuing foliage and alternating with cornucopias crossed with dolphins, spaced by eight radiating leaves, the reverse with concentric lustred bands, with part of an oval collection label printed with 'K.(?) 34'

12 in. (30.3 cm.) diameter
\$15,000-25,000 £12,000-19,000
 €14,000-22,000

PROVENANCE:
Probably commissioned for a member of the Pifati family of Verona or the Bonaiuti family of Florence, circa 1525.
Debruge-Duménil collection, his sale; Bonnefons de Lavialle, 23 January-9 February and 4-12 March 1850, lot 1144.
Prince Soltkyoff collection, his sale; Pillet, Paris, 8 April-1 May 1861, lot 681 (sold to Mannheim for 760 Francs).
Alexander Barker, 103 Piccadilly, London, by 1862.
Perhaps the dish sold in Alexander Barker's posthumous sale; Christie's, London, 6-8 June 1874, lot 126.
The Collection of the Rothschild family.
By descent to the present owners.

EXHIBITED:
London, South Kensington Museum (now the Victoria & Albert Museum), *Special Exhibition of Works of Art*, June 1862, no. 5222 (lent by Alexander Barker).

LITERATURE:
Jules Labarte, *Description des objets d'art qui composent la collection Debruge Dumenil*, Paris, 1847, p. 679, no. 1144.
J.C. Robinson (ed.), *Special Exhibition of Works of Art of the Mediaeval, Renaissance, and more recent periods, on loan at the South Kensington Museum, June 1862*, London, 1863 (revised edition), p. 423, no. 5222.

Note continues on christies.com



194

■ 195

A GUBBIO MAIOLICA DATED GOLD AND RUBY LUSTRED DISH

DATED 1526, WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The recessed center painted in yellow, ochre, blue, grey, black and lustre with Cupid in a landscape, Cupid holding his bow and looking over his shoulder, enclosed by a lustred well, the blue-ground border reserved with palmettes and foliage issuing from scrolls enriched in green and gold and ruby lustre, the reverse with concentric lines and bands of ruby lustre
11 3/4 in. (29 cm.) diameter

\$8,000-12,000 £6,200-9,300
€7,200-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4036).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/10).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I, pl. 55b.



195

■ 196

AN ITALIAN MAIOLICA TWO-HANDLED LUSTRED VASE

CIRCA 1510-1520, PROBABLY GUBBIO OR POSSIBLY DERUTA

With two strap handles, the waisted neck lustred with a *candelieri* grotesques edged in shades of blue with winged sphinxes, martial trophies, masks, snails and other creatures, the lower body lustred with foliage in panels, on a waisted foot, the underside with a printed label inscribed 'P. 48 / E. de R. / 98' for Edouard de Rothschild
11 1/2 in. (29 cm.) high

\$6,000-8,000 £4,700-6,200
€5,400-7,200

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4047).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 18 June 1945 (MCCP no. 53/2).
Returned to France on 25 June 1946 and restituted to the Rothschild family.
By descent to the present owners.

Note continues on christies.com



196

■ 197

A GUBBIO MAIOLICA GOLD AND RUBY LUSTRED DISH

CIRCA 1525-1530, WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The recessed center painted in blue, grey and lustre with Cupid in a landscape, leaning on his quiver, enclosed by a lustred well, the blue-ground border reserved with palmettes and foliage issuing from scrolls enriched in green and gold and ruby lustre, the reverse with concentric lines and bands of ruby lustre, with a collection label printed 'K.35'

11 in. (28 cm.) diameter
\$8,000-12,000 £6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



197



■ 198

A GUBBIO MAIOLICA DATED GOLD AND RUBY LUSTRED ISTORIATO PLATE

DATED 1534, BY FRANCESCO URBINI, PROBABLY MAESTRO GIORGIO ANDREOLI'S WORKSHOP

Painted with the *Return of the Prodigal Son*, with finely dressed figures in a street near the gate to a building, the returning son barefoot and with a staff, the scene enriched in lustre, the reverse lustred with four groupings of scrolling foliage, the center inscribed 15 34 / , filius, hic prodigus, mortuus, / fuerat & Reuixit perierat & i[n]ue[n] / tus est / In ugubio in blue, with printed label inscribed 'P. 48 / E. de R. / 116' for Édouard de Rothschild
9 3/4 in. (25.1 cm.) diameter

\$25,000-40,000 £20,000-31,000
€23,000-36,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4039).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/13).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Trocadero, Exposition Universelle, May-November 1878. Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 176.

LITERATURE:

Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 43.
Cited by Alfred Darcel, 'Le moyen-âge et la renaissance au Trocadero: 4^e article: Les faiences italiennes', *Gazette des Beaux-Arts*, 2nd series, 18, 1878, p. 978.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I. Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 66, no. 176.

Note continues on christies.com

■ 199

A GUBBIO MAIOLICA GOLD AND RUBY LUSTRED DISH

CIRCA 1525-1530

The recessed gold-lustre center painted in shades of grey with Cupid holding a flaming torch, the blue-ground border reserved with gold and ruby lustre grotesques with cornucopias, palmettes, foliate scrolls and pendant drapes, the three winged putti masks painted in shades of blue and grey, the reverse with concentric bands of lustre and an indistinct inscription ...*de (?) Ferriere (?)* in ink, with red sealing-wax (indistinctly impressed) and a printed label inscribed 'P. 48 / E. de R. / 7' for Édouard de Rothschild

9 1/8 in. (23.2 cm.) diameter

\$12,000-18,000 £9,300-14,000
€11,000-16,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4041).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/15).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

A similar dish in the Metropolitan Museum, New York (MMA. 27.97.32), is illustrated by Gaetano Ballardini, *Corpus della Maiolica Italiana*, 1933-1938, Vol. I, fig. 171, no. 183, where the author erroneously states that it is dated 1525 (the other related piece in the same museum, MMA 27.97.33, is also not dated). A dish in the British Museum with related decoration and Cupid riding a dolphin at its center is illustrated by Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, London, 2009, Vol. II, p. 517, no. 317, where the unusual features of this group of pieces are noted.



199

■ 200

A GUBBIO MAIOLICA RUBY AND GOLD LUSTRED ARMORIAL DISH

CIRCA 1521, WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The blue-ground reserved with a *candelieri* grotesques enriched in lustre and centered by human-headed monsters, their scrolling tails enclosing a white-ground panel with a shield of arms suspending from fluttering ruby-lustred ribbons, surrounded by scrolls, dolphins' heads, putti heads, cornucopias and green foliage, the reverse with concentric bands of gold lustre, with printed label inscribed 'P. 48 / E. de R. / 106' for Édouard de Rothschild

10 1/2 in. (26.7 cm.) diameter

\$20,000-30,000 £16,000-23,000
€18,000-27,000

PROVENANCE:

Commissioned for a member of the Di Dato family of Florence, circa 1521.
Count Ferdinando Pasolini Dall'Onda, Faenza.
Count Benvenuto Pasolini Dall'Onda.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4033).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 339/7).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 35.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



200



■ 201

A GUBBIO MAIOLICA DATED RUBY AND GOLD LUSTRED DISH

DATED 1518, WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The blue-ground well and border reserved with a *candelieri* grotesques in shades of blue and gold and red lustre, the center with two tiers of vases and winged putti heads flanked by tablets indistinctly inscribed in blue and in lustre, one with *amor*, the other with *odio*, surrounded by further grotesques including putti holding tridents and dolphins, griffin-like creatures and a dolphin in a pool below, the sides with tablets inscribed 1518, the reverse with three concentric lustre circles with foliage, crossed lozenges and spirals, the center dated 1518, with five paper labels including a Baron Alphonse de Rothschild collection label, an Union Centrale label inscribed '189 / 4194 (?)', and a printed label inscribed 'P. 48 / E. de R. / 91' for Edouard de Rothschild

11 1/4 in. (30 cm.) diameter

\$40,000-60,000 £31,000-46,000
€36,000-54,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated during the Nazi occupation of France by the Einsatzstab Reichsleiter Rosenberg (ERR inv. no. R 4029) and recovered by the Monuments, Fine Arts and Archives Section.
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2703.
Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 173.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 247, no. 2703.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 66, no. 173.

Note continues on christies.com

■ 202

A LARGE GUBBIO MAIOLICA DATED GOLD AND RUBY LUSTRED DISH

1540, PROBABLY WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The slightly raised center painted with a figure holding an object, possibly a baton, seated on a grassy knoll by a river and flanked by trees, the well painted with *bianco sopra bianco* scrolls and interlocking bands, the blue-ground border reserved with martial trophies centered above and below by profile portraits of Roman emperors wearing laurels, enclosed by ribbon-tied garlands of laurel, the reverse with four ruby lustre spirals divided by foliage, the center with the date 1540 above a foliate flourish, with printed collection label inscribed 'P. 48 /E. de R./ 114' for Édouard de Rothschild 19 in. (48.3 cm.) diameter

\$18,000-25,000

£14,000-19,000
€17,000-22,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4043).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/4).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.



202

■ 203

A LARGE GUBBIO MAIOLICA GOLD AND RUBY LUSTRED ARMORIAL CHARGER

CIRCA 1535

The center with a shield of arms suspended from a lustred fluttering ribbon and enclosed by a fruiting and flowering *robbiana*, the blue-ground well and border reserved with lustred trophies of musical instruments, weapons, torches, armor, shields, a mask and a musical score, one shield inscribed G, possibly followed by an indistinct letter, the reverse inscribed with a monogram in blue, within a lustred band border at the rim, with a collection label inscribed 'P. 48 /E. de R./137' for Édouard de Rothschild 17% in. (44.7 cm.) diameter

\$20,000-40,000

£16,000-31,000
€18,000-36,000

PROVENANCE:

Commissioned by a member of the Poggi family of Foligno, circa 1535. Possibly Galliardi collection, offered for sale anonymously in the 'Catalogue of a very choice and important collection of Ancient Majolica ware...The Property of a Gentleman, recently received from Italy'; Christie's, London, 30 May 1857, lot 79. Probably Prince Soltykoff collection, his sale; Pillet, Paris, 8 April-1 May 1861, lot 710 (sold to Mannheim for 655 Francs).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4044).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/5).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Cited by William Chaffers, *Marks & Monograms on Pottery and Porcelain*, London, 1863, p. 57.

The arms are for the Poggi family of Foligno (they were previously identified as the arms of the Torrigiani family in the 1857 catalogue, and as the arms of the Torregiano family by Chaffers, both of which are erroneous). The monogram on reverse appears to incorporate the letters C, H, I and O, but it unclear in what order they should be read, what the significance of this monogram is, and whether it relates to the recipient or to the artist who decorated it. It appears to be unique.

When the present lot was offered for sale at Christie's in London in 1857, it failed to sell at £104, which was £3 short of the £107 reserve. It is not absolutely certain who the vendor of the 30 May 1857 anonymous collection sale was. A copy of the catalogue in the Christie's Archive is inscribed Galliardi, in the same hand that inscribed the 'Daybook', listing consignments. There is nothing listed in the Daybook for the May 1857 sale. Another possible consignor may have been the dealer Tito Gagliardi of 46 Berners Street, London, although he openly sold a collection (of various artworks including maiolica) in his name in May 1858.



203



■ 204

A GUBBIO MAIOLICA DATED GOLD AND RUBY LUSTRED TONDINO

DATED 1518, POSSIBLY WORKSHOP OF GIACOMO DI PAOLUCCIO OR WORKSHOP OF MAESTRO GIORGIO ANDREOLI

The center with a warrior in profile to the left and wearing a winged parade helmet *all'antica*, against a blue ground with a scroll inscribed *meme[n]to mo[r]ti*, the gold-lustre border reserved with musical trophies, books, fluttering ribbons and two cornucopias, a ruby-lustred tablet dated 1518, two scrolls inscribed *a la virtu no[n] ma[n]ca(?) luco* and *recole de canto*, the reverse lustred with a band of dashes in a chevron configuration enclosed by concentric bands, the border with large scrolls divided by shaded lozenges over crossed ornament, with partial printed label for Alphonse de Rothschild 10% in. (26.4 cm.) diameter

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France (ERR inv. no. R 4028).
Recovered by the Monuments, Fine Arts and Archives Section.
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2704.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 247, no. 2704.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



■ 205

A PAIR OF CIRCULAR LIMOGES ENAMEL SALT CELLARS DEPICTING THE LABORS OF HERCULES

BY PIERRE REYMOND (C.1513-1584), MID-16TH CENTURY

parcel-gilt grisaille enamel; one with a profile of Venus and the other with Mars; each inscribed at the top of the foot 'PRENES EN GRE' (accept as a gift); the undersides both signed 'P.R.' and with paper labels inscribed '3062' and 'F 42 / G / II. 101.'

3½ in. (8.7 cm.) high
4¾ in. (12 cm.) diam.

\$25,000-50,000

£20,000-39,000

€23,000-45,000

(2)

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

M. Blanc, 'Une nouvelle acquisition du musée des Arts décoratifs de Paris. Une salière en émail peint de Pierre Reymond', *Sèvres. revue de la Société des Amis du musée national de Céramique*, Sèvres, 2008, no. 17, pp. 32-36.

A similar salt cellar by Reymond with a representation of the mythological gods and with the same words 'PRENES EN GRE' was purchased by Baron Seillière in the collection sale of Prince Soltykoff (sale Drouot, Paris, 8 April-1 May 1861, lot 511).

Note continues on christies.com



Detail of the lot



■ 206

A LIMOGES ENAMEL EWER DEPICTING MARS AND JUNO IN PROCESSION

BY PIERRE REYMOND (C.1513-1584), MID-16TH CENTURY

parcel-gilt grisaille enamel; the scenes inscribed with the names of the gods 'MARS' and 'JUNO'; the lower section and foot decorated with cherub masks; the underside signed 'P.R.' and with a paper label inscribed 'P. 48 / E. de R. / 241'

7¼ in. (18.5 cm.) high
4½ in. (11 cm.) diam.

\$20,000-40,000

£16,000-31,000

€18,000-36,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Entresol*, hôtel Saint-Florentin, Paris. Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour*, hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3872).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/25).

Returned to France on 23 May 1946 and restituted to the Rothschild family.

By descent to the present owners.

EXHIBITED:

Paris, Palais du Trocadéro, *Exposition rétrospective* also named *Exposition historique de l'art ancien*, during the *Exposition universelle*, 1st May-31st October 1878.

LITERATURE:

E. Saint-Raymond, 'Exposition historique de l'art ancien. Les grandes collections au Trocadéro. Collections de MM. les barons de Rothschild', in *L'Art*, 1878, vol. 4, p. 26. The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Entresol*, 'Aiguillere [sic], émaillé en grisaille, Mars précédant un char - P. Reymond - 500 francs').

Note continues on christies.com

COMPARATIVE LITERATURE:

A.-R. de Liesville, 'L'exposition historique de l'art ancien. Coup d'oeil général', in *L'art ancien à l'Exposition de 1878*, Paris, 1879, p. 8.



S.-E. Gautier, Drawing of the ewer exhibited during the Exposition Universelle, 1878 ©All rights reserved.



■ 207

**A LOBED LIMOGES ENAMEL TAZZA
DEPICTING EIGHT OF THE TWELVE LABORS
OF HERCULES**

THIRD QUARTER 16TH CENTURY

parcel-gilt polychrome and grisaille enamel; the foot possibly associated; the underside with eight profiles of men and women; the underside of the foot with two paper labels inscribed 'Einsatzstab RR / Nr. R3914' and 'Kastem[?] / R 38 / Foto'
2¾ in. (6.8 cm.) high
8¾ in. (22.3 cm.) diam.

\$20,000-30,000

£16,000-23,000

€19,000-27,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation in France in May 1940 (ERR no. R 3914).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 190/27), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/27).
Returned to France on 31 July 1946 and restituted to the Rothschild family.
By descent to the present owners.



208

■ 208 A HEXAGONAL LIMOGES ENAMEL SALT CELLAR DEPICTING THE LABORS OF HERCULES

THIRD QUARTER 16TH CENTURY

parcel-gilt polychrome enamel with later silver-gilt mounts; the sides inscribed with descriptions of the six scenes; the top and underside with the profiles of man and woman

4 in. (10 cm.) high
3½ in. (8.5 cm.) diam.

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

Probably Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949), in the *Fumoir sur la cour* in the hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of Paris in May 1940 (ERR no. R 3881).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 190/14), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 196/14).
Returned to France on 31 July 1946 and restituted to the family.
By descent to the present owners.

EXHIBITED:

Probably Paris, Palais de l'industrie, *Musée Rétrospectif, Union centrale des Beaux-Arts appliqués à l'industrie*, 10 August-10 October 1865, p. 228, no. 2594.

Note continues on christies.com



209

■ 210 A HEXAGONAL LIMOGES ENAMEL SALT CELLAR DEPICTING THE WEAKNESS OF MAN

BY PIERRE REYMOND (C.1513-1584), MID 16TH CENTURY

parcel-gilt grisaille enamel; the top and underside with portrait busts of a man and woman and scrolling foliage borders; the scene depicting Solomon's Idolatry signed 'P.R.'; the underside with three paper labels inscribed '444', 'Einsatzstab RR / 4417?' / R3880/ Nr. 442' and the third indistinctly inscribed

3 in. (8 cm.) high
3¾ in. (9.4 cm.) diam.

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3880).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 26 June 1945 (MCCP no. 347/22).
Returned to France on 25 June 1946 and restituted to the Rothschild family.
By descent to the present owners.

A salt cellar with similar scenes was part of the Pierre Révoil collection and is now in the Musée du Louvre (inv. MRR 154).



■ 211 A LIMOGES ENAMEL CASSET

CIRCLE OF JEAN III PÉNICAUD, SECOND HALF 16TH CENTURY

parcel-gilt grisaille enamel; with a larger plaque to the lid depicting Christ Teaching in the Temple surrounded by four enamel borders and four biblical scenes around the sides; the mounts silver-gilt and with Solomonic columns to each of the four corners
3 x 4½ x 3¼ in. (7.1 x 11 x 8 cm.)

\$20,000-30,000

£16,000-23,000
€19,000-27,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 3929).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 324/49), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 398/49).
Returned to France on 23 May 1946 and restituted to the Rothschild family.
By descent to the present owners.

Note continues on christies.com



210

■ 209 A HEXAGONAL LIMOGES ENAMEL SALT CELLAR DEPICTING THE LABORS OF HERCULES

ATTRIBUTED TO PIERRE REYMOND (C.1513-1584), SECOND
HALF 16TH CENTURY

parcel-gilt polychrome enamel; the sides inscribed with descriptions of the six scenes; with two named profiles of Deianira and Hercules; with three paper labels, one to the top inscribed 'E 84' and two to the underside, the first inscribed '445' and the remains of a second label indicating 'Einsatzstab RR'

2¾ in. (7 cm.) high
3½ in. (8.2 cm.) diam.

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

Maurice de Rothschild (1881-1957).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 1340).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 26), and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 26/7).
Returned to France on 31 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Verdier, *Catalogue of the Painted Enamels of the Renaissance*, Baltimore, 1967, pp. 184-187.

Note continues on christies.com

■ 212

A LARGE HISPANO-MOESQUE
EARTHENWARE BLUE AND GOLD-LUSTRED
ARMORIAL LARGE DEEP DISH OR BASIN

THIRD QUARTER OF THE 15TH CENTURY, VALENCIA, PROBABLY
MANISES

Of angular form with a deep recess, decorated in dark blue and lustre, the center with a shield with an impaled arms and edged in dark-blue against a ground of radiating scrolling *ataurique* leaves spaced by other leaves and large dark-blue stylized flowerheads, the reverse similarly decorated within a border of interconnecting lozenges, the center with concentric circles centering a flowerhead, with various paper labels including one inscribed 'M' Alphonse de Rothschild n°1', another inscribed 'A708 / IMG00 [?]' and collection label for Edouard de Rothschild inscribed 'P 48 / 2' 19½ in. (50 cm.) diameter

\$50,000-80,000

£39,000-62,000
€45,000-72,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of Paris in May 1940 (ERR no. R 4005).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 388/6).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. II.

The arms are currently unidentified. For a large deep armorial dish with related foliate and blue flower decoration in the Museum Onze-Lieve-Vrouw ter Potterie, Bruges, see Marco Spallanzani, *Maioliche Hispano-Moresche a Firenze*, Florence, 2006, p. 295, pl. 78, and p. 182. An armorial dish with related decoration in the Victoria & Albert Museum, London, is illustrated by Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, p. 81, no. 171.



Side view of the present lot





■ 213

A LARGE HISPANO-MORESQUE
EARTHENWARE ARMORIAL LUSTRED
CHARGER

CIRCA 1430-1470, VALENCIA, PROBABLY MANISES

The center with a shield with impaled arms against a ground of lusted bryony flowers enclosed by a rope-twist circle, the broad border painted with radiating dark-blue stems issuing dark-blue bryony flowers and parsley leaves and lustre tendrils, the reverse with two concentric registers of dark-blue parsley stems and leaves and lusted foliage around a similarly decorated center, with a printed label inscribed 'P. 48 / E. de R. / 704' for Edouard the Rothschild
18 1/2 in. (46.1 cm.) diameter

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The arms are currently unidentified, and do not appear to be that of a Florentine family.



■ 214

A LARGE HISPANO-MORESQUE
EARTHENWARE ARMORIAL GOLD-LUSTRED
CHARGER

CIRCA 1430-1470, VALENCIA, PROBABLY MANISES

The central arms of the Florentine Strozzi family against a ground lusted with bryony flowers and enclosed by a rope-twist circle, the broad well and border painted with radiating dark-blue stems issuing dark-blue bryony flowers and parsley leaves and lustre tendrils, the reverse with two concentric registers of dark-blue parsley stems and leaves and lusted foliage around a similarly decorated center, with printed collection label 'P. 48 / E. de R. / 100' for Édouard de Rothschild
18 in. (45.9 cm.) diameter

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Commissioned for a member of the Strozzi family, 15th century.
Baron Édouard de Rothschild (1868-1949).
By descent to the present owners.

LITERATURE:

Marco Spallanzani, *Maioliche Ispano-Moresche a Firenze*, Florence, 2006, p. 216 and p. 279, tav. 53.

It is not known which member of the Strozzi family commissioned this lot. In the middle of the 15th century Niccolò di Leonardo Strozzi's bank was based in Valencia, making him a very likely candidate, but at the time the Strozzi family were the most prominent and wealthy Florentine family after the Medici, and a number of its members had connections with Valencia, making it impossible to identify which member of the family is most likely to have commissioned this charger.

There are various inaccuracies with the coloring of the Strozzi arms, which arise from the limited group of colors available to the Moorish potters at the time. The horizontal bar with three *crescents argent* should be *gules* (red) and the crescents should be *argent* (silver), but the crescents are lusted and the bar colored in manganese. The artist was unclear as to which way the arms should be oriented, as the ends of the crescents should face upwards, not downwards.



215

■ 215
A LARGE HISPANO-MOESQUE
EARTHENWARE BLUE AND LUSTRED
CHARGER

CIRCA 1500-1525, PROBABLY VALENCIA (MANISES)

Decorated in brown lustre and enriched in blue with a large winged blue griffin edged in lustre, its body with a network of interlocking circles and line ornament, surrounded by five large radiating blue and lustre pointed leaves, against a ground of lustred flowerheads and wheat ears divided by scrolling lines, the edge of the border with a band of script, the reverse with linked fern leaves around a central rosette, with a printed label inscribed 'P. 48 / E. de R. / 96' for Édouard de Rothschild and a label inscribed 'Insegna guelfa' in sepia ink, which suggests an Italian provenance

18 7/8 in. (48 cm.) diameter
\$7,000-10,000 £5,500-7,700
€6,300-9,000

PROVENANCE:

Probably Prince Soltykoff collection and his sale; Pillet, Paris, 8 April-1 May 1861, lot 662 (sold to Webb for 460 Francs, presumably John Webb, the London dealer).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4004).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 388/5).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 181.

LITERATURE:

Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 67, no. 181.

For a dish in the Victoria & Albert Museum, London, decorated in a similar manner with a deer, see Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, p. 114-115, no. 225, where other parallels are cited.



■ 216
A LARGE HISPANO-MOESQUE
EARTHENWARE BLUE AND LUSTRED
ARMORIAL CHARGER

FIRST HALF OF THE 16TH CENTURY, PROBABLY VALENCIA (MANISES)

Decorated in brown lustre and enriched in blue, the central boss with a blue and lustred armorial shield enclosed by an Italianate *robbiana*, the well lustred with radiating stylized foliate motifs, the border with further motifs within a bold looping lustred foliate band, the reverse with ferns around a central rosette, the border with two pierced apertures for suspension

18 7/8 in. (47.9 cm.) diameter
\$3,000-5,000 £2,400-3,900
€2,700-4,500

PROVENANCE:

Commissioned for a member of the Carducci family of Florence, first half 16th century. The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

Most probably cited by Marco Spallanzani, *Maioliche Ispano-Moresche a Firenze*, Florence, 2006, pp. 189-190.

The arms are for the Carducci family of Florence. The Italianate *robbiana* around the arms is an unusual feature. Spallanzani, *ibid.*, 2006, pp. 306-309, illustrates a large ewer, basin and chargers from an armorial service made for the Tedaldi family which include Italianate garlands around the arms.



216

■ 217
A LARGE HISPANO-MOESQUE
EARTHENWARE GOLD-LUSTRED BASIN OR
EWER-STAND

CIRCA 1475-1494, VALENCIA, PROBABLY MANISES

The deep recess with a raised central boss painted with the impaled arms of the Piccolomini and Spannochi families in dark-blue, manganese, white and gold lustre, the well and flat border applied with an interlocking network of ribs and dots against a ground of repeated lustred 'dot-and-stalk' motifs, the reverse lustred with leafy ferns, with six old paper labels including printed labels inscribed 'A. de R. N° 1' for Alphonse de Rothschild and 'P. 48 / E. de R. / 1' for Édouard de Rothschild, and a printed Musée de l'Orangerie label inscribed 158 in pencil

19 in. (48.1 cm.) diameter; 4 3/8 in. (11.7 cm.) high
\$60,000-80,000 £47,000-62,000
€54,000-72,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of Paris in May 1940 (ERR no. R 4006).
Recovered by the Monuments Fine Arts and Archives Section from Buxheim monastery, Germany.
Returned directly from the above to France and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2661.
Paris, Musée des Arts Décoratifs, 'Exposition des Arts Musulmans', May-June 1903.
Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 182.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 235, no. 2661. *Collections de M. le baron Alphonse de Rothschild*, circa 1900 (n.d.), Vol. II.
G. Migeon, *Exposition des Arts Musulmans*, Paris, 1903, pl. 56.
Cited by Albert Van de Put, *Hispano-Moresque Ware of the XV Century*, London, 1904, p. 96.
Manuel González Martí, *Cerámica del Levante Español, Siglos Medievales*, Barcelona, 1944, Vol. I (Loza), p. 514, Fig. 627.
Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 67, no. 182.
Cited by Timothy Wilson, *Italian Maiolica and Europe*, Oxford, 2017, p. 426 and p. 427, note 3.

Note continues on christies.com



■ 218

**A LARGE HISPANO-MOESQUE
EARTHENWARE ARMORIAL GOLD-LUSTRED
CHARGER**

CIRCA 1430-1470, VALENCIA, PROBABLY MANISES

The center with a shield with the arms of the Florentine Morelli family against a ground of lustred bryony flowers enclosed by a rope-twist circle, the well and border painted with radiating dark-blue stems issuing dark-blue bryony flowers and parsley leaves and lustre tendrils, the reverse with two concentric registers of dark-blue parsley stems and leaves and lustred foliage around a similarly decorated center, with a printed collection label inscribed 'P. 48 / E. de R. / 103' for Édouard de Rothschild 19 in. (48.2 cm.) diameter

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Commissioned for a member of the Morelli family, possibly Giovanni di Martolomeo Morelli, 15th century.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4001).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 388/2).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. II.
Marco Spallanzani, *Maioliche Ispano-Moresche a Firenze*, Florence, 2006, p. 203 and p. 279, tav. 52.

It is unclear for which member of the distinguished Morelli family this charger was made, although Giovanni di Martolomeo Morelli is one possibility, as Hispano-Moresque wares were recorded in a 1431 inventory of his possessions¹⁾. Stylistically it may slightly pre-date the service of circa 1450-75 which is decorated with concentric registers of lustred ivy leaves around the central arms, of which a number of examples have survived²⁾. Morello Morelli was in Valencia in 1443, where he was employed by Niccolò Strozzi (whose family also commissioned Hispano-Moresque, an example of which is in this sale), and Morello and Girolamo were the two most prominent 'public' members of the family in the second half of the 15th century.

The Morelli family possessed houses and palaces in the Santa Croce district of Florence, and members of the family held the post of *Gonfaloniere* eight times, and the post of Prior of Justice forty times.

The Morelli arms with 'two lion's jombs crossed in saltire, in chief a chess rook or, upon a field of gules' is incorrectly colored. The *field*, or ground color, should be *gules* (red), but red was a color which was not available to the Valencian potters at this time, so the painter used what was available, coloring it indigo (a mixture of cobalt blue and manganese).

1. Noted by Marco Spallanzani, *ibid.*, 2006, p. 203.

2. The Victoria & Albert Museum example is illustrated by Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, p. 86, no. 185, and Spallanzani, *ibid.*, 2006, pl. 97. Spallanzani, *ibid.*, 2006, illustrates the charger in the Metropolitan Museum of Art, New York, pl. 98, a plate in the same museum, pl. 99, a dish with a recessed center from the Beit Collection, pl. 100 and a charger in the Instituto de Valencia de Don Juan, Madrid, pl. 101.



■ 219

**A LARGE HISPANO-MOESQUE
EARTHENWARE BLUE AND LUSTRED
CHARGER**

CIRCA 1435-1460, VALENCIA, PROBABLY MANISES

The center decorated in gold lustre with a crowned eagle, emblematic of the Holy Roman Emperor, displaying its wings against a ground of bryony and fern leaves, the well with a blue girdle band edged with lustred scalloped ornament tipped with foliage, the reverse lustred with a sunburst centered by a face, the border with spirals and foliate motifs, with three paper labels, a printed label for Alphonse de Rothschild, a label inscribed '28.' in sepia ink, and a printed 1946 Musée de l'Orangerie label inscribed '152' in pencil 18 in. (45.5 cm.) diameter

\$25,000-35,000

£20,000-27,000
€23,000-31,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4003).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 388/4).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 180.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. II.
Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 67, no. 180.

The band with the lustred scalloped edge tipped with foliage, some tri-lobed, is derived from the crown of Aragón, a decorative motif which occurs on Valencian lusterware in the first half of the fifteenth century.



■ 220

A MOTHER-OF-PEARL EWER AND BASIN

INDO-PORTUGUESE, GUJARAT, 17TH CENTURY

the basin associated
13 in. (33 cm.) high, the ewer
14 in. (35.5 cm.) diam., the basin

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France. Living with History*, Paris, 2014, p. 294.

COMPARATIVE LITERATURE:

A. Jaffer, *Luxury Goods from India: the art of the Indian cabinet-maker*, London, 2002, p. 39, no. 11

Sets of ewers and basins in the Gujarat mother-of-pearl technique were made for both domestic use and export and are known to have been imported as luxury goods to European royal collections in the 16th century. These lustrous vessels and containers were made into combined Islamic and Western shapes. As preciously crafted items in such a highly coveted material in the courts of Europe, they were most often on display and seldomly used for dining.

The present ewer takes a *surahi* shape, with a long neck and bulbous body. While keeping with the indicative repetition of interlocking forms made from the individual mother-of-pearl pieces and traditional lotus flower pattern on the basin, this example includes an individualized intricacy seen in the variance between each layer radiating from the center of the basin and on each element and joint on the ewer. Adding individuality to the copious variety of petals, leaves, scallops and tiling, is the large scale of the fluted pieces comprising the ewer's central form. *Surahi* examples with similar sized mother-of-pearl include a 26.2 cm. high ewer at the Kunsthistorisches Museum, Vienna (Inv. nr. Kunstkammer, 4099) and one sold at Christie's, Paris on 7 December 2005 as lot 63 (370,000 Euros).

These sumptuous silvered beechwood armchairs and the four lots that follow demonstrate a fascination with the extravagance of the court of Louis XIV. The present lot, upholstered in the Rothschild's quintessential red velvet, was designed after the silver furniture that was popular in the courts of Europe in the 17th century. Originated by Louis XIV, the trend quickly spread to the courts of Germany, Denmark, and Russia. During the style's peak in France, from 1664-1682, many exceptional ensembles of silver furniture traveled with the king from residence to residence, moved around for important political, diplomatic, or family gatherings and otherwise stored in the furniture storage of Petit-Bourbon, near the Louvre. Only a few special pieces of silver furniture had permanent locations at Versailles and Saint-Germain (see Quand

Versailles était meublé d'argent, C. Arminjon, ed., Versailles, 2008, p. 29-30).

French royal silver furniture persists to this day only via drawings and descriptions in royal inventories of Louis XIV's collections. In 1689, after a series of unsuccessful military expeditions that left the royal coffers bare, Louis XIV had much of his vast collection of silver objects melted down, yielding approximately 20,000 tons of silver bullion which he used to pay his troops. However, before destruction many of these pieces exquisite forms were adapted into objects made of less valuable materials like gilt-bronze and wood. For other examples of this style, please see lots 222, 225, 224 and 225.

■ 221

A PAIR OF FRENCH SILVER AND BEECHWOOD ARMCHAIRS

PROBABLY BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

In the Louis XIV style, each with padded back, seat and arms upholstered in crimson velvet secured with cabochons, issuing outscrolled arms terminating in rosettes, the seat and arms with *passementerie*, terminating in hairy lion-paw feet

46 in. (117 cm.) high, 31 in. (79 cm.) wide, 30 in. (76 cm.) deep

(2)

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 277.





■ 222
A SET OF FOUR FRENCH SILVER AND BEECHWOOD ARMCHAIRS

PROBABLY BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

In the Louis XIV style, each with padded back, seat and arms upholstered in trellis-cut crimson velvet secured with cabochons and quatrefoils, the back on foliate uprights, issuing arms on scrolling floral and foliate supports, on turned cylindrical legs with foliate decoration, joined by a scrolling stretcher centered by a flower spray, on bun feet, bearing spurious hallmarks of crowned 'R T' and an 'A' 46 in. (117 cm.) high, 26 in. (66 cm.) wide, 31 in. (79 cm.) deep (4)

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p.276.

■ 223
A PAIR OF FRENCH SILVER-MOUNTED BANQUETTES

PROBABLY BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

Of rectangular form, upholstered in crimson velvet with frogging, trimming and *passementerie*, the cylindrical legs joined by a stretcher, terminating in foliate sabots, each sabot bearing spurious hallmark of crowned 'R T' and 'A' 22 in. (56 cm.) high, 39 in. (99 cm.) wide, 19 in. (48.5 cm.) deep (2)

\$6,000-10,000

£4,700-7,700
€5,400-9,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



■ 224
A PAIR OF FRENCH SILVER AND BEECHWOOD SIDE CHAIRS

PROBABLY BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

In the Louis XIV style, each padded back and seat upholstered in trellis-cut crimson velvet with silver thread trimming secured with cabochons and quatrefoils, with foliate uprights, on turned cylindrical legs with foliate decoration on bun feet, bearing spurious hallmarks of crowned 'R T' and an 'A' 45 in. (114 cm.) high, 20 in. (51 cm.) wide, 22 in. (56 cm.) deep (2)

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

P. Prevost-Marcilhacy, *Les Rothschild, bâtisseurs et mécènes*, Paris, 1995, p. 135 (ill.)
Les Rothschild en France au XVIIIe siècle, dir. Claude Collard et Melanie Aspey, (cat. exp. Paris, Bibliothèque nationale de France, 20 novembre 2012-10 février 2013), Paris, Bibliothèque nationale de France, p. 108 (ill.)



■ 225
A FRENCH SILVER AND BEECHWOOD THREE-SEAT SOFA

PROBABLY BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

In the Louis XIV style, with padded back, seat and arms upholstered in crimson velvet secured with *cabochons*, issuing outscrolled arms terminating in rosettes, the seat and arms with *passementerie*, terminating in hairy lion-paw feet 46 in. (117 cm.) high, 75 in. (190.5 cm.) wide, 30 in. (76 cm.) deep

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



226

Part lot



227

Part lot

■ 226

A GROUP OF TWELVE ITALIAN SILK-EMBROIDERED AND CUT VELVET PANELS

17TH CENTURY AND LATER

Of assorted sizes embroidered in metallic threads with blue, green and cream silks
155 in. (394 cm.) high, 38½ in. (98 cm.) wide, the largest panel (12)

\$15,000-30,000

£12,000-23,000
€14,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 227

A GROUP OF TWELVE ITALIAN SILK-EMBROIDERED AND CUT VELVET PANELS

17TH CENTURY AND LATER

Of assorted sizes embroidered in metallic threads with blue, green and cream silks
155 in. (394 cm.) high, 38½ in. (98 cm.) wide, the largest panel (12)

\$15,000-30,000

£12,000-23,000
€14,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



■ 228

A PAIR OF ITALIAN GILTWOOD CONSOLE TABLES

ONE FIRST QUARTER 18TH CENTURY, THE OTHER LATE 19TH CENTURY

Each with a gray granite top above a frieze with pierced scrolling apron centered by a shell, tapering pilaster legs with scrolling foliate capitals centered by shells on foliate feet, joined by an X-shaped scrolling foliate stretcher with vase finial

34 in. (86.5 cm.) high, 51 in. (130 cm.) wide, 24 in. (61 cm.) deep

(2)

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The inverted obelisk-shaped legs with scrolling 'capitals' found on these console tables is typical of Piedmontese and Ligurian workshops of the first decades of the eighteenth century. With the highly sculptural legs and the apron further augmented by finer, lower relief arabesque and strapwork surface decoration, these tables were inspired by late Louis XIV French models. These finer decorative elements are also strongly reminiscent of the carved and stucco decoration in interior architecture -- evident in many of the palaces in and around Turin. Such tables were often manufactured by court carvers and sculptors mainly as part of the palatial furnishings of the Savoy residences near Turin. Genoese production was closely related, often incorporating dolphins and aquatic motifs to the decorative scheme. Related models are those in the Palazzo Reale of Turin, *Camera dell'Alcova*, illustrated in R. Antonetto, *Minusieri ed Ebanisti del Piemonte*, Torino, 1985, p. 195, fig. 270; two tables in private collections, illustrated R. Antonetto, *Il Mobile Piemontese del Settecento*, Vol. 2, s.l., 2010, p. 202, figs. 1b and 1c.; for two further examples also in the Palazzo Reale, in the *Sala dei Paggi*, see V. Viale, *Mostra del Barocco Piemontese*, exh. cat., Turin, 1963, pls. 52 and 53. Other comparable tables are illustrated in E. Quaglino, *Il Mobile Piemontese*, Milan, 1966, p. 71 and in L. Malle, *Stupinigi: Un Capolavoro del Settecento Europeo tra Barocchetto e Classicismo*, Turin, 1968, p. 381.





229

■ 229
**A SEATED GILT-BRONZE
 MODEL OF A LION,
 FORMERLY AN AUTOMATON
 ELEMENT**

GERMAN, 17TH CENTURY
 on a later brass-inlaid ebonised base
 7.48 in. (19 cm.) high

\$8,000-12,000 £6,200-9,300
 €7,200-11,000

PROVENANCE:
 The Collection of the Rothschild family.
 By descent to the present owners.

COMPARATIVE LITERATURE:
 A. Kugel, *Un bestiaire mécanique: horloges à automates
 de la Renaissance, 1580-1640*, cat. exh., Paris, 2016.



230

■ 230
**A GILT-BRONZE FIGURE OF
 THE FARNESE HERCULES**

ITALIAN OR GERMAN, SECOND HALF
 17TH CENTURY

on a later marble base
 15¼ in. (38.5 cm.) high; 17½ in. (44.5 cm.) high, overall

\$8,000-12,000 £6,200-9,300
 €7,200-11,000

PROVENANCE:
 The Collection of the Rothschild family.
 By descent to the present owners.

■ 231
**A TERRACOTTA FIGURE OF
 THE FARNESE HERCULES**

PROBABLY FRENCH OR FLEMISH, 18TH
 CENTURY

on an associated black and white veined marble base
 25¼ in. (64 cm.) high
 27¾ in. (70.5 cm.) high, overall

\$50,000-80,000 £39,000-62,000
 €45,000-72,000

PROVENANCE:
 The Collection of the Rothschild family.
 By descent to the present owners.



231



232

■ 232
A PAIR OF FRENCH OAK
AND PARCEL-EBONIZED
PEDESTALS

THIRD QUARTER 19TH CENTURY,
PROBABLY AFTER A DESIGN BY EUGENE
LAMI

Each with a spreading square platform above a frieze
inset with rectangular panels, the angles embellished
with carved dentil motif, the tapering body inset with
conforming panels, on a molded square plinth
46½ in. (118 cm.) high, 16½ in. (41.5 cm.) wide, 14 in. (35.5
cm.) deep (2)

\$1,000-2,000 £780-1,500
€900-1,800

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

■ 233
A PAIR OF BRONZE
ANDIRONS

ITALIAN, 19TH CENTURY, THE BASE OF
ONE PROBABLY VENICE AND EARLY
17TH CENTURY

the tripartite bases with two half length female figures
either side of a satyr each emerging from scrolling
acanthus leaves joined by drapery swags; each
surmounted by a figure of Dionysus seated on a rock;
with a pair of 20th century log supports
23 in. (59 cm.) high; 21 in. (53.5 cm.) wide (2)

\$8,000-12,000 £6,200-9,300
€7,200-11,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



233

■ 234
A BRONZE FIGURE OF A PUTTO, POSSIBLY
FOR A TABLE FOUNTAIN

GERMAN, FIRST HALF 17TH CENTURY

14½ in. (36.7 cm.) high, the figure
23 in. (58 cm.) high, overall

\$7,000-10,000 £5,500-7,700
€6,300-9,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



234

■ 235
A SOUTH EUROPEAN BLACK AND GILT-
JAPANNED, MOTHER-OF-PEARL-INLAID AND
EBONIZED CENTER TABLE

THE TOP LATE 17TH/EARLY 18TH CENTURY, THE BASE 19TH
CENTURY

Decorated overall with flowers, scrolling foliage, fauna and birds, the molded
rectangular top centered by a ruler in Eastern dress under a canopy with attendants, on
a conformingly decorated later base, on spiral-turned legs, joined by an X-shaped
stretcher atop bun feet, the underside inscribed illegibly in white chalk '... (?) 5/1/37'
33½ in. (85 cm.) high, 48 in. (122 cm.) wide, 24 in. (61 cm.) deep

\$6,000-10,000 £4,700-7,700
€5,400-9,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



235

■ 236

A BRONZE GROUP OF MELEAGER

BY GIUSEPPE PIAMONTINI (ITALIAN, 1664-1742)

13½ in. (34 cm.) high

\$70,000-100,000

£55,000-77,000

€63,000-90,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

J. Montagu, 'Some small sculptures by Giuseppe Piamontini', in *Antichità Viva*, XIII, Florence, 1974, pp. 14-15.
F. Haskell, N. Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*, New Haven & London, 1981, pp. 263-265.
D. Zikos, Giuseppe Piamontini: Il Sacrificio di Isacco di Anna Maria Luisa de' Medici, *Elettrice Palatina*, Milan, September 2005, pp. 51-53.
L. Goldenberg, Stoppato in *Plasmato del Fuoco, La scultura in bronzo nella Firenze degli ultimi medici*, exh. cat. Florence, 2019, pp. 320-325, no. 74.

A sculptor known for his harmony, voluminosity, and lightness in composition, Giuseppe Piamontini studied at the Medici Academy in the early 1680s. He worked primarily in Rome and Florence, taking numerous private commissions.

The present lot is one of four known tabletop bronzes by Piamontini of *Meleager standing in front of an effigy with Diana*. One version was acquired by Filippo Martelli in 1720 and is now incorporated into the Musei del Bargello (see D. Zikos in *Old Master Sculpture and Works of Art*, Sotheby's, London, 6 July 2021, under lot 66). That version, which features a notably well preserved patina, shows the idol of Diana facing the figure of Meleager. Two other versions are held privately, one formerly owned by Philip Hewat-Jaboor with the idol set at an angle (Sotheby's, 6 December 2022, lot 21), and one formerly with Michael Hall (Christie's, 5 December 1989, lot 97) where the idol faces front as does the present lot.

It is likely that one of the four known casts of this composition once formed part of the Medici collections as noted in the 1761 inventory of its holdings where it is meticulously described, though none have been definitively connected to the inventory. In that collection, the group of Meleager functioned as a pair with a bronze group of Diana with her hounds, also by Piamontini (J. Montagu, 'Some small sculptures by Giuseppe Piamontini', in *Antichità Viva*, XIII, 1974, p. 14).

As with his other small bronzes, Piamontini drew inspiration for this subject from Antiquity. Euripides' story of *Meleager*, of which only fragments remain, narrates the Calydonian boar hunt wherein Diana has sent the great boar to ravage the country in retribution for King Oeneus failing to offer a sacrifice to her after a hunt. Meleager, the king's son, gathers numerous heroes to hunt the boar including Atalanta, the fleet-footed huntress who is the first to wound the boar. In the end, Meleager is successful in slaying the beast and Atalanta is awarded the head of the boar which features in the altar in Piamontini's composition of a triumphant and reconciliatory moment in the narrative. The boar's head would later be taken from Atalanta by Meleager's uncles and tragedy ensues following his response to the injustice.

For this scene in which Meleager offers sacrifice to the goddess of the hunt, Piamontini took direct inspiration from Antique gems such as one in the Kunsthistorisches Museum in Vienna (E. Zwieler-Diehl, *Die antiken Gemmen des Kunsthistorischen Museum Wien*, Munich 1973-1991, vol. I, no. 494, fig. 82) which includes corresponding details to all of the prominent features in the group. Notably, these gems portray Meleager holding two spears which corresponds to the description of Piamontini's bronze in the Medici collection - 'with two spears in this left hand' (see D. Zikos catalogue entry for Sotheby's, 6 December, lot 21). The *Vatican Meleager* (today Museo Vaticano, inv. 490) would also have offered Piamontini and his patrons inspiration; in the sculptor's lifetime it was part of the Fusconi-Pighini collection in Rome where it would have been known to him.



fig. 1 Antique gem, Inv. ix 1919, Kunsthistorischen Museum, Vienna
©1973 Prestel-Verlag München





■ 237

A MARBLE BUST OF A ROMAN EMPEROR,
TRADITIONALLY KNOWN AS VITELLIUS

ITALIAN, 17TH CENTURY

41½ in. (105 cm.) high, overall

\$30,000-50,000

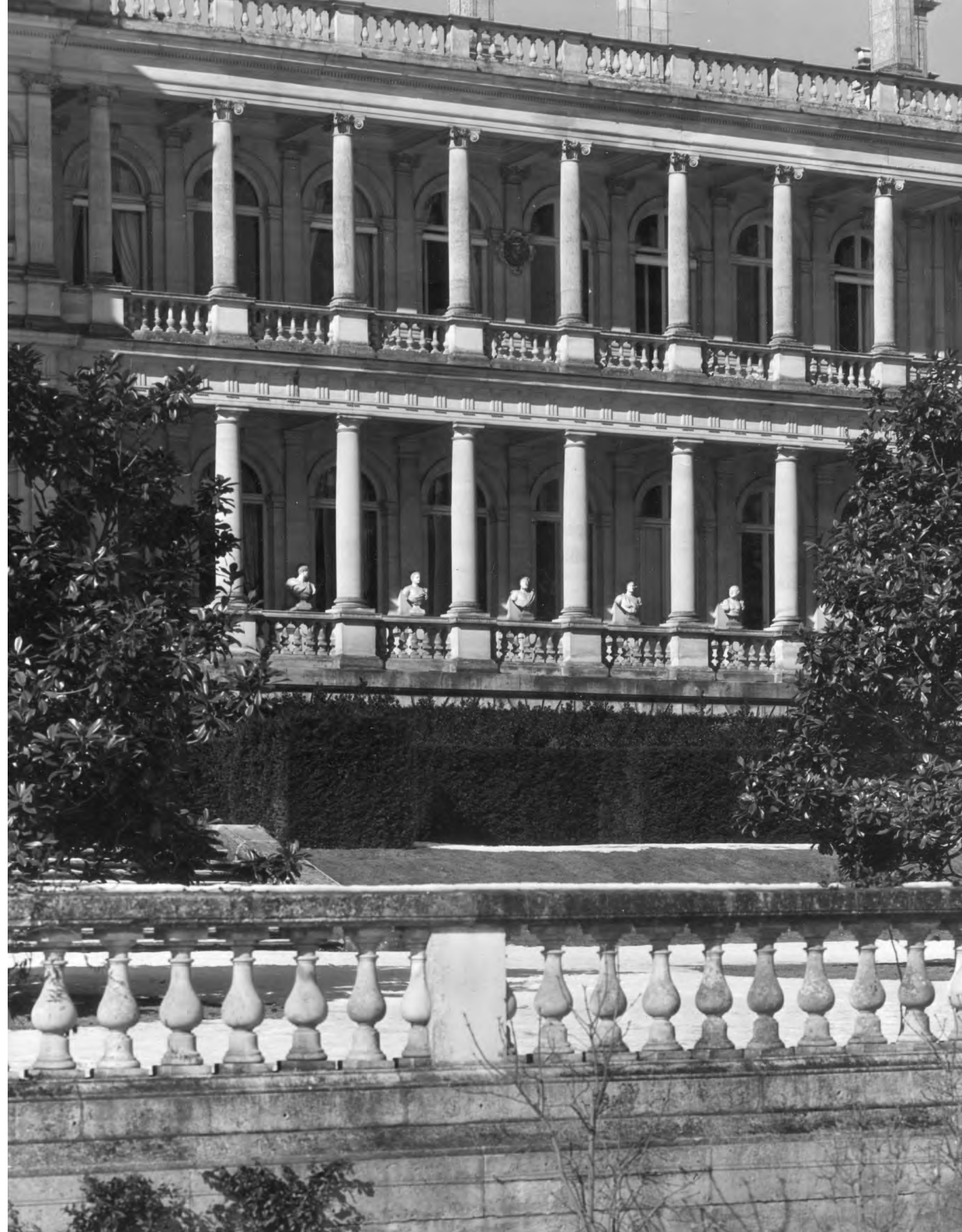
£24,000-39,000
€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of Paris. The 'Hôtels particuliers' revealed*, London, 2000, p. 26.





■ 238

A PAIR OF MARBLE BUSTS, PROBABLY REPRESENTING PHILOSOPHERS

ITALIAN, 17TH CENTURY

39½ in. (100 cm.) high, overall
42 in. (107 cm.) high, overall

\$70,000-100,000

(2)

£55,000-77,000
€63,000-90,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of Paris. The 'Hôtels particuliers' revealed*, London, 2000, p. 26.



■ 239

A PAIR OF MARBLE BUSTS, PROBABLY REPRESENTING PHILOSOPHERS

ITALIAN, 17TH CENTURY

39½ in. (100 cm.) high, overall
42 in. (107 cm.) high, overall

\$70,000-100,000

(2)

£55,000-77,000
€63,000-90,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of Paris. The 'Hôtels particuliers' revealed*, London, 2000, p. 26.

■ 240

A PAIR OF ITALIAN ORMOLU-MOUNTED RED JASPER CANDLESTICKS

CIRCA 1800

Of hexagonal form with baluster stem terminating in a stiff-leaf collar on a foliate cast base, one inscribed to the base in ink 'YZ' and incised 'XI' the other incised 'III' 9½ in. (24 cm.) high, 4¼ in. (11 cm.) diameter (2)

\$6,000-8,000 £4,700-6,200 €5,400-7,200

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

Note continues on christies.com



■ 241

A FRENCH BRASS-STUDDED AND BOUND RED LEATHER CHEST

FIRST HALF 19TH CENTURY

With hinged lid and carrying-handles, the top centered by a cartouche, the interior lined in crimson silk 16½ in. (42 cm.) high, 36 in. (91.5 cm.) wide, 20¼ in. (51.5 cm.) deep

\$2,000-3,000 £1,600-2,300 €1,800-2,700

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.



■ 242

A DUTCH POLYCHROME-PAINTED AND GILT-GROUND EMBOSSED LEATHER SIX-PANEL SCREEN

MECHELEN, FIRST HALF 18TH CENTURY

Decorated overall in *Chinoiserie* motifs within a decorative border with dragon cartouches, the inner border consisting of panels depicting Chinese interior scenes, porcelain and other domestic objects, the four central leaves decorated with intricate foliage and flowers, exotic birds and ducks, the leather panels mounted on a largely later stained walnut frame; some losses and tears to the leather decoration 96 in. (244 cm.) high, 21½ in. (55 cm.) wide, 1 in. (3 cm.) deep, each panel 96 in. (244 cm.) high, 130 in. (330 cm.) wide, 1 in. (3 cm.) deep, overall

\$15,000-25,000 £12,000-19,000 €14,000-22,000

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

LITERATURE:

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, p. 68, no. 373. C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 9.

A MONUMENTAL NEVERS MAIOLICA OVAL BASIN OR DISH

CIRCA 1620-1645, POSSIBLY WORKSHOP OF ANTOINE CONRADE

The center painted with an *istoriato* scene of the *Triumph of Joseph*, with Joseph processing through a classical city in the Pharaoh's chariot, surrounded by four white-ground panels painted with grotesques, divided by strapwork centered by female masks and screaming satyr masks, the border with further grotesques and reserved with two oval ochre panels and two green medallions painted with classical vignettes and figures, within a bead and egg-and-dart rim, the reverse painted with a sea with black dolphins, the center with a recumbent river god with water flowing from an upturned urn, within an ochre footrim and molded strapwork cartouche with fleur-de-lys, the border painted with ochre strapwork and fleur-de-lys, the reverse also with an Union Centrale exhibition label and the remnants of an Alphonse de Rothschild collection label

24 3/8 in (62.5 cm.) wide
\$20,000-30,000 €16,000-23,000
€18,000-27,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4073).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 352/3).
Returned to France on 23 May 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, Musée Rétrospectif, 1865, no. 2822.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 256, no. 2822.
Franck, *L'art ancien. Photographies des collections célèbres par Franck*, Paris, 1868, Vol. IV.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
Cited by Jeanne Giacomotti, *Les majoliques des Musées nationaux*, Paris, 1974, p. 357 (in the text for no. 1078).

The central scene shows Joseph after his release from prison and appointment as Vizier of Egypt. It is derived from one of Bernard Salomon's woodcut illustrations in Claude Paradin's Bible picture-book *Quadrins Historiques de la Bible* which was published by Jean de Tourne in Lyon in 1553. An edition of this picture-book was also published in Italy, and the woodcuts became a regular source of inspiration for maiolicari.



Reverse of the lot

The decoration of the present dish appears to be by the same hand as a dish of the same form in the Metropolitan Museum of Art, New York, which has a central scene depicting the *Israelites gathering Manna* after a woodcut illustration in the same 1553 *Quadrins historiques*¹⁾.

The Metropolitan Museum dish had long been attributed to Urbino, until it was recently re-attributed to the Conrade family workshop at Nevers following research published by the scholar and dealer, Camille Leprince. In 2013 Leprince published a Nevers dish painted in *bleu camaïeu* alongside the New York dish to demonstrate their strong similarities²⁾, suggesting that the New York dish was also made at Nevers. In addition to similarities in the decoration, the New York dish is more than 5% smaller than Urbino pieces of similar form. Allowing for shrinkage after firing, this suggests that the New York piece was probably formed from a mold taken from an Urbino original. Reinforcing this theory is the fact that the strapwork on the reverse of the New York dish is painted in *trompe l'oeil*, rather than being molded into the body, as it would have if it were an Urbino original.

Although the present lot does include molded strapwork on its reverse, it is of almost exactly the same size as the New York dish. The painting of the two pieces is so close as to suggest that they may have been made as companion pieces. The grotesques of the New York dish correspond with the grotesques on the present lot, as does the coloring of the molded strapwork and the borders of both dishes.

Another large oval dish of the same form painted with *The Triumph of Joseph* is in the Louvre, which Leprince also re-attributed to Nevers³⁾. The Louvre dish is not painted by the same hand as the present lot and the New York dish, but nonetheless shows strong similarities with the present lot. On the Louvre dish, the kidney-shaped panels include grotesques similar in design to those on the present lot, but the borders are different. On the present lot, one of the central figures has a large curving horn which is also present on the print, but is absent on the Louvre dish. This indicates that the present lot followed the print, and cannot have been copied from the Louvre dish. On the present lot and on the Louvre dish, the distant house at the center of the main scene has a high-pitched roof with chimneys, whereas the house in the print has a low-pitched roof with no chimneys. As there are also similarities in the grotesques, this suggests that the author of the Louvre dish may have used the present lot as a model from which to work.

1. See Timothy Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 334-337, no. 117.
2. C. Leprince, 'À propos d'un plat en faïence de Nevers' in *Sèvres. Revue de la Société des Amis du musée national de Céramique*, no. 22, 2013, pp. 18 and 19.
3. Jeanne Giacomotti, *Les majoliques des Musées nationaux*, Paris, 1974, pp. 357-359, no. 1079 (Louvre inv. MR 3534), attributed to Urbino, and where the provenance is listed as being the collection of Edme Durand, which was purchased by the Louvre in 1825. Scholars had also assumed that that this dish was Urbino until Leprince, *ibid.*, p. 24, fig 14, attributed it to Nevers. Françoise Barbe published the correct provenance for this piece, which was acquired by Anton Ulrich Duke of Braunschweig-Lüneburg-Wolfenbüwück in the third quarter of the 17th century; see Barbe, 'Provenance as a Criterion for Attribution: Napoleonic Seizures in Braunschweig and the Maiolica Collection in the Louvre' in J.V.G. Mallet and E. Sani (ed.), *Maiolica in Italy and Beyond*, Oxford, 2021, p. 146.



Bernard Salomon's woodcut illustration from Claude Paradin's *Quadrins Historiques de la Bible*, published by Jean de Tourne in Lyon in 1553 (Bibliothèque Nationale, Paris)



244

■ 244
A FAENZA MAIOLICA BERETTINO-GROUND
SMALL DISH

CIRCA 1520

The center with Cupid bearing a quiver and bow and pulling another winged putto seated in a cart, in a stylized landscape against a yellow-ground sky, the white well delicately decorated with blue palmettes, the broad blue border reserved with ribbon-tied trophies including cuirasses and books, within a yellow band rim, the reverse with blue overlapping radiating 'petals' with ochre hatching, the center with an ochre spiral, with an oval label printed with 'K. 7'

9½ in. (23.3 cm.) diameter

\$15,000-20,000

£12,000-15,000

€14,000-18,000

Note continues on christies.com



245

■ 245
AN ITALIAN MAIOLICA ARMORIAL
TONDINO

CIRCA 1500-1515, ALMOST CERTAINLY FAENZA

Painted with a central shield inscribed with the initials P and F, surmounted by a fleur-de-lys and flanked by fluttering ribbons, the broad blue-ground border reserved with grotesques between borders of stick and bead ornament, the reverse with two registers of radiating interlocking lappets between blue bands, with printed label inscribed 'P. 48 / E. de R. / 321' for Edouard de Rothschild

9½ in. (24.5 cm.) diameter

\$10,000-15,000

£7,800-12,000

€9,000-13,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4049).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/7).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



246

■ 246
A FAENZA MAIOLICA ARMORIAL TONDINO

CIRCA 1520-1525

The center painted with a shield of arms flanked by the initials A and G and surmounted by a black galero with twelve tassels, the well with stylized ochre foliate husks between bands of meandering foliage, the blue-ground border reserved with grotesques, the reverse with concentric yellow bands with ochre lines and a blue band border

10½ in. (26.5 cm.) diameter

\$12,000-18,000

£9,300-14,000

€11,000-16,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4050).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/8).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

The identity of the patron or recipient of this *tondino* is currently unidentified, but the arms are probably for the Altacleri family of Verona. The black *galero* flanked by six tassels on each side probably denotes that he was a Protonotary Apostolic, an Auditor of the Rota or he may have been a bishop¹¹.

Note continues on christies.com



■ 247

**A LARGE DUCHY OF URBINO
MAIOLICA ISTORIATO
CHARGER**

CIRCA 1525, PROBABLY CASTEL
DURANTE

Painted with *The Judgment of Paris*, Paris depicted presenting the golden apple to Venus, the winged figure of Victory flying above to crown her, before a distant landscape with islands, fortified buildings and mountains, Apollo driving his chariot through a zodiac circle in a sunburst above, Jupiter nearby holding thunderbolts, the well with a band of *bianco sopra bianco* ornament, the blue-ground border reserved with *grisaille* grotesques including winged harpies with bearded heads, wind-blown forelocks and snake tails 19 3/4 in. (50.3 cm.) diameter

\$80,000-120,000

€62,000-93,000
€72,000-110,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated during the Nazi occupation of France by the Einsatzstab Reichsleiter Rosenberg (ERR inv. no. R 4021).
Recovered by the Monuments, Fine Arts and Archives Section.
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 172.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I (where it was attributed to Nicola da Urbino).

Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 66, no. 172 (as Cafaggiolo).

The print used as the source of the decoration is one of Marcantonio Raimondi's most famous engravings, *The Judgement of Paris*, of circa 1515-1520 after a drawing by Raphael. The engraving, broadly popular among *maiolicari* at this time, depicts the moment Paris decides to award the golden apple to Venus, which, according to the legend, sets in motion the series of events that culminate in the Trojan War⁽¹⁾.

The decoration bears a strong similarity to the work of the 'In Castel Durante Painter'⁽²⁾, but appears to

be by a different hand. The piece closest to the present lot is a 1525 charger in Stockholm, painted by the 'In Castel Durante' painter with the Triumph of Galatea⁽³⁾. The Stockholm charger has a large *istoriato* scene enclosed by a band of *bianco sopra bianco* at the well, and a blue-ground border similarly reserved with grotesques.

1. In the story of *The Judgment of Paris*, Eris, the goddess of strife, threw down a golden apple inscribed 'To the fairest', for which Venus, Minerva and Juno competed. Jupiter declined to decide between the three goddesses, and ordered Mercury to bring them to Paris so that he could decide. The three each attempted to bribe Paris in order to win, and when Venus promised him the love of any woman he wanted, mentioning Helen, the wife of King Menelaus, Paris chose Venus. Paris' subsequent abduction of Helen led the Greeks to launch an attack on Troy.

2. This painter's *istoriato* works are sometimes inscribed 'In Castel Durante' on the reverse (usually in yellow). The anonymous painter was given a name by John Mallet, see J.V.G. Mallet, 'Maiolica at Polesden Lacey', part 2, *Apollo*, no. 92, 1970, pp. 341-342. Dated pieces by this artist span a period of only three years, from 1524 to 1526. For one of these pieces, dated 1526, see Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, London, 2009, Vol. I, pp. 251-253, no. 152.

3. Circa 1525 and in the Nationalmuseum (NM 228/1921). See Helena Dahlbäck Lutteman, *Majolika från Urbino, och andra orter i Italien, Stockholm, Borås*, 1981, p. 69, fig. 41. Borders reserved with grotesques around large *istoriato* scenes are unusual. A large *istoriato* dish in the Rijksmuseum, Amsterdam, which is attributed to Nicola da Urbino, has a blue-ground border with grotesques, see Timothy Wilson, *Ceramic Art of the Italian Renaissance*, London, 1987, pp. 45-46, no. 50; and an *istoriato* dish in the Victoria & Albert Museum with a blue-ground border with grotesques (attributed to Giulio da Urbino) is illustrated by J.V.G. Mallet, International Conference at Rovigo on 3-4 May 1980, 'Xanto: i suoi compagni e seguaci', in *Francesco Xanto Avelli da Rovigo*, 1988, p. 103, fig. 21.

This lot is sold with a Thermoluminescence Test certificate from Oxford Authentication (January 2023) with an estimated date of firing between 300 and 500 years ago.



The Judgement of Paris, engraving by Marcantonio Raimondi after Raphael, ca. 1510-20 © Metropolitan Museum, New York



■ 248

AN ITALIAN MAIOLICA DISH

CIRCA 1500-1520, PROBABLY FAENZA

Painted with a warrior in profile, wearing a helmet and an ochre-colored classical robe, the sky brushed in behind him in a deep blue and reserved with a label inscribed *LVELIO · OMO · ROMAIO* in blue and between ochre line borders, the border drilled for suspension
11½ in. (28.2 cm.) diameter

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

Count Ferdinando Pasolini Dall'Onda, Faenza.
Count Benvenuto Pasolini Dall'Onda, his sale (sold anonymously as 'Catalogue d'un belle collection de Majoliques Italiennes des diverses fabriques des XVe, XVIe & XVIIe siècles'); Ridet & Roussel, Rue de Jeuneurs 42, Paris, 13-15 December 1853, lot 33.
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 14.

Note continues on christies.com



248

■ 249

A LARGE DERUTA MAIOLICA GOLD-LUSTRED 'BELLA DONNA' CHARGER

CIRCA 1520-1530

Painted in shades of blue and lustred with a young woman in profile to the right, the scrolling ribbon around her inscribed *CHI BE[N] GVIDA SVA · BARCA · E SE[M]PRE I[IN] PORTO*, the a *quartieri* border with panels of scale ornament alternating with foliage, the footrim pierced for suspension, the reverse with a printed label inscribed 'P. 48 / E. de R. / 115' for Edouard de Rothschild
18 in. (45.9 cm.) diameter

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4026).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/11).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

A. Clarke, *Ideal Brides. Deruta Bella Donna Plates*, c. 1500-1550, Rome, 2020, p. 406, no. 193.

Note continues on christies.com



249

■ 250

AN ITALIAN MAIOLICA ARMORIAL ISTORIATO PLATE CENTER

CIRCA 1520-1525, PROBABLY FORLÌ, OR PERHAPS FAENZA

The center painted with Vulcan at his forge outside a building with Venus and Cupid in front of him, three companions nearby, in a river landscape with distant mountains, the yellow-ground border painted with grotesques and centered above by a panel with an armorial shield, the reverse with scrolling ochre foliage between shaded blue bands, the center with a martial trophy

Approximately 11½ in. (28.8 cm.) diameter

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

Probably commissioned for a member of the Benti or Bentii family of Forlì, early 16th century.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4024).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945

Note continues on christies.com



250



■ 251

A LARGE FAENZA MAIOLICA DATED ISTORIATO CHARGER

DATED 1555, POSSIBLY WORKSHOP OF VIRGILOTTO CALAMELLI

The center painted with Venus and Mars in a landscape, with Cupid nearby and also in a cloud above, a tablet to the right inscribed *MARTE / VENERA*, the *quartieri* border with orange, green and blue-ground panels reserved with trophies, scrolling foliage and masks and centered at the sides, above and below with four portrait panels named for *CEC ARE* (Julius Caesar), *NERONE* (Emperor Nero), *CHAR LVVS* (Charlemagne) and *OTAVANO* (Emperor Octavian), the reverse with concentric bands of ornament, the center dated 1555, with a partial label printed and inscribed 'P. [4]8 / E. de R / 123(?)' for Édouard de Rothschild
17½ in. (44.8 cm.) diameter

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France (ERR inv. no. R 4053).
Recovered by the Monuments, Fine Arts and Archives Section.
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

The reverse of the present charger is related to a group of large chargers with elaborate concentric bands of ornament on their reverses. See Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*, Turin, 2018, pp. 164-165 for a list of the group of *istoriato* pieces which all have related reverses. Unlike the pieces in the group, which are all painted with ambitious *istoriato* scenes over the entire surface, a large portion of the present lot is decorated a *quartieri*, a style found more typically on *albarelli* and vases.



252

■ 252 A DERUTA MAIOLICA EWER-STAND

CIRCA 1545

The center painted with Mucius Scaevola in a stylized landscape, his right hand above a flaming pedestal and his foot overstepping the yellow band enclosing the scene, within a white band with scrolling ochre stems with acorns, the broad blue-ground well molded with a *candelieri* grotesques enriched in colors, the orange-ground border molded with a fruiting and flowering garland interspersed with masks and martial trophies, the reverse with an Union Centrale exhibition label
15½ in. (38.5 cm.) diameter

\$5,000-8,000

£3,900-6,200
€4,500-7,200

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4015).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/8).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2688.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 245, no. 2688.
Franck, *L'art ancien. Photographies des collections célèbres par Franck*, Paris, 1868, Vol. II.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



253

■ 253 A DERUTA DATED EWER-STAND

DATED 1546

The central medallion painted with Saint Barbara holding a tower and a martyr's palm frond in a stylized landscape, enclosed by a white band inscribed *DIVA · BARBARA · ORA · PRO · NOBIS*, the orange-ground well reserved with molded a *candelieri* grotesques, the border molded with a fruiting and flowering garland interspersed by masks and martial trophies, the reverse inscribed with the date in blue, with various labels including an Union Centrale exhibition label and printed label inscribed 'P. 48 / E. de R. / 125' for Édouard de Rothschild
14½ in. (37.1 cm.) diameter

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4011).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/4).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, 2689.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 245, no. 2689.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

A stand with the same molded decoration around a central portrait, dated 1546, is in the Musée du Louvre; see Jeanne Giacomotti, *Les majoliques des Musées nationaux*, Paris, 1974, pp. 204-205, no. 663.



■ 254 AN ITALIAN MAIOLICA LARGE ISTORIATO BASIN

CIRCA 1510, PROBABLY FAENZA

Painted with the story of *Diana and Actaeon*, Diana and one of her companions bathing in the octagonal basin of a fountain in a landscape, Actaeon transformed into a stag and his own hunting hounds attacking him, the well with alternating brown and yellow ochre flutes, the blue-ground border with interlocking *sgraffito* lines partly shaded in dark-blue, the reverse centered by a large foliate boss or stylized flowerhead, the blue-striped border with radiating ochre-striped petals, with printed label inscribed 'P. 48 / E. de R. / 120' for Édouard de Rothschild and printed Musée de l'Orangerie label inscribed '141' in pencil
16¾ in. (42.8 cm.) diameter

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

Probably Count Ferdinando Pasolini Dall'Onda, Faenza.
Probably Count Benvenuto Pasolini Dall'Onda.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4052).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/10).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Probably the basin exhibited in Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2633.
Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 167.

LITERATURE:

Probably the basin described by Luigi Frati, *Del Museo Pasolini in Faenza, Descrizione*, Bologna, 1852, no. 12.
Probably the basin noted in the *Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865*, Paris, 1866, p. 241, no. 2633.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 65, no. 167.

This basin illustrates the myth of the goddess Diana and the unfortunate huntsman, Actaeon. Actaeon was out hunting when he accidentally came upon Diana and her companions bathing nude in a pool. The goddess was furious and sprinkled him with water, turning him into a stag. He was then devoured by his own hunting hounds.

A large dish with a very similar border of interlocking strapwork or lines and a spirally-gadrooned well is in the Victoria & Albert Museum, London, see Bernard Rackham, *Catalogue of Italian Maiolica*, London, 1940, Vol. I, p. 131, no. 382, where Rackham cites other pieces with similar borders. The radiating flutes painted with stems of foliage are reminiscent of a fluted basin or bowl in the Metropolitan Museum of Art, New York, see Timothy Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 144-145, no. 42.



■ 255

A CAFAGGIULO MAIOLICA DISH

CIRCA 1515-1525, SP MONOGRAM AND TRIDENT MARK

The central yellow-ground medallion reserved in shades of blue with a griffin with foliate wings and legs, a bird perched on its back and a turtle and a shell nearby, the blue-ground border painted in colors with grotesques, with tritons supporting vases and playing horns, divided by putti holding drapery, the 'petal-back' reverse with radiating petals in blue and orange lines against a seeded ground, the footrim enclosing an inscription in blue of SP / In chafaggiuolo / a trident, with an Union Centrale exhibition label

11¼ in. (28.5 cm.) diameter

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4057).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 348/14).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2690.
Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946, no. 169.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 239, no. 2690.
Alfred Darcel and Henri Delange, *Recueil de faiences italiennes de XVe, XVIe, et XVIIe siècles*, Paris, 1869, p. 19, p. 33 no. 25 and pl. 25.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.
Les chefs-d'œuvre des collections privées Françaises, retrouvés en Allemagne, 1946, p. 65, no. 169.
Galeazzo Cora and Angiolo Fanfani, *La maiolica di Cafaggiolo*, Florence, 1982, p. 77, fig. 61.

This fine dish was made at the workshop in the outbuildings of the Medici villa at Cafaggiolo. Two potters from Montelupo, the brothers Piero and Stefano di Filippo di Dimitri Schiavone, moved there due to political events involving their Medici masters in 1498. It is thought that the SP monogram may signify their initials, although the SP monogram continued to be used after Piero's death in 1507.

This piece is not by the painter who signed his pieces *Jacopo* or *japo*, and is instead by an anonymous painter. For a dish in the Victoria & Albert Museum with a related border, see Bernard Rackham, *Catalogue of Italian Maiolica*, London, 1940, Vol. II, pl. 52, no. 315.

■ 256

A DERUTA MAIOLIA GOLD AND RUBY LUSTRED FOOTED DISH (COPPA)

CIRCA 1525-1540, PROBABLY BY NICOLA FRANCIOLI (CALLED 'CO')

Painted in shades of blue with Cupid and Venus riding sea-monsters, Cupid's arrow and quiver and Venus's tiara and fluttering robe enriched in yellow, the sea rendered in blue and gold lustre, one monster's tongue enriched in ruby lustre, the distance with a fortified town and boats, blue mountains and a brushed sky above, the reverse with scrolls radiating around the foot, the rim with a band of crossed ornament, with various labels including an Union Centrale exhibition label
11½ in. (28.2 cm.) diameter

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4016).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/9).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2711.
Paris, Trocadero, Exposition Universelle, May-November 1878.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 247, no. 2711.
Cited by Alfred Darcel, 'Le moyen-âge et la renaissance au Trocadero: 4e article: Les faiences italiennes', *Gazette des Beaux-Arts*, 2nd series, 18, 1878, p. 979.
Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

Note continues on christies.com



256

■ 257

A DERUTA MAIOLICA DATED GOLD-LUSTRED EWER-STAND

DATED 1548

The center painted in shades of blue and lustre with a doubled man holding a musket in a landscape, a fortified town in the distance, the well molded and lustred with a *candeliери* grotesques, the border molded and lustred with flowering and foliate stems divided by martial trophies and masks edged in blue and enclosed by a band of beaded ornament, the reverse lustred with foliate scrolls around the central date, with a collection label probably for Edouard de Rothschild inscribed 'P. 48 / 5'
15¾ in. (39.1 cm.) diameter

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4012).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/5).
Returned to France on 9 January 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

For a stand of similar type in the Musée du Louvre which is dated 1546, see Jeanne Giacomotti, *Les majoliques des Musées nationaux*, Paris, 1974, no. 663.



257



■ 258

A DERUTA MAIOLICA DATED GOLD-LUSTRED 'BELLA DONNA' CHARGER

DATED 1507

Painted in shades of blue and enriched in lustre with a finely dressed young woman in profile to the left, the ribbon in her left hand and scrolling behind her inscribed *VERTV · EBELLEZA · FALO MO · BEATO 1507*, the border with nine spirally-radiating leaves divided by flowers

15½ in. (39.7 cm.) diameter

\$25,000-40,000

£20,000-31,000

€23,000-36,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).

Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4018).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/10).

Returned to France on 9 January 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

A. Clarke, *Ideal Brides. Deruta Bella Donna Plates*, c. 1500-1550, Rome, 2020, p. 386, no. 100.

This piece is an important document, as it is unusual for *bella donna* pieces of this type to be dated. The inscription is also unusual, and translates as 'virtue and beauty make man happy'. In their 2004 exhibition catalogue, Giulio Busti and Franco Cocchi draw comparisons between Deruta *bella donna* dishes and the work of Pietro Perugino; see Giulio Busti and Franco Cocchi, *La ceramica umbra al tempo di Perugino*, Museo Regionale della Ceramica, Deruta, February - July 2004 Exhibition Catalogue, 2004 (in particular pp. 106-107, pp. 112-113 and pp. 116-118).



■ 259

A DERUTA MAIOLICA 'BELLA DONNA' PLATE

CIRCA 1520-1530, BY NICOLA FRANCIOLI (CALLED 'CO')

The center painted with a *bella donna*, scantily clad, her hair wrapped with a scarf or band of cloth, the blue ground around her lustrated with scrolling foliage, the blue-ground border reserved with four medallions, two with profile portraits, two with trophies, divided by scrolling foliage issuing from vases and masks, the 'petal-back' reverse painted with radiating blue petals, the reverse with a printed label inscribed 'P. 48 / E. de R. / 128' for Édouard de Rothschild and printed Musée de l'Orangerie label inscribed 133 in pencil

10¾ in. (27.8 cm.) diameter

\$20,000-30,000

£16,000-23,000

€18,000-27,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), by 1865.

Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4009).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 343/2).

Returned to France on 9 January 1946 and restituted to the Rothschild family.

By descent to the present owners.

EXHIBITED:

Paris, Palais de l'Industrie, Union Centrale des Beaux-Arts Appliqués à l'Industrie, *Musée Rétrospectif*, 1865, no. 2685.

Paris, Trocadero, *Exposition Universelle*, May-November 1878.

Paris, Orangerie de Tuileries, *Les Chefs-d'Oeuvre des Collections Privées Françaises*, June-August 1946.

LITERATURE:

Catalogue des objets d'art et de curiosité exposés au Musée Rétrospectif ouvert au Palais de l'Industrie en 1865, Paris, 1866, p. 245, no. 2685.

Alfred Darcel and Henri Delange, *Recueil de faiences italiennes de XVe, XVIe, et XVIIe siècles*, Paris, 1869, pl. 39.

Cited by Alfred Darcel, 'Le moyen-âge et la renaissance au Trocadero: 4^e article: Les faiences italiennes', *Gazette des Beaux-Arts*, 2nd series, 18, 1878, p. 979.

Collections de M. le baron Alphonse de Rothschild, circa 1900 (n.d.), Vol. I.

A. Clarke, *Ideal Brides. Deruta Bella Donna Plates*, c. 1500-1550, Rome, 2020, p. 376, no. 58.



■ 260

AN USHAK MEDALLION CARPET

WEST ANATOLIA, 17TH CENTURY

The tomato-red field with an indigo tracery vine enclosing a large central cusped indigo medallion, the light yellow spandrels similar, in an indigo palmette and flowerhead border between narrow ragged-leaf guard stripes

137in. (348cm.) x 93¾in. (237cm.)

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Woven from the mid-fifteenth century, the bold design and grand scale of Medallion Ushak carpets earned them popularity both in the Ottoman Empire and overseas. Early examples were often woven on a very large scale, with repeated motifs neatly cut off at the borders, giving the illusion of an infinite design. The present carpet belongs to a slightly later stage in the development of the design, where the central medallion, which touches either side border, has lost its pure ogival form and where the eight-lobed 'star' medallions are quartered to form corner spandrels. Like the best examples, the finely drawn tracery vine and variety of colours on this carpet preserves much of the spirit of earlier examples.

Medallion Ushak carpets were particularly prized by Tudor royalty in England, as captured by Lucas de Heere in a 1572 painting, *An Allegory of the Tudor Succession*. The painting depicts Henry VIII seated on a throne on a carpet of this type, handing a sword to his daughter, Elizabeth I. A Medallion Ushak carpet with a very similar cartoon was sold in these Rooms, 18 October 2016, while a border fragment in the Castellini-Stroganoff collection almost exactly matches the borders of the present lot (Alberto Boralevi, *L'Ushak: Castellani-Stroganoff ed altri Tappeti Ottomani dal XVI al XVIII secolo*, Florence, 1987, p.17, fig.a). The quartered 'star'-medallions on the present carpet, which would most commonly be woven in indigo to match the central ogival medallion, are unusually executed in a golden yellow. An Ushak carpet with khaki-green 'star'-medallions sold in these Rooms as part of *The Bernheimer Family Collection of Carpets*, 14 February 1996, lot 127.

■ 261

A NAPOLEON III WALNUT ARMCHAIR

CIRCA 1860

In the Renaissance style, the frame carved with *guilloche* motif and pierced scrolling cresting surmounted by a baronial crown and centered by a medallion carved with James de Rothschild's monogram 'JR', the columnar baluster turned uprights issuing padded arms headed by masks and terminating in scrolls, on scrolling arm supports with grotesque masks, above a pierced apron, on turned tapering legs joined by an X-shaped stretcher, on casters, the padded back, seat and arms upholstered in blue velvet

54 in. (137 cm.) high, 24½ in. (62.5 cm.) wide, 27 in. (69 cm.) deep

\$1,000-2,000

£780-1,500

€900-1,800

PROVENANCE:

Baron James de Rothschild (1792 - 1868).
The Collection of the Rothschild family.
By descent to the present owners.



261

A detailed painting of an ornate interior staircase. The scene is set in a grand, classical-style room. In the foreground, a wide staircase with red carpeting leads up to a balcony. The balcony has a dark wooden balustrade with decorative balusters. On the wall above the balcony, there is a large, framed painting depicting a hunting scene with a stag and several dogs. The architecture features classical arches and columns. In the background, a woman in a blue dress stands on the balcony, and a vase of flowers sits on a table. The overall atmosphere is one of elegance and historical grandeur.

LE GOÛT ROTHSCHILD DAY SALE II

—
13 October 2023



■ 301
**A NAPOLEON III NEEDLEPOINT-
 UPHOLSTERED SLIPPER CHAIR**

CIRCA 1860

Upholstered in floral needlepoint, the back centered by an oval medallion with a crowned 'R', the back upholstered in crimson damask, with elaborate tasseled fringe and *passenterie*, on turned tapering fluted legs terminating in brass caps and castors, the back two legs extended
 35½ in. (90 cm.) high, 20 in. (51 cm.) wide, 27 in. (68.5 cm.) deep

\$4,000-6,000

£3,100-4,600
 €3,600-5,400

PROVENANCE:

Baron James de Rothschild (1792-1868), *Salon Louis XVI*, in the Château de Ferrières, Seine-et-Marne.
 By descent to the present owners.

LITERATURE:

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, pp. 69, no. 373.C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 18.

This slipper chair encapsulates both the style and the practicalities of design in the mid-19th century and by extension is the personification of the sumptuous domesticity known as '*le goût Rothschild*.' The chair's form, with a lack of arms, is such that it allows easy usage by women. Called the 'slipper chair,' it was designed to allow the user easy, or easier, access to their own feet, although it is likely that a maid would also be involved with dressing. Encrusted with fashionable fringed and floral embroidered covers, this chair is typical of the 'occasional' furniture of the period and would have been regarded as the height of style and elegance.

302

A LOUIS XVI ENAMELED GOLD-MOUNTED
HARDSTONE SNUFF-BOX

BY FRANCOIS-VINCENT GARAND, MARKED, PARIS, 1760/61,
CHARGE AND DECHARGE MARKS OF ELOY BRICHARD AND
ETIENNE SOMFOYE 1756-1762; WITH DECHARGE FOR SILVER
FOREIGN ITEMS AND LATER FRENCH CONTROL MARKS

Oblong, the rock crystal body and cover carved with diaperwork, the gold-mount
chased with scrolls and reeds framing cartouches enameled with flowers and foliage,
marked on flange and inside rim

2 3/4 in. (68 mm.) long
2 oz. 5 dwt. (70 gr.) gross weight

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



302

303

A GERMAN JWELED AND GOLD-MOUNTED
HARDSTONE SNUFF-BOX

DRESDEN OR BERLIN, CIRCA 1760

Realistically carved in striated agate in the shape of a hen and a rooster with red agate
comb and gold-mounted garnet-set eyes, the agate base mounted à jour within gold
mounts chased with reeded scrolls, the foliate thumbpiece set with gold and silver-
mounted diamonds and garnet

3 in. (8 cm.) long
4 oz. 14 dwt. (146 gr.) gross weight

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



303

304

AN AUSTRIAN GOLD-MOUNTED FOSSILIZED
CORAL SNUFF-BOX

BY JOSEPH WOLFGANG SCHMIDT (FL. 1769-1836), MARKED,
VIENNA, 1804; WITH LATER FRENCH CONTROL MARKS

Oval, the base and cover made of fossilized coral, the gold mount chased with
geometrical textured motifs, *marked in cover and base mounts;*
Together with an Italian bonbonniere made of fossilized wood, the gold mounts chased
with partly enameled foliate ribbon-tied border between, apparently unmarked, early
20th century

3 in. (73 mm.) long
5 oz. 8 dwt. (168 gr.) gross weight

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



304

Joseph Wolfgang Schmidt is recorded as having worked in Vienna from 1769 to 1836,
where he was listed at Kohlmarkt 1218 as a *Galanteriarbeiter* beginning in 1802.
A versatile gold box maker, many of his recorded work use mixed medium such as
hardstone. A jasper snuff-box with applied gold decoration marked for Schmidt,
1774, is illustrated in C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*,
London, 1966, no. 458.





305

305

AN ANTIQUE RUBY, EMERALD, ENAMEL AND DIAMOND TREMBLEUSE BROOCH OF A PERCHED BIRD CIRCA 1890

The bird body entirely paved with round, oval and cabochon rubies, rectangular step-cut emeralds, old-cut, rose-cut and briolette diamonds, green lacquer branch, 18k yellow gold (customs marks) and silver-gilt, two rubies deficient

Size/Dimensions: 7 x 6.3 cm (2¾ x 2½ in)
Gross Weight: 51.0 grams

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

306

A SWISS JWELED AND ENAMELED GOLD SNUFF-BOX FOR THE CHINESE MARKET

BY REMOND, LAMY ET COMPAGNIE, MARKED, GENEVA, 1801-1804

In the form of a butterfly, the lid colorfully enameled and set with pearls and diamond, the rim edged with graduated pearls, the base enameled in blue within *taille d'épargne* borders enameled in black, blue, turquoise and white, the sides with reserves enameled in blue, the dividing panels decorated with water fowl and reeds, in contemporary fitted leather case with label inscribed *No 7 Box, incuse maker's mark on lid and base* 3½ in. (90 mm.) long 3 oz. 6 dwt. (103 gr.) gross weight

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

Chapuisat, Edouard, *Le commerce et l'industrie à Genève pendant la domination française (1789-1813), d'après des documents inédits*, Editions A. Julien, Georg & Cie, 1908, p. 489.
Haydn, Williams, & Clarke, Julia (ed.), *Enamels of the World, 1700-2000, The Khalili Collection*, London, The Khalili Family Trust, 2009, pp. 292-317.
Clarke, Julia, "Swiss gold boxes: myth or reality?", in Murdoch, Tessa, & Zech, Heike (ed.), *Going for Gold: Craftsmanship and Collecting of Gold Boxes*, Brighton, Sussex Academic Press, 2014, pp. 70-71.

Jean-George Rémond (1752-1830) was the son of a Protestant goldsmith from Hanau, a major center for the production of jewelry, clocks and enamel-painted snuffboxes, and the home of many Huguenot French jeweler and watchmaking families. He first travelled across Europe working as a journeyman in Paris, Berlin and London in the best European goldsmiths and automaton makers' workshops.

He finally settled in Geneva where he was officially admitted as a goldsmith and jeweler in 1783, founding a company called "Georges Rémond & Cie". Over the following years he used different hallmarks: "GRC" under a foliate crown, "GRC" under a crown, "IGR & C". In 1792, Jean-Georges Rémond's partners - Joseph Guidon, David Gide, Laurent Guisseling and Jean-Noël Lamy - began working unofficially under the name "Guidon Rémond Gide & Co." using the "GRG" hallmark, the company was finally officially registered on 1 January 1796.

Between 1800 and 1801, Rémond Gide & Co produced a number of extremely luxurious snuffboxes with singing birds and pearl decorations, partly for the Chinese market, fond of this type of precise and highly entertaining mechanism. Denis Blondet joined Joseph Guidon and David Gide and a new company was created in January 1801. It took the name "Rémond Lamy & Co." and used the "RL&C" stamped on this snuffbox. This hallmark allows us to narrow the date of manufacture to the years 1801-1805, since in 1806 Jean-Georges Rémond, Jean-Noël Lamy, Laurent Gisseling, Pierre Mercier and Daniel Burton created another company, known as "Rémond Lamy Mercier & Co." Their hallmark "IGRC" in a horizontal lozenge was officially registered in Geneva in accordance with a Napoleonic decree of 1806, and used until 1811.

Geneva was at the crossroads of the important trade routes at a time when there were few accessible ways of crossing the Alps and so was visited by many foreign tourists and traders, particularly from China, Turkey and India attracted by the high quality of Swiss watchmakers.

The popularity of these enameled and pearl-set watches served to encourage the production of similarly decorated snuff-boxes and other objects of *vertu* enameled in strongly contrasting colors, sometimes with seed-pearl borders or overlaid with diamonds. These novelty boxes were made in the shape of fruit, animals, flowers, birds or, as in the present case, butterflies, and found favor with the mid and far eastern markets.

A similar snuff-box is illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, Faber & Faber, 1966, black & white pl. before p. 113, ill. 749 (Collection Wartski, London).



306



307

307
A GOLD AND ENAMEL POCKET WATCH
 DENT WATCHMAKER TO THE QUEEN, LONDON, CIRCA 1850

With multicolored enamel decoration, manual movement signed 'Dent watchmaker to the Queen, London' and numbered 1¾ in. (4.4 cm.) long

\$3,000-4,000

£2,400-3,100
 €2,700-3,600

PROVENANCE:

The Collection of the Rothschild family.
 By descent to the present owners.

310
AN 'ERMETO' ENAMEL AND GOLD TRAVEL CLOCK

CARTIER BY MOVADO, CIRCA 1930

Of rectangular shape, applied with dark blue enamel, sliding open to reveal a square dial with Arabic numerals, 18k yellow gold, manual movement, dial signed Cartier, numbered 2¾ in. (7.3 cm.) long, open

\$4,000-6,000

£3,100-4,600
 €3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
 By descent to the present owners.



310

308
A LOUIS XV VARI-COLOR GOLD NEEDLE-CASE AND A GEORGE II GOLD-MOUNTED HARDSTONE NEEDLE-CASE

BY NICOLAS DURIER, PARIS, 1763/1764, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, WITH 1782-1789 CONTROL MARKS FOR OLD ITEMS AND CONTERMARQUE; THE OTHER ENGLAND, CIRCA 1760

The slightly tapering two-color gold Louis XV needle-case of oval section chased with intertwining ribbon and foliage on a sable ground, the rounded cover with flowerhead, marked on sleeve and in cover, the other of baluster square section, the sides with orange agate panels mounted within gold cage-work chased with foliate scrolls, flowerheads and flower swags, with paste-set push-piece, the hinged lid set on top with a cameo of a woman in profile, with suspension ring 3¼ in. (83 mm.) and 4¼ in. (111 mm.) long gross weight 1 oz. 20 dwt. (62 gr.)

(2)

\$1,000-1,500

£780-1,200
 €900-1,300

PROVENANCE:

The Collection of the Rothschild family.
 By descent to the present owners.



308



311

311
A GERMAN JWELED AND GOLD-MOUNTED HARDSTONE SNUFF-BOX

DRESDEN, CIRCA 1750; WITH LATER FRENCH CONTROL MARK TWICE

Realistically carved in translucent brown agate in the shape of a reclining lamb, with silver-mounted diamond-set eyes, the base from translucent agate mounted à cage within molded gold mounts, the thumbpiece set with silver-mounted diamonds and a gold-mounted ruby 3 in. (8 cm.) long 4 oz. 18 dwt. (153 gr.) gross weight

\$6,000-8,000

£4,700-6,200
 €5,400-7,200

PROVENANCE:

The Collection of the Rothschild Family.
 By descent to the present owners.



309

309
A GOLD SPLIT SECOND CHRONOGRAPH WITH 30 MINUTE RECORDER POCKET WATCH

BRÉGUET, PARIS, 20TH CENTURY

18k yellow gold (French assay mark), dial signed Bréguet, case engraved on back with initials GR, mechanical movement 1¾ in. (4.6 cm.) long

\$10,000-15,000

£7,800-12,000
 €9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
 By descent to the present owners.

312
A FRENCH LAPIS-LAZULI POCKET WATCH

VACHERON CONSTANTIN, PARIS, CIRCA 1950

Lapis-lazuli case, enamel bezel, 18k yellow gold (French assay mark), numbered, movement signed Vacheron Constantin 1¾ in. (4.7 cm.) long

\$10,000-15,000

£7,800-12,000
 €9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
 By descent to the present owners.



312



313

313 A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1750

Realistically carved in the shape of a reclining panther in striated brown agate, with diamond-set eyes, the gold mount chased with rocaille, the base with a striated agate plaque mounted *à jour* within reeded gold mounts
3 in. (7.5 cm.) long
3 oz. 15 dwt (117 gr.) gross weight

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

The Collection of the Rothschild Family.
By descent to the present owners.

316 A GERMAN JEWEL AND GOLD-MOUNTED HARDSTONE SNUFF-BOX

APPARENTLY UNMARKED, PROBABLY DRESDEN, CIRCA 1760

Grey agate carved as a mouse, its eyes set with foiled crystal, the rose gold mount chased with a wavy frieze and applied with thumbpiece set with diamonds and rubies to simulate a fruiting branch, the hinged cover set with a brown agate panel, *marked twice with later French control mark for imported objects used 1819-1838*
2 7/8 in. (7.2 cm.) long
3 oz. 8 dwt. (105 gr.) gross weight

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



316

314 A FRENCH GILT-BRASS AND VERNIS MARTIN TELESCOPIC SPYGLASS OR LONGUE VUE

CIRCA 1810

Seven draw, the base decorated with gold-leaf putti in a landscape on dark green ground imitating lacquer bordered by two chased friezes of alternating stars and anthemions on a matted ground, in its original fitted leather case with push button, *marked on the rim of the eye-piece*
3 3/4 in. (9.5 cm.) long

\$800-1,200

£620-930
€720-1,100

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



314



317

317 A GOLD AND DIAMOND CIGARETTE CASE

MARK OF VERDURA, CIRCA 1980

Rectangular and chased with radiating lines, the hinged cover centered by an old mine-cut diamond, and with old mine-cut diamond push button release, the two old-diamonds of approximately 0.85 carat and 0.65 carat, signed *Verdura*
3 1/2 in. (8.9 cm.) long
5 oz. 10 dwt. (171 gr.) gross weight

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

318 A LOUIS XVI TWO-COLOR GOLD-MOUNTED HARDSTONE SNUFF-BOX

PARIS, 1784, POSSIBLY BY PIERRE DEBREE; CHARGE AND DECHARGE MARKS OF JEAN-FRANCOIS KALENDRIN; A LATER FRENCH CONTROL MARK FOR IMPORTED IN USE FROM 1819-1838; A FRENCH MARK FOR SMALL ITEM IN USE FROM 10 MAY-1 OCTOBER 1838; BELGIAN IMPORT CONTROL MARK IN USE FROM 1831 TO 1868

Realistically carved in the shape of a shell from striated brown agate within a gold mount chased with laurel garlands, the corresponding cover mounted *à jour* within a beaded gold mounts, *marked inside rim and outside*
1 1/2 in. (4 cm.) long
1 oz. 17 dwt. (57 gr.) gross weight

\$1,500-2,000

£1,200-1,500
€1,400-1,800

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

A similar agate box carved in the form of a shell and marked for Louis Pin, Paris, 1748, is illustrated in A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pl. 218, which notes that the design likely derives from a late 17th century German box illustrated in J.L. Sponzel, *Catalogue of the Green Vaults Museum in Dresden*, Leipzig, 1900, vol. III, no.7, pl. 34.



318



315

315 A CONTINENTAL GOLD-MOUNTED NEPHRITE CARD HOLDER

20TH CENTURY

Rounded rectangular with hinged cover with 14k yellow gold rim, *marked 585 K*
3 7/8 in. (9.7 cm.) high

\$500-800

£390-620
€450-720

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

319

AN ANTIQUE MULTI-GEM, PEARL, ENAMEL AND DIAMOND-MOUNTED GOLD ELEPHANT IN PARADE COSTUME CIRCA 1890

On a lapis-lazuli rectangular plinth, the gold elephant with howdah enamelled in translucent red and opaque white and green set with oval and round cabochon rubies, sapphires and emeralds, drop-shaped pearls and rose-cut diamonds, 18k yellow gold

Size/Dimensions: 6.3 x 6.5 cm (2½ x 2½ in)
Gross Weight: 188.0 grams

\$5,000-6,000

£3,900-4,600
€4,500-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Please note that pearls have not been tested for natural origin.



319



320

320

AN ANTIQUE RUBY, EMERALD, DIAMOND AND ENAMEL TURBAN ORNAMENT (TURRA) CIRCA 1890

Petal-shaped rubies and emeralds, rose-cut diamonds, dark blue, red, yellow, white and green enamel, 18k yellow gold, circa 1890, one diamond deficient to the flower stem

Diamonds: center diamond weighing approximately 3.75 - 4.00 carats

Size/Dimensions: 14 cm (5½ in)
Gross Weight: 103.0 grams

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

321

A FRENCH ROCK CRYSTAL, ENAMEL, GOLD AND DIAMOND DESK CLOCK

CARTIER, PARIS, CIRCA 1920

Carved rock crystal, rose-cut diamonds, blue guilloché enamel dial, white enamel chapter ring, silvered metal black and platinum hands, mechanical movement, case back signed Cartier, numbered 459
3½ in. (8 cm.) high

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

J. Barracca, G. Negretti, and F. Nencini, *Le Temps de Cartier*, Milan, 1989, p. 170.
F. Chaille, F. Cologni, *The Cartier Collection - Timepieces*, New York, 2006, p. 143.
O. Bachet & A. Cartier, *Cartier, Exceptional Objects*, Editions Palais Royal, 2019, book II, p. 262.



321

322

A FRENCH ENAMEL, AGATE, DIAMOND, GOLD AND SILVER CARRIAGE CLOCK

CARTIER, PARIS, CIRCA 1910

The round gilded dial with Bréguet Arabic numerals, diamond cathedral hands, bezel set with enameled pearls, the guilloché pink enamel case on a brown agate base, gold and silver mount, applied with initial G, dial signed Cartier, mechanical movement
2 in. (4.9 cm.) high
3 oz. 14 dwt. (114 gr.) gross weight

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



322



323

323

A GERMAN THREE-COLOR GOLD SNUFF-BOX

PROBABLY BY LES FRÈRES TOUSSAINT (FL. 1752-1803), MARKED, HANAU, CIRCA 1760'S

Rectangular, the cover with a scene of a family in architectural landscape defined by foliate ribbon within a polished gold frame and a frieze of Greek keys with rosette at each corner, the fluted side panels applied with vine tendrils held by putti and winged nymphs and flanked by pilaster headed by putto mask, within Greek key frieze, the underside with two lovers within a ribbon frame on polished ground, within a sablé border applied with flower garlands, marked inside the cover, body and side and on flange, further stamped with number 5 and later French control mark
3½ in. (83 mm.) long
8 oz. 12 dwt. (269 gr.)

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The quality and fine chasing of this box suggests that it is the work of Charles (1720-1790) and his brother Pierre-Etienne Toussaint (1726-1806), Berlin *bijoutiers* of Huguenot descent who arrived in Hanau in 1752. They quickly rose to prominence so that by 1762 they had a large workshop and were employing several German craftsmen, chasers and engravers.

Their boxes are generally marked with initials LDF alongside a mark resembling the Paris *charge* and *décharge* of 1768-1774 and the date-letter K for 1773-74. However, the marks on this box are those for the *charge* and *décharge* of 1756-1762 suggesting that the box was made in the 1760s. These marks are also recorded on two stylistically identical snuff-boxes held in the Metropolitan Museum of Art, New York (acc. no.48.187.422 and 48.187.471) and are discussed by L. Seelig in *Eighteenth Century Hanau gold boxes*, Silver Society of Canada Journal, 2015, vol. 18, p.36.



■ 324

A PAIR OF FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS

AFTER A MODEL ATTRIBUTED TO PIERRE GOUTHIERE, SECOND HALF 19TH CENTURY

In the Louis XVI style, each rectangular leaftip-molded backplate depicting a winged male and female putto respectively with one arm raised, surrounded by foliate garlands of flowers including daisies, roses and bluebells, supporting a *cassollette* of classical design mounted with a portrait medallion of Louis XVI and Marie-Antoinette respectively beneath a closed crown headed by a *fleur-de-lys* and issuing lily and laurel-branches supporting three candle nozzles in a laurel drip-tray; minor losses to the garlands

24 in. (61 cm.) high, 14½ in. (37 cm.) wide

(2)

\$30,000-50,000

£24,000-39,000

€27,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).

Baronne Edouard de Rothschild, born Germaine Alice Halphen (1884-1975), hôtel Saint-Florentin, Paris.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 307 a & b).

Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany (no. 50/3-4)

Returned directly from the above to France on 17 October 1945 and restituted to the Rothschild family.

By descent to the present owners.



LITERATURE:

F. Morton, 'The House of Rothschild' in *Holiday*, vol. 30, no. 3, September 1961, p. 37.

This pair of wall-lights with their finely-chased foliate surround and prominent *repoussé* figures of cherubs relate to the *oeuvre* of the celebrated *ciseleur-doreur* Pierre Gouthière (1732-c.1813). There are eight examples of the original model recorded, featuring portrait medallions of Marie-Antoinette and Louis XVI under closed crowns and indicate the model was almost certainly delivered for one of the French Royal residences.

The backplates of the present wall-lights are centered by classically-draped winged putti, each modeled with one arm raised above his head, the other holding the drapery. They echo a remarkable design by Giovanni Battista Piranesi (1720 - 1778) featuring a related figure holding aloft a wreathed clock case, above a chimney-piece. This 'Etruscan' design was produced in Rome in 1769 for a chimney-piece executed for John Hope (reproduced in J. Wilton-Ely, *Giovanni Battista Piranesi, the Complete Etchings*, vol. II, San Francisco, 1994, p. 896, fig. 823).

The naturalistic lily branches issuing from the figural plaques relate closely to those on plaster models of candelabra exhibited by Etienne-Maurice Falconet (1716-1791), director of the sculpture studio at Sèvres from 1759 to 1766, at the Salon du Louvre in 1761. Intended to be cast in silver, the plaster models were based on an earlier drawing depicting draped nymphs by Gabriel de Saint-Aubin (ill. H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig. 4.7.1). A pair possibly by Gouthière, *circa* 1785, and almost certainly supplied for one of the French Royal residences were sold Christie's, London, 7 July 2022, lot 17. Another pair attributed to Gouthière, *circa* 1785, in the Riahi collection were sold Christie's, London, 6 December 2012, lot 4.



■ 325

A LOUIS XVI ORMOLU-MOUNTED CHINESE PORCELAIN VASE

THE MOUNTS *CIRCA* 1775, THE PORCELAIN KANGXI PERIOD (1662-1722)

The porcelain body modeled as an aubergine and adapted from a teapot with five pierced holes and fluted circular collars, foliate-cast scroll handles on an oval base with star-pattern motif and rosette to the underside terminating in a berry finial, on four cabriole legs headed with hanging berried garlands, terminating in hoof feet 8½ in. (21.5 cm.) high, 7½ in. (19 cm.) wide, 4 in. (10 cm.) deep

\$15,000-25,000

£12,000-19,000

€14,000-22,000

PROVENANCE:

The Collection of the Rothschild family.

By descent to the present owners.

This charming, jewel-like mounted vase, which delights in the eccentric, organic form of the aubergine-shaped Chinese teapot, reflects the passion for mounting exotic porcelains in the 1770's and 1780's among connoisseur collectors such as the duc d'Aumont and, subsequently, Marie-Antoinette.

Such precious mounted pieces, reminiscent of Renaissance *Schatzkammer* objects, enjoyed a revived popularity at the end of the 18th century through the impetus of both the *marchands-merciers* and, more importantly, the *hôtel des Menus-Plaisirs*, where the duc d'Aumont himself established a workshop in 1770 specialising in the cutting and polishing of precious hardstones, and also commissioned for himself rare porcelains mounted with gilt-bronzes.

The duc d'Aumont employed the influential architect François-Joseph Belanger (1744 - 1818) as designer and the celebrated *bronzier* Pierre Gouthière (1732 - 1813) as *ciseleur-doreur*. Indeed, the superbly detailed mounts of this vase are comparable to the work of Gouthière, who was Marie Antoinette's favorite *bronzier* and one of the elite artisans to be named in contemporary catalogues; for example, all of the lots in the famous 1782 sale of the duc d'Aumont's collection with mounts by Gouthière were proudly identified with the letter 'G'. The distinctive incurved legs of this vase relate to those on a pair of Japanese porcelain incense burners with mounts by Gouthière

supplied to the duc d'Aumont *circa* 1775 and subsequently sold in the sale of his collection in 1782 (see C. Vignon and C. Baulez, *Pierre Gouthière: Virtuoso Gilder at the French Court*, exh. cat., New York, 2016, pp. 200-1, cat. 14). The legs on the duc d'Aumont perfume burners also feature delicate incised work similar to the underside of this vase.

The idiosyncratic legs with hoof feet and incised stars around the rim above the legs also feature on a pair of so-called 'Hampton Palace' Imari porcelain vases formerly in the collection of Consuelo Vanderbilt Balsan (which also feature similar delicate engraved work to the ormolu on the underside of the vases), sold Christie's, London, 12 December 2002, lot 30. A further pair of vases of this type with similar legs but without the star ornament to the rim, was supplied by Dominique Daguerre to George, Prince of Wales for the Rose Satin Drawing Room at Carlton House and are now in the King's Dining Room, Windsor Castle (RCIN 39236-see D. Watkin, *The Royal Interiors of Regency England*, London, 1984, p. 118).

Further related jewel-like mounted objects with ormolu attributed to Gouthière include two small agate vases with similar incurved legs and pierced rather than engraved strapwork to the underside (one sold from the Alexander Collection; Christie's, New York, 30 April 1999, lot 24; and one sold from a New York collection; Christie's, New York, 19 October 2007, lot 263).

Queen Marie-Antoinette was also a passionate collector of such jewel-like mounted objects, and indeed, she and Louis XVI bought several lots in the sale of the duc d'Aumont's collection. She housed her collection of precious *objets* in some of the most intimate rooms of her *appartements* at Versailles, the *Grand Cabinet Intérieur* and the *Cabinet Doré*. After the Queen was forced to leave Versailles at the onset of the Revolution, she entrusted these prized *objets* to her favorite *marchand-mercier*, Dominique Daguerre, for safekeeping (he had sold her many of the pieces), and following her death they entered the collection of the newly formed *Musée du Louvre*. One of these pieces, a *fontaine* in Chinese turquoise porcelain, includes a circular vessel supported by gilt-bronze incurved legs closely related to those on this charming vase (see D. Alcouffe et al., *Gilt Bronzes in the Louvre*, Dijon, 2004, pp. 254-5, cat. 126). Indeed it is likely that the charming and rare mounted vase offered here was also ordered by Daguerre, one of the most influential tastemakers of the final years of the *ancien régime*.



■ 326
A PAIR OF LATE LOUIS XV ORMOLU TWO-LIGHT CANDELABRA

CIRCA 1765-1770

Each surmounted by a flaming finial above a spreading acanthus leaf supported by a gadrooned and guilloche bowl issuing two reeded and foliate-cast branches, supporting foliate drip trays molded with a laurel wreath and gadrooned nozzles, the central stem with four entrelac uprights terminating in goat hooves above a rosette-centered entrelac platform supported by an acanthus-cast socle above a fluted base hung with laurel swags, the circular laurel-molded plinth on four square feet decorated with paterae, each with label inscribed 'GR-F 28' and 'GR-F 29' respectively, numbered 'VI' 19½ in. (50 cm.) high, 14 in. (36 cm.) wide (2)

\$30,000-50,000 £24,000-39,000
€27,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), *Salon des tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

The powerfully structured and bold neoclassicism of this pair of candelabra reflect the *avant-garde* neoclassical style of the 1760s, also known as the *goût grec*, promoted by progressive designers such as Jean-François de Neufforge and Jean-Charles Delafosse, whose *Nouvelle Iconologie Historique* of 1768 featured a wide variety of ornament inspired by antiquity. The plates were composed to inspire artisans working in a wide range of media, who could either carry out the published design or re-use various elements from it. The use of a flaming finial, the slender uprights and hanging laurel swags points directly to Delafosse as the source of the design for this pair of candelabra, see H. Ottomeyer and P. Pröschl *et al*, *Vergoldete Bronzen*, Vol. I., Munich, 1987, figs. 3.9.4 and 3.9.7, pp. 186-7.

■ 327
A PIETRA DURA PORTRAIT OF KING CHARLES III OF SPAIN (1716-1788)

FLORENCE, GRAND DUCAL WORKSHOPS, MID-18TH CENTURY

Polychrome *pietra dura*, the pierced *rocaille* ormolu frame contemporary, the background incised 'MV' near his proper right shoulder
5 x 4 in. (12.5 x 10 cm.) the medallion
12½ in. (32 cm.) high, 8¾ in. (22 cm.) wide, overall

\$25,000-35,000 £20,000-27,000
€23,000-31,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

A. Giusti, *Splendori di Pietre Dure, L'Arte di Corte nella Firenze dei Granduchi*, exh. cat., Florence, 1988.
R. Gennaioli, *Le gemme dei Medici al Museo degli Argenti, Cammei e Intagli nelle collezioni di Palazzo Pitti*, Florence, 2007.
W. Koeppe and A. Giusti, *Art of the Royal Court, Treasures in Pietre Dure from the Palaces of Europe*, exh. cat., New York, New Haven and London, 2008.

Charles III of Spain was also, during the course of his life, Charles I of Parma (through his mother Elisabeth Farnese), Charles VII of Naples, and Charles V of Sicily. With four older brothers, it was never thought that he would ascend to the Spanish throne, but due to their premature deaths he was proclaimed king in 1759. Considered a proponent of the Enlightenment, he is largely credited with transforming Spain from a collection of territories and kingdoms into a nation state.

This rare 18th century portrait in hardstone forms part of a long tradition of three-dimensional works of art produced by the *Opificio delle Pietre Dure*, the workshops set up under Ferdinando I de' Medici, Grand Duke of Tuscany, in 1588. These works could range from raised decoration in the form of fruit, foliage or birds on hardstone caskets, to fully three-dimensional pieces such as the set of free-standing figures of the Four Evangelists in the Museo degli Argenti, Florence, dating to the 17th century (see Giusti, *op. cit.*, no. 25, pp. 134-137). A luxuriant ex-voto panel depicting Cosimo II by Michele Castrucci, Gualtiero Cecchi and Jonas Falck has a similar 'painterly' quality to the present relief, despite being over a century earlier in date (*ibid.*, no. 36, pp. 158-159).

The great Florentine hardstone carver in the late baroque era was Giuseppe Antonio Torricelli (1662-1719), whose celebrated creations include the bust of the Grand Duchess Vittoria della Rovere (*ibid.*, no. 44, pp. 174-175). However, the present portrait of Charles III must post-date Torricelli's death, and is likely to have been executed by a talented follower. The initials etched into the black background of the relief 'MV' may refer to the sculptor, or may be a collector's mark.





328

■ 328
A MARBLE PROFILE OF KING LOUIS XIV

FRENCH, PROBABLY CIRCA 1700
in a later limewood, walnut and oak medallion frame with oak leaves and ribbons
20 in. (51 cm.) high
47½ in. (121 cm.) high, overall

\$4,000-6,000 £3,100-4,600
€3,600-5,400

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. de Nicolay-Mazery, *Private Houses of France. Living with History*, Paris, 2014, p. 289.

■ 329
A PAIR OF FRENCH GILTWOOD FAUTEUILS

AFTER A MODEL BY LOUIS DELANOIS, PROBABLY 19TH CENTURY
Each with a horseshoe-shaped backrest carved with interlacing foliate branches and crested by a ribbon, foliate arms above a similarly-shaped seat carved with rosettes enclosed within interlacing ribbons, raised on tapering fluted and laurel carved legs, calico covering, each with a spurious 'L DELANOIS' stamp
43½ in. (110 cm.) high, 26½ in. (67 cm.) wide, 23½ in. (59 cm.) deep (2)

\$12,000-18,000 £9,300-14,000
€11,000-16,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

This pair of fauteuils relate closely to a suite of *chaises* supplied in 1771 by Louis Delanois (*maître* in 1761) for the *Salon du roi* of Madame du Barry's *Pavillon de Louveciennes* and with the exception of the arms the design is identical. A pair of *chaises* from the set by Delanois formerly in the collection of Arturo Lopez Willshaw were sold Christie's London, 12 December 2002, lot 15 (£732,650).



329

■ 330
A PAIR OF LOUIS XV GILTWOOD BERGERES

BY JEAN-BAPTISTE GOURDIN, CIRCA 1750-60
The padded back, arms and seat upholstered in striped crimson velvet, each with a bolster cushion, the channeled frame with foliate-carved rails and cabriole legs headed by a rosette, each stamped 'I. GOURDIN'
37¾ in. (96 cm.) high, 29 in. (74 cm.) wide, 23 in. (58.5 cm.) deep (2)

\$30,000-50,000 £24,000-39,000
€27,000-45,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.
Jean-Baptiste Gourdin, *maître* in 1748

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

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



■ 331

AN EMPIRE GILTWOOD CANAPE

FIRST QUARTER 19TH CENTURY

The top rail carved with scrolling foliate motifs and palmettes surrounding laurel wreaths and classical vessels, flanked by Egyptian pilasters issuing downwards arms, each modelled as a male winged divinity with foliate lower body, the seat-rail carved with stylized palmettes and flowerheads, on tapering ball feet carved with palmettes, upholstered in crimson velvet with two gold-trimmed cushions 36½ in. (93 cm.) high, 78 in. (198 cm.) wide, 31 in. (79 cm.) deep

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.



The Throne of Ceres, dating to the Roman Imperial epoch
© 2017 RMN-Grand Palais (musée du Louvre) / Tony Querrec

This sumptuous *canapé* reflects the 'antique' influence of the excavations at Pompeii and Herculaneum in the late 18th century. These ancient cities famously fell victim to the eruption of Mount Vesuvius in 79 CE, frozen in time due to the immensely hot volcanic gas, ash and mud. These unique circumstances preserved not only stone, but wood, textiles, food and books. Written records of their existence and fate existed for centuries, but they remained largely untouched until the digging of a well unearthed a few items from Herculaneum in 1709. Overseen first by Henri de Lorraine, Duke of Elbeuf (1661-1748), who sought mostly to keep the findings for his own home, it was later spearheaded by King Charles VII of Naples and Sicily, later King Charles III of Spain (1716-1788). King Charles ordering the start of more systematic excavations in 1738, resulting in the discovery and removal of vast amounts of art and items from both sites. As these sites grew in the public consciousness and were added as stops on the Grand Tour of Europe, they inspired a new vocabulary of embellishment swiftly adopted by *ornamentistes* such as Charles Percier and Pierre-François-Léonard Fontaine, architects and designers to Napoleon I, who issued their legendary *Recueil de Décorations Intérieures* in Paris in 1801.

The curvature of this *canapé* envelops its sitters while the classical figures on either side stand on guard, much in the same way as ancient Roman throne chairs. The Throne of Ceres at the Louvre is one such example, painstakingly carved from marble and with protective sphinxes posed to either side of its occupant (Louvre Museum, room 406). This regal seat proved inspirational for many visitors, including English architect Charles Heathcote Tatham (1771-1842), whose sketch of it from circa 1795 sits at The Victoria & Albert Museum (D.1545-1898). Tatham's studies of the classical objects he saw were published in 1800 and were also widely influential.

For the likely pair to this piece, see the Collection of Molly de Balkany, Piguët, Geneva, 6 May 2017, lot 284.





332



333

■ 332 A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

IN THE MANNER OF JUSTE-AURELE MEISSONNIER, MID-18TH CENTURY

The swirling shaft with cabochons, the base raised on c-scrolls
12 in. (30.5 cm.) high

\$8,000-12,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

(2)

£6,200-9,300
€7,200-11,000

■ 333 A LOUIS XVI ORMOLU AND RED LACQUER CHAMBERSTICK

LATE 18TH CENTURY

The circular drip pan decorated with birds amongst a rocky landscape with central foliate cast nozzle, the candle snuffer modelled as a twin-handled urn issuing foliate swags, the carrying handle with chute de piastres, foliate swags and harebells
9½ in. (24 cm.) high, 7½ in. (19 cm.) wide, 8 in. (20 cm.) deep

\$1,200-1,800

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac, *Belles demeures de Paris: 16e-19e siècle*, Paris, 1977, p. 256.



334

■ 334 A LOUIS XV GILTWOOD TABOURET MID-18TH CENTURY

Upholstered in close-nailed crimson velvet, the shaped seat rails centered by a rocaille acanthus scroll, on cabriole legs headed by a harebell trail, with French customs label 'DOUANES EXPEDITION PARIS'; the seat re-railed
12 in. (30.5 cm.) high, 21 in. (53.5 cm.) wide, 15½ in. (39.5 cm.)

\$4,000-6,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.

£3,100-4,600
€3,600-5,400

■ 335 A SET OF FOUR LOUIS XV GILTWOOD FAUTEUILS A CHASSIS MID-18TH CENTURY

Each with shaped top rail carved with scrolling foliate motifs and centered by a rocaille cartouche surrounding a cabochon, the channeled back with button-carved border and the lower rail centered by a flowerhead, issuing arms with scroll terminals on downswept supports carved with branches, the seat-rail conformingly carved, on cabriole legs headed by acanthus leaves and terminating in shell feet, upholstered in red and cream silk damask, each with label 'COPENHAGUE 1935 L'ART FRANCAIS AU XVIIIIE SIECLE/ PRETEUR: / M. Charles MICHEL/ fauteuil époque Louis XV 5.4.8.'

\$50,000-80,000

PROVENANCE:

Monsieur Charles Michel in 1935.
The Collection of the Rothschild family.
By descent to the present owners.

EXHIBITED:

L'Art français au XVIII siècle, Charlottenborg Palace, Copenhagen, 25 August-6 October 1935, cat. no. 548.

LITERATURE:

C. Frégnac, *Belles demeures de Paris 16e-19e siècle*, 1977, p. 255.
C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 30.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.

£39,000-62,000
€45,000-72,000



335



■ 336

A MATCHED PAIR OF FRENCH GILT WALNUT TABOURETS

ONE ATTRIBUTED TO JEAN AVISSE, MID-18TH CENTURY, THE OTHER PROBABLY 19TH CENTURY

Each drop-in seat upholstered à chassiss in red and cream silk damask, the channeled and shaped frames finely carved with flower sprays, cabriole legs carved with trailing foliage

18 in. (46 cm.) high, 21 in. (53.5 cm.) wide, 20 in. (51 cm.) deep (2)

\$12,000-18,000 £9,300-14,000 €11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac, *Belles demeures de Paris 16e-19e siècle*, 1977, p. 255.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p.279-280.

Jean Avisse, *maître* in 1745.



■ 337

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS

BY FRANCOIS REUZE, MID-18TH CENTURY

The back, arms and seat upholstered à chassiss in red silk floral damask, the channeled and C-scroll carved frame decorated with flowerheads and trailing foliage to cresting and rails, cabriole legs headed by floral sprays and terminating in scroll feet, each stamped 'FRC.REVZE'

38½ in. (98 cm.) high, 29½ in. (75 cm.) wide, 22 in. (56 cm.) deep (2)

\$12,000-18,000 £9,300-14,000 €11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

François Reuze, *maître* in 1743.

■ 338

A LOUIS XV GILT-BEECHWOOD CANAPE

ATTRIBUTED TO NICOLAS HEURTAUT, CIRCA 1760

The serpentine channeled top rail carved with strapwork and enriched with flowers and foliate scrolls centered by a tri-partite heart-shaped cartouche, above conformingly carved uprights with trellis-pattern sides issuing scrolling arm supports, the molded seat-rail with a pounced border and enriched with an interlaced flower chain centered by a cartouche containing a flower spray, cabriole legs richly molded with a foliate sprig and headed by a flowerhead issuing a bouquet of flowers terminating in scroll feet, the side-rails carved with a shell motif, upholstered in red and white silk damask 38½ in. (98 cm.) high, 69 in. (175.5 cm.) wide, 34 in. (86.5 cm.) deep

\$50,000-80,000

£39,000-62,000

€45,000-72,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 30.

COMPARATIVE LITERATURE:

Exh. cat., 'Chefs-d'oeuvre de la Curiosité du Monde', 1954, n°144.
Exh. cat., 'Grands ébénistes et menuisiers parisiens du XVIIIe siècle', 1955, n°130
Exh. cat., '18e. Aux sources du design, chefs-d'œuvre du mobilier de 1650 à 1790', Dijon, 2014, pp. 124-125.
B.G.B. Pallot, *L'Art du siège au XVIIIe siècle en France*, Paris, 1987, pp. 244-249.
P.A. Arizzoli-Clémentel, *Le Mobilier du Versailles XVIIe et XVIIIe siècle, Tome II*, Dijon, 2002, pp. 194-199.

The present lot brings to mind the extraordinary chassis sofa from a set of furniture that stands prominently in the history of French decorative arts, highlighted in the exhibition *18e. Aux sources du Design: Masterpieces of Furniture from 1650 to 1790* at the Château de Versailles, in which it was presented. (*Exh. cat., 18e. Aux sources du design, chefs-d'œuvre du mobilier de 1650 à 1790*, Dijon, 2014, pp. 124-125).

Designed in symmetrical rococo style, sculpted with rich flowering vines running elegantly through a wide, flowing line and lined with supple acanthus, velum and other leafy clasps, this sofa perfectly illustrates the genius of its creator: Nicolas Heurtaut. This furniture most probably has a legendary Crozat-Choiseul provenance. When the Duc de Choiseul fell from grace, Louis XV might have acquired it and given it to his friend (or mistress, according to differing accounts), the Countess de Séran, to renovate her Château de La Tour in Normandy in 1771. It subsequently was part of the collections of the Prince de Beauvau at the Château de Sainte-Assise, then in the Jean Seligmann collection (1933), after in the Ortiz Linares collection and finally in the collection of Commandant Paul-Louis Weiller (Christie's Paris sale, 15-16 September 2020, lot 213).

The set of furniture is now precisely identified as comprising a Polonaise bed, a sofa, a pair of small sofas and eight armchairs. All the pieces have now been dispersed. Only one sofa, two armchairs (Christie's London sale, 10 July 2014, lot 12) and two small sofas are in private collections (Sotheby's sale, 28 November 2016, lot 270), the other seats being kept at the Château de Versailles.

Heurtaut is regarded as one of the greatest virtuoso carpenters and sculptors of seats of the mid-eighteenth century, adapting his rococo style to the Louis XV - Louis XVI transition to reflect changes in taste and fashion.

The son of Claude Heurtaut, Nicolas began his career as a seat sculptor after entering the Académie de Saint-Luc in 1742 to work in the workshops of the great master carpenters of the time: Tilliard, Sené and then probably Avisse and Saint-George, before becoming a master carpenter himself on 9 December 1755 and setting up his workshop on rue de Bourbon-Villeneuve in Paris.

Heurtaut was both a sculptor and a carpenter, decorating pieces of furniture from his own workshop and then subcontracting them to other trades (gilder, upholsterer, etc.). His customers were just as varied, ranging from merchants and upholsterers to wealthy clients including the Marquis de Villarceaux, the Duc d'Harcourt and the Duc de La Rochefoucauld.

Heurtaut's extraordinary craftsmanship in the extravagant rococo ornamentation of shells, scrolls, palm leaves and other floral garlands is perfectly illustrated in this sofa. B. Pallot rightly highlights the "broad woods, (the) generosity of the proportions, (the) deep and lively sculpture" characteristic of "Heurtaut's style", and then draws attention to "the beautiful junction between the armrest and the side rail with its rococo decoration, the palm branches rising on either side of the legs, the powerful double C shape enclosing a shell with wide grooves, the frame border in the imitation of a passementerie with gilt nails - a border curiously found on the outer uprights of the backrest and on the upright opposite the single armrest of the two small sofas - and finally, the wide twisted uprights opening at the top onto the sides".

P. Kjellberg aptly describes his style: "a lively yet perfectly harmonious rhythm seems to animate the armchairs, which are each decorated in a slightly different way". (Kjellberg, *op. cit.*, p. 441).





■ 339

A PAIR OF REGENCE GILTWOOD FAUTEUILS

CIRCA 1720

Each with serpentine top rail centered by a ducal crown above a coat of arms with a vair field flanked by scrolling foliate motifs against a trellis background, the uprights centered by interlaced branches, issuing arms terminating in scrolling flowerheads on downswept supports decorated with strapwork, the serpentine channeled seat-rail centered by a scroll, on cabriole legs carved with foliate trails, on peg feet, the padded back seat and arms upholstered in red velvet

46 in. (117 cm.) high, 27 in. (69 cm.) wide, 33 in. (84 cm.) deep (2)

\$50,000-80,000

£39,000-62,000
€45,000-72,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris*, 16e - 19e siècle, 1997, p. 82.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 286.

Crested by a French ducal crown and a coat of arms, these rare fauteuil captures a unique moment in the evolution of French seat furniture between the Louis XIV and Louis XV styles. Dating to the *Régençe* period, around 1720, their rectilinear back and armrest supports in line with the front legs are still very much in the Louis XIV style yet the sinuous lines and lack of stretcher points to the emergence of a new aesthetic vocabulary. The curves visible in the legs, seat rails and armrest supports compliment a profusion of carved ornaments, *fleurons* and shells to emphasize the salient parts. These elements, along with the coat of arms centering the top rails, contribute to the great rarity of this chair.

Though of noticeably slimmer proportions, the frame of these chair can be compared with an armchair in the *Musée des Arts Décoratifs* in Paris (deposit of the *Mobilier National*, inv. GMEC 240). Dated around 1715-1720, it uses the same structural and decorative formula as the present chairs. The placement of the decorative carving, backrest, armrest supports, and legs are strictly similar. It is interesting to compare our chair with a drawing in the Cronstedt collection of the Nationalmuseum in Stockholm (inv. NMH CC 386), showing two proposals for a *Régençe* chair. The proportions of our chair which are more slender than those on related pieces perhaps suggest an origin outside of Paris. A related pair of chairs of similar form but without the coat of arms was sold Collection Hubert de Givenchy, Christie's, Paris, 14 June 2022, lot 36.

The coat of arms, situated beneath a French ducal crown, displays an ancient heraldic device known as *vair*. Deriving from a representation of squirrel pelts that were processed together to form a fur like ermine, *vair* was a common device throughout Europe and indeed was, after ermine, the second-most used fur in heraldry. With only three rows, the device displayed here was called *gros vair* or *beffroi*. Numerous French noble families used *vair* in their arms, including the ducs de Chatillon and the ducs de Mortemart.





340

■ **340**
**A ROYAL LOUIS XV ORMOLU-MOUNTED
 GILT-TOOLED RED LEATHER COFFRET**

ATTRIBUTED TO PIERRE VENTE, MID-18TH CENTURY

Decorated overall with entwined foliage and fleur-de-lys borders, the slightly domed and hinged lid centered by the French royal arms, each corner with a fleur-de-lys, the sides flanked by handles, the interior lined with pale blue silk; the escutcheon and hooks replaced
 9½ in (24 cm.) high, 22½ in. (57 cm.) wide, 16 in. (40.5 cm.) deep

\$8,000-12,000

£6,200-9,300
 €7,200-11,000

PROVENANCE:

Almost certainly delivered to Mesdames, the daughters of Louis XV. The Collection of the Rothschild family. By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 275

This rare Royal leather coffer was almost certainly delivered by the *Menus Plaisirs* for the use of the *Filles de France*, daughters of Louis XV.

Pierre Vente (b. 1722, active until 1792), who conceived the present piece, initially worked under the patronage of the Marchal de Richelieu, and in 1753 became *Relieur* (bookbinder) for the *Menus Plaisirs du Roi* and in 1764. Each year he supplied several such coffers to Mesdames, who passed them onto their entourage when they were considered too old. Madame Marie-Adelaide de France (d. 1800), fourth daughter of Louis XV, was herself a noted bibliophile, amassing a library of more than 10,000 volumes, all bound in red morocco leather.

A closely related coffer supplied to one of the daughters of Louis XV, with the same coat-of-arms, from the Musée de Cluny, Paris, previously in the collection of Baron Arthur de Rothschild, was exhibited in 'Louis XV, un moment de perfection de l'art Français', Paris, 1974, cat. 551. Another coffer almost identical to this example was sold from the collection of the 5th Earl of Rosebery, Mentmore Towers, Buckinghamshire, Sotheby's house sale, 1977, lot 109.



341

■ **341**
**A ROYAL LOUIS XV ORMOLU-MOUNTED
 GILT-TOOLED RED LEATHER COFFRET**

ATTRIBUTED TO PIERRE VENTE, MID-18TH CENTURY

Overall decorated with entwined foliage and fleur-de-lys border, the hinged lid centered by a carrying-handle and flanked by the French royal arms, the interior lined with pale blue silk
 5 in. (12.5 cm.) high, 16½ in. (42 cm.) wide, 8 in. (20 cm.) deep

\$7,000-10,000

£5,500-7,700
 €6,300-9,000

PROVENANCE:

Almost certainly delivered to Mesdames, one of the daughters of Louis XV. The Collection of the Rothschild family. By descent to the present owners.





■ 342

A LOUIS XV BRASS-MOUNTED GILT-TOOLED RED LEATHER COFFRET

MID-18TH CENTURY

Decorated overall *au petit fer*, the lid's corners decorated with lions, the fall-front with a handle and a rococo lock, enclosing a blue silk lined interior, with a label beneath reading "Léon Gruel / Relieur d'Art / Objets et Livres Anciens / 418 / Rue St Honoré / PARIS"

5 in. (12.5 cm.) high, 17¼ in. (45 cm.) wide, 11½ in. (29 cm.) deep

\$3,000-5,000

£2,400-3,900
€2,700-4,500

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 275

■ 344

A LOUIS XIV ORMOLU-MOUNTED AND GILT-TOOLED RED LEATHER COFFRET

FIRST QUARTER 18TH CENTURY

Decorated overall with *fleur-de-lys*, ogee angle mounts to each corner and centered by a carrying-handle, the hinged top enclosing a pale blue silk-lined interior

6½ in. (16.5 cm.) high, 13 in. (33 cm.) wide, 9 in. (23 cm.) deep

\$2,000-3,000

£1,600-2,300
€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 346

AN EMPIRE GILT-TOOLED GREEN LEATHER DOCUMENT WALLET

FIRST QUARTER 19TH CENTURY

With stiff-leaf embossed and scrolling foliate borders centered by a cartouche stamped 'LA ISLA DE CUBA / A.S.A.R. INFANTE DE ESPANA / D.N FRAN.CO DE PAULA DE BORBON'

17¾ in. (45 cm.) high, 27¾ in. (70.5 cm.) wide, 1½ in. (4 cm.) deep

\$2,000-4,000

£1,600-3,100
€1,800-3,600

PROVENANCE:

Infante Francisco de Paula of Spain (1794-1865).
The Collection of the Rothschild family.
By descent to the present owners.

■ 343

A LOUIS XV ORMOLU-MOUNTED AND GILT-TOOLED RED LEATHER FITTED CASE

MID-18TH CENTURY

Modeled to contain a porcelain service, decorated overall with floral borders the hinged lid enclosing a green velvet-lined interior

8 in. (20 cm.) high, 13 in. (33 cm.) wide, 10 in. (25.5 cm.) deep

\$2,000-3,000

£1,600-2,300
€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 345

A FRENCH BRASS-MOUNTED GILT-TOOLED RED LEATHER COFFRET

CIRCA 1830

Decorated overall *au petit fer*, the hinged lid with carrying handle and hook clasps enclosing a pale pink silk lined interior; the handles and lock associated

6½ in. (16.5 cm.) high, 14 in. (35.5 cm.) wide, 9½ in. (24 cm.) deep

\$2,000-3,000

£1,600-2,300
€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 275



342



343



344



345



346

■ ~ 347

A LATE LOUIS XV ORMOLU AND PORCELAIN-MOUNTED TULIPWOOD, SYCAMORE AND HOLLY GUERIDON

BY MARTIN CARLIN, CIRCA 1775, PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE, THE PORCELAIN 19TH CENTURY, IN THE MANNER OF SEVRES

The circular top with pierced gallery and drapery border and inset with a porcelain plaque in the manner of Sèvres painted with a bouquet of flowers, the frieze inset with marquetry panels inlaid with a ribbon motif between bell husks within stiff-leaf borders, the squared supports headed by paterae and hung with ribbon-tied trails of fruit and foliage, joined by a circular undertier inlaid with scrolling foliate arabesques and centered swirling rosette, cabriole legs headed by applied rosettes and foliate collars and terminating in paw sabots on wooden casters, stamped 'M. CARLIN' and 'JME', with traces of three labels on underside, one inscribed 'LA 2030' 29 in. (74 cm.) high, 18 in. (46 cm.) diameter

\$40,000-60,000 £31,000-46,000
€36,000-54,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), hôtel Saint-Florentin, Paris. By descent to the present owners.

LITERATURE:

C. Fregnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 74.

COMPARATIVE LITERATURE:

Robert R. Wark, *French Decorative Art in the Huntington Collection*, San Marino, California, 1962, no's, 64, 65, 66.

F.J.B. Watson, *The Wrightsman Collection, Volume I*, New York, 1966, pp. 282-283 and 284.

A. Pradère, *Les Ebénistes Français de Louis XIV à la Revolution*, Paris, 1989, p. 359, figs 427 and 429.

D. Alcouffe, *Furniture Collections in the Louvre, Volume I*, Dijon, 1993, pp. 228-229.

Martin Carlin, *maître* in 1766.

MARTIN CARLIN

Martin Carlin (c. 1730-1785) was born in Germany and emigrated to France, settling in Paris at the workshop of fellow German and *ébéniste du roi* Jean-François Oeben (1721-1763). In 1759 Carlin married Oeben's sister and the couple took up residence in an apartment in the Faubourg Saint-Antoine neighborhood of Paris, home to many skilled Flemish and German artisans. Shortly thereafter, Carlin entered into a long standing relationship with *marchand-mercier* Simon-Philippe Poirier (c. 1720-1785). The partnership of Poirier and Carlin arguably produced the finest porcelain-mounted furniture of the time. Later, Poirier's partner, Dominique Daguerre (c. 1740-1796), took over the establishment after Poirier's retirement.



A further gueridon of this model by Carlin from the Alexander Collection; sold Christie's, New York, 30 April 1999, lot 150 (price realized \$750,500).

Carlin produced a number of exquisite larger works such as *secretaires* and commodes, but his most saleable furnishings were the small and elegant pieces such as gueridons, music stands and jewel cabinets. The fluid and elegant *rinceaux* marquetry seen on the undertier of the present lot relates closely to the marquetry on a music stand at the Getty Center (Museum South Pavilion, Gallery S113; 55.DA.4) as well as a work table at the Victoria & Albert Museum (Europe 1600-1815, Room 3; 1058-1882). Two further tables of almost identical model, stamped by Carlin but veneered with dot-trellis parquetry and with Sèvres porcelain tops, are recorded: the first, undoubtedly supplied by Daguerre to the Grand-Duchess Maria-Feodorovna, was sold anonymously at Christie's, Geneva, 8 May 1973, lot 61; the second, possibly also acquired from Daguerre by Francis Gilson Shephard (d. 1807), was sold by the Trustees of the late Nicholas Meynell, Christie's, London, 9 June 1994, lot 67 (sold £419,500). For an example of this model with identical mounts, see Hotel Lambert; Sotheby's, Paris, 13 October 2022, lot 716 (sold €189,000), previously in the collection of Dimitri Mavrommatis (Sotheby's, London, 8 July 2008, lot 42, sold £481,250) and the Alexander Collection (Christie's, New York, 30 April 1999, lot 150, sold \$750,500).

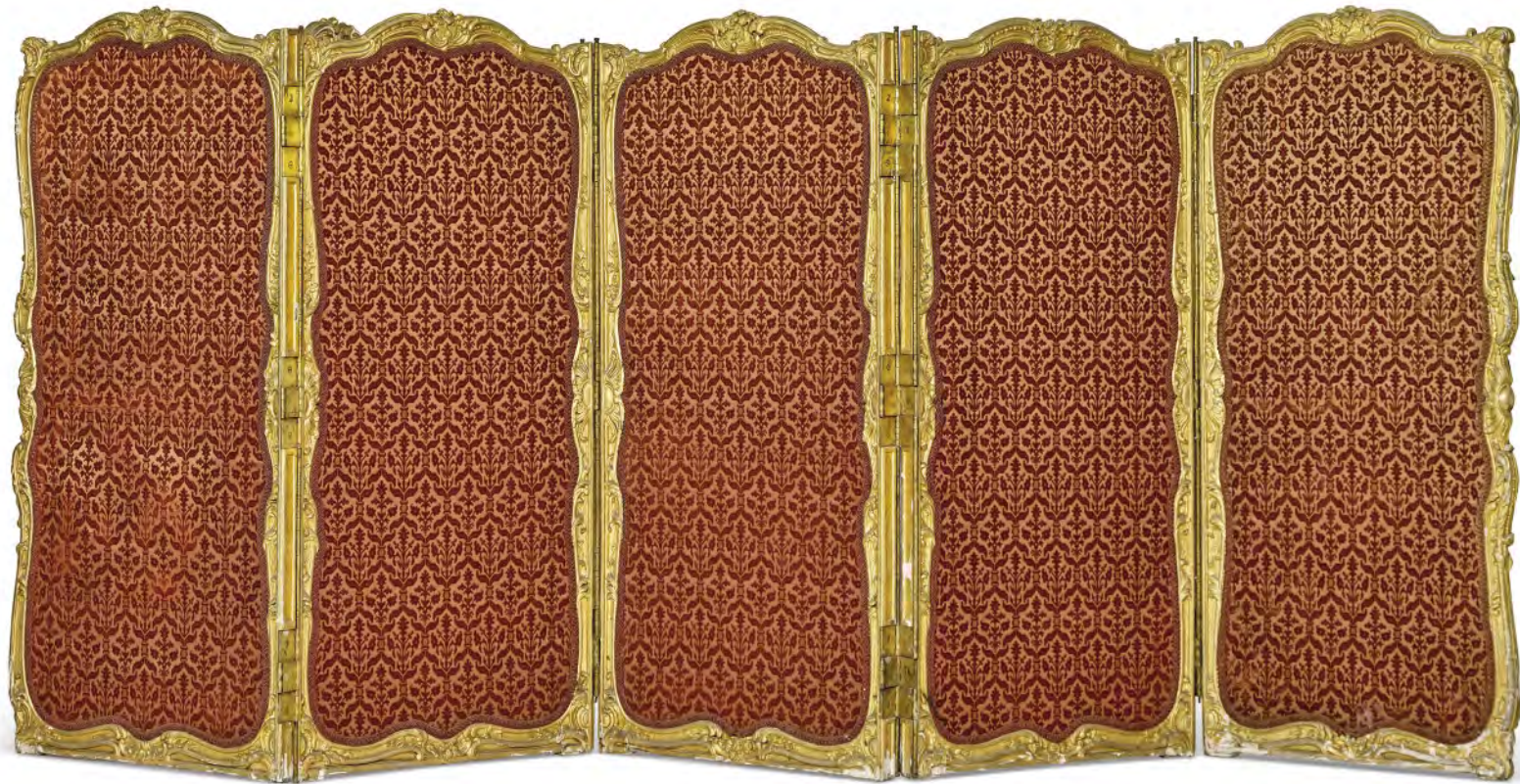
THE ROTHSCHILDS AND PORCELAIN-MOUNTED FURNITURE

In the collections of various members of the Rothschild family Louis XV and Louis XVI Sèvres-mounted furniture was among the most prized and highly valued of their works of art. Many superb items of Sèvres-mounted furniture were collected by members of all the branches of this illustrious family, notably by Ferdinand de Rothschild (1839-1898), whose collections now at Waddesdon Manor are amongst the finest ensembles of French 18th-century decorative arts outside France (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, London, 1974, pp. 378-385, 428-429). Other extraordinary items of Sèvres-mounted furniture from the collection of Baronne Salomon de Rothschild were bequeathed to the Louvre and are illustrated in D. Alcouffe, *Furniture Collections in the Louvre*, Paris, 1993, pp. 171 & 228.



Top of the gueridon





348

■ 348 A LOUIS XV GILTWOOD SCREEN

MID-18TH CENTURY

Consisting of five panels, carved overall with *rocaille* ornament, the channeled frame embellished with foliate and floral motifs, the angles and sides of each panel centered by a foliate cartouche containing a *cabochon*, each panel covered in terracotta floral cut velvet to one side and red striped silk to the reverse
53½ in. (135 cm.) high, 24½ in. (62 cm.) wide, 2 in. (5 cm.) deep, each panel
53½ in. (135 cm.) high, 122 in. (310 cm.) wide, 2 in. (5 cm.) deep, overall

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Salon des tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

The sculptural and high relief carving executed with great precision and liveliness suggest that this screen is the work of a highly accomplished *meusier* of the mid-eighteenth century. Manufactured out of oak, and not beech or walnut as was customary for seat furniture at the time, this lot was most likely conceived and executed as part of the interior wall decoration or *boiserie* of a room that were most often carved from this sturdy and resilient timber. Stylistically, this screen is most related to the *oeuvre* of the *menuisiers* Nicolas Heurtaut (1720-1771) and Jean Avisse (1723-1796).

Heurtaut hailed from a Parisian dynasty of carvers and was the son of a *maître sculpteur* who was a member of the official school of sculpture, the future *Académie de Saint-Luc*. Heurtaut had a highly unusual and singular career at a time when the guild regulations were very strict; he first became a *maître-sculpteur* in 1742 and later a *maître-ébéniste* in 1753. This explains the exceptional quality of carving which is one of the main characteristics of his production, and to which the carving on this screen can be related. Surprisingly, he did not supply the Court but developed a very select, private clientele, counting the most fashionable patrons, including the duc de la Rochefoucault, Monseigneur de Saint-Aulaire and the duc de Luxembourg.

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

■ 349 A LOUIS XV BEAUVAIS PASTORAL TAPESTRY

WOVEN UNDER THE DIRECTION OF JEAN-BAPTISTE OUDRY AND NICOLAS BESNIER, AFTER A DESIGN BY FRANCOIS BOUCHER, CIRCA 1736-52

Woven in wools and silks, depicting *La Collation* from the series *Fêtes Italiennes*, showing a group of men and women in noble dress at leisure in a pastoral setting before a small cottage and a table where a servant unpacks a box of table linens, glasses and fruits and another serves the party a tray of wine, signed 'BESNIER ET OUDRY A BEAUVAIS'; lacking original border
128 in. (325 cm.) high, 122 in. (310 cm.) wide

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Le Salon des Tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 10.
For an example of the same scene, see the Metropolitan Museum of Art (64.145.3, gallery 551).

BEAUVAIS MANUFACTORY

Founded under the reign of the Sun King, Louis XIV, the Beauvais tapestry manufactory experienced early success with its *Grotesques* series, but frequently struggled financially. In 1734, successful artist Jean-Baptiste Oudry (1686-1755) was named director of the manufactory and soon brought on his close friend Nicolas Besnier (1714-1754) as co-director. Besnier was a renowned silversmith and *orfèvre du roi* (Goldsmith to the King) while the accomplished Oudry was a member of the Royal Academy and a favorite in the court of Louis XV. The two proved to be an excellent business pairing; Besnier quickly took the lead on the commercial side of the business while Oudry acted as an artistic director, embracing changing tastes and bringing in other popular artists, most notably François Boucher.



349

FRANCOIS BOUCHER AND THE FÊTES ITALIENNES

François Boucher (1703-1770), the artist practically synonymous with the ebullient rococo style of Louis XV's court, produced intimate, bucolic and romantic scenes of courtly life and love. It is likely that Boucher started work on the cartoons for *Fêtes Italiennes* in 1734, shortly after Oudry and Besnier took over Beauvais, as the first recorded weaving is in 1736. This series of pastoral Italian life likely draws on the artist's time living there from 1727 to 1731, as well as Jean-Antoine Watteau's (1684-1721) *Fêtes Vénitienes* (1718-1719). The series is not meant to illustrate a concise story, but rather country scenes that can be combined in whichever way preferred by the patron.

The designs were almost certainly supplied in two stages and while J. Badin listed no less than fourteen subjects for the series in *La Manufacture de Tapisseries de Beauvais*, Paris, 1909, later scholarship argued that the series likely only consisted of eight subjects, some of which were split to extend the set (see Edith Standen, "Fêtes Italiennes: Beauvais Tapestries after Boucher in the Metropolitan Museum of Art", *Metropolitan Museum Journal* vol. 12, 1977, pp. 107-139). The series enjoyed a great success and was woven no less than 13 times and as late as 1762.



■ 350

A LOUIS XV BEAUVAIS PASTORAL TAPESTRY

WOVEN UNDER THE DIRECTION OF NICOLAS BESNIER ET JEAN-BAPTISTE OUDRY, AFTER DESIGNS BY FRANCOIS BOUCHER, CIRCA 1736-52

Woven in wools and silks, depicting *La Danse* and *Le Jardinier* from the series *Fêtes Italiennes*, depicting figures dancing, resting and playing music in a rustic setting interspersed with statues, architectural garden structures and ruins, signed 'BESNIER ET OUDRY A BEAUVAIS'; lacking original border
130 in. (330 cm.) high, 256 in. (650 cm.) wide

\$30,000-50,000

£24,000-39,000
€28,000-45,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Le Salon des Tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 10.

BEAUVAIS MANUFACTORY

Founded under the reign of the Sun King, Louis XIV, the Beauvais tapestry manufactory experienced early success with its *Grotesques* series, but frequently struggled financially. In 1734, successful artist Jean-Baptiste Oudry (1686-1755) was named director of the manufactory and soon brought on his close friend Nicolas Besnier (1714-1754) as co-director. Besnier was a renowned silversmith and *orfèvre du roi* (Goldsmith to the King) while the accomplished Oudry was a member of the Royal Academy and a favorite in the court of Louis XV. The two proved to be an excellent business pairing; Besnier quickly took the lead on the commercial side of the business while Oudry acted as an artistic director, embracing changing tastes and bringing in other popular artists, most notably François Boucher.

FRANCOIS BOUCHER AND THE FETES ITALIENNES

François Boucher (1703-1770), the artist practically synonymous with the ebullient rococo style of Louis XV's court, produced intimate, bucolic and romantic scenes of courtly life and love. It is likely that Boucher started work on the cartoons for *Fêtes Italiennes* in 1734, shortly after Oudry and Besnier took over Beauvais, as the first recorded weaving is in 1736. This series of pastoral Italian life likely draws on the artist's time living there from 1727 to 1731, as well as Jean-Antoine Watteau's (1684-1721) *Fêtes Vénitienes* (1718-1719). The series is not meant to illustrate a concise story, but rather country scenes that can be combined in whichever way preferred by the patron.

The designs were almost certainly supplied in two stages and while J. Badin listed no less than fourteen subjects for the series in *La Manufacture de Tapisseries de Beauvais*, Paris, 1909, later scholarship argued that the series likely only consisted of eight subjects, some of which were split to extend the set (see Edith Standen, "Fêtes Italiennes: Beauvais Tapestries after Boucher in the Metropolitan Museum of Art", *Metropolitan Museum Journal* vol. 12, 1977, pp. 107-139). The series enjoyed a great success and was woven no less than 13 times and as late as 1762.



The present lot *in situ* at Château de Ferrières
©All rights reserved.



351

351 A LOUIS XV LEATHER EMBOSSED KNIFE BOX

MID-18TH CENTURY; THE KNIVES 20TH CENTURY

Of rectangular form with slant lid and embossed with foliate border, the front panel of the lid with a vase overflowing with flowers, with brass handle and shaped clasp, opening to reveal four compartments lined in a pale red chamois; Together with six silver-plated mounted hardstone (serpentine, aventurine, agate and rodonite) table knives with steel blades 10¾ in. (27.3 cm.) high (7)

\$1,000-1,500

£790-1,200
€910-1,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



352

■ 352 A TWENTY-FOUR PIECE MEISSEN PORCELAIN-HANDLED FLATWARE SET

THE PORCELAIN CIRCA 1730

Comprising eighteen knives and six three-tined forks, the porcelain handles decorated in iron-red, blue, green and gilt arabesques, in a gilt-metal mounted red-leather cutlery box with red felt lined interior 10 in. (25.5 cm.) high; 7 in. (18 cm.) wide; 5 in. (12.5 cm.) deep (25)

\$2,000-3,000

£1,600-2,400
€1,900-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



353 A LOUIS XV SILVER-GILT ECUELLE AND COVER

MARK OF ANDREAS ALTENBURGER, STRASBOURG, 1682-1725; WITH DECHARGE MARKS FOR PARIS, 1722-1726

Plain circular on flat base, engraved around the rim and on cover with strapwork, foliage and shells in the French *Régence* style, the flat side handles cast and chased with scrolls and foliage, the cover with gadrooned border and hinged ring handle on star shaped calyx, engraved on underside of body and inside cover with cypher AC, marked on underside of body with town marks and maker's mark and below rim of body, on one handle and on cover's inner rim with *décharge* and later French control mark in use from 1835 to 1864 11 in. (28 cm.) long, over handles 28 oz. 2 dwt. (875 gr.)

\$7,000-10,000

£5,500-7,800
€6,400-9,100

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Note continues on christies.com



353

354 A LOUIS XV SILVER-GILT ECUELLE AND COVER AND SIMILAR POLISH SILVER-GILT STAND

THE ECUELLE AND COVER MARK OF JOHANNES JACOB KIRSTEIN, STRASBOURG, 1769; THE STAND LEMBERG (LVIV), 1799

The *écuelle* plain circular on flat base, chased below the rim with a rococo border, the openwork flat handles cast and chased with flowers, foliage framed by a border of scroll, the domed cover with acanthus bud finial on large leaves, marked underneath and with later French control mark on rim; the stand shaped circular with molded rim engraved with a frieze of scrolls, stylized shells on matted ground, marked on rim, with later Polish control marks for Krakow 1806 11¾ in. (30 cm.) long, over handles, the écuelle 38 oz. 17 dwt. (1,209 gr.) (2)

\$6,000-8,000

£4,800-6,300
€5,500-7,300

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Écuelles were a specialty of Strasbourg together with beakers, goblets and toilet services. Their forms and stylistic influence evolved organically from the end of the 17th century to the late 18th century, initially reflecting a German influence and then French influence from the 1730s.

This Kirstein *écuelle* displays the characteristics of the transitional Rococo with enduring rocaille motifs combined in a more controlled ensemble to respond to the taste of the German clientele who commissioned these objects. It is also a perfect example of the talent of Johann Jacob Kirstein, master in 1760 who went on to become the forefather of the neoclassical style and worked for the most prestigious clients such as the Countess Christiane Henriette of Palatinate-Zweibrücken-Birkenfeld (1725-1816).



354

355 A DUTCH SILVER-GILT AND AVENTURINE GLASS TRAVELLING COUVERT

19TH CENTURY

Comprising a fork and silver blade knife with faceted brown aventurine glass handle with stylized flower finial and crenelated collar, in fish skin case, marked on tines, collars and blade with marks resembling those of Amsterdam, 1681, also with later French control marks and Dutch tax mark, 1814-1953 5¾ in. (13.5 cm.) long, the fork; 6¼ in. (16 cm.) long, the knife 2 oz. 4 dwt. (68 gr.) gross weight (3)

\$800-1,200

£630-940
€730-1,100

PROVENANCE:

The Collection of the Rothschild Family.
By descent to the present owners.



355



356

356

A PAIR OF CONTINENTAL SILVER SEVEN-LIGHT CANDELABRA

PROBABLY FRANCE, CIRCA 1900

In the Louis XV style, each on shaped circular base, cast and chased with shells, foliate scrolls and flower sprays, the swirling baluster stem with foliate rococo panels, the baluster socket with coral motifs, the six scrolling foliate branches and central light terminating with corresponding sockets on stylized shell drip-pan, *marked with French guarantee mark only*
24¾ in. (63 cm.) high
397 oz. 3 dwt. (12,354 gr.)

\$6,000-8,000 £4,800-6,300
€5,500-7,300

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



358

A SET OF TWELVE GEORGE I SILVER DINNER PLATES

MARK OF DAVID WILLAUME, LONDON, 1725, BRITANNIA STANDARD

Each plain circular, engraved on the border with the Royal arms and a crest, *marked on undersides and engraved with scratch weights*
9¾ in. (25 cm.) diameter
225 gr. 4 dwt. (7006 gr.)

\$50,000-80,000 £40,000-63,000
€46,000-73,000

PROVENANCE:

Captain William Smith (d.1773), son of John Smith (1655-1723), Speaker of the House of Commons, *by descent to his nephew*, Thomas Assheton Smith (1725-1774), who assumed the additional name of Smith in 1774 following the death of his maternal uncle, William Smith in 1773, *by descent, father to son, until his grandson's widow, who left the Welsh estates to her husband's great-nephew on her death in 1858*, George William Duff-Assheton-Smith (1848-1904), *by descent to his great nephew*, Sir Michael Duff, 3rd Bt. (1907-1980), of Vaynol, Caernarfonshire, *sold*, Sir Michael Duff, Bt.; Christie's, London, 10 December 1958, lot 117, 118, 120-123. With S.J. Philips, London.
With Mrs. Filomena 'Fay' Plohn (1924-2009) of New York, *sold*, The Plohn collection; Sotheby's, London, 15 October 1970, lot 26.
The Collection of the Rothschild family.
By descent to the present owners.

The Royal arms are those as borne by Queen Anne (1702-1714).

The crest is that of Smith as borne by John Smith (1656-1723), Speaker of the House of Commons from 1705 to 1708.

SPEAKER JOHN SMITH (1655-1723)

The son of John Smith of South Tidworth or Tedworth, Hampshire, he served as a Whig politician between 1678 and 1723, under both King William III and Queen Anne, having matriculated at St John's College, Oxford, in 1672. Although he was admitted to the Middle Temple in 1674 he chose instead to enter politics, variously

sitting as M.P. for Ludgershall, Wiltshire; Bere Alston, Devon; Andover, Hampshire and East Looe, Cornwall. As well as serving as an M.P. Smith, who was a renowned orator and conversationalist, filled several government posts including Chancellor of the Exchequer, first from 1699 to 1701 and again from 1708 to 1710. Between those two periods he was elected Speaker of the House of Commons on 24 October 1705, having also been made, in 1706, one of the Commissioners for arranging the union with Scotland. In 1683 he married Anne, daughter of Sir Thomas Strickland, MP, for Boynton in Yorkshire, and had with her four sons and three daughters.

When John Smith was named Speaker of the House of Commons in 1706, he received 4,000 ounces of perquisite plate from the Jewel House as part of the 'Indenture Plate' to senior civil servants, the officers of state and the King's ambassadors. The normal allowance of plate was 1,000 ounces, however Speakers, such as Speaker Smith, were entitled to 5,000 ounces and ambassadors received the largest grant of 5,893 ounces of white plate and 1,066 ounces of gilt plate, plate meaning wrought silver or silver vessels. These grants or warrants were recorded in a series of Warrant Books.

After John Smith's death in 1723, his son Captain William Smith (d.1773) seems to have had the Royal plate remade, some in a more fashionable style employing a number of makers including David Willaume, Anne Tanqueray, and others. All was made in the Britannia standard of the original Royal perquisite and was also engraved with the Royal arms of Queen Anne in memory of the Speaker.

Captain William Smith died childless in 1773, his estates and property passing to his nephew Thomas Assheton, later Assheton Smith (1725-1774), son of his sister Harriet Theodosia (d.1773) and her husband Sir Thomas Assheton (1678-1759) of Ashley, Cheshire. The Smith Service was extended with pieces by Augustin Le Sage and Thomas Heming in sterling standard but similarly engraved with the arms of Queen Anne and the crest of Smith. His son Thomas II (1752-1828) succeeded his father on the latter's death in 1775. Thomas II was High Sheriff of Caernarfonshire in 1783-84 and M.P. for the county 1774-80, and was M.P. for Andover 1797-1821. He fostered the development of slate quarrying on his Welsh lands, one of the first to do so. He married Elizabeth, daughter of Watkins Wynn of Voelas; their son Thomas III (1776-1858) was a well-known hunter, cricketer, and sportsman. He married Matilda (d.1859), daughter of William Weber, in 1827. They commissioned further pieces for the service from Robert Garrard (lot 48). After Thomas III's widow's death the estates and the service passed to their great-nephew George William Duff, later Duff Assheton Smith (1848-1904).

357

A PAIR OF FRENCH SILVER FOUR-LIGHT CANDELABRA

MARK OF HENIN FRERES ET COMPAGNIE FOR BOINTABURET, PARIS, CIRCA 1900

In the Louis XVI style, each on circular base edged with a ribboned thread, the domed base cast and chased with palm leaves, the tapering fluted column stem formed as a torch, terminating in acanthus leaves and three scroll branches with campana-form socket on drip-pan, the central urn-form socket applied with ram's head holding dripping laurel leaves garland, *fully marked and further stamped BOINTABURET A PARIS*

18¼ in. (46.5 cm.) high
244 oz. 19 dwt. (7,619 gr.) gross weight

\$7,000-10,000 £5,500-7,800
€6,400-9,100

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



357



359 A SET OF SEVEN FRENCH SILVER FIGURAL STANDS

MARK OF ERNEST CARDEILHAC, PARIS, CIRCA 1895

All formed of three putti seating on a *rocaille* base cast with scrolls and shells, their arms raised to hold the bowl, comprising two large stands of triangular outline with mirror center and five smaller stands of circular outline, *marked on the two large stands and two small stands: Minerva, and on three small stands: Minerva, maker's mark and stamp CARDEILHAC PARIS*

7½ in. (18 cm.) long, the small stands; 11½ in. (30 cm.) long, the large stands
638 oz. 7 dwt. (19,855 gr.)

(7)

\$40,000-60,000

£32,000-47,000

€37,000-55,000

PROVENANCE:

Probably Baron Alphonse de Rothschild (1827-1905).
By descent to the present owners.

Cardeilhac was founded in Paris in 1804 by Antoine-Vital, whose workshop was located at 91, rue de Rivoli. His son, Armand Edouard, succeeded him in 1851 and the production consisted exclusively of holloware and cutlery. From 1855, Ernest introduced more variety using precious metals and materials such as lapis lazuli, ivory and glass which fitted well with the fashion for historicist pieces. Much like Odiot, Christofle and Boin-Taburet, Cardeilhac responded to the demand for Louis XV style by creating tables centerpieces and stands decorated with playful putti, exuberant rocaille after the designs of by Juste-Aurèle Meissonnier circa 1738-1749 and in the taste of François Thomas Germain (1726-1791) as for the pieces of King Joseph I of Portugal.



Louis Desplaces, Design for a silver candlestick decorated with two children, etching, 1738-1749, after a design by Juste Aurèle Meissonnier. In the collection of the Rijks Museum, Amsterdam (Acc. No. RP-P-1998-260)
© Rijksmuseum



■ 360 SEVENTEEN SEVRES PORCELAIN PLATES FROM THE PRINCE DE POLIGNAC SERVICE

DATED 1822 AND 1823, BLUE INTERLACED L'S MARK
ENCLOSING FLEUR DE LIS, SEVRES 22 OR 23, SIGNED
JACOBBER

Painted with shaded fruits to their centers, the borders with monkeys and birds among branches of oak foliage in gilt enhanced with brown, the fruits identified in brown on the reverse: *Prune de mirobolan, Pêche petite mignonne, Figures rouges, Prune de Chalons, Merises, Nêfles cultivés, Raisin miuscat d'Alexandrie, Pommes de Calville rouge d'été, Pistaches, Epines-vinette, Prunes de mirabelle Prune de Monsieur Bative Cormes, Raisin pisoutel, Poire mouille-bouche panachée, Raisin de Corinthe, and Bananes*
9 in. (23 cm.) diameter

(17)

\$20,000-30,000

£16,000-24,000

€19,000-27,000

PROVENANCE:

From the service delivered to Prince Jules de Polignac (1780-1847), French Ambassador in London, on 30 August 1824.
The Collection of the Rothschild family.
By descent to the present owners.

The present group of seventeen plates belong to a dessert service that was described, when it entered the salesroom on 13 December 1823, in Sèvres factory records as *fruits ornements en or et animaux peints en brun sur le bord etc.* (Registre Vv 1, folio 207, n059). After being exhibited in the annual *Produits de l'Industrie* presentation at the Louvre on 1 January 1824 (see item 20 under the heading of Table Services), it was then delivered to the Prince de Polignac, then French ambassador to London, on 30 August 1824 (Registre Vbb 6, folio 24). The valuation sheet or *Feuille d'Appreciation* created when the service entered the Sèvres saleroom notes that the 72 plates for the service were priced at 70 francs each. The costs involved and names of the artists responsible for each stage in the plates' decoration are enumerated: gilding was by Hillaire-François Boulemier *ainé* (FB), painting of the animals and *rincaux* by Didier (Di), painting of the fruits by Jacobber and burnishing of the gilding, or *brunissage à l'effet*, by Barbin. A pair of elephant-handled ice-pails, covers and liners from the service were sold by Christie's, New York, 18 May 2006, lot 565.

A VINCENNES PORCELAIN TWO-HANDLED CIRCULAR TUREEN, COVER AND STAND (POT A OILLE 'FORME ANCIENNE' SON COUVERCLE ET SON PLATEAU)

CIRCA 1750, ELABORATE BLUE INTERLACED L'S MARKS FOR THE PAINTER LOUIS-DENIS ARMAND L'AINÉ

The waisted *bombé*-shaped tureen supported on four scroll-molded feet enriched in puce and gilding, with entwined leaf-molded handles, painted with exotic birds in landscapes among flowers and foliage, the circular scroll-molded stand with a central blue and gilt petal-molded rosette, flanked by four vignettes of exotic birds in landscapes, within a puce, blue and gilt *feuilles-de-choux*-molded border with four smaller vignettes, each with a bird in landscape, within gilt-lined rims, the cover painted with pair of exotic birds on four terraces, the finial as a lemon resting among flowers and leaves

16½ in. (42 cm.) wide, the stand (3)
\$80,000-120,000 €63,000-94,000
€73,000-110,000

PROVENANCE:
Baron Édouard de Rothschild (1868-1949), Château de Ferrières. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 and transferred to Germany. Returned to France and restituted to the Rothschild family on 29 March 1946. By descent to the present owners.

LITERATURE:
Archives of the Commission de Récupération Artistique (CRA), Archives Diplomatiques, Paris, 209 SUP/108 – Collections de Mr le Baron Edouard de Rothschild (Château de Ferrières): 2ème inventaire des objets d'art du Château de Ferrières à Ferrières-en-Brie (Set M). (Objets d'art emportés par les Allemands au cours de leur occupation du Château), p. 7: 'Petite salle à manger - Nos. 107 à 108 – Une paire de Terrines à soupe avec décors animaux oiseaux. Couvercle avec citron. Sèvres environ de 1750.'

COMPARATIVE LITERATURE
Paul Alfassa and Jacques Guérin, *Porcelaine Française du XVIIIe au milieu du XIXe siècle*, n.d., circa 1929, pl. 51.
Tamara Préaud, Antoinette Fay-Hallé, *Porcelaine de Vincennes, les origines de Sèvres*, exhibition catalogue, Grand Palais, Paris, October 14 1977-January 16 1978, p. 131, no. 389.
Svend Eriksen, Geoffrey de Bellaigue, *Sèvres Porcelain*, London, 1987, no. 60, p. 240-241.
Tamara Préaud, Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, p. 96.
Bernard Dragesco 'Armand l'ainé peintre de nature' in John Whitehead, *Sèvres sous Louis XV, naissance de la légende*, 2010, pp. 90-91.
Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, 2021, Norwich, vol. I, p. 281 fig. 10.11.

JEAN-CLAUDE CHAMBELLAN DUPLESSIS

The form of this tureen was modeled by Jean-Claude Chambellan Duplessis père, an esteemed goldsmith and bronzier who migrated to Paris from Turin in the 1740s and studied under the tutelage of Juste-Aurèle Meissonnier, a renowned master of rococo design and metalwork. Duplessis was responsible for designing numerous shapes for the Vincennes and Sèvres manufactory, including the 'Vase Duplessis à fleurs' and the 'Saucière-lampe Duplessis'. Numerous drawings by Duplessis are still preserved in the Sèvres archives, some of which showcase molded scrolls that bear a striking resemblance to the stand on the present round tureen. Duplessis commenced his employment at the Manufacture de Vincennes in 1748, and in 1749, he received a payment of 2,652 livres for the models he supplied to the establishment (Arch. Sèvres, F1 L.4).

Though known to be in production since 1750, this particular shape of round tureen, commonly known as the 'pot à oille' or 'pot à oille ordinaire', went unnamed until an inventory of 1752. The following year, when a new round tureen design was introduced for the Louis XV service, the sovereign's new form was named the 'pot à oglio forme du Roy,' and the previous version was subsequently referred to as the 'pot à oille forme ancienne.' By the 1770s the 'ancienne' form appears to have been renamed again as 'pot à oglio Saxe', and it is this name that appeared on the Sèvres factory mold in the 19th century. The model evidently reached England during the 1750s as by 1758, the Chelsea factory had produced a tureen and stand of the same form, an example of which is in the Victoria and Albert Museum, London (533A&B-1902).

LOUIS-DENIS ARMAND L'AINÉ: 'A PRECISION WORTHY OF THE FINEST MINIATURIST'

Louis-Denis Armand, born in 1723, initially pursued a career as a painter of lacquer 'dans le goût chinois' in Paris. In 1745, however, he joined the Vincennes manufactory, from whence he continued to Sèvres, dedicating his talent as a painter of birds, animals, landscapes and figures for a period spanning over 40 years—his presence at the firm is recorded between 1745 and 1788. Interestingly, it was not until 1993 that the painter's mark of Armand l'ainé' was correctly identified by Bernard Dragesco. Armand employed a crescent-shaped mark, occasionally drawn with the addition of elaborate interlaced L's, and sometimes enclosing dots. Dragesco's discovery was the result of meticulous research into archival payment records at Sèvres, as well as the analysis of newly discovered ornithological drawings by Armand. Previously, the mark had been mistakenly attributed to Jean-Pierre Le Doux (active 1752-1762).

The exotic and fantastic birds depicted on the present tureen, cover and stand exemplify prevailing fashions of the early 1750s, likely drawing inspiration from lacquered furniture and *boiseries* originating from East Asia. The precisely composed vignettes and delicate color palette in which they are executed typifies Armand's early personal painting style. Very few pieces of Vincennes porcelain with such fine painting by Armand on this large scale are known to exist. A closely related oval tureen, cover and ormolu-mounted stand (*terraine 'Ancienne' son couvercle and son présentoir*) decorated with similarly placed vignettes of birds and dated 1751 is in Sèvres, Cité de la Céramique (MNC21570 and MNC21579). Tamara Préaud and Antoine d'Albis illustrate a tureen, cover and stand of circa 1751-1752 of the same oval 'Ancienne' form decorated with flower-sprays, see Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, pp. 33, 96-97, cat. no. 22. A lobed circular broth basin, cover and oval stand (*écuelle à 4 pans ronds à cachet or écuelle à 4 pans ronds de M. Hébert or écuelle à 4 pans ovales*) of circa 1750-1752, also modeled by Duplessis and painted with similar vignettes of birds is in the David Collection, Copenhagen, see Svend Eriksen, *The David Collection, French Porcelain*, Copenhagen, 1980, p. 61, no. 25. Another, decorated with vignettes of fish and birds from Powderham Castle and Seaton Delaval Hall, was sold by Sotheby's, London, 29 September 2009, lot 146. A broth basin, cover and stand of the same form but molded with fruiting vine and decorated with bird vignettes of circa 1752 from Houghton Hall, Norfolk was sold by Christie's, London, 8 December 1994, lot 43. Another, of circa 1748, without the molding and decorated with the Stuart Royal arms and similar vignettes of birds by Armand l'ainé is in the Royal Collection. See Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, Vol. III, pp. 933-936, cat. no. 262, in which the author discusses the attribution to Armand l'ainé and lists other similar known *écuelles*. In his commentary, de Bellaigue describes Armand's decoration as having 'a precision worthy of the finest miniaturist'. Lastly, another round tureen and stand is in the evening sale of the present Rothschild auction series, though it has an unusual gilt fleur-de-lys motif not seen on the present lot.

The very similar *pot à oille* sold in 2013 by Christie's in London has been linked to the purchase on 25 January 1753 by the Duc de Crillon of a 'pot à oglio forme ordinaire décoré d'oiseaux' at the high price of 900 livres (Arch. Sèvres, Vy1, f° 7; see Christie's, London, 4 July 2013, lot 45 and Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres Porcelain*, 2021, Norwich, vol. I, p. 281, illustrated p. 285, fig. 10.11). On the far left of each entry in the Vincennes sales records is a number representing the kiln used for firing the enamel colors. The kiln number in front of the *pot à oille* purchased by the Duc de Crillon is number 37, giving a date of 1750 for the firing of this piece. Thus, the tureens in Sèvres, Cité de la Céramique, the Cleveland Museum and the two in the Rothschild collection were almost certainly also made in 1750.

It is conceivable that all four of these tureens may have been originally designed as a set. A drawing by Duplessis preserved in the archives of the Manufacture de Sèvres depicting a stand for a tureen of a different shape is hand-captioned: 'Plat à Piece de Boucherie pour relever Les Terrines des flancs, diferent pour Le Dessein du Plat Cotté L et M destiné à relever Les Pots à Oglie qui doivent occuper Les Bouts de la Table,' thus specifying the place occupied on the table by these tureens that worked together: the oval tureens on the sides of the table and the round tureens at the ends.





362 A PAIR OF OF LOUIS XVI SILVER TOILET BOXES

MARK OF FRANCOIS JOUBERT, PARIS, 1787

Each cylindrical, the detachable low domed cover engraved with a coat-of-arms and motto and below a coronet, *marked on undersides and in covers*
5 in. (12.7 cm.) high
43 oz. 11 dwt. (1,355 gr.)

\$7,000-10,000 £5,500-7,800 €6,400-9,100 (2)

PROVENANCE:
Jacob Pleydell-Bouverie, 2nd Earl of Radnor (1750-1828), *by descent to*,
Jacob, 8th Earl of Radnor (1927-2008).
With Jacques Kugel, Paris.
The Collection of the Rothschild family.
By descent to the present owners.

The motto *PATRIA CARA CARIOR LIBERTAS* and the arms are those of the Earls of Radnor for Jacob Pleydell-Bouverie, 2nd Earl of Radnor FRS FSA (1750-1828), styled Hon. Jacob Pleydell-Bouverie from 1761 to 1765 and Viscount Folkestone from 1765 to 1776 when he succeeded to the peerage as Earl of Radnor.

Educated at Harrow and University College, Oxford, Jacob was returned to the House of Commons for Salisbury upon his coming of age in 1771. In 1779, he was made a Fellow of the Society of Antiquaries.

In 1789 he became a director of the French Hospital, known as La Providence, later serving as governor. The French Hospital was founded in 1718 in Finsbury on behalf of poor French Protestants and their descendants residing in Great Britain, and it was probably then that he was gifted these toilet boxes. Successive Earls of Radnor were governors of the hospital from the eighteenth century to 2015.



363 A SET OF THIRTY-FOUR GEORGE II SILVER DINNER PLATES

MARK OF JOHN LE SAGE, LONDON, 1731

Each plain circular, engraved on the border with a coat-of-arms in foliate scroll cartouche, twelve later engraved on the reverse with initials *O*B*C*, *marked on undersides*
9 1/8 in. (24.4 cm.) diameter
452 oz. 18 dwt. (14,088 gr.)

\$80,000-120,000 £63,000-94,000 €73,000-110,000 (34)

PROVENANCE:
Twelve plates:
With Crichton Brothers, London, by 1932.
Vivian Hugh Smith, 1st Baron Bicester (1867-1956).
The Rt. Hon. The Lord Bicester; Christie's, London, 27 June 1956, lot 79.
With S. J. Phillips, London, by 1956.
The set:
The Collection of the Rothschild family.
By descent to the present owners.

EXHIBITED:
London, Christie's, *Art Treasures Exhibition*, 1932, no. 545, lent by Crichton Brothers, the twelve.

The arms are probably those of Arundel.

As Subordinate Goldsmith to the King, John Hugh Le Sage was the maker of much of the Royal plate. Other Royal pieces by him are a tea-table or large salver made as part of the Indenture Plate used by Lord Tweedale as Secretary of State for Scotland (Christie's, New York, 23 October 2000, lot 460), a cup and cover from the same commission, (Sotheby's, London, 29 November 2006, lot 73) and an extensive dinner service for the 2nd Earl of Stair's embassy to the Hague in 1742. There are numerous references to him in the Goldsmith entries in the day book of the Jewel House (Public Record Office Mss. LC9/45) - for example on 14 September 1748 he was sent from St James's Palace three silver tables and six stands, sixteen looking-glass frames, sixteen various wall sconces and a quantity of fire-dogs and andirons, all for repair.



■ 364

A NORTH-EUROPEAN ORMOLU-MOUNTED CEDAR, MAHOGANY AND MAPLE CENTER TABLE

EARLY 19TH CENTURY

The oval cross-banded top with three-quarter pierced gallery of scrolling foliage punctuated by eight associated urns, above one long drawer with opposing false drawer and two short drawers flanked on either side by further pairs of false drawers, with foliate escutcheons surmounted by two of doves within a beaded border with roundels, on eight turned and stop-fluted legs joined by a shaped stretcher, toupie feet 40½ in. (103 cm.) high, 45½ in. (115.5 cm.) wide, 27 in. (68.5 cm.) deep

\$30,000-50,000

£24,000-39,000
€28,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 75.
C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 19.

■ 365

A LOUIS XVI GILTWOOD BERGERE

BY GEORGES JACOB, CIRCA 1785

The arched back carved with rope-twist motif above stiff-leaf border flanked by foliate finials, issuing arms with scroll terminals on supports with acanthus-wrapped scrolls, the seat-rail with stiff-leaf molding above a band of interlaced rosettes, the gadroon-collared tapering fluted legs headed by a rosette and terminating in foliate feet, the padded back, seat à chassis and arms covered in gilt-tooled tan leather, the back impressed with the coat of arms of Louis XVI, stamped twice 'G.IACOB', the seat webbing inscribed in red chalk with '1036' beneath effaced '136' 43 in. (110 cm.) high, 32 in. (81.5 cm.) wide, 30 in. (76.5 cm.) deep

\$50,000-80,000

£40,000-63,000
€46,000-73,000

PROVENANCE:

Probably the collection of Christian Dior.
Probably anonymous sale; Palais Galliera, Paris, 16 June 1967, lot 82 (where described as bearing the stamp of Carpentier).
The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1998.

Georges Jacob, *maître* in 1765.

The quality of the execution, elegant proportions and delicate carving to the frame of this bergère typify the skill and virtuosity of the celebrated *menuisier* Georges Jacob. The most famous and the most prolific of all eighteenth-century French chair makers, Georges Jacob (1739-1814) produced an incalculable quantity of chairs of all types and styles from the reign of Louis XV until the *Consulat*. From 1773 until the revolution, Georges Jacob worked continuously for the French royal family, furnishing the main royal residences including Versailles and undertaking many commissions for members of the royal court. The coat of arms of Louis XVI, impressed to the padded back of the present lot almost certainly indicates that this lot was part of a Royal commission.

Related fauteuils, incorporating a rope-twist border, guilloche frame with *chutes de piastres* flanked by foliate finials to the top rail are illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1998, p. 418.



■ 366

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY LONG CASE MUSICAL ORGAN CLOCK

THE CASE BY DAVID ROENTGEN, THE MOVEMENT BY PETER KINZING, CIRCA 1780

The molded cornice atop rectangular case with fluted canted angles terminating in rosettes, molded glazed door enclosing a white enamel dial with beaded surround, minute and hour hand in the form of a serpent, and Roman and Arabic chapters beneath a further dial hand indicating 'Air' (melody) 1-4 under an engraved cornucopia and foliate scrolls, the angles with foliate clasps, the sides with twin-arrow mounts centered by a rosette, the lower section of the clock formed of two fluted columns hung with ribbon-tied drapery swags and terminating in a molded socle cast with a laurel wreath and rosette-centered strapwork, on a plinth atop rectangular base on wooden casters, signed 'Röntgen et Kintzing à Neuwied', with paper instructions from Ateliers G Lubrano, Paris, the bronze rectangular dial surround later 75¼ in. (91.5 cm.) high, 29 in. (74 cm.) wide, 19 in. (48.5 cm.) deep

£100,000-200,000

£79,000-160,000
€91,000-180,000

PROVENANCE:

Almost certainly delivered circa 1780 to a member of the French Royal family, probably the Comtesse de Provence.

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

A. Pradère, *French furniture makers. The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989, p. 416.
C. Baulez, *David Roentgen et François Rémond, une collaboration majeure dans l'histoire du mobilier européen*, L'Objet d'Art, September 1996, pp. 106-112.
C. Frégnaç and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 75.

An imposing and monumental timepiece of pure architectural form, this clock by the internationally prolific cabinetmaker David Roentgen is a masterpiece of technical and decorative ingenuity and, along with a number of related pieces formerly in European royal collections, was almost certainly made for one of the French royal princesses in the reign of Louis XVI.

The archive of one of Roentgen's favoured collaborators, the *ciseleur-doreur* Francois Rémond provides a date for the clocks of this model, with an invoice of 1780 recording a payment of 300 livres for the gilding of a large clock with two columns.



The movement of the lot

THE PROVENANCE

With its double fluted column beneath a plain and imposing clockcase, this intricate musical clock is identical to two other clocks commissioned by French Royal patrons in the late 1780s. Three clocks of this model belonging to the comtesse de Provence (1753-1810), the comtesse d'Artois (1756-1805), and Madame Élisabeth (1764-1794), sister of Louis XVI, are recorded in post-revolution inventories. As well as the present lot, we know of an identical clock currently preserved in the Conservatoire des Arts et Métiers, Paris and a further clock preserved with the Nemours Foundation, Delaware (inv. No. 83-27).

The comtesse d'Artois' clock was confiscated from her *garde-meuble* in 1793 (Archives Department, Yvelines, IV Q 11) and described in a revolutionary inventory dated 13th Prairial, II (1794) in the former apartments of Marie-Antoinette at the château de Versailles, where it was stored: '*pendule mécanique organisée de flûte et forte-piano, jouant de différents airs, montée sur deux fûts de colonnes de bois d'acajou garnis de bronzes, faites par Kinzing à Neuwied, hauteur 6 pieds*'. This clock was put at the disposition of the museum founded in the château, the *Conservatoire Museum national du département de Seine-et-Oise à Versailles*, and from there likely passed into the Conservatoire des Arts et Métiers which opened in Paris in 1802 and where it remains.

The clock belonging to Madame Élisabeth, whose musical mechanism had been repaired in October 1784, was similarly confiscated from her château de Montreuil in February 1793 and was sold in the same year (Archives Department, Yvelines, IV Q 1-): '*une grande pendule tympanisée montée sur deux colonnes de bois d'acajou cannelées, garnies de cuivre doré*'. Some days after the revolutionary sale, this clock was exhibited in the Paris showroom of the dealer Mauduit where it was possibly acquired by Gouverneur Morris, who then departed Paris in 1798. Morris was known for his taste for aristocratic objects and acquisitions in the years following the revolution. This clock is today preserved in the Nemours Estate in Delaware.

The comtesse de Provence's clock was offered for sale to Louis XVIII (the former comte de Provence) in 1815 by the son of the aumônier of the comtesse who had inherited it. Interestingly, Louis XVIII declined to purchase the clock and with its subsequent ownership unknown it is almost certainly the one offered here.

A fourth clock of this model is currently preserved in the Hermitage in St. Petersburg (EPR-6199). Previously in the Catherine Palace, this clock was part of Roentgen's large deliveries to the Russian court throughout the 1780s. Dated by the Hermitage to 1783, this clock was in accordance with the strict neoclassical taste of Catherine the Great.

Though the musical movement has not been tested on the present example, the identical related clocks all feature compositions by Christoph Willibald Gluck who is known to have written pieces especially for Roentgen's use.

THE MECHANISM

With its complex musical movement by Roentgen's collaborator, the clockmaker Peter IV Kinzing (1745-1816), this clock relates to a number of timepieces by the partnership. From 1755, the independent Kinzing workshop was already producing clocks together with the Roentgens and almost all of David Roentgen's important clocks were made in collaboration with Kinzing, who also supplied Roentgen with other sophisticated mechanical works, including table pianos. Incidentally, the same year Marie-Antoinette purchased yet another clock from Roentgen and Kinzing for presentation to the Academy of Science (now Conservatoire des Arts et Métiers) in 1785, Roentgen was named *Ébéniste mécanicien du Roi et de la Reine* and Kinzing was named *Horloger de la Reine*.

Like the other musical organs used by Roentgen and Kinzing, the one on the present lot was almost certainly produced by Johann Wilhelm Weyl (1756-1813) and his brother Johann Christian Weyl (1758-1827). Musical instrument makers, producing pianos, organs and dulcimers, they collaborated closely with Roentgen & Kinzing and shared Roentgen's workshops for many years until they set up their own organ business in Neuwied in 1807.





■ 367

A LOUIS XVI ORMOLU GROUP DEPICTING AN ALLEGORY OF LEARNING, KNOWLEDGE AND VIGILANCE

BY FRANCOIS REMOND, AFTER A DESIGN BY LOUIS-SIMON BOIZOT, SUPPLIED TO DAVID ROENTGEN, CIRCA 1785-87

Modeled as an allegory of Learning, Knowledge and Vigilance on a rectangular plinth flanked by a winged figure behind a cockerel and a seated figure with a large book, all on an oval stepped plinth
19½ in. (50 cm.) high, 20½ in. (52 cm.) wide, 14 in. (36 cm.) deep

\$20,000-40,000

£16,000-31,000

€19,000-36,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

C. Baulez, "David Roentgen et François Rémond, une collaboration majeure dans l'histoire du mobilier européen", L'Objet d'Art, September 1996, p 112.

A superb example of the synthesis of the fine and decorative arts, this elegant sculptural group of *l'Etude, la Science et la Vigilance* was executed between 1785 and 1787 by the bronzier François Rémond for the renowned cabinetmaker David Roentgen after a design by Louis-Simon Boizot.

A model first executed in 1785 for Roentgen's deliveries to Catherine the Great's court, the present lot was almost certainly completed by Rémond two years later to satisfy the appetite across Europe for Roentgen's most elegant pieces.

An invoice from François Rémond preserved in the *Archives du monde industriel* in Roubaix records the first model of this type, executed at significant cost in 1785:

"David Roentgen doit :

le 8 mai 1785. Pour tous les modèles tant en bois qu'en cire, terre et plâtre, fonte, exécution de ciselure, monture et dorure mate de 2 groupes de trois figures chacun... Ledit représente Minerve ... L'autre groupe, dont j'ai fait le plateau et le piédestal représente l'Etude, la Science et la Vigilance. L'Etude assise sur une pierre tenant un livre. La Science caractérisée par des ailes à la tête, un flambeau d'une main, de l'autre un triangle et un miroir. La Vigilance, par des ailes, une lampe d'une main, un sblir de l'autre et accompagné d'in coq. Le tout bien fait et compris tous les détails de frais ci-dessus et du mouleur en plâtre ... 10 000 livres"

The intended destination for this groups on a piece of furniture is demonstrated by a note of 23 March 1786 regarding the most expensive piece of furniture of a delivery by Roentgen to Empress Catherine II of Russia, almost certainly the cylinder bureau currently preserved in the Hermitage, St. Petersburg (EPR-5085)" which is surmounted by a sculptural group identical to the present lot. :

"N°50. Un grand pupitre mécanique pour écrire assis et debout surmonté d'un groupe représentant la Science, l'Etude et la Vigilance ... 16 000 roubles"

The present lot almost certainly appears in an invoice ordered some two years later by Roentgen and although the specific destination is not alluded to, the intention to place the group on a piece of furniture is explicitly stated:

"pour fourniture d'un groupe de trois figures et un coq, une des figures représente la Science, une la Vigilance, et l'autre l'Etude, caractérisées par leurs propres attributs ; la Science élevée sur un piédestal que j'ai fait ; le tout posé sur trois degers qui m'ont été fournis, le tout doré d'or mat ... 3 400 livres".





368

■ 368
A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE TEN-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

In the Louis XVI style, each with central stem above two tiers of acanthus-sheathed spirally-fluted and scrolled branches, with leaf-cast drip-pans and nozzles, supported on triple rams' *monopodiae*, hung with 'embroidered' tasseled penants and floral swags at the top and enclosing a triple-handled amphora with central band cast with cloudborne putti, on triform base and spreading feet enclosing floral-garlanded recessed Apollo masks, on triform plinth with *guilloche* edge

41 in. (104 cm.) high (2)
\$15,000-25,000 £12,000-20,000
€14,000-23,000

PROVENANCE:
Baron James de Rothschild (1792-1868), *Salon Louis XVI*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

These finely-cast candelabra are copies of the model attributed to Pierre Gouthière now in the Petit-Trianon at Versailles. The candelabra were likely supplied by the *marchand-mercier* Freres Darnault for the *Salon des Jeux de Mesdames* for Madame du Pompadour at the Château de Bellevue in 1785. They are described as 'a large candelabra with ten branches, drapery, foliage and fruits, all in bronze, richly chased and gilt or matte.' (see P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 99, fig. 111).



370

■ 370
A PAIR OF FRENCH ORMOLU-MOUNTED PORPHYRY VASES

CIRCA 1820-30

In the Louis XVI style, each with circular spreading lid with berry and vine leaf finial, each with ram's heads issuing foliate garlands with intertwined serpent handles, the waisted socle above a turned tapering foot and square plinth, one with paper label '0.24', the other with paper label inscribed 'R. 276'

24½ in. (62 cm.) high (2)
\$30,000-50,000 £24,000-39,000
€28,000-45,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905), *Grand Hall*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

Originating in ancient Greco-Roman artistic traditions, ram's masks were prevalent design motifs of the Louis XVI period, when the interest in the Antique greatly influenced artists and craftsmen. First making their debut during the *goût grec* phase of Neoclassicism, the design of the ram's masks became more fantastical with exaggerated features with the new taste for *goût étrusque* in the 1780s. Alongside the French fashion for the 'Greek taste' developed a fascination of hardstones and in particular porphyry. The innovative *marchand-merciers*, the taste-makers of Paris, daringly combined novel and luxurious materials such as porcelain, lacquer and hardstones with specially commissioned gilt-bronzes. With their grand scale and fine decoration, these impressive urns of neo-classical form manifest the continued interest in the 19th century in gilt-bronze-mounted porphyry objects. For a porphyry vase mounted with ormolu rams' masks in the *goût grec* taste in the Wallace Collection, see P. Hughes, *The Wallace Collection*, vol. III, London, 1996, p. 1981.



The present lot
©All rights reserved.

■ 369
A GERMAN MAHOGANY AND BRASS-INLAID FAUTEUIL DE BUREAU

CIRCA 1790-1800

The arched and curved padded back with outstretched armrests, above a circular rotating seat covered in close-nailed brown leather, the a plain frieze pierced by fluting, square tapering legs terminating in sabots

39½ in. (100.5 cm.) high, 27¼ in. (69 cm.) wide, 22 in. (56 cm.) deep
\$8,000-12,000 £6,300-9,400
€7,300-11,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



369

■ 371

A LOUIS XIV ORMOLU-MOUNTED PADOUK AND SATINWOOD COMMODE AND SATINWOOD COMMODE

CIRCA 1715, INCORPORATING LATER ELEMENTS

The molded red marble top above an egg-and-dart frieze over two cupboard doors enclosing four shelves and decorated with a border of cartouche angles and double canted by overlapping lozenges, surrounding a further frame decorated with stylized foliate motifs and centered by a scrolling platform hanging from a ribbon beneath a winged putto bearing a flower, the escutcheon enriched on each side by shells, the sides with ebony-filleled border centered by an espagnolette mask above a drop handle, above a shell apron on bracket feet decorated with rosettes and a scrolling acanthus leaf, remains of two labels inscribed in pencil 'Roger(?)..'

33½ in. (85 cm.) high, 47 in. (120 cm.) wide, 25½ in. (64 cm.) deep

\$40,000-60,000

£32,000-47,000

€37,000-55,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 294

A comparable Louis XIV ormolu-mounted amaranth commode of similar proportions was previously in the collection of Hubert de Givenchy, see Christie's, Monaco, 4 December 1993, lot 66. The designs of both commodes relate them to the *oeuvre* of André-Charles Boulle, whose *bibliothèques basse* were conceived in a similar fashion and were often fitted with comparable ormolu mounts.



The present lot *in situ*
© All rights reserved.



■ 372

A LOUIS XV GILTWOOD FIRESCREEN

THIRD QUARTER 18TH CENTURY, POSSIBLY BY JEAN-BAPTISTE I TILLIARD

The shaped rectangular frame enclosing a Savonnerie panel woven in wool depicting a pair of monkeys and a cat by a brazier with a mountainous landscape and swallow in flight framed by a floral garland, the foliate-carved frame with a central heart-shaped cartouche cresting on scrolling splayed legs

42½ in. (108 cm.) high, 29 in. (74 cm.) wide, 14 in. (36 cm.) deep

\$20,000-40,000

£16,000-31,000

€19,000-36,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnaç and J. Wilhelm, *Belles Demeures de Paris, 16th - 19th siècle*, 1997, p. 75.

The excellent quality of the highly sculptural carving of this screen suggests the workshop of a well-established *menuisier* as a place of manufacture. The heart-shaped cartouche decorating the top of the frame is a hallmark of the Tilliard workshop and was used by both Tilliard father and son. Considered to be among the most talented workshops of the Louis XV era, the Tilliard atelier was founded by Jean-Baptiste Tilliard (1685-1766) who worked in conjunction with his brother, Nicholas, until 1750 and his son, Jacques Jean-Baptiste. Tilliard often employed other skilled *sculpteurs* such as Nicolas Heurtaut, Damien Quintel and Toussaint Foliot to assist with his commissions. In 1728, he was appointed *maître menuisier du Garde-Meuble du Roi* and his son, Jean-Baptiste II, succeeded him and continued to use his stamp after his retirement in 1766. The Tilliard dynasty received regular royal commissions and provided work for such distinguished clientele as the Prince de Soubise and the Marquise de Pompadour. As noted by F.J.B. Watson, because father and son worked together at the same time and in the same style, this fire screen could have been made by either of them, see F.J.B. Watson, *The Wrightsman Collection*, vol. 1, Greenwich, 1966, p. 6. Whether an artistic cooperation between father and son or a creation of just one of them, this lot is a refined product attributable to the Tilliard workshop based on the superb quality of its carving and the distinctive cartouche element.



■ 373

A PAIR OF FRENCH ROCK CRYSTAL, CUT-GLASS, AND ORMOLU SIX-LIGHT CANDELABRA

BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

Each headed by a *fleur-de-lys* finial on a spirally-cut beaded stem issuing four tiers each with six beaded arms terminating in flowerheads and each flowerhead hung with a faceted pendant, above a turned stem issuing six arms each supporting a circular drip-pan hung with drops supporting nozzles, on a circular base cast with arabesque motifs, restorations and replacements
20½ in. (52 cm.) high, 12 in. (30.5 cm.) diameter

\$5,000-8,000

£4,000-6,300
€4,600-7,300

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



■ 374

A PAIR OF FRENCH ROCK CRYSTAL, CUT-GLASS, GREEN GLASS AND LACQUERED BRASS SIX-LIGHT CANDELABRA

BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

Each headed by a *fleur-de-lys* finial on a beaded stem issuing four tiers, each with six beaded arms terminating in flowerheads and each flowerhead hung with a faceted pendant, two tiers joined by beaded chains, above a turned sphere issuing six arms each supporting a turned finial and circular drip-pan hung with drops, the turned stem on molded circular base, some replacements and restorations to the crystal and glass
24 in. (61 cm.) high, 16 in. (41 cm.) diameter

\$5,000-8,000

£4,000-6,300
€4,600-7,300

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 375

AN ITALIAN ORMOLU, MOLDED GLASS AND ROCK CRYSTAL EIGHT-LIGHT CHANDELIER

PROBABLY GENOA, 19TH CENTURY, REUSING EARLIER ELEMENTS

The turned central stem surmounted by the corona hung with stars issuing faceted bell pendants above a Royal crown suspending a dome of drops issuing flowerheads hung with pendants, the conformingly decorated basket issuing eight arms, each terminating in three stars and supporting a drip tray and nozzle, suspending a small corona hung with drops and a bell pendant, adapted to accommodate electrical fitting; reusing older elements on the drip-pans and to the crystal
39 in. (99 cm.) high, 40 in. (102 cm.) diameter

\$30,000-50,000

£24,000-39,000
€28,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The design of this lot was closely inspired by Genovese chandeliers of the *Barocchetto* period. This type of chandelier, with its entire structure covered in small, faceted glass and crystal beads was produced in Genoa from the end of the seventeenth century to the mid-eighteenth century, and was favored by Ligurian and Piedmontese aristocratic families. The *fleur-de-lys* drops adorning this impressive chandelier may possibly relate this lot to the Doria family, whose coat-of-arms also feature this design element. Similar chandeliers of eighteenth-century manufacture with circular bands at their upper section are in the in the Palazzo Reale, Turin and were exhibited in 1963 at the 'Mostra del Barocco Piemontese,' see V. Viale, *Mostra del Barocco Piemontese*, exh. cat., Vol. III, Turin, 1963, pls. 284 and 286. The bands found on the chandeliers in Turin form the bases of royal crowns and it is possible that the Rothschild chandelier was once also fitted with a similar crown, of which only the lower glass-mounted band remains today.





376

■ 376
A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE THREE-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

In the Louis XVI style, each with the entwined figures of Zephyr and Flora or Love and Friendship ('*Zéphyr et Flore*' and '*L'Amour et l'Amitié*'), holding aloft a flowering rose branch with rose-shaped nozzles, on cylindrical bases of *Serpentina di Corsica* with laurel and berry wreath molding, on a square base
25 in. (63.5 cm.) high

\$12,000-18,000

£9,500-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The expressive figures of Zephyr and Flora and Love and Friendship ('*Zéphyr et Flore*' and '*L'Amour et l'Amitié*') on these candelabra are based on designs by Louis-Simon Boizot (1743-1809), *Sculpteur du roi and Directeur de l'atelier de Sculpture à la Manufacture de Sèvres*, who in 1773 supplied the *bronzier* Pierre Gouthière with plaster models. The figures were intended to be cast in silver as candelabra as part of the lavish furnishing scheme for Madame du Barry at the Château de Louveciennes.

The model, known as a 'girandole Boizot', continued to be influential later in the Louis XVI period, evidenced by their appearance in a drawing in the collection of the Musée des Arts Décoratifs, Paris, dated 1790, depicting a series of designs for *bronzes d'ameublement* by Jean-Demosthène Dugourc, including two candelabra with the same figures but with differing arms.

(2)

■ 378
A RÉGENCE GILTWOOD FAUTEUIL
CIRCA 1720

The shaped rectangular padded back, arms and seat upholstered in associated blue and red Arabesque needlework, the scrolling top rail centered by a shell, the uprights carved with trailing harebells, padded arms with scrolling terminals on supports carved with foliate strapwork, shaped seat-rail on cabriole legs headed by shells and terminating in scrolling feet

44 in. (112 cm.) high, 26 in. (66 cm.) wide, 30 in. (76 cm.) deep

\$8,000-12,000

£6,300-9,400
€7,300-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

A rare and fascinating example of the transition between the Louis XIV and Louis XV periods, this Régence fauteuil displays a number of decorative features that remain relevant to the aesthetic vocabulary of the *Grand Siècle* while boldly announcing a new stylistic era with its sinuous lines, scrolling feet and carved shell motifs.

It relates closely in the shape of the frame to an armchair in the Musée des Arts Décoratifs in Paris (deposit of the Mobilier National, inv. GMEC 240). Dated around 1715-1720 it uses the same structural and decorative formula as the present chair, with the notable exception of the *garniture à chassis* (drop-in frame). The placement of the decorative carving, including shells, backrest, armrest supports, and legs are strictly similar. It is interesting to compare our chairs with a drawing in the Cronstedt collection of the Nationalmuseum in Stockholm (inv. NMH CC 386). Further closely related fauteuils include one currently preserved in the Cleveland Museum of Art (inv. 1925.1219, another of the same model sold at Sotheby's, Paris, 18 March 2010, lot 134 (collection Violette de Talleyrand, duchesse de Sagan, former Gaston Palewski collection), a third sold *French and Company*, Christie's New York, 27 November, 1998, lot 27, as well as a pair sold *Collection Hubert de Givenchy*, Christie's Paris, 14 June 2022, lot 36.



■ 377
A PAIR OF NAPOLEON III ORMOLU-MOUNTED EBONY, ROUGE GRIOTTE MARBLE, PEWTER AND BRASS-INLAID 'BOULLE' MARQUETRY PEDESTALS

PROBABLY AFTER A DESIGN BY EUGENE LAMI, CIRCA 1860

The stepped square platform above an egg-and-dart molded and inlaid frieze, the tapering body headed by a mask, the sides with inlaid marquetry beneath roundels depicting Roman Emperors, on a gadrooned stepped square plinth
52¼ in. (134 cm.) high, 20¼ in. (52 cm.) wide, 15¼ in. (39 cm.) deep

\$6,000-10,000

£4,800-7,800
€5,500-9,100

PROVENANCE:

Baron James de Rothschild (1792-1868), *Grand Hall*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, p. 67, no. 373.



377

■ 379

A PAIR OF FRENCH ORMOLU-MOUNTED WALNUT GUERIDONS

DESIGNED BY GEORGES GEFFROY, ATTRIBUTED TO MAISON TOULOUSE, 20TH CENTURY

In the neoclassical style, each with two circular trays with a pierced basket-weave gallery inset with *bleu turquin*, with a columnar shaft entwined by scrolling foliage on a tripod base headed by rams-masks and terminating in paw feet

\$6,000-10,000

£4,800-7,800

€5,500-9,100

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.



379

■ 380

A PAIR OF FRENCH ORMOLU-MOUNTED WALNUT GUERIDONS

DESIGNED BY GEORGES GEFFROY, ATTRIBUTED TO MAISON TOULOUSE, 20TH CENTURY

In the neoclassical style, each with two circular trays with a pierced basket-weave gallery inset with *lapis lazuli*, with a columnar shaft entwined by scrolling foliage on a tripod base headed by rams-masks and terminating in paw feet

\$8,000-12,000

£6,300-9,400

€7,300-11,000

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 30. C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.



380

■ 381

A LOUIS XVI GILTWOOD BERGERE A OREILLES

POSSIBLY BY GEORGES JACOB, LAST QUARTER 18TH CENTURY

The serpentine *guilloche* and rope-twist carved top rail centered by a medallion with 'M.A.' cipher, above a padded back, arms and loose cushion covered in crimson and floral appliqué velvet, downswept supports with a hanging floral garland, the seat frame with rope-twist carving punctuated by pearls, on acanthus headed turned fluted tapering legs headed by paterae on toupie feet

\$30,000-50,000

£24,000-39,000

€28,000-45,000

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

COMPARATIVE LITERATURE:

B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II. U. Leben, 'An Armchair And Folding Screen for the Comte d'Artois at Bagatelle', *Furniture History*, vol. 43, 2007.

Georges Jacob, *maître* in 1756.

Although the original commission for this extraordinary *bergère à oreilles* remains unidentified, the exceptional shape and extremely crisp, fine carving of the frame is representative of the finest work of Georges Jacob, founder of an important dynasty of *menuisiers-ébénistes* which continued for three generations. In 1784 he was appointed chairmaker to the Crown, in which capacity he supplied seat-furniture to the *Garde Meuble* and *Menus Plaisirs* for many of the royal châteaux, and also had a strong private clientele including the Comtes d'Artois and de Provence, the Duc de Penthièvre, among others (See B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II, p. 194).

The virtuosity of the overall shape with reverse scrolling back also relates to a set of seat furniture supplied to the comte d'Artois by Georges Jacob for the *Grand Salon* at the Château de Bagatelle. Commissioned in 1778, the suite comprised eight fauteuils and sixteen side chairs. The shape of the backrest to the seat furniture, slightly fan shaped with a concave curve, also seen in the present lot, was a novelty developed by Jacob, most likely due to the circular shape of the salon in which the suite was to be placed. A further fauteuil was supplied by Jacob for the use of Louis XVI, at Bagatelle (sold Christie's, London, 23 June 1999, lot 30, for £386,500).

Intriguingly, the cipher 'M.A.' to the top-rail was a device employed by Marie Antoinette, adding further credence to the possibility that this *bergère* was part of a commission for the Royal Court.





■ 382

**A PAIR OF LOUIS XV ORMOLU CHENETS
'AUX CHEVAUX CABRES'**

ATTRIBUTED TO JACQUES CAFFIERI, CIRCA 1745-49

Each modeled as a rearing horse, on a pierced base decorated with grass and corn and cast with C-scrolls and foliate motifs, each horse and base stamped with a *C couronné poinçon*
17½ in. (44.5 cm.) high, 16 in. (41 cm.) wide

\$60,000-100,000

(2)

£48,000-78,000
€55,000-91,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

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

These magnificent *chenets* epitomize the playful spirit of the rococo style of the 1740s. Boldly sculptural, they are conceived in the form of prancing horses on boldly pierced *rocaille* bases. During the 18th Century, *chenets* with horses, some with saddle cloths or modelled as sea horses, were highly fashionable. As quoted by Sir Geoffrey de Bellaigue (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor. Furniture, Clocks and Gilt Bronzes*, Fribourg, 1974), a number are listed in the inventories made after the deaths of the celebrated *bronzier* Jacques Caffiéri and of the wife of Philippe Caffiéri (dated 1755 and 1770 respectively).

The modelling of the horses closely relates to those executed by Guillaume Coustou (1677-1746) for Marly. The celebrated collector Blondel de Gagny owned a related pair sold in his sale after death in Paris, 10 December 1776, lot 1028:

Une grille de cheminée composée de deux chevaux posés sur de beaux trophées de guerre qui servent de pieds; ce sont les modeles de Coustout qui on servi pour les deux chevaux qui sont à la tete de l'abreuvoir de Marly; ils sont dorés d'or moulu, & viennent du garde meuble du Roi.





■ 383

TWO SEVRES PORCELAIN PINK AND GREEN GROUND FLOWER VASES ('CUVETTE A FLEURS VERDUN', 3EME GRANDEUR)

CIRCA 1760, BLUE INTERLACED L'S ENCLOSING DATE LETTER G, PAINTER'S MARK K FOR C.-N. DODIN

Each of oval form with molded *rocaille* scroll handles at each end, its interior with a divider, its side painted with a scene of drinking and seated peasants after David Téniers within an elaborate green scrollwork cartouche suspending pendant husks, its back painted with a green scroll roundel, together with a fitted wooden case
9 in. (23 cm.) wide; 4 3/4 in. (11 cm.) high (3)

\$40,000-60,000

£32,000-47,000
€37,000-55,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4362 a,b).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point (MCCP no. 1017).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.



The vases with their fitted wooden case



■ 384

A PAIR OF RESTAURATION ORMOLU-MOUNTED PARIS PORCELAIN EWERS

CIRCA 1820

The pink porcelain body of ovoid form mounted with floral swags, the handles surmounted by putti playing music emerging from acanthus leaves, the spout terminating in a zoomorphic mask, on a beaded spirally-fluted socle on a leaf-tip-cast square base, each base numbered '44' and with *fleur-de-lys* over an 'L'
19 in. (48 cm.) high, 8 in. (20 cm.) diameter (2)

\$15,000-25,000

£12,000-20,000
€14,000-23,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Salon Vert*, hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4482 a & b).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1226).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Salon Vert* ('Deux grandes buires, porcelaine rose, montée bronze doré- amours sur les anses bronze, estimées cinq cent francs').

The union of fine porcelain with exquisite gilt-bronze mounts was extremely fashionable from the early 1760s through the 1780s. In Paris, this was facilitated by savvy and well-connected merchants known as the *marchand-merciers*. The *marchand-merciers* worked with wealthy and fashionable clients to discover their wants or needs for décor and then facilitated the creation of such pieces amongst makers within the various guilds, and from within their own stock.



■ 385

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE SIX-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

In the Louis XVI style, the central vase flanked by satyrs holding aloft a laurel wreath, headed by a flared neck issuing lily sprays, the body hung with garlands of oak leaves and acorns above a still leaf wrapped waisted socle on a stepped square white marble plinth base with a trailing foliate frieze, the associated nozzles stamped 'BY', with paper label

47½ in. (121 cm.) high	(2)
\$20,000-30,000	£16,000-24,000
	€19,000-27,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), *Salon des tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, p. 68, no. 373.

The present pair of candelabra relates closely to the *oeuvre* of François Rémond (d. 1812; *maitre* 1774). They are based on a series of candelabra, all of which remain in important collections, attributed to Rémond, who, along with Pierre Gouthière, was perhaps the most celebrated *bronzier* of the Louis XVI period. The elegant vase-form bodies flanked by *bacchantes* issuing wonderfully life-like sprays of flowering lilies, demonstrate the enduring popularity in the Restoration period for the best models of *bronzes d'ameublement* from the *ancien régime*. A pair of candelabra, dating from 1782-3, with similarly designed body may be found in the Wallace Collection, London (see P. Hughes, *The Wallace Collection; Catalogue of Furniture*, London, 1996, Vol. III, pp 1236-1240, no. 244 (F132-3). Pairs of candelabra of related design may be found in the Frick Collection, New York, and in the Huntington Library, Los Angeles. Examples of candelabra featuring similar exuberant lily-spray arms include examples in the Musée Jacquemart André, Paris and the Victoria and Albert Museum, London (see H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 259, figs. 4.7.11-12).



The present lot *in situ* at Château de Ferrières
©All rights reserved





■ 386

THREE SEVRES PORCELAIN GREEN-GROUND TABLE ARTICLES FROM THE FREDERICK V OF DENMARK SERVICE

CIRCA 1757, BLUE INTERLACED L'S ENCLOSING DATE LETTER D, PAINTERS' MARKS FOR D. JOUFFROY AND A.-T. CORNAILLES

Each painted with groups of flowers and fruits within oval cartouches with gilt foliate scrolls and flower-sprays on the green-ground borders, comprising:
 A sugar-bowl, stand and a cover (*sucrier ovale*)
 A circular dish (*plat rond*)
 An oval dish (*compotier ovale*)
 12¼ in. (31 cm.) diameter, the circular dish (*plat rond*) (5)
 \$20,000-30,000 £16,000-24,000
 €19,000-27,000

PROVENANCE:

From the service given by Louis XV in 1758 to Frederick V, King of Denmark. Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR nos. R 4301, R 4317). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1002/1, 1093/4). Returned to France on 2 March 1946 and restituted to the Rothschild family. By descent to the present owners.

LITERATURE:

David Peters, *Sèvres Plates and Services of the 18th Century*, 2015, Little Berkhamsted, Vol. II, no. 57-2, pp. 295-298.

In his entry on this service, David Peters (*op. cit.*, no. 57-2, pp. 295-298) notes that these dinner wares were offered as a reciprocal gift following Frederick V's presentation of Frederiksborg stallions to Louis XV. The importance of this service is recorded in the *Mémoires du Duc de Luynes sur la cour de Louis XV (1735-1758)*, Paris, 1860-1865, Vol. 16, pp. 92, 144 and 328. The Duc de Luynes makes reference to various visits to the factory by the King to observe the progress, going on to describe the service, its markings, the ground color and the great expense of its production—the ultimate cost of the service, including packing, shipping and duties, was a staggering total of 34,542 *livres*.

In the *Livre Journal de Lazare Duvaux*, entry no. 3068 records the service: "S. M. le Roy: Livré à M. l'abbé Cte de BERNIS, ministre des affaires étrangères, pour S.M. Danoise: Un service de porcelaine de France, en vert, peint à figures, fleurs & oiseaux, composé de: (...) -- Soixante-douze affiettes, à 60 l., 4,320 l. (...)"

Most of this extensive service is retained in the collection of the Hermitage Museum, St. Petersburg. The first mention of the service in Russia dates to 1841, when it was recorded as being at the Palace of Gatchina. See Natalia Kasakevitj, 'Grüne Service. Service mit Kameen. -- Zur Tafel im Winterpalast.', Catalogue, Kolding, 1994, pp. 152-164, 167-175. Between 1887 and 1890, the service was transferred to the Museum of the Winter Palace and then included in the Porcelain Gallery of the Hermitage Museum, created in 1910. A plate in the collection of the Musée du Louvre (inv. no. OA 7197) is illustrated by Marie-Laure de Rochebrune, 'La porcelaine de Vincennes-Sèvres: une arme diplomatique au 18e siècle', *The French Porcelain Society Journal*, 2007, Vol. III, p. 22, fig. 1.



■ 387

TWELVE SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES A PALME)

CIRCA 1757-1759, BLUE INTERLACED L'S, SOME ENCLOSING DATE LETTERS D, E OR F, PAINTER'S MARK FOR D. LEVE

The centers painted with exotic birds in landscapes among trees and shrubs, the green borders molded with C-scrolls and three cartouches of flowers sprays edged with gilt foliate scrolls and flowers between gilt line and dentil borders
 10 in. (25.4 cm.) diameter (12)
 \$10,000-15,000 £7,900-12,000
 €9,100-14,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4302). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point. Returned to France in 1946 and restituted to the Rothschild family. By descent to the present owners.

Birds and flowers on a green-ground were popular motifs among the nobility in the late 1750s. Known Sèvres services that incorporated this trio of design elements include: a service given by King Louis XV to King Frederick V Denmark (see David Peters, *Sèvres Plates and Services of the 18th Century*, 2015, Little Berkhamsted, Vol. II, no. 57-2, pp. 301-305); a group of 23 plates noted in a posthumous inventory of Madame de Pompadour (see Jean-Cordey, *Inventaire des biens de Madame de Pompadour*, 1939, p. 63, no. 705 and Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, 2021, Norwich, vol. II, p. 661 and fig.15.5); and a service sold on 16 May 1759 to César-Gabriel, comte de Choiseul, later duc de Choiseul-Praslin (see Peters, *op. cit.* no. 59-1, pp. 317-318.)

■ 388

FOUR SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES A PETITES PALMES)

CIRCA 1757-1759, BLUE INTERLACED L'S MARKS, TWO WITH FLOWER PAINTER'S MARKS FOR J. FONTAINE, THE BIRDS ATTRIBUTED TO L.-D. ARMAND L'AINE

The centers with exotic birds in a landscape among trees and shrubs, the green border with four cartouches enclosing flower sprays edged with gilt foliate scrolls, trellis patterns and flowers between gilt line and gilt dentil line borders

9¾ in. (24.7 cm.) diameter (4)
 \$3,000-5,000 £2,400-3,900
 €2,800-4,500

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4301).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1006), and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1207).
 Returned to France on 2 March 1946 and restituted to the Rothschild family.
 By descent to the present owners.

The combination of birds and floral motifs with a green ground color was a popular decorative scheme among the nobility in the late 1750s. Known Sèvres services that incorporated this trio of design elements include: a service given by King Louis XV to King Frederick V Denmark (see David Peters, *Sèvres Plates and Services of the 18th Century*, 2015, Little Berkhamsted, Vol. II, no. 57-2, pp. 301-305); a group of 23 plates noted in a posthumous inventory of Madame de Pompadour (see Jean-Cordey, *Inventaire des biens de Madame de Pompadour*, 1939, p. 63, no. 705 and Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, 2021, Norwich, vol. II, p. 661 and fig.15.5); and a service sold on 16 May 1759 to César-Gabriel, comte de Choiseul, later duc de Choiseul-Praslin (see Peters, *op. cit.* no. 59-1, pp. 317-318.)

■ 390

A SEVRES PORCELAIN SQUARE DISH (COMPOTIER CARRE) FROM THE SERVICE PRESENTED BY LOUIS XV TO EMPRESS MARIA-THERESA OF AUSTRIA

CIRCA 1758, BLUE INTERLACED L'S ENCLOSING DATE LETTER E, PAINTER'S MARK FOR C.-F. BECQUET

Painted with a central spray of flowers and two entwined gilt-edged green ribbons over an undulating flower garland, with a gilt scalloped band edging the dentil rim

8½ in. (21.5 cm.) wide
 \$5,000-7,000 £4,000-5,500
 €4,600-6,400

PROVENANCE:

From the service à *rubans verd* given by Louis XV to Empress Maria-Theresa of Austria in December 1758.
 Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4324).
 Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
 Returned to France on 23 May 1946 and restituted to the Rothschild family.
 By descent to the present owners.

LITERATURE:

Dorothee Guillemeé Brulon, 'Le service à rubans verts de l'Impératrice Marie-Thérèse', *L'Estampille*, March 1985, no. 179, pp. 23-33. Dorothee.
 Guillemeé Brulon, *Versailles et les tables royales en Europe*, exhibition catalogue, Musée National des Châteaux de Versailles et de Trianon, 3 November 1993 to 27 February 1994, cat. nos. 274-286.
 David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 58-3, pp. 315-316.

Note continues on christies.com

■ 389

EIGHT SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES A PALMES AND ASSIETTES A PETITES PALMES)

CIRCA 1757-1759, WITH BLUE INTERLACED L'S TO FOUR PLATES, TWO ENCLOSING DATE LETTER F, ONE WITH PAINTER'S MARK FOR G. NOEL

The centers each with a loose bouquet of fruit and flowers within a green border, the border with cartouches of birds among trees and shrubs within gilt foliate scrolls and flowers between gilt line borders

9¾ in. (24.5 cm.) and 10 in. (25.5 cm.) diameter (8)
 \$4,000-7,000 £3,200-5,500
 €3,700-6,400

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4302).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
 Returned to France in 1946 and restituted to the Rothschild family.
 By descent to the present owners.

Note continues on christies.com



390

■ 391

EIGHT SEVRES PORCELAIN GREEN-GROUND DISHES (COMPOTIERS)

CIRCA 1757-1775, INTERLACED L'S MARKS ENCLOSING DATE-LETTERS D, F, T AND X, VARIOUS PAINTERS' AND GILDERS' MARKS

Painted with groups of flowers within reserves framed by gilt foliage, flowers and *rocaille* scrolls, comprising:
 Three shell-shaped dishes (*compotiers coquille*), 8¾ in. (22 cm.) long
 Three circular dishes (*compotiers rond*), 8¾ (22.5 cm.) long
 Two square-shaped dishes (*compotiers carré*), 8½ in. (21.5 cm.) long (8)

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

PROVENANCE:

Possibly purchased from Lazare Duvaux by Madame Victoire, daughter of Louis XV, 31 December 1757 (one *compotier coquille*).
 Likely purchased by César-Gabriel, comte de Choiseul, later duc de Choiseul-Praslin, 16 May 1759 (two *compotiers rond*).
 Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of Paris in May 1940 (ERR no. R 4301, 4302).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
 Returned to France in 1946 and restituted to the Rothschild family.
 By descent to the present owners.

Note continues on christies.com



388



389



391



■ 392

**A SEVRES PORCELAIN GREEN-GROUND
PIERCED CHESTNUT BASKET, COVER AND
STAND (MARRONNIERE CONTOURNEE)**

CIRCA 1758, BLUE INTERLACED L'S MARKS ENCLOSING DATE
LETTER E TO STAND, TRACES OF AN INTERLACED L MARK TO
THE BASKET

Of shaped oval form, painted with flowers within reserves framed by pierced foliate
scrollwork, the reverse of the stand with a plain green ground, the finial as cluster of
chestnuts and leaves

11¼ in. (30 cm.) long, the stand

(3)

\$20,000-30,000

£16,000-24,000

€19,000-27,000

PROVENANCE:

Possibly one of the two *marronnieres* given by Louis XV to Empress Maria-Theresa of
Austria in 1758.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR no. R 4233).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945
(MCCP no. 1184).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

Chestnut baskets are first recorded in the Sèvres archives in 1757 under the names
'*marronnieres unies*' and '*marronnieres a compartimens*' (Arch. MNS, 17, 1758, f°6), and
by the following year several variants of the form are recorded in production. They
appear as part of services, were sold individually, in pairs or occasionally in sets of
four. Popular on the grandest tables in France, they were ordered by Louis XV, Louis
XVI, Mme. Victoire and her sisters and Mme. de Pompadour amongst others. Indeed,
the December 1759 sales ledgers (Vy 3 fol. 7) record a sale to the King of '*ventes au
comptant faite a Versailles/au Roy/1 marronniere fleurs et plateau 144 (livres)*'.

Designed to serve *marrons glacés* at dessert, the baskets were of an openwork or
pierced pattern, allowing air to circulate around the contents and permitting the
excess sugar to drain, preserving the chestnuts' texture. The *Encyclopédie* by Diderot
and d'Alembert (*Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des
Métiers*, 1772, p. 240) gives a contemporary account of their use in the 18th century:
'*On sert dans les meilleurs tables, au dessert, les marrons rôtis sous la cendre; on les
pele ensuite, & on les enduit de Suc d'orange, ou de limon avec un peu de sucre*'

The pair to the present chestnut basket is likely the example of the same shape
formerly in the J. Pierpont Morgan collection and now in the Milwaukee Art Museum.
Painted by Denis Levé, the Milwaukee example is marked with the same date letter
and possesses the same distinctive green-ground to its underside as the present
Rothschild example. (See Xavier de Chavagnac, *Catalogue des porcelaines françaises
de M. J. Pierpont Morgan*, 1910, no. 91, p. 77, pl. XXVII and Rosalind Savill, *Everyday
Rococo, Madame de Pompadour & Sèvres Porcelain*, Norwich, 2021, vol. II, pp. 716,
fig. 15.57.) Only three examples of this form, likely the '*marronniere contournee*' form
introduced in 1758, are known: the present example, the Milwaukee example and the
other example in this Rothschild auction series.

Apart from two chestnut baskets with '*bleu lapis*' ground sold in 1758 to Mr de
Fontpertuis and two chestnut baskets on fixed stands sold the following year,
according to the Sèvres records, the only *marronnieres* sold as a pair during this time
were the two included in the service offered by Louis XV to the Empress of Austria
Maria-Theresa in December 1758, presumably the example offered here and the
Milwaukee example. (A *comptier carré* from the Maria-Theresa service is also in the
present Rothschild auction.) This pair was sold by the factory for 360 *livres* each,
the highest recorded price of a chestnut basket. Only two other chestnut baskets were
sold at this considerable price, a pink-ground '*marronniere*' delivered to Madame
Duvaux in December 1758 and a green-ground '*marronniere*' delivered to the merchant
Poirier at the beginning of 1760, likely the other chestnut basket offered in this
Rothschild auction.

Described as decorated '*à rubans verts*', the Maria-Theresa service was given by King
Louis XV of France to the Empress of Austria in 1758. The entire service was made at
a cost of 24,768 *livres* and the majority of the service is still in the Imperial Hofburg
Palace, Vienna. For a full discussion of this service, see D. Peters, *Sèvres Plates and
Services of the 18th Century*, Little Berkhamsted, 2005, vol. II, pp. 307-308. Other
examples outside of the Hofburg Palace can be found at the Museum of Decorative
Arts in Copenhagen (S. Eriksen and G. de Bellaigue, *Sèvres Porcelain*, London, 1987, p.
308, ill. 121); at the Royal Palace, Stockholm; at the Fitzwilliam Museum, Cambridge;
and at the Louvre and Decorative Arts Museums, Paris. Though certainly the service
is distinguished by its intertwined green ribbons and most pieces are listed with
the description of '*rubans verts*' by use of the word *idem* [ditto] in the Sèvres sales
register (Arch. Sèvres, Vy2, f° 83), the last object on the list, a punch bowl (current
location unknown), is pointedly described as '*verd oiseaux*' [green birds], suggesting
that it is decorated with a green ground and not with green ribbons. No chestnut
baskets decorated with two intertwined green ribbons are known today (except for
chestnut basket with a single green ribbon, undated, sold by Sotheby's, London, 29
June 2004, lot 88).

A final possibility is that the chestnut baskets in the Maria-Theresa service were
perhaps *maronnieres à ozier* in shape, incorporating a white zig-zag and green ribbons,
but the oldest dated example of this *ozier* form is 1760. In addition, other examples
of the *ozier* form, including the four green-ribbon at Quirinale Palace in Rome, were
seemingly priced at only 192 *livres*, far less than 360 *livres* noted for the Maria-
Theresa pair.

There are, evidently, two conclusions: either the chestnut baskets from Maria-
Theresa's service were decorated with the standard entwined green ribbons and
their present whereabouts have yet to be discovered; or, assuming the sales records
of the Sèvres factory are somewhat imperfect, the present chestnut basket and its
counterpart in the Milwaukee Art Museum, both dating to 1758 and with flamboyant
chestnut finials and green undersides, could indeed be the very ones given by Louis
XV to the Empress of Austria.



Detail of the lot



■ 393
**A SEVRES PORCELAIN GREEN-GROUND
 PIERCED CHESTNUT BASKET AND COVER
 ON FIXED STAND (MARRONNIERE
 CONTOURNEE OR TENANT AU PLATEAU)**

CIRCA 1759, BLUE INTERLACED L'S MARKS ENCLOSING DATE
 LETTER F ON STAND, PAINTER'S MARK FOR C.-L. MERAUD LE
 JEUNE

Of shaped oval form, painted with flowers within reserves framed with pierced foliate
 scrollwork, the finial as a cluster of chestnuts and leaves
 11¼ in. (30 cm.) long (2)

\$20,000-30,000 £16,000-24,000
 €19,000-27,000

PROVENANCE:

Possibly delivered to the *marchand-mercier* Simon-Philippe Poirier in 1760.
 Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
 Nazi occupation of France in May 1940 (ERR no. R 4233).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
 mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945
 (MCCP no. 1184).

Returned to France on 2 March 1946 and restituted to the Rothschild family.
 By descent to the present owners.

LITERATURE:

John Whitehead, *French Interiors of the Eighteenth-Century*, 1992, p. 171 and p. 251.

The Sevres sales registers note that the *marchand-mercier* Simon-Philippe Poirier
 bought a *marronnière et plateau Verds fleurs* for 360 livres in the first half of 1760
 (Arch. Sèvres, Vy3, f°9). A *marronnière fond verd* was sold to Madame de Pompadour
 in December 1760 for 192 livres, but this price rather suggests a *marronnière à ozier*
 (Arch. Sèvres, Vy3, f°45).

Only three examples of this form, likely the '*marronnière contournée*' introduced in
 1758, are known. The present example, the other example in this Rothschild auction
 series, and its probable mate in the Milwaukee Art Museum. For the Milwaukee
 example, see Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres
 Porcelain*, Norwich, 2021, vol. II, pp. 716, fig.15.57.

Chestnut baskets are first recorded in the Sèvres archives in 1757 under the names
 '*marronnières unies*' and '*marronnières a compartimens*' (Arch. MNS, 17, 1758, f°6),
 and by the following year several new adaptations of the form are recorded in
 production. Some constituted parts of services and others were sold individually, in
 pairs or occasionally in sets of four. Popular on the grandest tables in France, they
 were ordered by Louis XV, Louis XVI, Mme. Victoire and her sisters and Mme. de
 Pompadour among others. Indeed, the December 1959 sales ledgers (Vy 3 fol. 7)
 record a sale to the King of '*ventes au comptant faite a Versailles/au Roy/1 marronniere
 fleurs et plateau 144 (livres)*'.

Designed to serve *marrons glacés* at dessert, the baskets were of an openwork or
 pierced pattern, allowing air to circulate around the contents and permitting the
 excess sugar to drain, preserving the chestnuts' texture. The *Encyclopédie* by Diderot
 and d'Alembert (*Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des
 Métiers*, 1772, p. 240) gives a contemporary account of their use in the 18th century:
 '*On sert dans les meilleurs tables, au dessert, les marrons rôtis sous la cendre; on les
 pele ensuite, & on les enduit de Suc d'orange, ou de limon avec un peu de sucre*'



■ 394
**TWELVE SEVRES PORCELAIN GREEN-
 GROUND PLATES (ASSIETTES A PALME)**

CIRCA 1757-1759, SOME WITH BLUE INTERLACED L'S
 ENCLOSING DATE LETTERS D AND F, PAINTERS' MARKS TO
 SOME FOR L.-D. ARMAND L'AINE AND J.-L. THEVENET

The centers painted with exotic birds in landscapes among trees and shrubs, the green
 borders molded with C-scrolls and with three cartouches of floral sprays edged with gilt
 foliate scrolls and flowers between gilt line borders
 9¾ in. (24.5 cm.) diameter (12)

\$10,000-15,000 £7,900-12,000
 €9,100-14,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
 Nazi occupation of France in May 1940 (ERR no. R 4302).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
 mines, Austria, and transferred to the Munich Central Collecting Point.

Returned to France in 1946 and restituted to the Rothschild family.
 By descent to the present owners.

The combination of birds and floral motifs with a green ground color was a popular
 decorative scheme among the nobility in the late 1750s. Known Sèvres services that
 incorporated this trio of design elements include: a service given by King Louis XV
 to King Frederick V Denmark (see David Peters, *Sèvres Plates and Services of the
 18th Century*, 2015, Little Berkhamsted, Vol. II, no. 57-2, pp. 301-305); a group of 23
 plates noted in a posthumous inventory of Madame de Pompadour (see Jean-Cordey,
Inventaire des biens de Madame de Pompadour, 1939, p. 63, no. 705 and Rosalind
 Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, 2021, Norwich,
 vol. II, p. 661 and fig.15.5); and a service sold on 16 May 1759 to César-Gabriel, comte
 de Choiseul, later duc de Choiseul-Praslin (see Peters, *op. cit.* no. 59-1, pp. 317-318.)



■ 395

A PAIR OF SEVRES PORCELAIN GREEN-GROUND OVAL TUREENS, COVERS AND STANDS (TERRINES ET PLATEAUX)

CIRCA 1762, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER J TO ONE TUREEN AND TWO STANDS, PAINTERS' MARKS FOR C.-L. MÉREAUD AND J.-F. MICAUD

Painted with groups of flowers and fruits framed by gilt trailing flowers and ribbon-tied palms, the covers with artichoke and vegetable-form finials 17¼ in. and 17⅞ in. (45.2 cm and 45.5 cm.) long, the stands (6)

\$30,000-50,000 £24,000-39,000 €28,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4300).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Edouard Garnier, *La Porcelaine de Sèvres*, 1889, pl. X (the dated tureen).
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359.

These tureens are possibly connected with the green-ground service acquired on 1 May 1763 by Henri-Léonard-Jean-Baptiste Bertin (1720-1792), with further supplements recorded in 1764 and 1765, a substantial part of which is being offered in the evening sale of the present Rothschild auction series.

Within a few years of starting his career as a lawyer in Bordeaux, Henri Léonard Jean-Baptiste Bertin (1720-1792) began his climb through the ranks of French bureaucracy. He eventually served as the *Contrôleur général des Finances* beginning in 1759, and in 1763, the year in which he acquired the present service, he ascended to the role of *secrétaire d'État au Conseil*. Notably, as *administrateur et commissaire du Roi*, he was responsible for the Sèvres manufactory for over a decade, from 1767-1778.



■ 396

THREE SEVRES PORCELAIN GREEN-GROUND TUREENS, COVERS AND THREE STANDS

CIRCA 1760-1763, INTERLACED L'S MARKS ENCLOSING DATE LETTER I TO ONE TUREEN, DATE LETTER K TO TWO STANDS AND PAINTER'S MARK FOR J.-B. NOUALHIER, THE PAINTING OF THE THREE TUREENS AND UNMARKED STAND ATTRIBUTED TO P.-L.-P. ARMAND JEUNE

Painted with groups of fruits and flowers within reserves framed by *rocaille* scrolls, flowers and trellis-work cartouches, the gilding of the two 1763 stands with flowers and ribbon-tied palms, comprising:

A tureen and cover (*pot à oille, 1ere grandeur*) and a stand (*plateau de pot à oille, 2eme grandeur*)

Two oval tureens and covers (*terrines, 2eme grandeur*) and two stands (*plateau de terrine, 1ere grandeur; et plateau de pot a oille, 1ere grandeur*)

18½ in. (46 cm.) long, the largest stand (9)

\$30,000-50,000 £24,000-39,000 €28,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4301).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
Returned to France on 19 September 1946 and restituted to the Rothschild family.
By descent to the present owners.



■ 397
TWO SEVRES PORCELAIN GREEN-GROUND TUREENS, COVERS AND STANDS (POTS A OILLE ET PLATEAUX)

CIRCA 1762 AND 1771, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER I ON ONE STAND, DATE LETTER S ON A TUREEN AND A STAND, THIS TUREEN WITH PAINTER'S MARK FOR J.-F. MICAUD

Painted with groups of flowers and fruits framed by gilt trailing flowers and ribbon-tied palms, the covers with artichoke and vegetable-form finials
17½ in. (45.5 cm.) long, the stands (6)
\$30,000-50,000 £24,000-39,000 €28,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
By descent to the present owners.

LITERATURE:

Edouard Garnier, *La Porcelaine de Sèvres*, 1889, pl. X (the stand dated 1771).
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359 and no. 71-8, p. 478.

These tureens are possibly connected with the green-ground service acquired on 1 May 1763 by Henri-Léonard-Jean-Baptiste Bertin (1720-1792), with further supplements recorded in 1764 and 1765, a substantial part of which is being offered in the evening sale of the present Rothschild auction series. A notable number of pieces in this collection bear the date letter 'S' for 1771. The similarity between decorative patterns found on the porcelains produced in 1763 and those produced in 1771 suggest that the latter group may have completed Bertin's service, although no archival document from the Sèvres factory has to date confirmed this hypothesis. David Peters has also proposed a connection between the porcelains dated 1771 and purchase made by the merchant Simon-Philippe Poirier in the same year, suggesting that Poirier may have acted as an intermediary (see Peters, *op. cit.*, p. 478).

Within a few years of starting his career as a lawyer in Bordeaux, Henri Léonard Jean-Baptiste Bertin (1720-1792) began his climb through the ranks of French bureaucracy. He eventually served as the *Contrôleur général des Finances* beginning in 1759, and in 1763, the year in which he acquired the present service, he ascended to the role of *secrétaire d'État au Conseil*. Notably, as *administrateur et commissaire du Roi*, he was responsible for the Sèvres manufactory for over a decade, from 1767-1778.

■ 398
A PAIR OF SEVRES PORCELAIN GREEN-GROUND BOTTLE COOLERS (SEAUX A BOUTEILLE)

CIRCA 1763, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER K, PAINTER'S MARKS FOR J.-B. NOUALHIER

Each painted with groups of flowers and fruits, framed by gilt trailing flowers and ribbon-tied palms, gilt garlands of flowers beneath the handles, the top rims with gilt dots, the top rims of the interiors with gilt scrolls and two entwined branches
7½ in. (19 cm.) high, 10¾ in. (27 cm.) wide (2)
\$8,000-12,000 £6,300-9,400 €7,300-11,000

PROVENANCE:

Possibly from the green-ground service acquired on 1 May 1763 by Henri-Léonard-Jean-Baptiste Bertin (1720-1792), *Secrétaire d'état et Contrôleur général des finances*.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4306 1-2).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point (MCCP no. 1017).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359.

These two bottle coolers are very likely from the green-ground service acquired on 1 May 1763 by Henri-Léonard-Jean-Baptiste Bertin (1720-1792), with further supplements recorded in 1764 and 1765, a substantial part of which is being offered in the evening sale of the present Rothschild auction series. The listing of items purchased by Bertin in 1763 included two pairs of bottle coolers at a price of 144 livres each.

Within a few years of starting his career as a lawyer in Bordeaux, Henri Léonard Jean-Baptiste Bertin (1720-1792) began his climb through the ranks of French bureaucracy. He eventually served as the *Contrôleur général des Finances* beginning in 1759, and in 1763, the year in which he acquired the present service, he ascended to the role of *secrétaire d'État au Conseil*. Notably, as *administrateur et commissaire du Roi*, he was responsible for the Sèvres manufactory for over a decade, from 1767-1778.



■ 399
FOUR SEVRES PORCELAIN GREEN-GROUND HALF-BOTTLE COOLERS (SEAUX A DEMI-BOUTEILLE)

CIRCA 1763, 1764 AND 1771, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTERS K, L AND S, PAINTER'S MARKS FOR J.-B. NOUALHIER, C.-L. MEREAUD AND P.-L. MICAUD

Painted with groups of flowers and fruits framed by gilt trailing flowers and ribbon-tied palms, gilt garlands of flowers beneath the handles, the top rims with gilt dots, the tops of the interior rims with gilt scrolls and two entwined branches
9¼ in. (23.5 cm.) wide, 6¾ in. (18.5 cm.) high (4)
\$10,000-15,000 £7,900-12,000 €9,100-14,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4305).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359 and no. 71-8, pp. 475-478.

Note continues on christies.com





■ 400
A COMPOSITE SEVRES PORCELAIN GREEN-GROUND PART DINNER AND DESSERT SERVICE

CIRCA 1764-1765, INTERLACED L'S ENCLOSING DATE LETTERS L AND M, VARIOUS PAINTERS' MARKS

Painted with groups of flowers and fruits framed by gilt trailing flowers and palms, comprising:

Two 'feuille de chou' salad bowls of the second size (*saladier à feuille de chou, 2eme grandeur*)

Two shaped-oval dishes (*compotier ovale*)

A circular dish (*compotier rond à feuille de chou*)

Two oval basins (*bassin de pot à eau ovale*)

Two butter-tubs and covers on fixed stands (*beurrier rond tenant au plateau*)

An oval sugar-bowl and cover on a fixed stand (*sucrier de Monsieur le Premier*)

Eighteen plates (*assiette à palmes*)

9½ in. (24.2cm.) diameter, the plates

(31)

\$15,000-20,000

£12,000-16,000

€14,000-18,000

PROVENANCE:

Likely from the service delivered on 14 May 1765 to Claude Bonnet, *payeur des rentes* and agent in Paris for the court of Parma for Filippo, Duke of Parma, Piacenza and Guastalla (1720-1765), husband of Louise-Elisabeth of France (1727-1759), Duchess of Parma, daughter of King Louis XV and Marie Leszczyńska of France (the plates, two oval *compotiers* and a circular *compotier*).
Ferdinando (1751-1802), Duke of Parma, Piacenza and Guastalla (the plates, two oval *compotiers* and a circular *compotier*).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (probably ERR nos. R 1382, R 4300, R 4308, R 4313, R4314, R 4315).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, nos. 65-3, pp. 369-370.
Alessandra Ghidoli, *Il patrimonio artistico del Quirinale, Le vaselle*, Milan, 2000, pp. 113-149, no. 24.

The present plates, two oval dishes and circular dish are likely from an extensive dessert service delivered on 14 May 1765 to Claude Bonnet, the Parisian agent of Filippo, Duke of Parma, Piacenza and Guastalla (1720-1765). The Duke passed away not long after the purchase, but it remained in the collection of his successor Ferdinando. A 1768 inventory of the items in the 'office et Gobelet de S.A.R.' mentions "Un service de porcelain de Sève [sic], verd en bord doré" and lists a large quantity of pieces that can only correspond to the Bonnet purchase in 1765. Much of the service now rests in the Palazzo del Quirinale, Rome. See D. Peters, *op. cit.*, pp. 369-370.



■ 401
A SEVRES PORCELAIN GREEN-GROUND PUNCH-BOWL (JATTE A PUNCH)

CIRCA 1769, ELABORATE BLUE INTERLACED L'S MARK FOR THE PAINTER L.-D. ARMAND L'AINE, ENCLOSING DATE LETTER Q

Painted with three vignettes of exotic birds in landscapes framed by two ribbon-tied palms, a wreath of oak leaves between each reserve, the inside of the bowl painted with a group of flowers and fruits
13 in. (33 cm.) diameter

\$30,000-50,000

£24,000-39,000

€28,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4304/23).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point (MCCP no. 998).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

Louis XV purchased a green-ground Sèvres porcelain service on 28 April 1769, with additions later that year, but there is no evidence that this service included a *jatte à punch* (Archives, Sèvres, Vy4, f° 191). Dinner services often included punch-bowls, but the Sèvres factory is also known to have sold them individually, with the prices ranging from 432 *livres* to 600 *livres* for examples with colored grounds. In December 1769, a *jatte à punch* of unspecified decoration was sold to the French Minister Henri-Léonard Bertin at the price of 480 *livres*. Because Bertin owned a green-ground service—much of which is offered in evening sale of the present Rothschild auction series—it is very possible that the present punch bowl was purchased by Bertin (archives, Sèvres, Vy4, f° 193) to complement his pieces. The *marchand-mercier* Simon-Philippe Poirier bought two *jattes à punch* of unspecified decoration in 1770, one for 480 *livres* and the other for 528 *livres* (Archives, Sèvres, Vy4 F° 213 and f° 225).

Louis-Denis Armand *l'ainé*, born in 1723, initially pursued a career as a painter of lacquer 'dans le goût chinois' in Paris. In 1745, however, he joined the Vincennes manufactory, from whence he continued to Sèvres, dedicating his talent as a painter of birds, animals, landscapes and figures to the firm for a period spanning over 40 years. His presence at Vincennes and Sèvres is recorded between 1745 and 1788.

Interestingly, it was not until 1993 that the painter's mark of Armand *l'ainé* was correctly identified by Bernard Dragesco. Armand employed a crescent-shaped mark, occasionally drawn with the addition of elaborate interlaced L's and sometimes enclosing dots. Dragesco's discovery was the result of meticulous research into archival payment records at Sèvres, as well as the analysis of newly discovered ornithological drawings by Armand. Previously, the mark had been mistakenly attributed to Jean-Pierre Le Doux (active 1752-1762). Armand is known to have sketched from life at the king's garden, and excelled at depicting birds in near-anthropomorphic interaction. It is perhaps because of these lively scenes that Armand was the best-compensated painter at Sèvres, receiving 100 *livres* each month as well as a hefty annual bonus of 1,200 *livres*. See Bernard Dragesco, 'Armand *l'ainé* peintre de nature' in John Whitehead, *Sèvres sous Louis XV, naissance de la légende*, 2010, pp. 90-91 for a further discussion of this notable painter.



Detail of the lot



402

■ 402
FOUR SEVRES PORCELAIN GREEN-GROUND BOTTLE COOLERS (SEaux À BOUTEILLE)

CIRCA 1771, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER S, PAINTER'S MARKS FOR, C.-L. MEREAUD AND D. LEVE

Painted with groups of flowers and fruits framed by trailing flowers and ribbon-tied palms
7½ in. (19 cm.) high, 10¾ in. (27 cm.) wide (4)
\$12,000-18,000 £9,500-14,000 €11,000-16,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4305).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 71-8, pp. 475-478.



403

■ 403
SIX SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES À PALMES)

CIRCA 1772, INTERLACED L'S ENCLOSING DATE LETTER T FOR 1772 AND PAINTER'S MARKS FOR D. LEVE, A.-T. CORNAILLES, E.-F. BOUILLAT, G. NOËL, J.-F. MICAUD

Painted with fruit and flowers, the shaped borders molded with pairs of foliate scrolls enriched in gilt and suspending garlands of flowers linking three oval cartouches of similar flowers
9½ in. (24.2cm.) diameter (6)
\$10,000-15,000 £7,900-12,000 €9,100-14,000

PROVENANCE:
From the small service *fond verd à groupes de fleurs* delivered to the comtesse d'Artois (1756-1805) on 15 November 1773.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. II, no. 73-7, pp. 503-504.

The present six plates belong to a group of 24 included in a service delivered to the comte de Montbel for Marie-Thérèse de Savoie, comtesse d'Artois (1756-1805). Other known pieces from this service include a plate at the Museum of Fine Arts, Boston (accession no. 47-90) and two plates in the Metropolitan Museum of Art, New York (accession nos. 37.20.63 and 37.20.138).

■ 404
A SEVRES PORCELAIN GREEN-GROUND PART DINNER SERVICE

CIRCA 1777 AND 1784, INTERLACED L'S ENCLOSING DATES LETTERS Z AND GG, VARIOUS PAINTER'S MARKS

Each painted with groups of fruits and flowers at its center, reserved within gilt trailing flowers and ribbon-tied palms, with gilt floral wreaths suspended from nails between the reserves, comprising:
Two ice-pails and covers (*glacières*)
Twenty-two plates (*assiettes à palmes*)
9½ in. (24.2 cm.) diameter, the plates (26)
\$25,000-30,000 £20,000-24,000 €23,000-27,000

PROVENANCE:
From the service *fond verd, Groupes de fleurs et fruits* presented by King Louis XVI on 22 October 1784 to Prince Henry of Prussia (1726-1802).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4300, R 4304).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. III, no. 84-14, pp. 747-749. *Versailles et les tables royales en Europe*, exhibition catalogue, Musée National des Châteaux de Versailles et de Trianon, 3 November 1993 to 27 February 1994, cat. no. 301, p. 187 and p. 341.

The present grouping once formed part of a larger table service given by Louis XVI to Prince Henry of Prussia (1726-1802), delivered on 22 October 1784. At the time the service was dispatched, Prince Henry was the eldest surviving brother of Frederick the Great, King of Prussia, and had embarked upon a diplomatic mission to France. During this 1784 visit he traveled under the pseudonym 'comte d'Oëls' for greater freedom of movement.

The full service included 72 plates at 36 *livres* each and 2 *seaux à glace* each costing 240 *livres*. Among the present 22 plates, four are dated 1777 and three undated are likely from the same year. The gift appears to have been assembled from stock green-ground wares from the year 1784 and the preceding years, with some variation within the decoration, particularly the gilding patterns, although all pieces are painted with fruit and flowers. See D. Peters, *op. cit.*, for a further discussion. A *comptoir rond* and two half-bottle coolers from the Henry of Prussia service were sold by Christie's, New York, 24 October 2012, lot 164 and 7 June 2013, lots 463 and 464.

Additional gifts to the Prussian Prince from Sèvres manufactory included a cabaret 'riche en Emeaux', luxe vases, busts of the French monarchs and biscuit figures of *Les Grands Hommes*.





■ 405

A SEVRES PORCELAIN GREEN-GROUND PUNCH BOWL (JATTE A PUNCH)

CIRCA 1776, BLUE INTERLACED L'S MARK ENCLOSING DATE LETTER Y, PAINTER'S MARK FOR DENIS LEVE AND GILDER'S MARK FOR ETIENNE-HENRY LEGUAY

Painted with groups of fruits and flowers within three reserves, each framed by two gilt ribbon-tied palms at its top and two gilt ribbon-tied myrtle garlands at its lower edge, with gilt floral garlands hanging from nails between each reserve
13 in. (33 cm.) diameter

\$30,000-50,000 £24,000-39,000
€28,000-45,000

PROVENANCE:

From the service *Fond verd Groupes de fleurs et fruits* given in 1777 by Louis XVI to Joseph II, Holy Roman Emperor, Emperor of Austria and later King of Hungary and Bohemia (1741-1790).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4305).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Dorothee Guillemeé-Brulon: 'Les Grands Services de Sèvres Le service de Joseph II', *L'Estampille*, no. 158, June 1983, pp. 32-42.
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. III, no. 77-6, pp. 577-579.

Joseph II, Emperor of Austria and brother of Marie-Antoinette, traveled to France in 1777, arriving on 19 April with the aim of offering marital instruction to his sister and brother-in-law, Louis XVI: seven years after their wedding, France's new king and queen had yet to produce an heir apparent. Joseph II embarked under the pseudonym 'Comte de Falkenstein', hoping that it would allow him greater freedom of movement while in Paris. At Versailles, Marie-Antoinette reserved rooms for him just above her own *cabinets*, and he imparted much advice to the couple.

Soon after the emperor's arrival at Versailles on 30 April 1777, Louis XVI arranged for a gift of a large green-ground dinner service to be delivered to him with Charles Gavier, comte de Vergennes and Minister of Foreign Affairs and Count Mercy d'Argenteau, French ambassador to Vienna, serving as intermediaries. Although the service included 120 plates costing 36 *livres* each, it only included one punch bowl and mortar, which incurred the substantial price of 900 *livres*, making them together the most expensive component of the service. Seventeen additional pieces from this service are being offered together as one lot in the present Rothschild auction series.



Posthumus portrait of Joseph II by Carl von Sales (1791-1870)

■ 406

A SEVRES PORCELAIN GREEN-GROUND PART DESSERT SERVICE

CIRCA 1776-1777, MOST WITH BLUE INTERLACED L'S ENCLOSING DATE LETTERS Y AND Z, VARIOUS PAINTERS' MARKS

Painted with groups of fruits and flowers at the centers and within three reserves at the borders, each reserve framed by two gilt ribbon-tied palms at its top and two gilt ribbon-tied myrtle garlands at its lower edge, with gilt floral garlands hanging from nails between each reserve, comprising:

- An ice-pail and a cover (*seau à glace*)
 - A bottle cooler (*seau à bouteille*)
 - Three half-bottle coolers (*seau à demi-bouteille*)
 - A mustard-pot and cover (*moutardier*)
 - Two double jam-pots and covers on fixed stands (*plateau à deux pots de confiture*)
 - Seven plates (*assiette à palmes*)
 - A soup-plate (*assiette à potage*)
 - A pot à jus and cover
 - 7½ in. (19 cm.) high, the bottle-cooler (24)
- \$30,000-50,000 £24,000-39,000
€28,000-45,000

PROVENANCE:

From the service *Fond verd Groupes de fleurs et fruits* given in 1777 by Louis XVI to Joseph II, Holy Roman Emperor, Emperor of Austria and later King of Hungary and Bohemia (1741-1790).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4303).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France on 31 July 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Dorothee Guillemeé-Brulon: 'Les Grands Services de Sèvres Le service de Joseph II', *L'Estampille*, no. 158, June 1983, pp. 32-42.
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, Vol. III, no. 77-6, pp. 577-579.

Joseph II, Emperor of Austria and brother of Marie-Antoinette, traveled to France in 1777, arriving on 19 April with the aim of offering marital instruction to his sister and brother-in-law, Louis XVI: seven years after their wedding, France's new king and queen had yet to produce an heir apparent. Joseph II embarked under the pseudonym 'Comte de Falkenstein', hoping that it would allow him greater freedom of movement while in Paris. At Versailles, Marie-Antoinette reserved rooms for him just above her own *cabinets*, and he imparted much advice to the couple.

Soon after the emperor's arrival at Versailles on 30 April 1777, Louis XVI arranged for a gift of a large green dinner service to be delivered to him with Charles Gavier, comte de Vergennes and Minister of Foreign Affairs and Count Mercy d'Argenteau, French ambassador to Vienna, serving as intermediaries. Although the service included 120 plates costing 36 *livres* each, it only included one punch bowl and mortar, which incurred the substantial price of 900 *livres*, making them together the most expensive component of the service. This punch bowl is also offered in the present series of Rothschild auctions.





■ 407
THIRTY-ONE SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES A PALMES) AND ELEVEN SOUP PLATES (ASSIETTES A POTAGE)

CIRCA 1783, INTERLACED L'S ENCLOSING DATE LETTER FF, VARIOUS PAINTERS' MARKS

Painted with fruit and flowers, the shaped borders molded with pairs of foliate scrolls enriched in gilt and suspending garlands of flowers linking three oval cartouches of similar flowers on the green ground
 9½ in. (24.1 cm.) diameter

(42)

\$20,000-30,000

£16,000-24,000
 €19,000-27,000

PROVENANCE:

From the service 'Groupe fleurs et fruits' delivered to Jean-Joseph de Laborde (1724-1794) on 10 December 1783. Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). By descent to the present owners.

LITERATURE:

David Peters, *Sevres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. III, no. 83-9, pp. 703-704.

These plates belong to a service ordered by Jean-Joseph de Laborde, *vidame* of Chartres and *seigneur de la Ferté-Vidame* and the *baronnies* of Méréville in Beauce and of Laborde in Bourgogne. This Spanish-born wealthy merchant and financier from Bayonne later became *banquier de la Cour* of King Louis XV and from June 1759 a *fermier-général*. Laborde maintained strong business connections with the country of his birth and provided finance for the French government during and after the Seven Years War, including negotiating a loan from Ferdinand VI, King of Spain in 1758. Laborde had bought a large green-ground service from the Sévres factory in 1761, and the 1783 service, which included 41 plates and 36 soup plates at 33 *livres* each, was likely a supplement. Fifteen soup plates from the de Laborde service were sold by Sotheby's, Monaco, 27 June 1984, lot 1537. A *seau à liqueur* was sold Christie's, Paris, 14 December 2004, lot 82.



■ 408
A LARGE ASSEMBLED SEVRES PORCELAIN (LATER-DECORATED) GREEN-GROUND PART DINNER AND DESSERT SERVICE

THE PORCELAIN 18TH CENTURY, THE DECORATION OF LATER DATE, VARIOUS SPURIOUS INTERLACED L'S MARKS

Painted with groups of fruit and flowers to center of each plate, reserved within gilt trailing flowers and palms, comprising:
 Two ice-pails and a cover
 Two bottle coolers
 Two half-bottle coolers
 Two salad bowls (*saladiers à feuille de chou*)
 An oval dish
 Three circular dishes (*comptiers ronds*)
 Seven shell-shaped dishes (*comptiers coquille*)
 Four *pots à jus* and a cover
 Eighty-five plates
 An ormolu-mounted square inkstand and cover
 Together with seven modern painted-wood plate-displays by Mongiardino
 9½ in. (24.2 cm.) diameter the plates

(119)

\$8,000-12,000

£6,300-9,400
 €7,300-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905). Baron Édouard de Rothschild (1868-1949). Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR nos. R 4300, R 4318). Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point. Returned to France in 1946 and restituted to the Rothschild family. By descent to the present owners.



409

■ 409 A FRENCH ORMOLU CARTEL CLOCK

AFTER THE MODEL BY JACQUES CAFFIERI, LATE 19TH CENTURY

The circular white enameled dial with Roman and Arabic chapters signed 'RA/ FERD BERTHOUT/ PARIS,' set within a cartouche-shaped case of scrolling acanthus-leaves, surmounted by a cherub riding a chariot drawn by a pair of doves within a sunburst, with a pierced foliate-paneled case above a Cupid covering Venus
44 in. (112 cm.) high

\$8,000-12,000

£6,300-9,400
€7,300-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Antichambre noire*, hôtel Saint-Florentin, Paris.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Antichambre noire* ('Cartel Louis XV bronze dore surmonté d'un soleil - 3000 francs').

This clock is after the celebrated model by Jacques Caffieri, circa 1750. The *cartel d'applique*, signed by Caffieri and with movement by Cronier, Paris, may be found in the Museum of Fine Arts, Boston (see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, p. 117, fig. 2.5.11 and Tardy, *La Pendule Française des origines au Louis XV*, Vol. I, p. 190, fig. 1.)



■ 411 A PAIR OF FRENCH ORMOLU AND PORCELAIN-MOUNTED THREE-BRANCH WALL-LIGHTS

CIRCA 1880

In the Louis XV style, the back-plate in the form of ribbon-tied drapery terminating in tassels and centered by a green and white porcelain elephant's head plaque after the Sevres model, issuing three arms modelled as oak branches supporting oak-leaf nozzles, one plaque painted with 'S' and faint black crossed swords, the other plaque with shipping label from Wingate & Johnston, Paris, one back-plate with label 'P48 474', restorations to the porcelain
22 in. (56 cm.) high, 13 in. (33 cm.) wide

\$15,000-20,000

£12,000-16,000
€14,000-18,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 305 a & b).
Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany (no. 42/3).
Returned directly from the above to France on 17 October 1945 and restituted to the Rothschild family.
By descent to the present owners.

■ 410 A PAIR OF FRENCH ORMOLU TWO-BRANCH CANDELABRA

CIRCA 1880

In the Regence style, each modeled as a figure grasping dolphins issuing shell-cast drip trays supporting nozzles cast with cabochons, on a pierced rockwork base decorated with plants and C-scrolls

20 in. (51 cm.) high, 10½ in. (27 cm.) wide

(2)

\$15,000-25,000

£12,000-20,000
€14,000-23,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e-19e siècle*, 1997, p. 82.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, pp. 286-288.

These candelabra were conceived in the 18th century French tradition of the 'goût Chinois' and reflect the creations devised by various *marchand-merciers*. Similar Chinoiserie figures were designed with differently modeled bases, sometimes incorporating porcelain flowers and decorated with *vernis Martin*.

This technique of lacquering bronze reflects the most sophisticated phase of this style and was done to resemble the finest and most expensive 17th century Japanese lacquer. (See C. Sargentson *Merchants and Luxury Markets: The Marchands-Merciers of Eighteenth Century Paris*, London, 1996).



410



■ 412

A PAIR OF LOUIS XVI GILTWOOD MARQUISES

BY GEORGES JACOB, CIRCA 1785

Each with beaded back carved with linked roundels centered by rosettes and separated by acanthus sprays, the arms ending in foliate scrolls centered by flowerheads on supports carved with further beading flanked by waterleaf motif, the fluted columnar uprights on a conformingly carved seat-rail on turned and tapering foliate-collared and spirally-fluted legs headed by paterae, the padded back, seat and arms upholstered in red velvet, stamped once 'G. IACOB'

30½ in. (78 cm.) high, 35 in. (89 cm.) wide, 22½ in. (57 cm.)

(2)

\$70,000-100,000

£55,000-78,000
€64,000-91,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, pp. 278-286.

COMPARATIVE LITERATURE:

G. de Bellaigue et al., *Buckingham Palace*, New York, 1968.
B. Pallot, *Furniture Collections in the Louvre*, Paris, 1993, vol.II.

Georges Jacob, *maître* in 1765.

These superbly carved petites marquises, of diminutive scale, with their flower-filled entrelac frames and delicately beaded details, relate to the celebrated Royal suite of *moblier* delivered by Georges Jacob in 1787-8 for the *Salon des Jeux du Roi* at the château de Saint-Cloud. The initial order on 31 October 1787 comprised sixty two pieces of furniture including, twelve *fauteuils meublants*, two large *canapés*, six *fauteuils courants*, two *bergères*, twenty-four *chaises* and six *voyeuses*. Four additional *fauteuils meublants* were ordered on 21 February 1788. In his bill for the *fauteuils meublants*, each of which Jacob charged the exceptional price of 444 livres, he describes them as:

Seize grands fauteuils meublants (sic) la Reine, faits en bois de noyer de la plus belle qualité, cintrés en plan, les pieds tournés et ornés de riches profils de moulure; les accotoirs en bateau, entaillés et faisant raccord aux montans, le tout pris en gros bois, ornés et richement sculptés...

He then describes at remarkable length the carved detail of the frames, for which he supplied both the carving and the gilding, while the upholsterer Capin supplied the silk covers. The suite was recorded in a 1789 inventory at Saint-Cloud, while in 1798 part of it remained there and part was almost certainly sent to the Palais Directorial. In 1827 the suite was partially dispersed by the Garde-Meuble royal. However, pieces from the suite have subsequently been reacquired including:

A *canapé*, four *fauteuils*, six *chaises*, two *tabourets* and a *bergère* acquired by the Château de Versailles in the 1970s (inv. No. V4925; V4926; V4936; V4930). A further pair of *fauteuils* are now in the Musée du Louvre (inv. OA9449A & OA9449B), three *fauteuils* and three *chaises* are now in the Musée Condé, Chantilly (OA405; OA406; OA407; OA408; OA409; OA410).

A further *fauteuil à la reine*, from the 1787 suite is now in the Metropolitan Museum, New York, the gift of Hoentschel-Morgan in 1907 (acc. No. 07.225.107).

Further seat furniture of this model which encapsulated 'l'aboutissement parfait du style Louis XVI' (B. Pallot, *Furniture Collections in the Louvre*, Paris, 1993, vol.II, p. 168) and which, because of the richness of their execution seem almost exclusively reserved for Royal circles, were supplied by Jacob to the comte de Vaudreuil, *grand fauconnier de France* and an intimate of Marie Antoinette. In her *Portrait of Joseph Hyacinthe François-de-Paule de Rigaud, comte de Vaudreuil* (1740-1817), sitting in an *armchair*, 1784, by Élisabeth Vigée Le Brun (sold Christie's, Paris, 18 May 2022, lot 232) the artist depicted the comte seated on one of the *fauteuils* supplied to him by Jacob.

Georges Jacob also supplied further versions of this model to the comte d'Artois, brother of Louis XVI (now in the château de Versailles). Another pair of *fauteuils* by Jacob, with closely related entrelac frames, was supplied circa 1788 by the *marchand-mercier* Dominique Daguerre to George, Prince of Wales, later George IV, for one of the bedrooms at Carlton House, the London palace he was lavishly decorating in the latest French taste (illustrated in G. de Bellaigue et al., *Buckingham Palace*, New York, 1968, p. 216).

■ 413

A PAIR OF LOUIS XVI
ORMOLU THREE-BRANCH
WALL-LIGHTS

CIRCA 1775

Each surmounted by an urn hung with laurel swags and crested by a flame finial, the fluted cylindrical backplate hung with a laurel swag, issuing three scrolling acanthus-leaf branches supporting foliate drip trays and leaf-tip cast nozzles, terminating in a foliate and berried boss; drilled for electricity
25½ in. (63 cm.) high, 17½ in. (44.5 cm.)

(2)

\$20,000-40,000

£16,000-31,000

€19,000-36,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



413

■ 414

A PAIR OF FRENCH GREY-
PAINTED STOOLS

19TH CENTURY, AFTER THE MODEL BY
JEAN-BAPTISTE-CLAUDE SENE

In the Louis XVI style and after the model made for Marie Antoinette's *Salon des Jeux de la Reine* at both Fontainebleau and Compiègne, each rectangular padded seat covered in red and white silk damask on curule-form stop-fluted supports centred by a rosette within a rope-twist border, on legs carved with an ivy-leaf motif joined by beaded stretchers centred by a ribbon-tied laurel wreath, above panels carved with paterae on lion-paw feet, each with a spurious stamp 'G. IACOB' and stamped with a double 'L' cypher beneath a crown, one with label from Rosenberg & Stiebel, New York
19 in. (48.5 cm.) high, 23 in. (58 cm.) wide, 17½ in. (45 cm.) deep

(2)

\$8,000-12,000

£6,300-9,400

€7,300-11,000

PROVENANCE:

Acquired from Rosenberg & Stiebel, New York.
The Collection of the Rothschild family.
By descent to the present owners.

Note continues on christies.com



414



■ 415

A PAIR OF LOUIS XVI GILTWOOD BERGERES

BY SULPICE BRIZARD, LAST QUARTER 18TH CENTURY

Each with arched, rectangular padded back, arms and squab-cushion covered in ribbon-tied floral tapestry on an ivory silk ground, with *guilloche* carved frame above a pair of scrolled channeled arms with husk-trails and beading on fluted tapering legs headed by acanthus, each stamped 'S. BRIZARD', each with paper label inscribed 'SALON / VERT' and inscribed in black paint 'R 7777 a' and 'R 7777 b' respectively, one with further paper label inscribed '1041', the other with paper label inscribed '1400', further inscribed in black paint 'R. 315' and bearing pencil inscription 'BNE EDOUARD'
37 in. (94 cm.) high, 26¾ in. (68 cm.) wide, 24½ in. (62 cm.) deep

(2)

\$25,000-40,000

£20,000-31,000

€23,000-36,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Salon Louis XVI*, in the Château de Ferrières, Seine-et-Marne;
Baron Alphonse de Rothschild (1827-1905), *Salon vert* in hôtel Saint-Florentin, Paris;
Baronne Édouard Rothschild, née Germaine Alice Halphen (1884-1975);
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 1777 a & b).
Recovered by the Monuments Fine Arts and Archives Section
Returned to France on 13 November 1945 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 75.

COMPARATIVE LITERATURE:

F. de Salverte, *Les ébénistes du XVIIIe siècle*, Paris, 1985, pl. VIII.
Sulpice Brizard, *maître* in 1762.

Born in Paris around 1735, Sulpice Brizard distinguished himself throughout the second half of the 18th century by creating particularly elegant and sophisticated seats, as illustrated by this pair of *bergères*. In the 1760s, Sulpice Brizard married Marie-Geneviève Meunier, herself the daughter of a carpenter. As the son-in-law of a master carpenter, he became master in 1761, and lived on rue de Bourbon. On 11 December he bought the stocks of the recently deceased carpenter François Foliot for 3130 livres. The workshop, called 'Au Duc de Bretagne', was located on rue de Cléry, a stronghold of Parisian carpenters in the 18th century. On 13 February 1762, he officially registered his master's license and began work. In 1799, he was still working at number 262 rue Cléry. His work remains little documented today, but we do know that he worked with the chair sculptors François-Marie Chaillou and Vallois and that he supplied chairs to the upholsterer Bouché in 1774. In 1788 he supplied a bed to the Count of Montmorin, and according to some authors he even worked for the court at the very beginning of the reign of Louis XVI.

We know from a watercolor by Eugène Lami that this pair of *bergères* sat in the *Salon Louis XIV*, also known as the *Salon de réception*, where they can be seen next to Baron James. Also this pair bears the label *Salon vert*, most probably referring to the salon of the hôtel de Saint-Florentin belonging to Baron Alphonse de Rothschild.



416

■ 416

A LOUIS XV GILWOOD BERGERE A OREILLES
MID-18TH CENTURY

Channeled and foliate carved overall, the back, arms and seat upholstered in crimson velvet, cabriole legs; previously converted to an invalid's chair
41½ in. (105.5 cm.) high, 28½ in. (72 cm.) wide, 25 in. (63.5 cm.) deep

\$15,000-25,000

£12,000-20,000
€14,000-23,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

417

JEAN VALADE (POITIERS 1710-1787 PARIS)

*Portrait of a gentleman, probably Monsieur Savalette de Magnanville; and
Portrait of a lady, probably Madame de Savalette de Magnanville*

oil on canvas, in their original frames
32¼ x 25¾ in. (81.5 x 66 cm.), each

(2)

\$25,000-40,000

£20,000-31,000
€23,000-36,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

EXHIBITED:

(Possibly) Paris, *Le Salon de Louvre*, 1757, no. 79.

418

JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)

A young woman holding a fan and dancing in a park; A young woman holding a shepherd's crook and a basket of fruit and dancing in a park

oil on panel
12½ x 9¾ in. (32 x 24.5 cm.); 12½ x 9¼ in. (32 x 23.5 cm.)
a pair

\$15,000-25,000

£12,000-20,000
€14,000-23,000

(2)

PROVENANCE:

The first:
(Probably) Alexandrine de Rothschild (1884-1965), Château Rothschild, Boulogne-Billancourt, France,
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 873).
Recovered by the Monuments Fine Arts and Archives Section from the Alt Aussee salt mines, Austria (no. 1022/3), and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1223/3).
Returned to France on 27 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

The second:
(Probably) Maurice de Rothschild (1881-1957), Paris, France.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 1267).
Recovered by the Monuments Fine Arts and Archives Section from the Alt Aussee salt mines, Austria (no. 293/3), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 367/35).
Returned to France on 11 July 1946 and restituted to the Rothschild family.
By descent to the present owners.



417



418





419

LOUIS-JEAN DESPREZ (AUXERRE 1743-1804 STOCKHOLM)

The ordination of a bishop in the church of San Luigi dei Francesi in Rome by Pope Pius IV, probably in the presence of King Gustav III of Sweden

signed 'L: Després: f.' (lower right)
graphite, pen and brown ink, watercolor, heightened with white, squared for transfer in graphite
17¼ x 37¼ in (43.7 x 94.5 cm.)

\$30,000-40,000

£24,000-31,000
€28,000-36,000

PROVENANCE:

Sir John Gardner Dillman Engleheart, K.C.B. (1823-1923), London.
Anonymous sale; Christie's, London, 25 June 1923, lot 7 (£31-10s to 'Glen').
M. Michel, Paris, 1931 (according Wollin, *op. cit.*).
Anonymous sale; Palais Galliera, Paris, 15 March 1973, lot 2.
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

N. G. Wollin, *Desprez en Italie. Dessins topographiques et d'architecture, décors de théâtre et compositions romantiques, exécutés 1777-1784*, Malmö, 1935, pp. 183, 185, 296, no. 222, ill. (as 'Installation of Bishops').
U. Cederlöf and R. von Holten, *Louis Jean Desprez. Tecknare, teaterkonstnär, arkitekt*, exhib. cat., Stockholm, Nationalmuseum, 1992, p. 21, ill. (as 'Episcopal ordination performed by the Pope in an unknown church').
E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, IV, Paris, 1999, p. 505 (as 'The Mass in the Vatican').

Note continues on christies.com



(detail)

420

CHARLES AUGUSTE ÉMILE DURANT, CALLED CAROLUS-DURAN (LILLE 1837-1917 PARIS)

Portrait of Simone Bernhardt, Sara Bernhardt's Granddaughter

signed and dated 'Carolus-Duran/Janvier 1896.' (lower left); inscribed 'Simone.' (upper left)
oil on canvas
50 x 29¾ in. (127 x 75.5 cm.)

\$15,000-20,000

£12,000-16,000
€14,000-18,000

PROVENANCE:

Maurice Bernhardt (1864-1928), Paris, the father of the sitter.
Anonymous sale, Hôtel Drouot, Paris, 27 November 1989, lot 171, as *Portrait de Simone*.
The Collection of the Rothschild Family, acquired at the above sale.
By descent to the present owners.

EXHIBITED:

Paris, *Exposition du Cercle de l'Union artistique*, 1896.
Paris, Champ-de-Mars, Palais des Beaux-Arts, *Salon de la Société nationale des Beaux-Arts*, 1896, no. 250.

LITERATURE:

'At the Cercle de l'Union Artistique', *The New York Herald*, Paris, 3 February 1896, p. 3.
O. Merson, 'Chronique des Beaux-Arts. Exposition au cercle de l'Union artistique, rue Boissy-d'Anglas, 5', *Le Monde illustré*, Paris, 29 February 1896, p. 159, as *Simonne*.
B. de Mauriceley, 'L'Art au Champ de Mars', *L'Événement*, Paris, 5 May 1896, n.p.
F. de Monnecove, 'Les Expositions', *La Revue Septentrionale*, Paris, 1896, p. 149, as *Simone*.
E. Bricon, *Psychologie d'Art, Les Maîtres de la fin du XIXe siècle*, Paris, 1900, p. 121, as *Simonne Bernhardt*.

This work is accompanied by a certificate of authenticity issued by Brame & Lorenceau dated 15 May 2023.





421 (recto)



(verso)

421 PIER LEONE GHEZZI (ROME 1674-1755)

Nude study of a reclining man holding a stick (*recto*); Nude study of a seated man holding a stick and other studies (*verso*)

inscribed 'Pierleone Ghezzi fece./ come era scritto per/ questo foglio me-/ desimo' by Alessandro Maggiori (bottom left)
red chalk, heightened with white, on light brown paper, watermark initial in an oval
15½ x 21¾ in. (39.5 x 55 cm)

\$3,000-5,000

£2,400-3,900
€2,800-4,500

PROVENANCE:

Alessandro Maggiori (1764-1834), Rome (L. 3005b, with his inscription 'Appartiene ad Alessandro Maggiori/ il quale lo comprò in Roma/ nel 1808' (*verso*)).
Mrs. Lester Cook; Sotheby's, London, 22 October 1984, lot 133.
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

M.C. Dorati da Empoli, *Pier Leone Ghezzi, un protagonista del Settecento romano*, Rome, 2008, p. 49.

Pier Leone Ghezzi's artistic training began in the studio of his father Giuseppe (1634-1721), a Roman painter (L. Pascoli, *Vite de' pittori, scultori, ed architetti moderni*, Valentino Martinelli, ed., Perugia, 1992, pp. 651-663; E. P. Bowron and J. J. Rishel, *Art in Rome in the Eighteenth Century*, exhib. cat., Philadelphia, Philadelphia Museum of Art, and Houston, Museum of Fine Arts, 2000, p. 368). Pier Leone then joined the studio of Carlo Maratta (1625-1713) in 1687, when the latter was at the height of his fame. The present sheet can be compared with a male academy from 1736 in the Biblioteca Comunale degli Intronati in Siena (inv. E.I.3c.27r.; see A. Lo Bianco, *Pier Leone Ghezzi. Settecento alla moda*, Venice, 1999, pp. 37-38). Other examples are in the Musée Louvre (inv. 15810, 15814, 15817, 15866; see C. Legrand and D. d'Ormesson-Peugeot, *La Rome baroque de Maratti à Piranèse. Dessins du Louvre et des collections publiques françaises*, exhib. cat., Paris, Musée du Louvre, 1990, nos. 104, 107, ill.), and formerly in the sale Christie's, New York, 11 January 1994, lot 231.

422 ANTONIO BENCINI (ITALIAN, 1710-1765)

King John Sobieski III surrounded by a lady in a sedan chair and other figures in the gardens of Wilanów Palace

graphite, watercolor and bodycolor
14½ x 18½ in. (35.7 x 47.8 cm.); the coats of arms on the *recto* and *verso* of the frame are those of the Boiveau de Bourgogne family

\$4,000-6,000

£3,200-4,700
€3,700-5,500

PROVENANCE:

Boiveau de Bourgogne Family.
Private collection, Paris.
The Collection of the Rothschild family.
By descent to the present owners.

Few works are still known by Bencini, miniaturist at the Viennese court of Empress Maria Theresa (1717-1780). He often depicted members of the Imperial family, but this delicately executed gouache represents an imaginary encounter of several men and a lady, among which only the Polish King Jan Sobieski III (1629-1696) can be recognized by his facial features, characteristic hairstyle and mustache. He wears a Polish costume with a fur collared coat and the insignia of the Golden Fleece. He is engaged in conversation with a man wearing eighteenth-century court dress, decorated with the French order of the Holy Spirit. The sedan chair, in which the composition's only woman sits, is decorated with Sobieski's coat of arms, but given her eighteenth-century clothes, she is probably not his wife, the French-born Marie-Casimire-Louise de La Grange d'Arquien (1641-1716). She turns her attention to a man bowing to kiss her hand, whose sash is decorated with the insignia of the Polish order of the White Eagle.

The figures are all shown in the gardens of Wilanów Palace in Warsaw, the royal residence constructed by Sobieski in 1677. The castle was much altered in the eighteenth century, and the present work documents its appearance before these campaigns, as attested by the comparison with Bernardo Bellotto's painted view from 1776 in the Royal Castle in Warsaw (inv. ZKM 448; see S. Kozakiewicz, *Bernardo Bellotto*, London, 1972, II, no. 425, ill.).

We are grateful to Philippe Guégan for his help in writing this note.



422



423

423 A MARBLE MODEL OF A SPANIEL, POSSIBLY A CAVALIER KING CHARLES

POSSIBLY GERMAN, LATE 17TH OR
EARLY 18TH CENTURY

on a marble base; the base inscribed 'V' to the underside;
possibly formerly part of a larger composition
7 in. (18 cm.) high, overall
10¼ in. (26 cm.) length, overall

\$2,500-3,500

£2,000-2,700
€2,300-3,200

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

424 FRANÇOIS-XAVIER VISPRÉ (BESANÇON CIRCA 1730-1790 LONDON)

A *tromp-l'oeil* with the engraving *La Savoyarde*,
by Nicolas de Larmessin after Jean-Baptiste
Marie Pierre

signed 'Vispré' (lower right)
oil on panel, nonagon, unframed
22¼ x 22¾ in. (56.5 x 58 cm.)

\$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

M. Faré and F. Faré, *La vie silencieuse en France. La nature morte au XVIIIe siècle*, Fribourg, 1976, p. 349, fig. 582.



424

■ 425

A PAIR OF REGENCE ORMOLU-MOUNTED AMARANTH, AND SATINWOOD PARQUETRY ENCOIGNURES

THE CARCASS ATTRIBUTED TO CHARLES CRESSENT, CIRCA 1730, LARGELY REMOUNTED

Each with molded *breche d'Alep* marble top above two cupboard doors opening to two shelves, each door inlaid with a trellis pattern surrounding an intricate scrolling foliate mount terminating in acanthus sprays, enriched with a rope hung with flowerheads and a lozenge centered by a flowerhead cross, the sides headed by a foliate mask issuing ribbon-tied cornucopiae and terminating in heart-shaped cartouches on shaped bracket feet

34½ in. (88 cm.) high, 36½ in. (93 cm.) wide, 25½ in. (65 cm.) deep

(2)

\$8,000-12,000

£6,300-9,400

€7,300-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac, *Belles demeures de Paris 16e-19e siècle*, Paris, 1977, p. 254.

This pair of encoignures is emblematic of the work of one of the greatest ebenistes of the first half of the 18th century, Charles Cressent (1685-1768). This model is identifiable in a sale of Cressent's goods 'Catalogue des differens [sic] effets curieux du Sieur Cressent Ebeniste' on 15 January 1749 where it was described with the motif 'à palmes et fleurs':

« N°11. Deux autres encoignures plus simples en ornements de palmes & de fleurs dorées d'or moulu, leur marbre de Verret, de deux pieds [65cm] ... 403 L.; N°14. Deux encoignures de bois amarante, avec des compartimens de bois satiné, de bronze à palme & fleuve [sic], dorées d'or moulu, le marbre de Verret, de deux pieds [65cm]... 413 L. »

This description matches exactly that of the present lot and seven or eight examples of this model, with minor variations, are known. Of these eight only three have retained their mounts of palms and garlands of flowers including a single encoignure with a brèche d'Alep marble top sold *Collection de Mme Louis Burat*, 15 June 1937, lot 117 and subsequently M^o Delorme-Fraysse, Paris, 5 June 1996, lot 122, as well as a pair of encoignures stamped *Gillet* with brèche d'Alep marble top and some mounts lacking formerly in the collection of Sir Brian Mountain, Rosehaugh House, Rosshire, sold Christie's London, 29 July 1954 lot 87 and subsequently galerie Charpentier, Paris, 2 December 1955, lot 99, palais Galliera, Paris, 12 June 1973, lot 100 and palais Galliera, Paris, 11 mars 1975, lot 159.

Variations of this model without the garlands of flowers include a single encoignure sold firstly at Perrin-Royère-Lajeunesse, Versailles, 13 May 1990, lot 1 36 and then Christie's New York 24 May 2000, lot 349. Examples of this model now lacking their palm and floral mounts include a pair in the *Mobilier national* (inv. GME 15110), an encoignure formerly with galerie Fabre and an encoignure sold M. Ader, Paris, 7 June 1974, lot 133.

The present lot shares its pine construction and veneers of bois satiné and amaranth with the other examples from this corpus. The present lot differs very slightly from the Burat encoignure in its pilaster mounts which appear to be associated, as well as the central garland of flowers. It is worth noting that while the amaranth veneers of the present lot are not designed to receive the half garlands of flowers, these garlands are related to the *oeuvre* of Cressent and particularly to a number of cartel clocks including one in the collection of the marquis d'Estampes, as well as a cartel clock in the Wallace Collection and in the Nelson-Atkins Museum of Art, Kansas City.





■ 426
A RESTAURATION ORMOLU-MOUNTED
PARIS PORCELAIN LYRE CLOCK

CIRCA 1820

The white enameled dial with Roman and Arabic numerals framed by quartz cabochons within a lyre-form body surmounted by an Apollo mask issuing sunbeams and mounted with ormolu acanthus leaf-tip mounts above a stepped plinth base further mounted with berried and floral garlands

24¾ in. (63 cm.) high, 12½ in. (31 cm.) wide, 5½ in. (14 cm.) deep

\$8,000-12,000

£6,300-9,400
€7,300-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Petit Salon Bleu*, hôtel Saint-Florentin, Paris.

Baron Édouard de Rothschild (1868-1949),

Confiscated by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940.

Restituted to the Rothschild family by 24 July 1945.

By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Petit Salon Bleu* ('Pendule, lyre Sèvres rose, montée sur bronze dore estimée cinq mille francs').

Archives of the Commission de Récupération Artistique (CRA), Archives Diplomatiques, Paris, 209 SUP/108:

Letter, R. Antonietti to Henraux, President de la Commission de Récupération des Objets d'Art, 24 July 1945; Collection de Mr le Baron Edouard de Rothschild, *Inventaire par caisses, Inventaires des porcelaines*, p 7, caisse 135, no. 1470: 'Pendule en forme de lyre - porcelaine rose et bronze dorée - socle ovale de porcelaine: frise de feuilles et cornes d'abondance. File de perles de bronze doré - La lyre de porcelaine rose est entourée à sa base de feuilles d'acanthé et porte deux anses mobiles, couronnes de fleurs de bronze doré - à la partie supérieure masque rayonnant entre deux têtes de béliers reliées par une guirlande de fleurs - bordure de fil de perles, cadran at aiguilles ornés de cailloux du Rhin - Socle ovale de marbre blanc à fil de perles de bronze doré.'

COMPARATIVE LITERATURE:

R. Vian des Rives (sous la dir.), *La Villa Ephrussi de Rothschild*, Paris, 2002, p. 34.

The present lot *in situ* at hôtel Saint-Florentin
©All rights reserved.

■ 427

A GEORGE III ORMOLU AND WHITE MARBLE
THREE-LIGHT CANDELABRUM

BY MATTHEW BOULTON, CIRCA 1770

with ovoid body with a guilloche frieze and hung with floral swags issuing scrolling foliate cast branches supported by ram's heads, on a cylindrical plinth with three caryatids joined by ribbon-tied swags beneath a patera, on a stepped plinth with guilloche border, adapted to a table lamp with adjustable blue painted tole paint shade, fitted for electricity

18¼ in. (46.5 cm.) high

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

N. Goodison, *Ormolu: The work of Matthew Boulton*, London, 1974.

C. Frégnac, *Belles demeures de Paris: 16e-19e siècle*, Paris, 1977, p. 256.

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 9.

COMPARATIVE LITERATURE:

Matthew Boulton Bicentenary Celebrations, Birmingham City Council, 2008.

Born in Birmingham in September 1728 to a buckle, button and 'toy' maker, Matthew Boulton was an 18th century Renaissance man: an artisan, designer, scientific inventor, entrepreneur, philanthropist and a great British innovator. After his father's death in 1759, Boulton went into partnership with John Fothergill, and in 1762 they established the Soho Manufactory, two miles north of Birmingham. The factory manufactured a wide variety of luxury objects; from small steel buckles, gilded chatelaines, to ormolu and silver, as well as reproducing oil paintings using a mechanical process. Within the factory, there were workshops specializing in each aspect of the mechanical process, such as burnishing, chasing, gilding, drawing, cementing, etc.

With its wares exported all over the world, the factory attracted an international clientele. Boulton boasted in 1767, 'Last week we had Prince Poniatowski, nephew of the King of Poland, and the French, Danish and Dutch ambassadors; this week we have the Count Orloff and five celebrated brothers who are such favourites with the Empress of Russia; and only yesterday I had the Viceroy of Ireland who dined with me. Scarcely a day passes without a visit from some distinguished personage' (*Matthew Boulton Bicentenary Celebrations*, Birmingham City Council, 2008, p. 1).

By 1771, the improved method of ormolu vase production and the quality of his metalwork, along with the encouragement of patrons, including the Earls of Warwick and Shelburne, Boulton held an exhibition and sale at James Christie's in London, 11-13 April 1770, which consisted of 265 lots of his latest vases and ormolu works of art.

The model of the present lot and related vases executed in both Blue John and marble with voluted palm and acanthus wrapped branches that are born by ram-heads on a 'round step' or 'round altar' pedestal have been identified as Boulton's 'Burgoyne' pattern, presumably named after Colonel (later General) Burgoyne, son-in-law of the 11th Earl of Derby (N. Goodison, *Ormolu: The work of Matthew Boulton*, London, 1974, pp. 299-300, figs 263-265).

Boulton first exhibited this vase pattern in his exhibition and sale of 1771, lot 46 from the sale, which apparently went unsold, was described as: 'An altar of statuary marble richly embellished in the antique taste, on which is a vase with three branches for candles'. A further 'Burgoyne' pattern vase, executed in blue-john, in the same sale, lot 61 was described as: 'An altar radix amethysti and or moulu richly decorated in the antique taste on which is a vase of the same with three branches for candles - £17.6.0.'

The distinctive scrolling branch pattern, features in Boulton's Pattern Book I, p. 19, no. 399 and is illustrated in N. Goodison, *Ormolu: The Work of Mathew Boulton*, London, 1974, fig. 162 (a).

'Burgoyne' pattern vases to have appeared on the market include a pair, executed in blue john, sold Christie's, London 3 July 1997, lot 75, for £150,000. A single three branch candle vase, executed in white marble, was sold Sotheby's, London, 30 November 2001, lot 26.





■ 428

A PAIR OF LOUIS XV PATINATED-BRONZE AND ORMOLU THREE-LIGHT CANDELABRA

MID-18TH CENTURY, IN THE MANNER OF J.-A. MEISSONNIER

Each with three foliate nozzles and drip trays supported by a scrolling foliate central stem issuing from a pierced naturalistic base cast with rockwork and issuing further foliate branches, mounted on either side with a male putto blowing a horn, and a female putto with a doe 16¼ in. (42 cm.) high, 14 in. (36 cm.) wide (2)

\$60,000-100,000

£47,000-77,000
€54,000-90,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 78.

With their spiralling central shaft and hunting putti inspired by the rococo designs of Juste-Aurèle Meissonnier (1675-1750), these candelabra were almost certainly meant for the middle of a dining-table where they could be admired from all sides and used to present condiments in its shells.

They are reminiscent to a model illustrated in his *Chandelier de sculpture en argent inventés par J. Meissonnier* of 1728. The latter developed several versions of this model as a candlestick and he may have drawn inspiration from the silversmith Thomas Germain. A candlestick and candelabrum of a related design are visible in the background of Nicholas de Largillière's 1736 portrait of Germain and his wife which is now in the Gulbenkian Museum, Lisbon. Although several pairs of the candlesticks are recorded, including those in the Wallace Collection (London F.J.B. Watson, *Wallace Collection Catalogues*, 1956, p. 21, nos. F78-79), and most recently a pair that sold anonymously at Christie's, London, 9 July 2015, lot 133 (£68,500, including premium) richer candelabra versions of this model are rare. One of the few known examples is a three-light candelabrum with two putti that were part of the dowry of Louise Élisabeth, daughter of Louis XV, upon her marriage to the Duke of Parma in 1739, now at the Pitti Palace, Florence (H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 103, fig. 2.1.3); the present pair, with its hunting putti, is apparently unique.





■ 429

A PAIR OF LOUIS XV ORMOLU-MOUNTED
MEISSEN PORCELAIN THREE-LIGHT
CANDELABRA

CIRCA 1745, THE ASSOCIATED PORCELAIN PARROTS AFTER A
MODEL BY J.J. KÄNDLER, THE FLOWERS LATER

Each fitted with a parrot perched on a blossoming tree stump within foliate branches
fitted with porcelain blossoms and supporting three foliate nozzles, the pierced base
formed with scrolling foliage and flowers; restorations to the porcelain
12 in. (30 cm.) high, 11 in. (28 cm.) wide (2)

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac, *Belles demeures de Paris: 16e-19e siècle*, Paris, 1977, p. 259.

■ ~ 430

A LOUIS XV ORMOLU-MOUNTED
AMARANTH, TULIPWOOD, KINGWOOD AND
SATINWOOD MARQUETRY WRITING TABLE

BY BERNARD II VAN RISENBURGH, MID-18TH CENTURY

The cartouche-form top with kidney-shaped tooled leather writing surface within
marquetry panels above a conforming frieze centered by a foliate shell and fitted with a
leather-lined writing slide and two lateral drawers fitted with wells and a blue silk-lined
compartment, cabriole legs headed by mounts cast with cabochon and *guilloche* motif
above a floral trail, stamped once BVRB, all but one mount stamped with the 'C'
couronné poinçon

28 in. (71 cm.) high, 27½ in. (70 cm.) wide, 17½ in. (45 cm.) deep

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Bernard II van Risenburgh, *maitre* in 1733.

The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper
between March 1745 and February 1749. For a discussion on tables of this type by
BVRB, please see lot 29 in *Rothschild Masterpieces: Evening Sale*.





■ 431
A PAIR OF RESTAURATION ORMOLU-MOUNTED GREEN BLOODSTONE EWERS

CIRCA 1830

Each spout hung with a ribbon-tied oak leaf garland centered by a beaded mask, the scrolling foliate handles headed by a satyr, the neck with a Greek-key frieze and floral band, fluted tapering body on a turned tapering shaft and hexagonal base with leaf-tip border; previously mounted as lamps, restorations
15½ in. (39 cm.) high

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Chambre sur la Cour*, hôtel Saint-Florentin, Paris.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Chambre sur la Cour* ('Deux buires jaspes Louis XVI- montées bronze doré, amours sur les anses - 1000 francs').

By combining brilliant ormolu and precious bloodstone, the craftsman responsible for these wonderful ewers created exquisite jewel-like objects conceived in the befittingly luxurious *goût étrusque* style. Although not after an exact model, the inspiration for these ewers is clearly rooted in the *oeuvre* of Pierre Gouthière (1732-1813), who used figural mounts to embellish the handles of his vases and ewers. Casting or mounting the underside of the spouts of their vases with masks was also a design feature found in the *oeuvre* of this master *bronzier*. The design of these ewers relates most specifically to the works executed for the duc d'Aumont. A drawing of lot 114 in the catalogue of the sale of the collection of the duc d'Aumont in 1782, now in the Municipal Library, Besançon, shows a Japanese celadon vase mounted with a crouching mermaid and a closely related mask on the ormolu spout, see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Vol. II, Munich 1989, p. 579, fig. 18. A shallow mask on the lip and figural handles also appear on a pair of vases, sold from the Talleyrand Collection, see Christie's, Paris, 26 November 2005, lot 307. Lastly, mermaid-form ormolu handles are also featured on a pair of ewers delivered by Gouthière to Madame du Barry in 1770, see *ibid.* p. 565. Gouthière's splendid mounted objects remained fashionable throughout the nineteenth century and were emulated by celebrated *ébénistes* and *bronziers* such as Henry Dasson (1825-1896), who made direct copies of earlier royal pieces, but also his own interpretation of the original models.

■ 432

A SET OF SIX SOUTH GERMAN GREEN-PAINTED AND PARCEL-GILT CHAIRS

CIRCA 1740

The padded back and seat close-nail upholstered in polychrome *point-de-Hongrie* silk, the circular seat on a serpentine seat-rail with foliate border centered by a heart-shaped cabochon within a cartouche, the cabriole legs headed by further heart-shaped cabochons in a foliate star and terminating in scrolling foliate feet
38 in. (97 cm.) high, 23½ in. (60 cm.) wide, 24 in. (61.5 cm.) deep

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 80.





433

■ 433

A LATE LOUIS XVI ORMOLU, PATINATED-BRONZE AND WHITE MARBLE MANTEL CLOCK ('PENDULE A L'ETUDE ET LA PHILOSOPHIE')

LATE 18TH CENTURY, THE MOVEMENT BY NOËL BOURRET, AFTER A DESIGN BY FRANCOIS REMOND

In the Louis XVI style, the drum dial surmounted by an eagle and supported on a plinth cast in relief with putti and a classically-draped couple, flanked by figures of 'L'Étude' and 'La Philosophie', on a marble base centered by a mask flanked by putti and foliate scrolls, inset to each end with *mille-raie* panels and Apollo masks, on six *toupie* feet, the white enamel dial signed 'BOURRET A PARIS'

19¼ in. (49 cm.) high, 27¼ in. (69 cm.) wide, 6½ in. (16.5 cm.) deep

\$6,000-10,000

£4,700-7,700
€5,400-9,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 434

A SET OF FOUR NORTH EUROPEAN ORMOLU CANDLESTICKS

POSSIBLY SWEDISH, EARLY 19TH CENTURY

Each with gadrooned nozzle in a square bobèche cast with stars, wreaths, paterae and diamonds on a turned socle, the tapering body cast with neoclassical motifs on a spreading circular base with a border cast with star, quatrefoil and diamonds motifs

13¼ in. (33.5 cm.) high, 6¾ in. (17 cm.) diameter

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



434

■ 435

A LATE EMPIRE ORMOLU CARTEL CLOCK

CIRCA 1815-20, THE MOVEMENT BY MICHEL A PARIS

The circular white enamel dial with Arabic chapters and signed 'Me Michel a Paris' in an ormolu border surrounded by an associated circular blue resin band embellished with stars, in a leaf-tip frame, all suspended from a ribbon-tied drape

43 in. (109 cm.) high, 17½ in. (44.5 cm.) wide, 4¾ in. (12 cm.) deep

\$6,000-8,000

£4,700-6,200
€5,400-7,200

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 436

A PAIR OF DIRECTOIRE MAHOGANY AND EBONIZED BERGERES

BY JEAN-BAPTISTE CLAUDE SENÉ, CIRCA 1795-1800

Each with top-rail and arms carved with olive branch motif, on griffin monopodia legs with winged arm supports terminating in paw feet, the back legs similarly modeled, the padded back, seat and squab cushion covered in a beige suede, each spuriously stamped once 'JACOB R. MESLEE', one stamped once 'J.B.SENE'

38½ in. (98 cm.) high, 28 in. (71 cm.) wide, 27 in. (68.5 cm.) deep

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Jean-Baptiste-Claude Sené *maître* in 1769.



435



436



437

■ 437
A LATE LOUIS XV ORMOLU AND EBONIZED
MANTEL CLOCK

CIRCA 1770, THE MOVEMENT BY JEAN-BAPTISTE BAILLON

Modeled as the figure of 'Cleopatra Reading', seated on a tree trunk above a cornucopia and resting on the barrel movement, the white enamel dial with Roman and Arabic chapters and signed 'J.B. BAILLON HORLOGER DE MME LA DAUPHINE', on a rectangular base with reentrant corners, the sides with rosette clasps, all atop an ebonized breakfront plinth with a central frieze mount flanked by lozenges on toupie feet; the movement signed 'J. B. BAILLON PARIS NO. 4305' and adapted in the 19th century

14 in. (36 cm.) high, 13 in. (33 cm.) wide, 5 in. (13 cm.) deep

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Jean-Baptiste Baillon, *maître horloger* in 1727.

Jean-Baptiste Baillon's career continued almost up to his death in 1772 and after being appointed *Horloger Ordinaire de la Reine* to Marie Leszczyńska in 1738 he amassed both renown and riches before his appointment as *Horloger Ordinaire de la Dauphine* to Marie-Antoinette in 1770.

■ 438
A LOUIS XVI ORMOLU MANTEL CLOCK

LAST QUARTER 18TH CENTURY

Modeled as the 'Triumph of Bacchus' the drum case with white enamel dial, Arabic chapters and signed 'A PARIS', surmounted by an infant Bacchus with trailing vine leaves and grapes on a chariot pulled by a pair of goats with two putti, on a rectangular fluted base and toupie feet

19½ in. (49.5 cm.) high, 23 in. (58.5 cm.) wide, 8 in. (20 cm.) deep

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Note continues on christies.com



438

■ 439
A LOUIS XVI ORMOLU-MOUNTED
AMARANTH AND MAHOGANY SECRETAIRE
A ABATTANT

BY PIERRE GARNIER AND JACQUES D'AUTRICHE, CIRCA 1775

The canted and molded rectangular *rouge royale* marble top above a façade with a double border inlaid *sans traverse*, with roundel angles, the fall-front enclosing a green gilt-tooled leather-lined writing surface and a fitted interior with six drawers surrounding a central compartment beneath two short and one long shelf, the lower section with two doors opening to reveal a shelf, between canted stop-fluted angles headed by three small roundels, on a molded base, stamped twice 'P. GARNIER' and once 'J. DAUTRICHE' and 'JME'

50¼ in. (127.5 cm.) high, 40 in. (101.5 cm.) wide, 16½ in. (42 cm.) deep

\$25,000-40,000

£20,000-31,000
€23,000-36,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

A. Pradère, *Les Ébenistes Français : De Louis XIV à la Révolution*, 1989, p. 251.
C. Huchet de Quénétain, *Pierre Garnier*, Paris, 2003, p. 35.

Pierre Garnier (1726-1800), *maître* in 1742.

Jacques Dautriche (1725 to 1728 - 1778), *maître* in 1765.

With its particularly clean silhouette and emphasis on the natural beauty of exotic woods, so tastefully accented by restrained ormolu mounts, this elegant *secrétaire à abattant* epitomizes the most restrained version of Neoclassicism in the 1770s. Garnier executed a number of furnishings in this somber style and comparable pieces include an imposing *bureau à cylindre* formerly in the Ann and Gordon Getty collection, sold Christie's, New York, 22 October 2022, lot 443 (\$189,000), and a pair of commodes in the Swedish Royal collections at Gripsholm Palace (see C. Huchet de Quénétain, *Pierre Garnier*, Paris, 2003, p. 49). Garnier often subcontracted work to fellow *ébéniste* Dautriche, whose stamp also appears on the present lot.



439



440



■ 440
A PAIR OF LOUIS XVI ORMOLU-MOUNTED
GRANITE VASES

LATE 18TH CENTURY

Each with waisted neck and ovoid body with handles on a turned, tapering socle atop associated square plinth base
10½ in. (27 cm.) high, 9 in. (23 cm.) wide, 7 in. (18 cm.) deep (2)

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 441
A PAIR OF LATE EMPIRE ORMOLU THREE-
LIGHT CANDELABRA

CIRCA 1815

Each surmounted by an associated flame finial turning to reveal a bobèche, the tapering cylindrical stem decorated with palmette clasps above stars, the tapering stem modeled as foliate Egyptian terms on lion mask brackets, supporting gadrooned drip trays and palmette-decorated nozzles, terminating in a vase on a Greek-key pattern socle, circular base decorated with scrolling Egyptian motifs
18 in. (46 cm.) high, 9 in. (23 cm.) diameter (2)

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



441

■ 442
AN AUBUSSON PILE CARPET

PROBABLY BY JEAN-JOSEPH DUMONDS,
BETWEEN 1740-50

Of Ottoman 'Medallion Ushak' design, the overall repeat pattern with stylised entwined vines surrounding a central cusped ogival medallion with cusped stellar-lobed part-medallions, in a narrow reeded light brown border
189½ in. (481 cm.) x 139 in. (353 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

This carpet is a French adaptation of the Ottoman Ushak medallion carpet design, an example of which appears in this sale as lot 260. One of the first knotted pile carpets woven at Aubusson was an adaptation of this design. It was woven in 1745, and incorporated the coat of arms of the bishop of Strasbourg, Armand-Gaston de Rohan Soubise (Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1995, p. 23, pl.108). At this time, the Aubusson workshop had only recently been established to relieve the pressure from the Royal manufactory at Savonnerie and weave carpets for the growing middle market. In 1746, a licence was granted to the workshop to weave 'rugs [...] and other works in the Turkish and Persian style', and soon the designer Jean-Joseph Dumonds was set to work adapting Oriental carpet designs for a French taste.

The weaving of Eastern-inspired rugs reflected a growing fascination with 'the Orient' in eighteenth century Europe. It was also a reflection of the tastes of European royals in the previous centuries - particularly in Tudor and Elizabethan England, who had been avid collectors of Ottoman carpets. An emergent class of ambitious nobility sought to emulate them, if not with genuine Ottoman examples, then at least with similar designs. Sherrill notes that from about 1756 the Aubusson workshop focused more on a typically French aesthetic in their carpets: this suggests that the present carpet was woven during a narrow window of only a few years in the 1740s.

Further examples of Aubusson carpets woven to Islamicate designs have appeared at auction in recent years. Pile rugs based on Mamluk designs were offered at Sotheby's New York, 27 April 2000, lot 217, and at Christie's London, 12 October 2000, lot 50. A fragment based on an Ottoman 'Smyrna' design was sold at Christie's New York as part of the *Yves Mikaeloff Collection*, 21 May 1997, lot 395.





■ 443

A PAIR OF NAPOLEON III ORMOLU-MOUNTED, PEWTER AND BRASS 'BOULLE'-INLAID EBONY AND EBONIZED PEDESTALS

CIRCA 1860

Inlaid overall in *première* and *contre-partie* with a stepped rectangular top, above and egg-and-dart molding with a trailing vine-leaf frieze above a Bacchic mask, each centered by a medallion the first depicting the Emperor Nero and inscribed 'VI / NERO. AVG' the second depicting Vespasian and inscribed 'XI / T. VESP. AVG', the tapering sides headed by satyr masks on a stepped rectangular plinth base
52¼ in. (133 cm.) high, 20½ in. (52 cm.) wide, 15½ in. (39 cm.) deep (2)

\$15,000-25,000

£12,000-19,000

€14,000-22,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Grand Hall*, in the Château de Ferrières, Seine-et-Marne. By descent to the present owners.

LITERATURE:

Les Rothschild en France au XVIIIe siècle, dir. Claude Collard et Melanie Aspey, (cat. exp. Paris, Bibliothèque nationale de France, 20 novembre 2012-10 février 2013), Paris, Bibliothèque nationale de France, p. 131 (ill.)

This pair of pedestals is inspired by the *oeuvre* of André-Charles Boulle (1642-1732), cabinetmaker, chaser, gilder and engraver *du roi*, appointed in 1672. His designs frequently included portrait medallions in similar employ to those on the present lot. Their significance included honoring Royal commissions, such as the extraordinary cabinet in the collection of the Prince and Princess Sadruddin Aga Khan which features a medallion of King Louis XIV in his armor (sold Christie's, Paris, 24 November 2020, lot 1005). The medallions also served more symbolic importance, such as demonstrating the longevity or stability of a monarch by depicting powerful figures from antiquity and mythology. A pair of cabinets in the Metropolitan Museum of Art, dating to the late 18th century, are directly related to designs by Boulle feature a symbolic portrait medallion of Henri IV, King of France (1589-1610) and Maximilien de Béthune, duc de Sully (1560-1641) (accession nos. 1974.391.1a and 1974.391.2a, respectively). Boulle's influence and technical prowess in combining bronze and marquetry continued through to 19th century with a number of accomplished *ébénistes* replicating his work, such as Mathieu Bafort. The sunburst medallions, for example, are closely related to those found on a table in the Château de Chantilly (inv. no. OA 358).

The medallions on the present pair of pedestals are nearly identical to ones found in the National Museum of Bargello in Florence, established in the mid-nineteenth century. The medallions are unattributed and date to the sixteenth century, and are part of a series of Renaissance bronze plaques depicting various emperors, including Nero (inv. no. 609B) and Titus as seen here. The plaques in the Bargello include the same inscription below noting the subject.



The present lot *in situ* at Château de Ferrières
©All rights reserved.



444

■ 444
A LOUIS XVI SMALL GREEN
AND WHITE-PAINTED
BANQUETTE

CIRCA 1775-80

The shaped channeled frame above a serpentine seat-rail, tapering fluted legs headed by rosette paterae, the padded back and seat upholstered in a mint silk; redecorated

27 in. (69 cm.) high, 36½ in. (93 cm.) wide, 18 in. (46 cm.) deep

\$4,000-6,000 £3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



445

■ 445
A LOUIS XVI GILTWOOD
FAUTEUIL

BY GEORGES JACOB, CIRCA 1780

The rectangular padded back carved overall with trailing oak leaves and acorns within a stiff-leaf border, the arms terminating in scrolling acanthus leaves on spreading acanthus-wrapped supports, the shaped seat rail carved overall with *entrelac* and rosette motif and flanked by a stiff-leaf border, tapering stop-fluted legs with acanthus collars headed by a rosette on toupie feet, the padded back, arms and seat upholstered in crimson and floral velvet, stamped 'G. IACOB', inscribed in pencil 'E. DE ROTHSCHILD' and 'GOBER', inscribed in ink 'NO. 3', with incised 'X' and 'T.S.' and inscribed in black paint 'RMA'

36 in. (91 cm.) high, 27¼ in. (69 cm.) wide, 23 in. (58.5 cm.) deep

\$40,000-60,000 £31,000-46,000
€36,000-54,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949);
Confiscated from the above by the Einsatzstab
Reichsleiter Rosenberg following the Nazi occupation of
France in May 1940.
Recovered by the Monuments Fine Arts and Archives
Section from Buxheim monastery, Germany.
Returned directly from the above to France and
restituted to the Rothschild family.
By descent to the present owners.

Georges Jacob, *maitre* in 1765.

Note continues on christies.com



446

■ 446
A LOUIS XVI GILTWOOD BERGERE

BY JEAN-BAPTISTE LELARGE, CIRCA 1780

The arched frame carved with flowering harebells and foliate cresting, padded arms terminating in berried terminals on rope-twist supports and scrolling acanthus base, the shaped seat-rail with arched motif interspersed with flower shoots, fluted, rope-twist legs headed by scrolls and terminating in foliate wrapped sabots, the padded back, arms and drop-in seat covered in a scarlet silk damask, stamped once 'J. B. LELARGE'

38 in. (97 cm.) high, 27 in. (69 cm.) wide, 29 in. (74 cm.) deep

\$10,000-15,000 £7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Jean-Baptiste Lelarge, *maitre* in 1775

The stamp of J.B. Lelarge most likely refers to Jean-Baptiste III Lelarge (1743-1802), who utilized the same stamp as his father, Jean-Baptiste II Lelarge, (*maitre* in 1738) who died in 1771, at which point his son took over his father's *atelier*. After receiving his *maîtrise*, Jean-Baptiste III quickly established a good reputation working from his shop on the rue de Cléry for wealthy patrons both in France and abroad, where his clients included the King of Portugal. Creating furnishings in the latest styles, he was most active during the last two decades of the eighteenth century and his business even survived the turbulent years of the revolution.

■ 447
PAIR OF LOUIS XVI GREY AND WHITE-
PAINTED CANAPES D'ANGLE

BY LOUIS-CHARLES CARPENTIER, LAST QUARTER 18TH
CENTURY

Each with channeled frame and padded back, seat upholstered in pale blue cotton, fluted tapering legs headed by rosettes, one stamped twice 'L.C. CARPENTIER', the other stamped once; previously gilt

30 in. (76 cm.) high, 42½ in. (108 cm.) wide, 25 in. (63.5 cm.) deep (2)

\$5,000-8,000 £3,900-6,200
€4,500-7,200

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Louis Charles Carpentier, *maitre* in 1787.



447



■ 448

A SUITE OF FIFTEEN FRENCH POLYCHROME-DECORATED DINING-CHAIRS

DESIGNED BY GEORGES GEFFROY, ATTRIBUTED TO MAISON DECOUR, SECOND HALF 20TH CENTURY

Each upholstered in buttoned red silk with red and cream fringing, on X-framed legs joined by a brass stretchers, the frames in painted beechwood to simulate tulipwood 34 in. (86.5 cm.) high, 16 in. (40.5 cm.) wide, 16 in. (40.5 cm.) deep (15)

\$8,000-12,000 £6,200-9,300 €7,200-11,000

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

LITERATURE:

P. Arizzoli Clementel, *Georges Geffroy (1905-1971), une légende du grand décor français*, Paris, 2016, p. 61 and 69 (ill.).

The design for these practical folding chairs was executed as a collaboration between Parisian firm Maison Decour and George Geffroy. Georges Geffroy (1905-1971) was a legendary and sought after interior designer who created interiors for the Parisian elite such as Christian Dior, Daisy Fellowes and Gloria Guinness; Hubert de Givenchy described Geffroy as being "An eighteenth-century gentleman, a figure from another era, one of a breed of decorators that is extinct today, with an unerring eye."

The use of this design was most notably integral to the interiors of *La Gaviota IV*, the beloved yacht of Chilean millionaire Arturo López-Willshaw (1900-1962). López-Willshaw was an important patron of the arts, collector and society figure in Paris during the interwar years. A set of the chairs from that yacht was sold Christie's, London, 21 September 2022, lot 58. Additional examples are illustrated in P. Arizzoli-Clementel, *Georges Geffroy (1905-1971), une légende du grand décor français*, Paris, 2016, p. 61 and 69 (ill.), Hugo Vickers, *Alexis. The Memoirs of the Baron de Redé*, England, 2005, pp. 52-55, and "Les chaises pliantes s'imposent pour les diners", *Plaisir de France*, January 1965, pp. 64-65.



448

■ 449

A LOUIS XIV BEAUVAIS TAPESTRY

AFTER A DESIGN BY GUY VERNANSAL, JEAN-BAPTISTE BELIN DE FONTENAY AND JEAN-BAPTISTE MONNOYER, LATE 17TH/EARLY 18TH CENTURY

Woven in wools, silks and silver thread, depicting 'The Return from the Hunt' (*Le retour de la chasse*) from the series *L'histoire de l'Empereur de la Chine*, the background depicting a blue sky with birds above a large lambrequin supported by two-arched canopy before a richly-decorated tent containing a monumental silver throne surmounted by ostrich feathers with an attendant to its left, the foreground with three figures in *Chinoiserie* dress on an elaborately woven polychrome carpet standing before a man on his knees before an incense burner and offerings of game, the border with stylized leaves; reduced in size, areas of reweaving, restorations 141 in. (358 cm.) high, 105 in. (267 cm.) wide

\$40,000-60,000 £31,000-46,000 €36,000-54,000

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 9 and 12.

The present lot forms part of the exotic and highly elaborate *L'Histoire de l'Empereur de la Chine* series, illustrating the life of the Chinese Emperor, believed to be either the Emperor Shunzhi (reigned 1643 to 1661) or the Emperor Kangxi (reigned 1661 to 1722). The Beauvais series traditionally included ten scenes of courtly life, such as the 'Return from the Hunt' seen here, where we see the Emperor and his Empress discussing his success beneath a grand double canopy, while the carcasses of his spoils lay strewn by their feet. While the scene depicted is predominantly Chinese, the carpet displayed on the floor is indeed Turkish, being a sumptuous 16th century Ushak carpet from west Anatolia (an earlier example than lot 260 in The Kunstammer sale from the same collection). For a more in-depth look at the history of this series, see the partner to this lot, the grand 'Audience of the Emperor' from the same series in the Evening Sale, lot 33.



449



■ 450

CLAUDE LALANNE (1925-2019)

GATE MODEL, CIRCA 1970

Gilt bronze; beech frame and paper
8 7/8 in. (22.5 cm.) high, 11 1/4 in. (28.5 cm.) wide, 1 1/2 in.
(4 cm.) deep

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.





451

■ 451

CLAUDE LALANNE (1925-2019)

'PAPILLON' BRACELET, CIRCA 1970

18k gold and round-cut diamonds
with original patinated copper and bronze form and box
Wrist length: 5¼ in. (13.5 cm.)
Approximate gross weight: 23 g. (0.8 oz.)
Signed 'LALANNE' and with French assay mark and French maker's mark; signed
'CLAUDE' and inscribed 'DMH' to the form

\$2,000-3,000

£1,600-2,300

€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

La maison-atelier de Claude et François-Xavier Lalanne, Montreuil, 2018, p. 11.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018,
p. 269.
Claude & François-Xavier Lalanne. Nature transformed, exh. cat., Clark Art Institute,
Williamstown, 8 May-31 October 2021, pp. 50, 69, 123.

■ 452

CLAUDE LALANNE (1925-2019)

'PAPILLON' BRACELET, CIRCA 1970

18k gold and round-cut diamonds
with original patinated copper and bronze form and box
Wrist length: 5¼ in. (13.5 cm.)
Approximate gross weight: 23 g. (0.8 oz.)
Signed 'LALANNE' and with French assay mark and French maker's mark; signed
'CLAUDE' and inscribed 'GMH' to the base

\$2,000-3,000

£1,600-2,300

€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

La maison-atelier de Claude et François-Xavier Lalanne, Montreuil, 2018, p. 11.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018,
p. 269.
Claude & François-Xavier Lalanne. Nature transformed, exh. cat., Clark Art Institute,
Williamstown, 8 May-31 October 2021, pp. 50, 69, 123.



452



■ 453

CLAUDE LALANNE (1925-2019)

TRAY, CIRCA 1970

Patinated copper, galvanized copper, pearl, and semi-precious gemstones
¾ in. (2 cm.) high, 11¾ in. (29 cm.) wide, 6¾ in. (17 cm.) deep

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



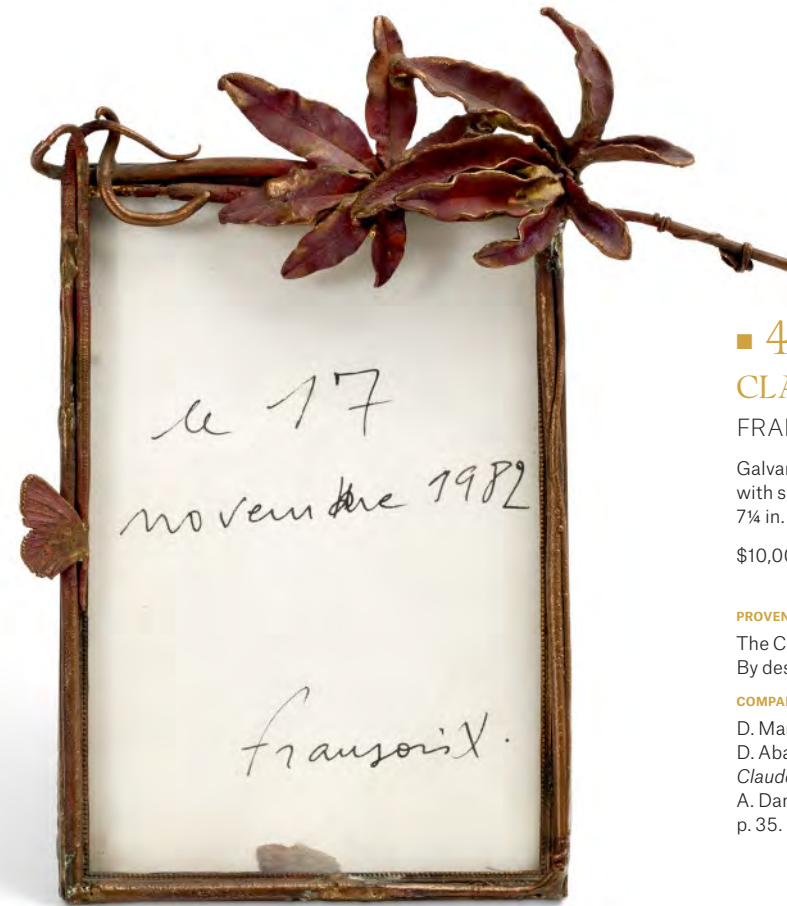
■ 454
CLAUDE LALANNE (1925-2019)

TRAY, 1979
 Patinated copper and galvanized copper
 3 3/4 in. (8.5 cm.) high, 26 1/2 in. (68.5 cm.) wide, 17 1/2 in. (44 cm.) deep
 \$10,000-15,000

£7,800-12,000
 €9,000-13,000

PROVENANCE:
 The Collection of the Rothschild family.
 By descent to the present owners.

LITERATURE:
 D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 91.
 D. Abadie, *Lalanne(s)*, Paris, 2008, p. 259.



455

■ 455
CLAUDE LALANNE (1925-2019)

FRAME, CIRCA 1970
 Galvanized copper, gilt and patinated brass, glass
 with sheet of paper, signed 'François X.' and dated 'le 17 novembre 1982'
 7 1/4 in. (18.5 cm.) high, 6 1/2 in. (17.5 cm.) wide, 4 1/2 in. (11 cm.) deep
 \$10,000-15,000

£7,800-12,000
 €9,000-13,000

PROVENANCE:
 The Collection of the Rothschild family.
 By descent to the present owners.

COMPARATIVE LITERATURE:
 D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 64.
 D. Abadie, *Lalanne(s)*, Paris, 2008, p. 285.
 Claude Lalanne, Paris, 2018, p. 60.
 A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018, p. 35.

■ 456
CLAUDE LALANNE (1925-2019)

FRAME, UNIQUE PIECE, CIRCA 1970
 Galvanized copper, patinated and gilt brass, glass
 with sheet of paper, inscribed 'Bon Anniversaire'
 6 3/4 in. (17 cm.) high, 6 1/2 in. (16.5 cm.) wide, 4 in. (10 cm.) deep
 Monogrammed 'CL', signed 'LALANNE' and numbered '1/1' to the back
 \$8,000-12,000

£6,200-9,300
 €7,200-11,000

PROVENANCE:
 The Collection of the Rothschild family.
 By descent to the present owners.

COMPARATIVE LITERATURE:
 D. Marchesseau, *Les Lalanne*, Flammarion, Paris, 1998, p. 64.
 D. Abadie, *Lalanne(s)*, Flammarion, Paris, 2008, p. 285.
 Claude Lalanne, Gourcuff-Gradenigo, Paris, 2018, p. 60.
 A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, Rizzoli, New York, 2018, p. 35.

The frame and note were probably gifted from the artist to a member of the Rothschild family.



456



457

■ 457
FRANÇOIS-XAVIER LALANNE (1927-2008)

'OISEAU' CANDLEHOLDER, 1993

Patinated steel
4½ in. (11.5 cm.) high, 2 in. (5 cm.) wide, 4¾ in. (12 cm.) deep
Signed 'LALANNE' and dated '93' to the underside of the tail

\$1,500-2,000

£1,200-1,500
€1,400-1,800

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Kasmin, *Claude & François-Xavier Lalanne. Art, work, life*, New York, 2012, n. p.



■ 458
FRANÇOIS-XAVIER LALANNE (1927-2008)

'OISEAU SUR LA BOULE', 1977

Patinated bronze and patinated metal
4¾ in. (12.5 cm.) high, 3 in. (7.5 cm.) wide, 4 in. (10 cm.) deep
Signed 'LALANNE' and dated '77' under the wings

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Kasmin, *Claude & François-Xavier Lalanne. Art, work, life*, New York, 2012, n. p.
La maison-atelier de Claude et François-Xavier Lalanne, Montreuil, 2018, p. 29.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018, p. 170.



458

■ 459
CLAUDE LALANNE (1925-2019)

'HOMMAGE', 1978

Galvanized copper, patinated copper and copper
4¾ in. (11 cm.) high, 6¼ in. (16 cm.) wide, 5 in. (13.5 cm.) deep
Titled 'Hommage à Guy' on a plate to the front and monogrammed 'CL', signed 'CLAUDE LALANNE' and dated '78' on a plate to the back

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 83.
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 146-147.
Claude & François-Xavier Lalanne. Nature transformed, exh. cat., Clark Art Institute, Williamstown, 8 May-31 October 2021, p. 46.

460

CLAUDE LALANNE (1925-2019)

'SVEN' FLATWARE SERVICE, 2012

Gilt silver

Comprising 142 pieces:

two serving utensils

sixteen dinner knives

sixteen dinner forks

sixteen soup spoons

fifteen fish knives

fifteen fish forks

thirty dessert knives

seventeen dessert forks

fifteen dessert spoons

Largest: 11 $\frac{1}{2}$ in. (29.5 cm.) high

Approximate gross weight: 388 oz. (11.50 kg.)

Some pieces numbered from '1/2/12' to '8/6/12', some with French assay mark, some with assay mark and some with French maker's mark (142)

\$80,000-120,000

£62,000-93,000

€72,000-110,000

PROVENANCE:

The Collection of the Rothschild family.

By descent to the present owners.

LITERATURE:

Les Lalanne, exh. cat., Centre national d'art contemporain, Paris, 5 June-13 July 1975, pp. 46-47.

R. Rosenblum, *Les Lalanne*, exh. cat., Château de Chenonceau, 7 June-3 November, 1991, p. 88.





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 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 or provide them in person.

CHRISTIE'S

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

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

BEFORE THE SALE DESCRIPTION OF LOTS

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

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

OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

CONDITION

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

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

VIEWING LOTS PRE-AUCTION

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

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

ESTIMATES

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

WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the primary **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price, buyer's premium,** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York Law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 60 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion

of experts at the date of the auction or drew attention to any conflict of opinion.

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

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is as it is forged in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the "Subline" of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot's** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - you can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer** JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
 - Credit Card** We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash** We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks** You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks** You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - Cryptocurrency** With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ⚡ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within three days

following the auction we may, at our option

- charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
 - In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

- Endangered and protected species Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ♀ in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- Lots of Iranian origin** Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- Gold** Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- Watches** Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

- Handbags A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

▲ **Property in which Christie’s has an ownership or financial interest**

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** 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 **lot**. 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 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 continue to bid for the **lot** above the irrevocable written bid.

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**.

▲ ◆ **Property in which Christie’s has an interest and Third Party Guarantee/Irrevocable bid**

Where Christie’s has a financial interest in a **lot** and the **lot** fails to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol ▲ ◆ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, 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 interested parties**

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

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition of the lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“**Attributed to ...**”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of ...**”/“**Workshop of ...**”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“**Circle of ...**”: in Christie’s **qualified** opinion a work of the period of the artist and showing his influence.

“**Follower of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“**Manner of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“**After ...**”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“**Signed ...**”/“**Dated ...**”/“**Inscribed ...**”: in Christie’s **qualified** opinion the work has been signed/dated/inscribed by the artist.

“**With signature ...**”/“**With date ...**”/“**With inscription ...**”: in Christie’s **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

“**Boucheron**”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“**Mount by Boucheron**”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“**Signed Boucheron / Signature Boucheron**”: in Christie’s **qualified** opinion has a signature by the jeweller.

“**With maker’s mark for Boucheron**”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retros 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⌚ next to the **lot** number incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

“**Marked Fabergé, Workmaster ...**”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“**By Fabergé ...**”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“**In the style of ...**”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“**Bearing marks ...**”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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.

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 in the Conditions of Sale for further information.

◆

Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

▲

Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

▲◆

Christie’s has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. ‘

⚡

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**.

•

Lot offered without **reserve**.

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.

21/08/2023

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

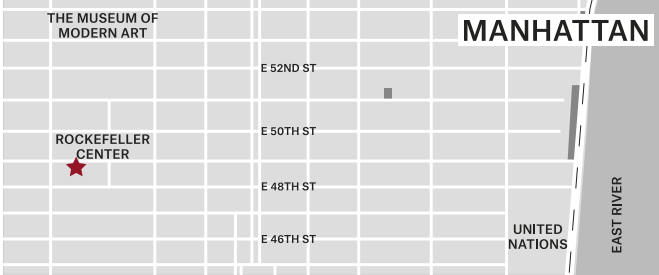
Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

02/08/19

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

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 for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

▶

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

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: +1 212 636 2650

Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie’s and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com



Christie’s Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

ART. WORK.

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

LEARN MORE AT CHRISTIES.EDU

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Honorary Adviser; Chairman, Europe
Benjamin Gore, Chief Operating Officer
Jean-François Palus
Héloïse Temple-Boyer
Sophie Carter, Director & Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Bonnie Brennan, President

CHAIRMAN'S OFFICE

Alexander Rotter, Chairman
Max Bernheimer, Deputy Chairman
Catherine Busch, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
Jennifer K. Hall, Deputy Chairman
John Hays, Deputy Chairman
Darius Himes, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Sonya Roth, Deputy Chairman
Caper Ryan, Deputy Chairman
Will Strafford, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Diane Baldwin, Heather Barnhart, Michael Bass, Eileen Brankovic, Max Carter, Ana Maria Celis, Angelina Chen, Michelle Cheng, Nick Cinque, Deborah Coy, Francois de Poortere, Johanna Flaum, Marcus Fox, Vanessa Fusco, Sayuri Ganepola, Benjamin Gore, Helena Grubestic, William Haydock, Allison Heilman, Sima Jalili, Alex Heminway, Margaret Hoag, Nicole Jacoby, Erik Jansson, Michael Jefferson, Rahul Kadakia, Emily Kaplan, Jessica Katz, Caroline Kelly, Julie Kim, Stefan Kist, David Kleiweg de Zwaan, Emily Klug, Rachel Koffsky, Samantha Koslow, Kathryn Lasater, Natasha Le Bel, Daphne Lingon, Gabriela Lobo, Deidrea Miller, Carly Murphy, Richard Nelson, Illysa Ortsman, Joanna Ostrem, Joseph Quigley, Jason Pollack, Denise Ratinoff, Daphne Riou, Stephanie Roach, Casey Rogers, Gillian Gorman Round, Raj Sargule, Elise de la Selle, Devang Thakkar, Sarah Vandeweerd, Cara Walsh, Michal Ward, Ben Whine, Neda Whitney, Jen Zatorski, Steven J. Zick

VICE PRESIDENTS

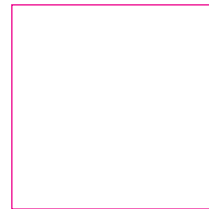
Tylee Abbott, Nicole Arnot, Abigail Barkwell, Marina Bertoldi, Laura Betrián, Sara Bick-Raziel, Bernadine Boisson, Diana Bramham, Maryum Busby, Cristina Carlisle, Kayla Cohen, Kristen de Bruyn, Cathy Delany, Jacqueline DiSante, Sarah El-Tamer, Brian Evans, Shannon Euell, Abby Farha, Stephanie Feliz, Kristen France, Christina Geiger, Joshua Glazer, Douglas Goldberg, Vanessa Graff, Lindsay Griffith, Margaret Gristina, Izabela Grocholski, Anne Hargrave, John Hawley, Kristina Hayes, Lindsay Hogan, Amy Indyke, Heather Jobin, Bennett Jackson, Stephen Jones, Sumako Kawai, Paige Kestenman, Peter Klarinet, Elizabeth LaCorte, Samuel Lai, Isabella Lauria, Alexandra Lenobel, Andrew Leuck, Alexander Locke, Ryan Ludgate, Cheryl Lynch, Samantha Margolis, Alex Marshall, Anita Martignetti, Camille Massaro-Menz, Laura Mathis, Stephanie McNeil Singh, Katie Merrill, Nina Milbank, Kimberly Miller, Melissa Morris, Christopher Munro, Takaaki Murakami, Megan Murphy, Libia Nahas, Michele Nauman, Marysol Nieves, Jonquil O'Reilly, Rachel Orkin-Ramey, Vicki Paloympis, Claibourne Poindexter, Anna Pomales, Carleigh Queenth, Elizabeth Quirk, G. Rhett Prentice, Prakash Ramdas, Rebecca Ross, Rebecca Roundtree, William Russell, Reed Ryan, Nicole Sales, Emily Salzberg, Stacey Sayer, Morris Scardigno, Elizabeth Seigel, Hannah Solomon, Joanna Szymkowiak, Pip Tannenbaum, Paul Tortora, Lillian Vasquez, Grace Voges, Connie Vu, Jill Waddell, Rachael White Young, Kathryn Widing, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Betsy Alexandre, Nishad Avari, Alexander Badura, Anna Baitchenko, Anna Bar, Alexandra Bass, Abigail Bisbee, Gabriela Bonilla, Tristan Bruck, Michelle Carpanzano, Stephen Chambers, Laura DeMartis, Shaun Desiderio, Emma Diaz, Julie Drennan, Julian Ehrlich, Annabel Enquist, Danielle Finn, William Fischer, Juarez Francis, Ella Froelich, Agostino Guerra, Krista Hannesson, Allison Houghton, Allison Immergut, Rhiannon Knol, David Lieu, Katya McCaffrey, Christopher Mendoza, Charles McCormick, Alexandra O'Neill, Nell Plumfield, Antonio Quizpilema, Deborah Robertson, Peter Rusinak, Jill Sieffert, Heather Smith, Victoria Solivan, Jessica Stanley, Amelie Sun, Jennie Tang, Victoria Tudor, Joslin Van Arsdale, Heather Weintraub, Sara Weintraub, Kristina Weston, Christina Wolf, Gretchen Yagielski, Zhi Yin Yong, Sophia Zhou

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Jessie Fertig, Lisa Hubbard, Ashley Schiff, Brett Sherlock, Jody Wilkie



© Christie, Manson & Woods Ltd. (2023)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020