

CHRISTIE'S



THREE DEALING DYNASTIES  
LONDON, PARIS, GENEVA

LONDON | 23 MAY 2024



# THREE DEALING DYNASTIES

LONDON, PARIS, GENEVA



## AUCTION

Thursday, 23 May 2024 at 10:30am  
(Lots 1-248)

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

## VIEWING

Friday	17 May	9.00 am - 5.00 pm
Saturday	18 May	12.00 pm - 5.00 pm
Sunday	19 May	12.00 pm - 5.00 pm
Monday	20 May	9.00 am - 5.00 pm
Tuesday	21 May	9.00 am - 8.00 pm
Wednesday	22 May	9.00 am - 5.00 pm

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale  
should be referred to as **MENAGERIE-22984**

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## RESERVES

Lots with a low estimate of £2,000 or less will be sold subject to no reserve  
and are denoted by •



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## FURTHER INFORMATION

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# THREE DEALING DYNASTIES

L O N D O N , P A R I S , G E N E V A



This spring Christie's is delighted to offer for sale works of art collected by the scions of three dealing dynasties, each in business at the centre of the international art market for almost a century.

With their focus on rarity, quality and provenance, each of these dealers is renowned in their respective field, celebrated for seeking out treasures and presenting beautiful works of art with new research and fresh perspective. Their advice and seal of approval has long been sought by international institutions, collectors and decorators, with works of art that they have handled gracing many illustrious collections around the world, including the British Museum, the Getty Museum, the Metropolitan Museum of Art and the Louvre. In each case the second or third generation of their family's business, many of these works of art are items that they have lived with for many years at home.

This sale includes a colourful and diverse 'menagerie' of Chinese and Japanese animals and birds, executed in porcelain, bronze, cloisonné enamel and exquisite lacquer. Such exotic works of 'Export' art from Asia have been treasured since the 17th century across Europe – from passionate royal collectors such as Marie-Antoinette in France and the Prince Regent (later George IV) in England, to aristocratic and distinguished families including the Rothschilds – and have remained highly desirable into the 21st century. Collected voraciously by connoisseurs and amateurs alike, during the 19th and 20th centuries their appeal spread across the Atlantic where great American collectors including the Rockefeller, Astor, Vanderbilt, Wrightsman and Getty families displayed such animals on beautiful French and English furniture. The animals presented in this sale include some of the rarest examples of their types for which there are few published comparables – all are remarkable for surviving their journeys to Europe centuries ago and for their own

illustrious histories in important private collections in the intervening years.

These rare works of art from Asia were not only highly prized in themselves but were also 'enhanced' on arrival in Europe with mounts in silver, gold, bronze and ormolu by craftsmen and dealers during the 17th and 18th century, designed to elevate their precious nature and conveying the ultimate in luxury status. The new 'creations' which emerged from the *ateliers* of the greatest *bronziers* and *marchands-mercier* (the dealers of their day) in Paris in particular, catering to the fashionable tastes of their discerning clientele, were highly innovative and there are several beautiful ormolu-mounted Asian objects included in this sale, from each of the dealers represented.

The furniture and decorative arts include a veritable rollcall of some of the most celebrated French craftsmen and factories of the late 17th, 18th and early 19th centuries, including André-Charles Boulle, Roger van der Cruse, Jean-Henri Riesener, Pierre Gouthière, Jean-Charles Saunier, Etienne Levasseur, Pierre-Philippe Thomire, and many others. Highlights of the French furniture featured in this sale include a jewel-like ormolu-mounted parquetry travelling '*table ambulante*', attributed to Riesener, almost certainly made for a distinguished patron and later formed part of the celebrated Hillingdon Collection until sold at Christie's in 1972. A bureau plat and mantel clock attributed to André-Charles Boulle and his sons, Boulle *filis*, were formerly in the collection of the English collector Geoffrey Gilmour in his Paris apartment in the rue du Bac during the mid-20th century. There are further examples of works by and inspired by Boulle included in the sale, alongside decorative Savonnerie panels, Imperial porphyry vases, fine examples of the art of the Parisian *maître ébénistes* and no fewer than twenty-four clocks.

†100

**A RARE AND MAGNIFICENT FAMILLE VERTE MODEL OF AN ELEPHANT**  
CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

£120,000-150,000

US\$150,000-190,000

€140,000-170,000

The animal with wrinkled skin naturalistically rendered in pale greyish white and black tones, its saddlecloth skillfully decorated in bright *famille verte* enamels and gilt with an intricate geometric design and stylised flowerhead roundels

12½ in. (31.8 cm.) long

**PROVENANCE:**

The Collection of Kurt Meyer, Los Angeles. Anonymous sale; Christie's, London, 25 March 1974, lot 12.

**EXHIBITED:**

Berlin, *Chinesische Kunst*, Preußische Akademie der Künste, 10 January-2 April 1929.

**LITERATURE:**

*Chinesische Kunst*, Berlin, 1929, p. 348, fig. 947.

**清康熙 五彩瑞象擺件**

來源:

洛杉磯 Kurt Meyer 舊藏  
倫敦佳士得，1974年3月25日，拍品12號

Elephants were a popular theme in Chinese art. They represented the embodiment of strength, wisdom and intelligence. 'Elephant' in Chinese is '*xiang*', which also sounds like the word for happiness. Saddle cloth, or '*an*' in Chinese, is a homonym for peace. Hence, this model of an elephant would have conveyed an auspicious message of peace and happiness to the onlooker.

Porcelain models of elephants in the 18th century are more typically decorated in *famille rose* enamels and date to the Qianlong period (1736-1795). Earlier 18th century *famille*

*verte* models of elephants are rare although elephants can be found depicted in *famille verte* enamels on vessels. A white lead glazed-model of a standing elephant (26 cm. long) dated to the Kangxi period is in the Victoria and Albert Museum, London, C.11-1959. A *famille rose* elephant and vase group from the Qianlong period is in the National Palace Museum, Taipei, accession no. K1B010711.

The result of Oxford thermoluminescence test no. P121h57 (13 July 2021) is consistent with the dating of this lot.



Christie's, London, 25 March 1974, lot 12



*Chinesische Kunst*, Berlin, 1929, fig. 947

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**A LARGE PAIR OF CLOISSONNE ENAMEL ROOSTERS**  
CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

£100,000-120,000

US\$130,000-150,000

€120,000-140,000

Each bird modelled with red comb and wattle, head turned to one side, the feathers naturalistically detailed in contrasting bright tones of yellow, black, red and blue enamels, the top layer of elaborate tail plumage attached to the back, the naturalistic gilt feet cast with a scaly texture

**清乾隆 掐絲琺瑯公雞擺件一對**

來源:

榮譽大法官Sebastian Augusto de Mello舊藏, 約於1800年購自澳門

Burnay伯爵舊藏, 1936年

倫敦蘇富比, 1969年7月21-22日, 拍品105號

14<sup>3</sup>/<sub>8</sub> in. (36.5 cm.) high

(2)

**PROVENANCE:**

The Honourable Judge Sebastian Augusto de Mello, acquired in Macao *circa* 1800.

Collection of Count Burnay, 1936.

Anonymous sale; Sotheby's, London, 21-22 July 1969, lot 105.

The rooster is one of the twelve animals of the Chinese zodiac and also the symbol of courage and faithfulness. Few examples of cloisonné enamel roosters are published. A realistically modelled rooster gifted by David David-Weill to Musée des Arts Décoratifs, Paris, is illustrated in *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p. 280, pl. 111. A single cloisonné rooster sold at Christie's London, 6 November 2007, lot 103; and another example sold in the same rooms on 3 November 2009, lot 163. An almost identical pair of roosters was sold at Christie's, Hong Kong, 30 May 2012, lot 4123 (HK\$3,140,000).

The present lot may be compared to a related pair modelled striding on a hexagonal pedestal base and sold at Sotheby's London, 12 July 2006, lot 109, later illustrated in *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou Museum, 2007, p. 42.

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†122

**A KAKIEMON MODEL OF A COCKEREL**  
JAPAN, EDO PERIOD, 17TH CENTURY

£30,000-50,000

US\$38,000-62,000

€35,000-58,000

Modelled with head turned to the side, mouth open, with expressive facial features picked out in black, the feathers finely detailed and colourful tail plumage decorated in shades of red, turquoise, blue, yellow and black

8½ in. (21 cm.) high; 7 in. (17.6 cm.) wide;  
5¼ in. (14.3 cm.) deep

**PROVENANCE:**

Collection Edouard Larcade (1871-1945), Paris.  
Sold Galerie Charpentier, Paris, 25 May 1951, lot 45 ('Coq en porcelaine émaillée polychrome. XVIII siècle. La tête et le cou émaillés rouge corail, les plumes polychromes, il est représenté la queue dressée').

A standing Kakiemon cockerel in The Burghley House Collection, Stamford, is illustrated by J. Ayers, O. Impey, J.V.G. Mallet, *Porcelain for Palaces, The Fashion for Japan in Europe 1650-1750*, London, OCS, 1990, p. 184, fig. 169; a plainer Arita model of a white cockerel of similar form was sold at Christie's, London, 21 May 2019, lot 23.

日本 江戸時代 十七世紀 彩瓷公鷄擺件



alternate view

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**A CLOISSONNE ENAMEL AND GILT-BRONZE DUCK CENSER**  
CHINA, MING DYNASTY, 17TH CENTURY

£70,000-100,000

US\$88,000-120,000  
€82,000-120,000

The censer modelled in the form of a duck standing on one leg on an undulating lotus leaf base decorated with scrolling lotus, its gilt head with inset red glass eyes turned to one side, beak open, the body detailed with multi-coloured feathers in bright red, white, yellow, blue, green and turquoise enamels, the cover with an aperture, similarly decorated

7<sup>5</sup>/<sub>8</sub> in. (19.5 cm.) long

The present lot may be compared with the late Ming dynasty cloisonné enamel duck standing on an inverted lotus leaf in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 79, no. 76. The theme of a duck standing atop an inverted lotus leaf base can be seen in a bronze censer dated to the Ming dynasty, illustrated in the *Roger Keverne Winter Exhibition Catalogue*, 2006, p. 22, no. 18, where the authors note that the inspiration for the motif as a censer is based on Han dynasty prototypes, such as the one illustrated by J.M. White and R.Y. Otsuka, *Pathways to the Afterlife: Early Chinese Art from the Sze Hong Collection*, Denver Art Museum, 1993, pp. 78-9, no. 33.

Two related cloisonné enamel ducks are illustrated in *Compendium of collections in the Palace Museum: Cloisonné Enamel (I)*, Yuan and Ming cloisonné enamels, Beijing, 2011, figs. 145-146. A pair of duck censers standing on plinths are illustrated in *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, fig. 220, pp. 219-220. Furthermore, there is a pair illustrated in *Colourful, Elegant, and Exquisite, A Special Exhibition of Imperial Enamel Ware from Mr Robert Chang's Collection*, 2007, Suzhou, p. 118. A Ming dynasty cloisonné enamel duck censer with closely-related

inverted lotus leaf base, acquired by Baron Sir John Henry Schröder (1825-1910) and by descent to Baron Bruno Schroder (1933-2019), was sold at Christie's, Paris, 6 July 2022, lot 124 (100,800 Euros). Another example was sold in the same rooms from the Amezaga collection, 7 December 2007, lot 11; and a pair from the Amezaga collection standing on lotus leaves was sold in the same auction, lot 13.

明十七世紀 掐絲琺瑯寶鴨香爐



alternate view



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†2

**A RARE PAIR OF CHINESE EXPORT TURQUOISE-GLAZED SPOTTED HOUNDS**  
CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

£50,000-80,000

US\$63,000-100,000  
€59,000-93,000

Seated with heads turned to one side, their bulging eyes set in an intent downward gaze, mouths open and teeth bared, the dark spotted fur markings contrasting with the bright turquoise glaze

A pair of iron-red spotted hounds is illustrated in M. Cohen and W. Motley, *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Vol. 1, Reigate, 2008, pl.11.3.

**清康熙 孔雀藍釉獵犬擺件一對**

來源:  
Edouard Larcade (1871-1945)舊藏  
Edouard Larcade中國古董專拍, 巴黎, 1957年4月2日, 拍品242號  
倫敦蘇富比, 1968年5月28日, 拍品197號

8 in. (20.4 cm.) high

(2)

**PROVENANCE:**

Collection of Edouard Larcade (1871-1945), Paris.  
Art Chinois... Provenant de la Collection Edouard Larcade, sold Galerie Charpentier, Paris, 2 April 1957, lot 242.  
Anonymous sale; Sotheby's, London, 28 May 1968, lot 197.



Art Chinois, Paris, 2 April 1957, lot 242



Sotheby's London, 28 May 1968, lot 197

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**A JAPANESE BLACK AND GOLD LACQUER PANEL  
DEPICTING THE PALACE OF VERSAILLES**

ATTRIBUTED TO THE SASAYA WORKSHOP, NAGASAKI, CIRCA 1788,  
ALMOST CERTAINLY AFTER A PRINT BY JAN CASPAR PHILIP

£20,000-40,000

US\$25,000-50,000  
€24,000-47,000

Decorated in gold *hiramaki-e* [low-relief lacquer] and silver *togidashi-e*, inscribed to the reverse 'Vue de Versailles', lacquered on a copper ground in later gilt-slip frame, with inscriptions relating to the provenance to the reverse of the frame  
6¼ x 11¼ in. (16 x 28.5 cm.) unframed

**PROVENANCE:**

By repute, commissioned by Johan Frederik, Baron van Reede tot de Parkeler (1757-1802), in circa 1788.

With Barend Groen Antiquaire, 1966.

With G. de Boer, Amsterdam.

Purchased by the present owner from a dealer in London.

Japanese lacquer panels decorated with representations from European prints and drawings began to be produced towards the end of the 18th century. Many were executed in Deshima, Nagasaki, commissioned by directors of the Dutch East India Company (VOC) such as Commander Isaac Titsingh, *Opperhoofd* (the commercial factor/head of the VOC in Japan) in 1780 and 1782-84, and Johan Frederik Baron van Reede tot de Parkeler (1757-1802), *Opperhoofd* in 1786 and 1788-89. Due to the policy of Japanese isolation (*Sakoku*) imposed by the Tokugawa shogunate, the VOC, who were exempt within the confines of their 'factory' in Deshima, were uniquely placed to commission Japanese works of art such as these. In 1793 Baron van Reede tot de Parkeler sent a collection of Japanese objects back to his father in the Netherlands, which he described in a detailed list and letter as including 'two oval portraits or busts of Frederick the Great, one of which is lacquered with colours and the other inlaid...'

In addition to portrait plaques, topographical views of European and Oriental subjects based on prints were also executed, as well as land- and sea-battles and marine scenes. A series that was probably commissioned by Baron Reede in 1788 included several views of Rome including St Peter's, the Trevi fountain, the Spanish Steps, the Palazzo dei Conservatori, the Palazzo Doria Pamphij, the Palazzo Corsini, the Churches of S. Eustachio, S. Giovanni Laterano and Santa Costanza, inscribed in a similar manner to the present view of Versailles, with the place names in script to the reverse (illustrated in O. Impey &

C. Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, 2005, pp. 52-54, figs. 67-78). An example depicting the pyramid of Gaius Cestius in Rome was sold 'Dealing in Excellence: A Celebration of Hotspur and Jeremy', Christie's, London, 20 November 2008, lot 98 (£37,250); an example depicting the Palazzo Corsini is in the Tokyo National Museum.

A set of four large panels (each approx. 37 x 53 cm.) depicting the Battle of Doggerbank (5 August 1781), derived from a series of engravings of the battle by Frederik Murat and Matthias Sallieth published in 1782, were made in 1792 and signed 'Sasaya' – and are now in the Rijksmuseum, Amsterdam (NG-NM-6308, 6309, 6310, 6311). Two further panels in the Rijksmuseum, similarly signed 'Sasaya' and dated 1792, depict Ancient Rome, each with the inscription 'ROME in it's [sic] Original Splendour' and 'ROME DANS Sa Splendeur Ancienne' (BK-1960-29-A and B). On the basis of these related examples it is possible to attribute the Versailles panel to the 'Lakwerker Sasaya'. Rather than a lacquerworker (or Lakwerker) himself, Sasaya is believed to have been a businessman or producer who took commissions from the Dutch, including van Reede, and himself commissioned various craftsmen to undertake the joinery, coating, sprinkling and pearl inlay-work needed to produce such works of art – first in Kyoto and later in Nagasaki where he moved most of his operations.

A panel of the same size as the present view of Versailles, depicting the Royal Dutch fleet before the harbour of Batavia, was inscribed to the reverse 'DE REEDE VAN BATAVIA' (coincidentally the Dutch word for natural harbour – Reede – sharing the name of the VOC's *Opperhoofd*), sold anonymously, Sotheby's, Mak van Way, Amsterdam, 1 November 1979, lot 1320; again at Christie's, Amsterdam, 12 October 2005, lot 36 (€18,000); and subsequently at Christie's, London, 20 November 2008, lot 97 (£20,000). Larger related lacquer panels depicting scenes of the Royal Dutch and British fleets include: a panel sold anonymously, Christie's, London, 21 March 1990, lot 248 (£28,000); another of the same size, sold anonymously, Christie's, Amsterdam, 27 September 2005, lot 91 (€45,600); and a similar example sold at Sotheby's, London, 13 March 1986, lot 145.

Whilst many panels would have been made for the Dutch market, some are likely to have been presented as diplomatic gifts, as one example depicting a view of the River Neva, St Petersburg with the Winter Palace and the Academy of Sciences was given to Catherine the Great by J.A. Stutzer, the Swedish doctor who had served with the VOC in Deshima in 1787-88 (Impey & Jörg, *op. cit.*, 2005, p. 52). For a discussion of similar plaques, see C. Jörg, 'Japanese lacquerwork decorated after European Prints', *Collection of essays in commemoration of the 30th anniversary of the Institute of Oriental and Occidental studies*, Kansai University, Osaka, 1981 and C. Jörg, 'Japanese Export Lacquer, Trade and Imitation', *Imitation and Inspiration, Japanese influence on Dutch Art*, Amsterdam, 1989, pl. 9.

Prints depicting views of Versailles were relatively prolific in the 18th century, thanks to works by topographical artists such as Jacques Rigaud (1680-1754). Given this particular composition it is likely that this panel is derived from a print by Jan Caspar Philips (1690-1775), entitled *Het Koninklyk Paleis van Versailles, van voren, van het Plein te zien* ('The Royal Palace of Versailles, seen from the front of the square'), printed in Amsterdam in 1756. Jan Casper Philips was a German-born draughtsman and engraver who later settled in Amsterdam. Alongside depictions of Versailles, Jan Casper Philips executed views of the Bastille, Ovid's *Metamorphoses* and portraits of Dutch Mennonite ministers, amongst other subjects. His engravings featured in Jan Wagenaar's *Hedendaagse Historie* and Kornelis de Wit's *Verzameling van Afbeeldingen van Doopsgezinde Leeraaren*. He went on to teach engraving to others, including Simon Fokke (1712-1784) and Caspar Jacobsz Philips (1732-1789), his nephew. A copperplate engraving executed in 1754 by the latter depicting two views of London was similarly copied in Japanese lacquer in the same manner as the present panel, inscribed to the reverse 'Gezigt langs de rivier de Theems op de brug van London' and 'Gezigt langs de theems op de brug van Westmunster' (with Guus Roell, exhibited at Maastricht, 2018, no. 66).

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Jan Caspar Philips (1690 – 1775), *Het Koninklyk Paleis van Versailles, van voren, van het Plein te zien*, printed in Amsterdam, 1756. Acquired by the Rijksmuseum, 1905 and used as an illustration in Thomas Salmon, *Contemporary History, or Present State of France*. Amsterdam: Isaak Tirion, 1756.

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**A REGENCE ORMOLU-MOUNTED JAPANESE PORCELAIN TABLE FOUNTAIN**  
CIRCA 1725-30

£30,000-50,000

US\$38,000-62,000  
€35,000-58,000

Modelled as a carp in green, orange and red glaze, mounted with a spout modelled as a dolphin, the top mounted with a hinged lid decorated with waterlilies and leaves, supported by a tree trunk issuing from a base elaborately cast with shells, waves and foliage

12½ in. (32 cm.) high; 6 in. (15 cm.) diameter

**PROVENANCE:**

Formerly Collection of Madame Edouard Esmond, Paris;  
Thence by descent to her daughter, Baronne de Waldner, from whom acquired by the present owner.



The related fish at Waddesdon Manor



alternate view

This rare and beautiful table fountain is testament to the ingenuity of the *marchands-merciers* of Paris and the European taste for Japanese porcelain embellished with exquisite ormolu mounts of the highest quality. Decorated with waves and shells, the base forms an apposite support for the magnificent carp with its orange fins and turquoise scales, seemingly about to consume the ripe aquatic leaves decorating the lid of the fountain. Japanese porcelain was exported to Europe

as early as the mid-17th century and by the early 18th century a fervour for Japanese objects was established among the choicest circles of French collectors who turned to the *marchands-merciers* to exuberantly mount these porcelain objects with finely cast and chased gilt-bronze.

Although a number of contemporary ormolu-mounted table fountains using Japanese Arita porcelain exist, the design of these mounts and the type of fish is particularly unusual and rare. Only one closely related example is known, from the collection of Ferdinand or Alice de Rothschild at Waddesdon Manor and currently preserved in the collections there (inv. no. 2677; R.J. Charleston & J. Ayers, *The James A. de Rothschild Collection at Waddesdon Manor. Meissen and Oriental Porcelain*, 1971, pp. 298-299, ref. 100; A. Lane, 'The Porcelain Collection at Waddesdon', *Gazette des Beaux-Arts*, vol. 54, 1959, fig. 9). The decoration and chasing to the base and tree branch, the spout, as well as the choice of porcelain appear to be from the same workshop as the present example. Originally conceived to lie flat on its belly, which was initially undecorated, the carp is held up by a beautifully chased tree-branch, its back pierced to issue the fountain's spout in the form of a dolphin. In a display of the whimsy and creative nous of the *marchands-merciers*, it is likely that the belly of this fish was decorated at the time of mounting so as not to leave a plain surface visible. Interestingly, the belly of the carp at Waddesdon has been left undecorated and the lid has been replaced.

Clearly an object of great desirability in the 18th century, the coveted nature of this fountain continued into the early 20th century where it was in the collection of Edouard and Valentine Esmond, a couple close to the Rothschild family and related to many of the most successful Jewish families in France. In their apartment at 54 Avenue d'Iéna, the Esmonds were at the heart of Paris's social elite and network of art patrons and collectors, with the great Maecenas Calouste Gulbenkian as their immediate neighbour and Pierre de Gunzburg residing in an adjacent apartment.

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**A PAIR OF LOUIS XVI ORMOLU-MOUNTED JAPANESE IMARI PORCELAIN BRÛLE-PARFUMS**

THE ORMOLU MOUNTS LATE 18TH CENTURY, THE PORCELAIN EDO PERIOD, 18TH CENTURY

£25,000-40,000

US\$32,000-50,000  
€30,000-47,000

Each bowl and lid decorated with floral sprays and birds of paradise in cartouches, the domed lid surmounted by a fruiting finial, with a pierced gallery flanked by ram's masks joined by chains, the tripartite base terminating in hoof feet headed by acanthus, centred by a flower head, the finials to the covers associated

13½ in. (34.5 cm.) high;  
9¾ in. (25 cm.) diameter

(2)

These charming brûle-parfums, with bodies of Japanese Imari porcelain embellished with delicate neoclassical mounts, epitomise the French fascination for Asian works of art. The rarity and considerable cost of Chinese and Japanese porcelain meant that they were almost exclusively set in very precious and exuberant ormolu mounts, often after an innovative design, a pairing entirely masterminded by a *marchand-mercier*.

While Chinese porcelains were exported to Europe and Britain in larger quantities during this period, Japanese porcelains, such as seen in the present lot, were prized for their boldly patterned and richly coloured decoration. The popularity of works such as these changed European taste for Asian porcelain, with a more vivid palette preferred over the blue and white decoration which once dominated imported porcelains. The intricate decoration to the porcelain bowls seen here relates to two bowls and covers in the Metropolitan Museum of Art, New York (acc. No. 23.225.134a, b & acc. No. 93.3.179a, b). Both incorporate the same finely detailed pattern of flowerheads set within a geometric 'lattice' with figural and floral designs set within cartouches.



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**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND AMARANTH MARQUETRY TABLE AMBULANTE**

ATTRIBUTED TO JEAN-HENRI RIESENER, CIRCA 1775-80

£30,000-50,000

US\$38,000-62,000  
€35,000-58,000

The later canted rectangular Spanish brocatelle marble top above a frieze drawer, above two removable tiers inset with gilt-tooled brown leather, on removable square-section gilt-framed legs with leaf-cast scrolled feet on brass castors, the removable upper section with veneered underside and carrying-handles, the underside of drawer with printed label 'HILLINGDON HEIRLOOMS/ 168', the top previously lined with leather, possibly originally with an additional removable coffer

28¼ in. (72 cm.) high; 19¾ in. (50 cm.) wide;  
13½ in. (34.3 cm.) deep

**PROVENANCE:**

Acquired by Sir Charles Mills, Bt. (1792-1872) or possibly his son, Charles, 1st Lord Hillingdon (1830), Camelford House, London; later moved to, Wildernes Park, Sevenoaks, Kent. Thence by descent to Charles Hedworth Mills, 4th Baron Hillingdon (1922-1978), by whose Trustees sold Christie's, London, 29 June 1972, lot 62. With Mallett, London, from whom acquired by the present owner.

**LITERATURE:**

*Catalogue of the Furniture, Porcelain & Pictures, Etc. at Camelford House, Park Lane, The Seat of Lord Hillingdon*, privately printed, 1891, p. 14 (recorded in the Morning Room).

This magnificent occasional table is a rare survival of luxurious furniture conceived to be moved, from room to room or palace to palace, and is one of the most unusual and unexpected items within the *oeuvre* of Jean-Henri Riesener (*maître* in 1768). It is fitted with removable legs and undertiers as well as carrying-handles to the sides, and is closely related to a small group of writing or occasional tables, including examples made for Queen Marie-Antoinette. Almost certainly conceived for a member of the French Royal family or the Royal court travelling between the Royal residences, the table reappeared in the 19th century in the celebrated Hillingdon collection in which it remained until sold by Christie's in 1972.

This particular model appears to be *en suite* with a jewel casket and secrétaire-on-stand, which displays the same legs, marquetry and carrying-handles (*Partridge Recent Acquisitions*, 1998, pp. 122-3, no. 50), but in addition is surmounted by a removable coffer with hinged lid enclosing an upholstered interior in blue silk, the fall-front revealing a writing-surface and fitted interior, and the undertiers are lined with blue silk and display a gallery of larger proportions (it is not clear whether the legs and undertiers are detachable). Together they form a small group within Riesener's *oeuvre*, accompanied by only

two further travelling secretaires, of larger scale but also with detachable legs:

- a 'coffre-secretaire' with similar legs and identical handles to the sides is in the Musée du Louvre, Paris (inv. OA 9462)
- another secrétaire de voyage with legs in steel and also with two tiers in the Musée des Arts Décoratifs, Paris (inv. 25881)

Both these latter pieces are in mahogany and were conceived later in Riesener's career *circa* 1780-90. The present table and accompanying coffre/secretaire-on-stand, with tulipwood and amaranth veneers arranged in imitation of straw-work, could be dated earlier in his *oeuvre* to *circa* 1775, as the overall design is reminiscent of pieces by Jean-François Oeben (1721-1763) in whose workshop Jean-Henri Riesener was trained before taking the *atelier* over in 1763. The *goût grec* ormolu pierced legs of both pieces, headed by capitals and with bold inward scrolling acanthus feet, are indeed related to those visible on a *table à ouvrage* almost certainly executed by Oeben, visible on the portrait of Madame de Pompadour by François-Hubert Drouais now in the National Gallery, London (inv. NG6440). Two small tables by Oeben and possibly conceived in collaboration with Riesener with similar legs are recorded in the Wallace Collection (F313 and F311). The finely chased pierced interlaced handles can also be found on a jewel coffer and secrétaire by Jean-Henri Riesener now in the Victoria & Albert Museum, London (acc. num. 1106-1882).

**THE HILLINGDON COLLECTION**

This table once formed part of the Hillingdon collection, one of the great English nineteenth-century collections of French furniture, which was formed by the banker Sir Charles Mills, Bt. (1792-1872) and augmented by his son, the 1st Lord Hillingdon (1830-1898) who was elevated to the peerage in 1886. The family lived at Camelford House in Mayfair, where this table sat in the Morning Room, as well as at Hillingdon Court in Middlesex and latterly at Wildernes Park in Sevenoaks, Kent. The collection was noteworthy particularly for its numerous porcelain-mounted pieces of furniture of both the Louis XV and Louis XVI period. In 1936 the Metropolitan Museum of Art, New York, acquired seventeen of its most celebrated pieces (see *Decorative Art from the Samuel H Kress Collection*, London, 1964, pp. 116-9).

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~\*42

**AFTER A MODEL ATTRIBUTED TO FRANCOIS LESPINGOLA (1644-1705),  
FIRST HALF 18TH CENTURY**

*Apollo and Daphne*

£70,000-100,000

US\$88,000-120,000

€82,000-120,000

bronze group; on an ormolu-mounted ebony, tortoiseshell and pewter 'Bouille' marquetry base  
17¾ in. (45 cm.) high; 25½ in. (65 cm.) high, overall

**PROVENANCE:**

Louis-Gabriel-Albert Watel-Dehaynin (1885-1972), avenue Foch, Paris, from whom acquired by the present owner.

**COMPARATIVE LITERATURE:**

W. Holzhausen, 'Die Bronzen Augustus des Starken in Dresden', in *Jahrbuch der Preussischen Kunstsammlungen*, Berlin, 1939, p. 176, fig. 14.

H. Weihrauch, *Europäische Bronzestatuetten des 15. bis 18. Jh.*, Braunschweig, 1967, p. 413, fig. 497.

M. Knoedler, *The French Bronze 1500-1800*, New York, 1968, no. 33.

U. Berger, V. Krahn, *Bronzen der Renaissance und des Barock, Katalog der Sammlung*, Braunschweig, 1994, pp. 321-3, no. 262.

G. Bresc-Bautier et G. Scherf eds., *Bronzes Français - de la Renaissance au Siècle des Lumières*, Paris, Louvre Museum, October 2008 - January 2009, pp. 294-304.

P. Malgouyres, 'Les bronzes décoratifs à Paris autour de 1700: A propos des groupes attribués à François Lespingola' in *French Bronze Sculpture - Materials and Techniques 16th - 18th Century*, London, 2014, pp. 139-49.

The unveiling in 1625 of the marble group of Apollo and Daphne in the Villa Borghese, Rome, caused a sensation and made a European celebrity of its creator, Gianlorenzo Bernini (1598-1680). The scene, emblematic of the victory of Chastity over Love, derives from Ovid's *Metamorphoses* and describes how Apollo, struck by Cupid's golden arrow, pursues Daphne, who has in turn been struck by Cupid's lead arrow, which stirs her to flee. During her pursuit, Daphne prays to her father, the river god Peneus, for salvation and at that moment branches sprout from her arms and roots from her feet and she is eventually transformed into a laurel tree: "a thin bark closed around her gentle bosom, and her hair became as moving leaves; her arms were changed to waving branches, and her active feet as clinging roots were fastened to the ground - her face was hidden with encircling leaves." (*Metamorphoses* I, 453 ff.)

The model upon which the present bronze is based has previously been attributed both to Antoine Coysevox (1640-1720) and Giovanni Battista Foggini (1652-1725). However, recent research has indicated that it is most likely the work of the French sculptor François Lespingola (Berger and Krahn, *loc. cit.*). In 1665, Lespingola obtained the third sculpture prize at the Académie and gained a Royal Scholarship to study at the newly founded French Royal Academy in Rome, in 1666. Unlike most of

his contemporaries, who had to make copies of antiquities, Lespingola was also allowed to create his own models. He returned to Paris in 1675 and was admitted to the Académie Royale de Peinture et de Sculpture and in 1676 was fully employed in the service of Louis XIV. In this capacity, his main activity was the design and execution of models for many of the largest and most important royal commissions at the Château de Versailles and the Invalides.



alternative view



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■\*50

**A REGENCE ORMOLU-MOUNTED, BRASS-INLAID EBONY  
AND AMARANTH BUREAU PLAT**  
ATTRIBUTED TO BOULLE FILS, CIRCA 1730-40

£60,000-100,000

US\$75,000-120,000  
€70,000-120,000

The rounded rectangular top lined with gilt-tooled black leather and mounted with broad matted border and acanthus angle-clasps, the frieze of sinuous outline centred by a framed recessed drawer lined with walnut, mounted with a mask of Democritus, flanked by two framed drawers and mounted with foliate escutcheons and handles, the reverse with three identically-mounted simulated drawers, the ends each with a waved apron centred by a mask of the youthful Bacchus, the angles mounted with satyr-masks with knotted beards below corner clasps, on cabriole legs ending in scrolling acanthus sabots

30¼ in. (77 cm.) high; 71½ in. (182 cm.) wide;  
33 in. (84 cm.) deep

**PROVENANCE:**

Geoffrey Gilmour, Esq., Paris, by whom almost certainly acquired from B. Fabre et Fils, Paris; and by descent.  
Anonymous sale (Property of a Gentleman); Christie's, London, 4 July 1996, lot 313, where acquired by the present owner.

This *bureau plat* displays many of the essential characteristics found on *bureaux plat* which can be confidently attributed to André-Charles Boulle (1642-1732). It was undoubtedly made by an *ébéniste* with a thorough knowledge of Boulle's *oeuvre* and is likely to have been made in the workshop of his sons, Boulle 'fils'. Boulle's *bureaux plat* can be divided into three basic groups. The first group, which is also probably the earliest, has six legs and derives from a twin design in plate III of Mariette's folio of Boulle's engravings published between 1707 and 1730, '*Nouveaux dessins... chez Mariette*'. Two examples are known, one formerly in the collection of the Earls of Ashburnham and sold by M. Hubert Givenchy, Christie's Monaco, 4 December 1993, lot 68, the other sold from the collection of Randon de Boisset in 1777 and now at Vaux-le-Vicomte (A. Pradère, *French Furniture Makers*, London, 1989, p. 77). The second group, with projecting central drawer, probably derives from a drawing in the Musée des Arts Décoratifs attributed to Boulle (*ibid.*, p. 83); the most accomplished example of this

model is the *bureau plat* at Boughton House, Northamptonshire. The third and largest group, which can be further subdivided on the basis of the mounts, is distinguished by its recessed central drawer, as appears on that in the Getty Museum (*ibid.*, p. 78) and one in the Wallace Collection (F.J.B. Watson, *The Wallace Collection Catalogues: Furniture*, London, 1956, no. F427).

The present *bureau plat* represents a transitional stage in the development of the form, just before its transformation into the Régence *bureau plat* as represented by Boulle's third group discussed above. It retains from the first group the drawers of almost equal length and the flower-filled latticework of the mounts flanking the central drawer; in addition, the profile of the two flanking drawers retains a longer and less pronounced sweep. The overall shape is closest to that of the third group with its narrower frieze and recessed central drawer. The distinctive mounts and legs appear on both the second and third groups. The

mounts depicting Apollo and Democritus, the satyr-mask angle-mounts and the sabots are standard Boulle mounts and occur frequently on his work. These particular mounts, which lack the fine and naturalistic chasing of Boulle *père*, suggest a date of creation for this desk of sometime after the fire which destroyed the whole of his *atelier* in 1720, when the workshop was very much being operated by his sons.

At least four other *bureaux plat* are known to combine masks of either Democritus or Heraclitus with those of Apollo or Daphne together with a satyr as opposed to female angle mounts. Of these, one was in the collection of Jacques Doucet, sold Galerie Georges Petit, Paris, 7-8 June 1912, lot 317; and a further example, formerly in the collection of Sir Phillip Sassoon, Bt., also veneered in amaranth and mahogany, was sold by the Marquess of Cholmondeley, Christie's, London, Works of Art from Houghton, 8 December 1994, lot 31.

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\*61

**A PAIR OF LOUIS XIV ORMOLU SINGLE-BRANCH WALL-LIGHTS**  
ATTRIBUTED TO ANDRE-CHARLES BOULLE AND BOULLE FILS, CIRCA 1715

£15,000-25,000

US\$19,000-31,000

€18,000-29,000

Each with cartouche-shaped pounced backplate with scrolling foliate angles, centred by a satyr mask with foliate headdress, issuing a foliate-wrapped scrolling candle-branch supporting a drip-pan with foliate waist and beaded edge and a gadrooned nozzle, drilled for electricity

10¼ in. (26 cm.) high; 6¼ in. (16 cm.) wide;  
11½ in. (29 cm.) deep

(2)

These wall-lights can be attributed to André-Charles Boulle (1642-1732), the most celebrated craftsman of the Louis XIV and Régence periods in France. Each centred by a satyr mask within a cartouche-shaped backplate, issuing a scrolling candle-branch, they are a superb example of Boulle's work during the late Louis XIV period.

Several designs for wall-lights by Boulle are preserved in the book of *Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-*

*Charles Boulle, chez Mariette*, presumed to have been published around 1715. Contrary to the title, not all the designs were in fact new at the time of publication. A number of the designs featured reproduced furniture and objects that had already been executed and others appear to propose variations on recognized models, see R. Baarsen, *Paris 1650-1900, Decorative Arts in the Rijksmuseum*, Amsterdam, 2013, pp. 87-91. By 1715 Boulle ceded his entire enterprise to his four sons and it is possible that the engravings he produced were 'intended as a kind of catalogue of what could be ordered from the workshop' (*ibid*, p. 87).

Boulle's arm and backplate designs were intended to be assembled in different combinations. The scrolling foliate-wrapped candle-branches of these wall-lights relate to the design on plate 8 '*branche d'un bras de cheminée*'. A virtually identical pair of wall-lights was sold from the Dillée Collection Sotheby's, Paris, 18 March 2015, lot 5 and appeared again on the market Hôtel Lambert, Une Collection Princière, Volume III; Sotheby's, Paris, 22 October 2022, lot 689.



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**A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE, TULIPWOOD AND GREEN-STAINED SYCAMORE BUREAU A CYLINDRE**

BY ROGER VAN DER CRUSE (RVLC), 'DIT' LACROIX, THIRD QUARTER 18TH CENTURY

£80,000-120,000

US\$100,000-150,000

€94,000-140,000

Decorated overall and in the round with geometric lozenge parquetry, the rectangular top inlaid with Greek key corners, the pierced three-quarter gallery above a feather banded tambour roll top, opening to reveal a fitted interior with four compartments and six drawers and a gilt-tooled green leather writing-surface, flanked by scrolling foliate border mounts, the reverse angles with foliate and entrelac cast mounts, the back centred by a Dionysian scene, the lower section with four frieze drawers and three opposing simulated drawers beneath a gilt-tooled leather writing-slide to the back, on cabriole legs headed by scrolling foliate mounts terminating in foliate sabots, stamped once 'RVLC', 'JME' and 'J.LAYTON'

44 in. (112 cm.) high; 68 in. (173 cm.) wide; 35½ in. (90 cm.) deep

**PROVENANCE:**

Nellie Lisa Baillie (née Bass), 2nd Baroness Burton (1873-1962), Chesterfield House, London; sold Christie's, London (Spencer House), 22-24 November 1950, lot 280. Purchased at the above sale by Camerons in partnership with the father of the current owner, and by descent.

**EXHIBITED:**

Paris, Biennale des Antiquaires, 1992

**LITERATURE:**

C. Roinet, *Roger Vandercruse dit La Croix*, 2000, Paris, pp. 13 & 36.

Roger van der Cruse ('RVLC') dit Lacroix, maître in 1755.

This magnificent *bureau à cylindre*, conceived on a large scale with shimmering illusionistic lozenge parquetry and beautifully-chased ormolu mounts covering almost every edge, is part of a distinguished group of just two known bureaux; the other, also stamped 'RVLC' but with a slide to the side as opposed to the back, was sold anonymously (The Property of a Gentleman), at Christie's, London, 4 June 1998, lot 50 (£364,500).

The lozenge parquetry which adorns this bureau was particularly favoured by Roger van der Cruse and appears on several pieces of furniture which bear his stamp, including the bureau also stamped by Simon Oeben which was delivered by Gilles Joubert as no. 2056 on 15 August 1756 for the library of the Dauphin at Versailles (C. Roinet, *Roger Vandercruse dit La Croix 1727-1799*, Paris, 2000, pp. 29, 41 & 47, figs. 7 & 10). The distinctive ormolu *chutes*, however, appear on a number of *bureaux plats* by Joseph Baumhauer, dit Joseph (*maître circa 1749*) including one from the Grog-Carven bequest in the Louvre (O.A.10453); another sold anonymously in Paris, Palais Galliera, 9 June 1976, lot A; and a final example offered anonymously at Sotheby's London, 24 November 1988, lot 20. The presence of these same *chutes* almost certainly reflects the intervention of a *marchand-mercier* such as Simon-Philippe Poirier in the creation of both bureaux. This theory is reinforced by the fact that Van der Cruse employed his shorter stamp 'RVLC' rather than that of 'LACROIX' for these two pieces of furniture. As an *ébéniste* who was widely patronised by both private clients and *marchands-merciers*, Roger van der Cruse appears to have used the stamp 'LACROIX' on more restrained, sober pieces of furniture that he sold directly from his *atelier*. The



Lady Burton's boudoir at Chesterfield House, with the bureau to the right, 1894, Historic England Archive, BL12796

abbreviation 'RVLC', contrastingly, used upon this *bureau à cylindre*, appears to have been employed on luxurious furniture commissioned by or supplied to the *marchands-merciers*. Curiously, this bureau also includes, to the back, a mount depicting cavorting Bacchic putti more usually seen during the Régence period on furniture by the likes of Noël Gérard and Etienne Doirat – again pointing to the involvement of a *marchand-mercier*.

The stamp 'J. Layton' has been found thus far only on a handful of pieces of furniture, including a late Louis XV cube parquetry commode stamped by Roussel, sold Christie's, London, 29 July 1954, lot 90, and a French side cabinet dating to the mid-19th century, sold Christie's, South Kensington, 25 November 1998, lot 490. It is most likely that Layton was a dealer and/or restorer, probably in England, and worked on these pieces in the mid-19th century.

In the late 19th Century this cylinder bureau was owned by Baroness Burton, a leading English collector of porcelain and French furniture. She and her husband were the then owners of Chesterfield House, the superb rococo palace built from 1746 by Isaac Ware for the 1st Lord Chesterfield. A series of photographs of its famous interiors taken by Bedford Lemere in the late 19th and early 20th century show them overflowing with Lady Burton's collection, including this bureau in the Small Drawing Room, in July 1887, and then later in the same room (renamed Lady Burton's Boudoir) although in a different position, in 1894. The interior photographs also show another cylinder bureau stamped by Jean-François Oeben, which was included in the 1950 sale as lot 281 and also bought by Camerons in partnership with the father of the present owner. Chesterfield House was demolished in 1937 and Lady Burton died childless twenty-five years later. Upon her death, the title of Baron Burton was passed down to Michael Baillie, 3rd Baron Burton.



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A SET OF FOUR ORMOLU-MOUNTED MEISSEN PORCELAIN ALLEGORICAL FIGURES  
CIRCA 1750

£25,000-40,000

US\$32,000-50,000  
€30,000-47,000

Each modelled standing, by *J.J. Kändler* and *J.F. Eberlein*, one with a pot-pourri to her side, hound at her feet and flowers in her hand, emblematic of smell, one with her foot on a tortoise and a parrot nipping her finger, emblematic of touch, one with a deer at her feet and a lute in her arms, emblematic of sound, one standing next to a putto carrying a bushel of wheat, emblematic of summer

The largest: 11¼ in. (30.5 cm.) high;  
7½ in. (19 cm.) wide; 5 in. (12.5 cm.) deep

PROVENANCE:

Collection baron Gustave de Rothschild (1829-1911).  
By descent in the family until sold 'Porcelaines provenant de l'ancienne collection du Baron Gustave de ROTHSCHILD', Hôtel Drouot, (Etude Couturier Nicolay), Paris, 20 June 1991, lot 16.

(4) Gustave inherited part of his father's collection and collected *Kunstkammer* objects, as well as some of the greatest examples of Louis XIV, Louis XV and Louis XVI furniture. He was extremely conscious of the past history of the pieces in his collection. In acquiring works that

had belonged to some of the most celebrated collectors of the past, many of them royal, such as Louis XV and Marie Antoinette, as well as the papal and princely Borghese family, William Beckford, Randon de Boisset and Prince Demidoff, the Rothschilds were aligning themselves to the fabled and romantic histories of those collectors and collections.

The hand-biting lobster on the figure of Touch recalls the engraving 'Tactus' by Gottfried Bernhard Goz (d. 1774), which portrays a pastoral scene with lovers watching as a crayfish bites Harlequin of the Italian Comedy, see Dr. P. Jessen, *Rococo Engravings*, London, 1922, fig. 116. A group of five Meissen porcelain figures emblematic of the senses was sold in these rooms on 19 July 2022, lot 173.



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■\*160

**A LOUIS XVI ORMOLU-MOUNTED PORPHYRY VASE  
ATTRIBUTED TO PIERRE GOUTHIÈRE, CIRCA 1775-80**

£80,000-120,000

US\$100,000-150,000  
€94,000-140,000

The vase surmounted by young satyrs above lion's mask handles, on a waisted socle and later *rouge griotte* marble base

13 in. (33 cm.) high; 10 in. (25.5 cm.) wide

**PROVENANCE:**

Pierre-Jacques-Onésyme Bergeret de Grandcourt (1715-1785).  
His sale; Paris, 24 April 1786, lot 272.

This superb and finely chased ormolu-mounted porphyry vase has recently been identified in the late 18th century collection of Pierre Jacques Onésyme Bergeret de Grandcourt (1715-1785). This exciting discovery was made in the catalogue of his sale (Paris, 24 April 1786), in which its unusual 'satyr' putti handles seated on lion's masks, are very precisely described: *Lot 272- Un vase, de forme ronde, évidé, enrichi de deux figures d'enfant à pieds de satyre, assis sur une tête de lion, à anneaux figurant les anses, & appuyés sur le bord de*

*la gorge, avec culot & socle en bronze doré d'or mat ; il est placé sur un fût de colonne de marbre grec antique, avec tore & base de petit antique. Hauteur du vase 12 pouces [32.4 cm. high].*

Pierre Jacques Onésyme Bergeret de Grandcourt, seigneur de Grandcourt, comte de Nègrepelisse, *commandeur* and *trésorier général de l'ordre de Saint Louis*, *receveur général des finances* at Montauban in 1751, was an important art collector and patron. The eldest son of Pierre-François Bergeret, he inherited his father's considerable fortune. He became a great patron of the leading artists of his time, including François Boucher and Jean-Honoré Fragonard, with whom he made an artistic journey - a year-long Grand Tour in Italy and the Holy Roman Empire from 1773 to 1774. His full-length portrait by Fragonard is now at the Atger museum in Montpellier, and another painted by François-André Vincent is at the Besançon Museum.

The celebrated architect Pierre-Adrien Pâris also accompanied Bergeret de Grandcourt around Italy and worked in many of the family's properties such as Nointel and Nègrepelisse. Interestingly, Pâris was an active buyer in Bergeret's 1786 posthumous sale, in which this vase is listed, a testimony to their friendship.

Most of Bergeret's collection was housed in his Paris residence, the grand Hôtel Bergeret at the northern end of Rue du Temple, one of the most beautiful and richest buildings in the district. The collection comprised a large number of Dutch and contemporary paintings, with nearly forty attributed to François Boucher. Apart from paintings, Bergeret's main focus seemed to have been in antique marble objects with approximately 47 vases and countless columns and socles, most in red and green porphyry, *vert antique*, alabaster and other rare marbles listed in his sale. Unusually, he owned a pair of black marble 'mummies' (lot 297 in his sale), which are depicted in the background of his portrait by Vincent.

Many of these objects were mounted with precious neoclassical ormolu mounts, such as the present vase, the body of which is most likely an antique porphyry mortar. The extremely fine mounts of the present vase recall the *oeuvre* of the celebrated *bronzier* Pierre Gouthière, who seemed to have worked for Bergeret enriching some of the objects listed in his sale, several of which could undoubtedly be attributed to his workshop. Lot 301, for instance, lists a garniture comprising a green marble vase and cassolettes with mounts of the same model as those executed by Gouthière for Stanislas Poniatowski, future King of Poland (illustrated C. Vignon et C. Baulez, *Pierre Gouthière, The Frick Collection*, New York, 2016, p. 159). Another cassolette in his collection (lot 302), could be identified as the vase sold recently at Christie's, London, 6 July 2023, lot 57, whose mounts were also attributed to the celebrated *bronzier*. Very characteristic and specific to the *oeuvre* of Gouthière is the highly specialised and particular finish known as '*dorure au mat*', a technique precisely described for the present vase when listed in the 1786 sale, which was at the time presented on a column of 'Greek antique marble'.

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Pierre Jacques Onésyme Bergeret de Grandcourt, by François-André Vincent, Atger Museum, Montpellier.

■\*64

A LOUIS XV GILTWOOD CONSOLE TABLE  
CIRCA 1740, POSSIBLY GERMAN

£40,000-60,000

US\$50,000-75,000  
€47,000-70,000

The shaped moulded *lumachella* marble top above a serpentine frieze carved with C-scrolls, foliate sprays and circular reserves against a trellis hatched ground, centred by a pierced cabochon within C-scrolls and foliate sprays, the sides conformingly carved, above cabriole legs bordered by scalloped edge and dentilled lambrequin motifs, headed by heart-shaped cabochons issuing floral husks, joined by X-shaped stretchers centred by a pierced stylised shell and terminating in upswept acanthus sabots, the lower section of the central frieze replaced, restorations

34½ in. (87 cm.) high; 65¼ in. (166 cm.) wide;  
26½ in. (67.5 cm.) deep

This impressive console table closely relates to one formerly in the collections of Hubert de Givenchy, and sold at Christie's, Monaco, 4 December 1993, lot 83. With their richly-carved shaped feet and pierced decoration, both console tables relate to the *oeuvre* of the designer Nicolas Pineau (1684-1754). Related designs by Pineau were published by

Mariette in the *Nouveaux desseins de pieds de table et de vases et consoles*. Nicolas Pineau accompanied Leblon to Russia and worked at Peterhof before returning to Paris. In 1732, he decorated both the hôtel de Rouille and the hôtel d'Ourouer, and in 1733 the hôtel de Roquelaure. A year later he started working at the hôtel de Mazarin and in 1736 at the hôtel de Feuquières.



The related console formerly in the collection of Hubert de Givenchy



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†5  
**A PAIR OF LOUIS XVI ORMOLU-MOUNTED CHINESE EXPORT TURQUOISE AND AUBERGINE MODELS OF PARROTS**  
 THE MOUNTS ATTRIBUTED TO FRANCOIS REMOND, CIRCA 1785-90, THE PORCELAIN KANGXI (1662-1722)  
 11½ in. (29.5 cm.) high, overall (2)  
 £30,000-50,000 US\$38,000-62,000  
 €35,000-58,000



†6  
**A CHINESE EXPORT PORCELAIN MODEL OF A HAWK**  
 CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)  
 10 in. (25.3 cm.) high  
 £10,000-15,000 US\$13,000-18,000  
 €12,000-17,000



†7  
**A PARCEL-GILT BRONZE 'HARE AND LINGZHI FUNGUS' MIRROR STAND**  
 CHINA, YUAN-EARLY MING DYNASTY, 13TH-14TH CENTURY  
 6 in. (15.4 cm.) high; 8¾ in. (22.6 cm.) long  
 £10,000-15,000 US\$13,000-19,000  
 €12,000-17,000



■-Ω8  
**A FRENCH BRASS AND MAHOGANY TELESCOPIC PARROT PERCH**  
 20TH CENTURY  
 50 in. (127 cm.) high; 18½ in. (47 cm.) diameter  
 £1,000-1,500 US\$1,300-1,800  
 €1,200-1,700

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**\*9**  
**A PAIR OF LOUIS XVI ENAMEL, HARDSTONE AND PASTE-MOUNTED ORMOLU OBELISKS**  
 ATTRIBUTED TO FRANCOIS VION, CIRCA 1785  
 17 in. (43.2 cm.) high; 8½ in. (22 cm.) wide; 4½ in. (11.5 cm.) deep (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



**\*10**  
**A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE, TULIPWOOD AND GREEN-STAINED SYCAMORE BUREAU A CYLINDRE**  
 BY ROGER VAN DER CRUSE (RVLC), 'DIT' LACROIX, THIRD QUARTER 18TH CENTURY  
 44 in. (112 cm.) high; 68 in. (173 cm.) wide; 35½ in. (90 cm.) deep  
 £80,000-120,000 US\$100,000-150,000  
 €94,000-140,000



**\*13**  
**A PAIR OF RESTAURATION ORMOLU-MOUNTED PORPHYRY CANDELABRA**  
 CIRCA 1820-40  
 16¾ in. (42.5 cm.) high; 7¾ in. (19.5 cm.) wide (2)  
 £3,000-5,000 US\$3,700-6,200  
 €3,500-5,800



**\*14**  
**A LOUIS XVI ORMOLU MANTEL CLOCK "A LA GEOFFRIN"**  
 THE CASE ATTRIBUTED TO ROBERT OSMOND, CIRCA 1775-80, THE MOVEMENT BY MARTIN, PARIS, CIRCA 1795  
 17½ in. (44.5 cm.) high; 23½ in. (60 cm.) wide; 10½ in. (26 cm.) deep  
 £25,000-40,000 US\$32,000-50,000  
 €30,000-46,000



**\*11**  
**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND AMARANTH MARQUETRY TABLE AMBULANTE**  
 ATTRIBUTED TO JEAN-HENRI RIESENER, CIRCA 1775-80  
 28¼ in. (72 cm.) high; 19¾ in. (50 cm.) wide; 13½ in. (34.3 cm.) deep  
 £30,000-50,000 US\$38,000-62,000  
 €35,000-58,000



**\*12**  
**A LOUIS XVI ORMOLU TIMEPIECE MANTEL CLOCK**  
 ATTRIBUTED TO ROBERT OSMOND, CIRCA 1775  
 15½ in. (39.5 cm.) high; 9¼ in. (23.5 cm.) wide; 5¼ in. (13.5 cm.) deep  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000



**\*15**  
**A LATE LOUIS XV ORMOLU MANTEL CLOCK**  
 THE MOVEMENT BY MOISY, CIRCA 1770  
 17¼ in. (44 cm.) high; 22¾ in. (58 cm.) wide; 7 in. (18 cm.) deep  
 £7,000-10,000 US\$8,800-12,000  
 €8,200-12,000



**\*16**  
**A LOUIS XV ORMOLU-MOUNTED MAHOGANY COMMODE**  
 BY JEAN-CHARLES SAUNIER, CIRCA 1760  
 35¼ in. (89.5 cm.) high; 45½ in. (115.5 cm.) wide; 27¼ in. (69 cm.) deep  
 £25,000-40,000 US\$31,000-49,000  
 €29,000-46,000

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■\*17  
**A LOUIS XVI ORMOLU AND ENAMELLED PENDULE A CERCLES TOURNANTS**  
 THE MOVEMENT BY IVERNOIS, LAST QUARTER 18TH CENTURY  
 26 in. (66 cm.) high; 10¼ in. (26 cm.) wide; 10¼ in. (26 cm.) deep  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



■\*18  
**A PAIR OF NORTH EUROPEAN MAHOGANY PEDESTALS**  
 EARLY 20TH CENTURY  
 39¾ in. (101 cm.) high; 20½ in. (52 cm.) wide (2)  
 £2,000-4,000 US\$2,500-5,000  
 €2,400-4,600



■\*21  
**A LOUIS XV GILTWOOD BAROMETER AND THERMOMETER**  
 THE THERMOMETER BY CARCAN, SECOND HALF 18TH CENTURY  
 Each 43 in. (109 cm.) high; 7¾ in. (20 cm.) wide (2)  
 £2,500-4,000 US\$3,200-5,000  
 €3,000-4,700



■\*22  
**A PAIR OF EMPIRE-STYLE ORMOLU-MOUNTED MAHOGANY DOORSTOPS**  
 BY MAISON ANDRE, CIRCA 1860  
 26¼ in. (67 cm.) high; 7¾ in. (19.5 cm.) wide; 4½ in. (10.5 cm.) deep (2)  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



■\*19  
**A PAIR OF NORTH EUROPEAN MAHOGANY PEDESTALS**  
 EARLY 20TH CENTURY  
 38¼ in. (97.2 cm.) high; 21½ in. (53.8 cm.) wide (2)  
 £2,000-4,000 US\$2,500-5,000  
 €2,400-4,600



■\*20  
**A LATE LOUIS XV ORMOLU PENDULE A CERCLES TOURNANTS**  
 BY JEAN-ANDRÉ LEPAUTE, CIRCA 1770-75  
 19½ in. (49.5 cm.) high; 6½ cm. (16.5 cm.) square  
 £12,000-18,000 US\$16,000-23,000  
 €14,000-21,000



■\*23  
**A PAIR OF EMPIRE-STYLE ORMOLU-MOUNTED MAHOGANY DOORSTOPS**  
 20TH CENTURY  
 12½ in. (66.5 cm.) high; 7½ in. (19 cm.) wide; 4 in. (10 cm.) deep (2)  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



■\*24  
**A PAIR OF EMPIRE MAHOGANY CANAPES**  
 ATTRIBUTED TO BERNARD MOLITOR, CIRCA 1815  
 38½ in. (96.8 cm.) high; 76.5 in. (194.2 cm.) wide; 28¾ in. (72 cm.) deep (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000

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■\*25  
**A LOUIS XVI BEECH BERGERE**  
 LATE 18TH CENTURY  
 37¼ in. (94.5 cm.) high; 26 in. (66 in.) wide; 29 in. (74 cm.) deep, approx.  
 £4,000-6,000 US\$5,000-7,400  
 €4,700-6,900



•\*26  
**AFTER THE MODELS BY GABRIEL GRUPELLO (1644-1730),**  
**FRENCH, 19TH CENTURY**  
*Atalanta and Meleager*  
 11½ in. (29.5 cm.) and 11¼ in. (28.5 cm.) high, overall (2)  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



■\*29  
**A LOUIS XIV-STYLE GILTWOOD EIGHT-LIGHT CHANDELIER**  
 SECOND HALF 19TH CENTURY,  
 IN THE MANNER OF ANDRE-CHARLES BOULLE  
 30 in. (76 cm.) high, approx.; 40½ in. (103 cm.) diameter  
 £2,500-4,000 US\$3,200-5,000  
 €3,000-4,700



■\*30  
**A REGENCE GILTWOOD MIRROR**  
 PROBABLY CIRCA 1730,  
 IN THE MANNER OF GILLES-MARIE OPPENORDT  
 90 in. (229 cm.) high; 47 in. (120 cm.) wide; 3 in. (7.5 cm.) deep, approx.  
 £20,000-30,000 US\$26,000-38,000  
 €24,000-35,000



\*27  
**AFTER GIAMBOLOGNA (1529-1608), PROBABLY ITALIAN,**  
**19TH CENTURY**  
*Nessus and Deianira*  
 16¾ in. (41.5 cm.) high; 18½ in. (46 cm.) high, overall  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



■\*28  
**A LOUIS XVI GREY-PAINTED BERGERE**  
 LATE 18TH CENTURY, ADAPTED  
 36½ in. (92 cm.) high; 26¾ in. (68 cm.) wide; 30¼ in. (77 cm.) deep,  
 approx.  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



•\*31  
**A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS**  
 CIRCA 1775  
 11¼ in. (28.3 cm.) high (2)  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



■\*32  
**A REGENCE ORMOLU-MOUNTED AND BRASS-INLAID**  
**AMARANTH TABLE A ECRIRE**  
 CIRCA 1725, POSSIBLY BY BOULLE FILS, RE-MOUNTED  
 27¾ in. (70.1 cm.) high; 34 in. (86.4 cm.) wide; 21½ in. (53.7 cm.) deep  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000

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■\*33  
**A PAIR OF REGENCE WALNUT FAUTEUILS**  
 CIRCA 1720  
 45 in. (114.5 cm.) high; 25<sup>5</sup>/<sub>8</sub> in. (65 cm.) wide; 29<sup>7</sup>/<sub>8</sub> in. (76 cm.) deep,  
 approx. (2)  
 £8,000-12,000 US\$10,000-15,000  
 €9,300-14,000



\*34  
**A LOUIS XV SAVONNERIE PANEL**  
 MID-18TH CENTURY  
 37<sup>1</sup>/<sub>2</sub> in. (95.5 cm.) high; 31 in. (79 cm.) wide  
 £7,000-10,000 US\$8,800-12,000  
 €8,200-12,000

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\*37  
**A PAIR OF REGENCE-STYLE ORMOLU-MOUNTED CHINESE  
 BLUE AND WHITE PORCELAIN COVERED JARS**  
 THE PORCELAIN 18TH CENTURY, THE MOUNTS LATER  
 6<sup>1</sup>/<sub>4</sub> in. (15.5 cm.) high; 3<sup>1</sup>/<sub>2</sub> in. (9 cm.) diameter (2)  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



\*38  
**TWO REGENCE-STYLE ORMOLU-MOUNTED CHINESE BLUE  
 AND WHITE PORCELAIN JARS AND COVERS**  
 THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS  
 SECOND HALF 19TH CENTURY (2)  
 6 in. (15 cm.) high; 4<sup>3</sup>/<sub>4</sub> in. (12 cm.) diameter  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



■\*35  
**A LOUIS XIV SAVONNERIE PANEL**  
 EARLY 18TH CENTURY, AFTER JEAN-BAPTISTE MONNOYER  
 41<sup>3</sup>/<sub>4</sub> in. (106.4 cm.) high; 32<sup>3</sup>/<sub>4</sub> in. (83 cm.) wide  
 £7,000-10,000 US\$8,800-12,000  
 €8,200-12,000



■\*36  
**A LATE LOUIS XV MAHOGANY TABLE A JEUX**  
 BY JOSEPH GENGENBACH, 'DIT' CANABAS, CIRCA 1775  
 30<sup>3</sup>/<sub>4</sub> in. (76.8 cm.) high; 39<sup>1</sup>/<sub>4</sub> in. (101 cm.) diameter  
 £5,000-8,000 US\$6,300-10,000  
 €5,900-9,300



\*39  
**A PAIR OF REGENCE-STYLE ORMOLU-MOUNTED CHINESE  
 BLUE AND WHITE PORCELAIN JARS AND COVERS**  
 THE PORCELAIN LATE 18TH/EARLY 19TH CENTURY, THE  
 MOUNTS LATER (2)  
 8 in. (20.4 cm.) high; 6<sup>1</sup>/<sub>2</sub> in. (16.5 cm.) diameter  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



\*40  
**A REGENCE-STYLE ORMOLU-MOUNTED CHINESE FAMILLE  
 VERTE PORCELAIN JAR AND COVER**  
 THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS  
 LATE 19TH/EARLY 20TH CENTURY (2)  
 7<sup>3</sup>/<sub>4</sub> in. (19 cm.) high  
 £1,000-1,500 US\$1,300-1,900  
 €1,200-1,700



**\*41**  
**A PAIR OF REGENCE ORMOLU-MOUNTED CHINESE BLUE AND WHITE PORCELAIN CACHE-POTS**  
 CIRCA 1720, THE PORCELAIN KANGXI PERIOD (1662-1722)  
 7¾ in. (18.8 cm.) high; 9½ in. (24 cm.) diameter (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



**~\*42**  
**AFTER A MODEL ATTRIBUTED TO FRANCOIS LESPINGOLA (1644-1705), FIRST HALF 18TH CENTURY**  
*Apollo and Daphne*  
 17¾ in. (45 cm.) high; 25½ in. (65 cm.) high, overall  
 £70,000-100,000 US\$88,000-120,000  
 €82,000-120,000



**~\*45**  
**A LOUIS XIV ORMOLU-MOUNTED, BRASS-INLAID TORTOISESHELL AND BOULLE MARQUETRY STRIKING 'CARTEL D'ALCOVE'**  
 THE CASE ATTRIBUTED TO ANDRE-CHARLES BOULLE, AFTER A DESIGN BY GILLES-MARIE OPPENORDT, CIRCA 1715-25  
 17½ in. (44.5 cm.) high; 9 in. (23 cm.) wide; 4 in. (10 cm.) deep  
 £20,000-30,000 US\$25,000-37,000  
 €24,000-35,000



**\*46**  
**A PAIR OF LOUIS XIV ORMOLU TWIN-BRANCH WALL-LIGHTS**  
 CIRCA 1715, IN THE MANNER OF ANDRE-CHARLES BOULLE  
 19½ in. (50 cm.) high; 8¼ in. (21 cm.) wide (2)  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



**■\*43**  
**A LOUIS XIV PEWTER-INLAID, FRUITWOOD, MACASSAR EBONY, WALNUT, EBONISED AND MARQUETRY BIBLIOTHEQUE**  
 CIRCA 1670, PROBABLY BY AUBERTIN GAUDRON  
 78 in. (198 cm.) high; 54 in. (137 cm.) wide; 16¼ in. (41.5 cm.) deep  
 £40,000-60,000 US\$50,000-75,000  
 €47,000-70,000



**\*44**  
**A NORTH EUROPEAN WALNUT, BURR-WALNUT, FRUITWOOD, MARQUETRY, PEWTER-INLAID AND EBONISED BOX**  
 EARLY 18TH CENTURY  
 6 in. (15 cm.) high; 21 in. (53.5 cm.) wide; 15¾ in. (40 cm.) deep  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



**■\*47**  
**A LOUIS XVI ORMOLU-MOUNTED EBONY BAROMETER**  
 LATE 18TH CENTURY  
 46 in. (117 cm.) high; 11½ in. (29 cm.) wide; 3½ in. (9 cm.) deep  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



**■\*48**  
**A LOUIS XVI ORMOLU-MOUNTED AND BRASS-INLAID AMARANTH AND EBONY COMMODE A VANTAUX**  
 THE CARCASE ATTRIBUTED TO BOULLE FILS, CIRCA 1715, ADAPTED CIRCA 1780  
 36 in. (91.5 cm.) high; 51 in. (129.5 cm.) wide; 25½ in. (65 cm.) deep  
 £50,000-80,000 US\$62,000-99,000  
 €58,000-93,000

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~\*49

**A LOUIS XIV ORMOLU-MOUNTED BRASS AND TORTOISESHELL-INLAID 'BOULLE' MARQUETRY AND EBONY CLOCK**

THE MOVEMENT BY THURET, THE CASE ATTRIBUTED TO ANDRE-CHARLES BOULLE, EARLY 18TH CENTURY, THE PLINTH 19TH CENTURY

29 7/8 in. (74 cm.) high, overall; 11 1/2 in. (29.2 cm.) wide; 10 in. (25.4 cm.) deep (2)

£30,000-50,000

US\$38,000-62,000  
€35,000-58,000



~\*51

**A LOUIS XIV ORMOLU-MOUNTED BRASS-INLAID TORTOISESHELL AND BOULLE MARQUETRY INKSTAND**  
CIRCA 1715

3 1/4 in. (8.5 cm.) high; 15 1/2 in. (39.5 cm.) wide; 11 1/2 in. (29 cm.) deep

£4,000-6,000

US\$5,000-7,400  
€4,700-6,900



■\*50

**A REGENANCE ORMOLU-MOUNTED, BRASS-INLAID EBONY AND AMARANTH BUREAU PLAT**  
ATTRIBUTED TO BOULLE FILS, CIRCA 1730-40

30 1/4 in. (77 cm.) high; 71 1/8 in. (182 cm.) wide; 33 in. (84 cm.) deep

£60,000-100,000

US\$75,000-120,000  
€70,000-120,000



■\*52

**A PAIR OF LOUIS XVI GREY-PAINTED BERGERES**  
ONE ATTRIBUTED TO PIERRE BERNARD, CIRCA 1780, THE OTHER LATER

38 in. (36.5 cm.) high; 27 1/4 in. (69.2 cm.) wide; 27 1/4 in. (69.2 cm.) deep, approx. (2)

£10,000-15,000

US\$13,000-18,000  
€12,000-17,000



■\*53  
**A REGENCE BEECH AND TAPESTRY CANAPE**  
 CIRCA 1725-30  
 42½ in. (108 cm.) high; 76¼ in. (94 cm.) wide; 31 in. (79 cm.) deep  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



\*54  
**A PAIR OF LOUIS XV ORMOLU TWIN-BRANCH WALL-LIGHTS**  
 MID-18TH CENTURY  
 19¾ in. (50 cm.) high; 13 in. (33 cm.) wide (2)  
 £8,000-12,000 US\$10,000-15,000  
 €9,300-14,000



~\*57  
**A PAIR OF LOUIS XIV ORMOLU AND BRASS-MOUNTED TORTOISESHELL AND EBONY STANDS**  
 EARLY 18TH CENTURY  
 4½ in. (12 cm.) high; 8 in. (20 cm.) wide; 6¼ in. (16 cm.) deep (2)  
 £3,000-5,000 US\$3,700-6,200  
 €3,500-5,800



~\*58  
**A MATCHED PAIR OF REGENCE GILTWOOD BRACKETS**  
 ONE CIRCA 1720, THE OTHER LATER  
 11¾ in. (30 cm.) high; 16¼ in. (41.2 cm.) wide; 7 in. (17.8 cm.) deep (2)  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



■\*55  
**A REGENCE GILTWOOD AND CARVED WHITE MARBLE CENTRE TABLE**  
 CIRCA 1725-30, PREVIOUSLY ALTERED INTO TWO PARTS  
 27½ in. (70 cm.) high; 27¼ in. (69 cm.) wide; 18 in. (46 cm.) deep  
 £30,000-50,000 US\$37,000-62,000  
 €35,000-58,000



■\*56  
**A LATE LOUIS XV ORMOLU-MOUNTED BRASS AND BLUE STAINED HORN-INLAID 'BOULLE' MARQUETRY AND EBONY CARTONNIER**  
 BY ETIENNE LEVASSEUR, CIRCA 1775, RE-USING SOME MOUNTS BY ANDRE-CHARLES BOULLE  
 21¼ in. (54 cm.) high; 32 in. (81.2 cm.) wide; 12¼ in. (31.2 cm.) deep  
 £20,000-30,000 US\$26,000-38,000  
 €24,000-35,000



■\*59  
**A REGENCE ORMOLU-MOUNTED BREAKFRONT MEUBLE D'APPUI**  
 EARLY 18TH CENTURY AND LATER  
 43¾ in. (111 cm.) high; 77½ in. (197 cm.) wide; 15¾ in. (40 cm.) deep  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



■~\*60  
**A LOUIS XIV ORMOLU AND BRASS-MOUNTED CHERRY AND TORTOISESHELL PEDESTAL**  
 EARLY 18TH CENTURY, ALTERED IN THE 19TH CENTURY  
 84 in. (122 cm.) high; 19½ in. (49.5 cm.) wide; 9 in. (23 cm.) deep  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000

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**\*61**  
**A PAIR OF LOUIS XIV ORMOLU SINGLE-BRANCH WALL-LIGHTS**  
 ATTRIBUTED TO ANDRE-CHARLES BOULLE AND BOULLE FILS,  
 CIRCA 1715  
 10¼ in. (26 cm.) high; 6¼ in. (16 cm.) wide; 11½ in. (29 cm.) deep (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



**\*62**  
**A REGENCE GILTWOOD TABOURET**  
 CIRCA 1715-20  
 12 in. (30 cm.) high; 22 in. (56 cm.) wide; 15 in. (38 cm.) deep  
 £5,000-7,000 US\$6,200-8,600  
 €5,800-8,100



**\*63**  
**A PAIR OF LOUIS XIV ORMOLU CHENETS**  
 ATTRIBUTED TO ANDRE-CHARLES BOULLE,  
 LATE 17TH/EARLY 18TH CENTURY  
 13¾ in. (35 cm.) high; 6¾ in. (17 cm.) wide (2)  
 £10,000-15,000 US\$13,000-19,000  
 €12,000-17,000



**\*64**  
**A LOUIS XV GILTWOOD CONSOLE TABLE**  
 CIRCA 1740, POSSIBLY GERMAN  
 34½ in. (87 cm.) high; 65¼ in. (166 cm.) wide; 26½ in. (67.5 cm.) deep  
 £40,000-60,000 US\$50,000-75,000  
 €47,000-70,000



**\*65**  
**A PAIR OF FLEMISH ALLEGORICAL TAPESTRY FRAGMENT**  
**PANELS**  
 SECOND HALF 16TH CENTURY  
 70 in. (178 cm.) high; 35 in. (89 cm.) and 37 in. (94 cm.) wide (2)  
 £2,000-4,000 US\$2,500-4,900  
 €2,400-4,600



**\*66**  
**AN EARLY LOUIS XV Gobelins TAPESTRY FROM THE SERIES**  
**'LES DOUZES MOIS GROTESQUES'**  
 CIRCA 1726, AFTER DESIGNS BY CLAUDE AUDRAN LE JEUNE,  
 ANTOINE WATTEAU AND ALEXANDRE-FRANÇOIS DESPORTES  
 114 in. (289.5 cm.) high; 26 in. (66 cm.) wide  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



**\*67**  
**A FLEMISH MYTHOLOGICAL TAPESTRY**  
 POSSIBLY BRUSSELS, SECOND HALF 17TH CENTURY  
 171¼ x 103½ in. (435 x 263 cm.)  
 £7,000-10,000 US\$8,700-12,000  
 €8,200-12,000



**\*68**  
**A BRUSSELS MYTHOLOGICAL TAPESTRY**  
 EARLY 18TH CENTURY  
 151½ in. (385 cm.) x 323 in. (820 cm.)  
 £30,000-50,000 US\$37,000-62,000  
 €35,000-58,000

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†69  
**A SMALL PAIR OF CLOISSONNE ENAMEL HORSES**  
 CHINA, QING DYNASTY, 18TH CENTURY  
 3 7/8 in. (10 cm.) high (2)  
 £10,000-15,000 US\$13,000-19,000  
 €12,000-17,000



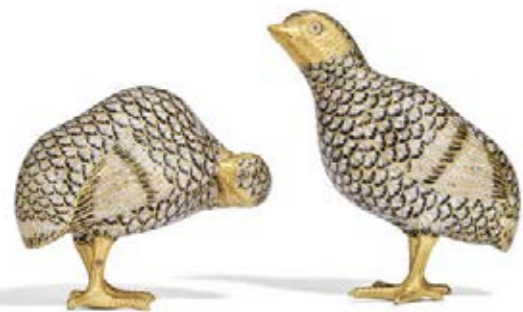
†70  
**AN ENAMELLED PORCELAIN MODEL OF A DEER**  
 CHINA, QING DYNASTY, 18TH CENTURY  
 8 in. (20.4 cm.) long  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



\*71  
**A PAIR OF CHINESE EXPORT PORCELAIN MODELS OF RECUMBENT OXEN**  
 CHINA, QING DYNASTY, FIRST HALF OF 18TH CENTURY  
 5 1/8 in. (13 cm.) long (2)  
 £4,000-6,000 US\$5,000-7,400  
 €4,700-6,900



†72  
**A PAIR OF CLOISSONNE ENAMEL MODELS OF DEER**  
 CHINA, QING DYNASTY, 18TH CENTURY  
 6 in. (15 cm.) long (2)  
 £6,000-8,000 US\$7,400-9,900  
 €7,000-9,300



†73  
A PAIR OF CHAMPLEVÉ ENAMEL QUAILS  
CHINA, QING DYNASTY, 18TH CENTURY

5½ in. (13.2 cm.) high

£20,000-30,000

(2)

US\$25,000-37,000

€24,000-35,000



\*74  
A RARE SMALL CLOISONNÉ ENAMEL FIGURE OF A KNEELING  
MONKEY  
CHINA, QING DYNASTY, 18TH CENTURY

5¼ in. (13.3 cm.) high

£25,000-35,000

US\$32,000-44,000

€30,000-41,000



\*75  
A MAGNIFICENT PAIR OF CLOISONNÉ AND CHAMPLEVÉ  
ENAMEL 'ELEPHANT AND VASE' GROUPS  
CHINA, QING DYNASTY, FIRST HALF 18TH CENTURY

10½ in. (27 cm.) high

£60,000-80,000

(2)

US\$75,000-100,000

€70,000-93,000



\*76  
A PAIR OF CLOISONNÉ ENAMEL CRANES  
CHINA, QING DYNASTY, JIAQING PERIOD (1796-1820)

18½ in. (47.3 cm.) high

£10,000-15,000

(2)

US\$13,000-19,000

€12,000-17,000

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**\*77**  
**A PAIR OF LOUIS XV ORMOLU AND FRENCH PORCELAIN TWO-BRANCH WALL-LIGHTS**  
 MID-18TH CENTURY, THE FLOWERS 18TH AND 19TH CENTURY  
 12½ in. (32 cm.) high; 11½ in. (29 cm.) wide; 8 in. (20.5 cm.) deep (2)  
 £10,000-15,000 US\$13,000-18,000  
 €12,000-17,000



**\*78**  
**A SET OF FOUR ORMOLU-MOUNTED MEISSEN PORCELAIN ALLEGORICAL FIGURES**  
 CIRCA 1750  
 The largest: 11¾ in. (30.5 cm.) high; 7½ in. (19 cm.) wide; 5 in. (12.5 cm.) deep (4)  
 £25,000-40,000 US\$32,000-50,000  
 €30,000-47,000



**\*81**  
**A PAIR OF LOUIS XVI ORMOLU CASSETTES**  
 LATE 18TH CENTURY  
 10 in. (25.5 cm.) high; 3¾ in. (9.5 cm.) square (2)  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



**\*82**  
**A LOUIS XV ORMOLU-MOUNTED AMARANTH COMMODE**  
 ATTRIBUTED TO BERNARD II VAN RISAMBURGH (BVRB),  
 CIRCA 1740  
 33⅞ in. (86 cm.) high; 64½ in. (164 cm.) wide; 26⅜ in. (67.4 cm.) deep  
 £50,000-80,000 US\$63,000-100,000  
 €59,000-93,000



**\*79**  
**A LOUIS XV ORMOLU-MOUNTED JAPANESE (DUTCH-DECORATED) AND FRENCH PORCELAIN VASE**  
 SECOND QUARTER 18TH CENTURY  
 5⅝ in. (13.5 cm.) high; 5⅝ in. (13.5 cm.) wide  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



**\*80**  
**A LOUIS XV MEISSEN AND FRENCH PORCELAIN AND ORMOLU MANTEL CLOCK**  
 THE MOVEMENT BY BENOIST GERARD, MID-18TH CENTURY,  
 THE FLOWERS REPLACED  
 19 in. (48.3 cm.) high; 10 in. (25.4 cm.) wide; 7½ in. (19 cm.) deep approx.  
 £8,000-12,000 US\$9,900-15,000  
 €9,300-14,000



**\*83**  
**A LOUIS XV ORMOLU-MOUNTED AMARANTH COMMODE**  
 ATTRIBUTED TO BERNARD II VAN RISAMBURGH (BVRB),  
 CIRCA 1740  
 33.5 in. (85 cm.) high; 64¼ in. (163.2 cm.) wide; 26 in. (66 cm.) deep  
 £40,000-60,000 US\$50,000-75,000  
 €47,000-70,000



**\*84**  
**A LOUIS XV ORMOLU STRIKING CARTEL CLOCK**  
 THE MOVEMENT BY JEAN-BAPTISTE BAILLON,  
 MID-18TH CENTURY  
 43 in. (119 cm.) high; 21 in. (53.5 cm.) wide, approx.  
 £20,000-30,000 US\$25,000-37,000  
 €24,000-35,000

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**\*85**  
**A LOUIS XV ORMOLU AND PATINATED-BRONZE PRESSE-PAPIER**  
 MID-18TH CENTURY, IN THE MANNER OF JACQUES CAFFIERI  
 6¼ in. (16 cm.) high; 7¼ in. (18,5 cm.) wide; 4 in. (10 cm.) deep  
 £4,000-6,000 US\$5,000-7,400  
 €4,700-6,900



**\*86**  
**A LOUIS XV ORMOLU-MOUNTED VERNIS MARTIN AND BLUE-PAINTED TABLE DE COIFFEUSE**  
 CIRCA 1750, POSSIBLY GERMAN  
 27¾ in. (70.5 cm.) high; 20 in. (51 cm.) wide; 16½ in. (42 cm.) deep  
 £25,000-40,000 US\$32,000-50,000  
 €30,000-47,000



**\*89**  
**A PAIR OF ROCOCO GILTWOOD BRACKETS**  
 CIRCA 1760, POSSIBLY GERMAN  
 13⅞ in. (35.3 cm.) high; 10¼ in. (26.2 cm.) wide; 7 in. (17.7 cm.) deep (2)  
 £4,000-6,000 US\$5,000-7,400  
 €4,700-6,900



**\*90**  
**A LOUIS XV-STYLE ROCK CRYSTAL AND GILT-METAL SIX-LIGHT CHANDELIER**  
 INCORPORATING SOME 18TH CENTURY ELEMENTS, AND LATER  
 35½ in. (90 cm.) high, approx.; 26 in. (66 cm.) diameter  
 £7,000-10,000 US\$8,800-12,000  
 €8,200-12,000



**\*87**  
**A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND FRUITWOOD MARQUETRY TABLE-EN-CHIFFONNIERE**  
 THIRD QUARTER 18TH CENTURY  
 26¼ in. (66.5 cm.) high; 17½ in. (44.5 cm.) wide; 12 in. (30.5 cm.) deep  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



**\*88**  
**A PAIR OF LOUIS XV TERRESTRIAL AND CELESTIAL GILTWOOD TABLE GLOBES**  
 THE PAPIER MACHE GLOBES BY CHARLES DIEN, 1849, THE STANDS MID-18TH CENTURY  
 17 in. (43 cm.) high; 16 in. (41 cm.) diameter (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



**\*91**  
**A PAIR OF LOUIS XV BEECH FAUTEUILS**  
 BY CLAUDE I SENE, MID-18TH CENTURY  
 35⅞ in. (91 cm.) high; 27½ in. (70 cm.) wide; 21½ (55 cm.) deep (2)  
 £10,000-15,000 US\$13,000-19,000  
 €12,000-17,000



**\*92**  
**AN EARLY LOUIS XV OAK BUFFET**  
 CIRCA 1730-40  
 40¼ in. (103.5 cm.) high; 60 in. (152.5 cm.) wide; 22 in. (56 cm.) deep  
 £5,000-8,000 US\$6,200-9,900  
 €5,900-9,300

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**\*93**  
**A CLOISSONNE ENAMEL AND GILT-BRONZE DUCK CENSER**  
 CHINA, MING DYNASTY, 17TH CENTURY  
 7½ in. (19.5 cm.) long  
 £70,000-100,000 US\$88,000-120,000  
 €82,000-120,000



**\*94**  
**TWO CLOISSONNE ENAMEL 'TWIN FISH' VASES**  
 CHINA, QING DYNASTY, QIANLONG-JIAQING PERIOD  
 (1736-1820)  
 11 in. (28 cm.) high (2)  
 £35,000-45,000 US\$44,000-55,000  
 €41,000-52,000



**\*95**  
**A PAIR OF CLOISSONNE ENAMEL PARROT-FORM CENSERS AND COVERS**  
 CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)  
 9½ in. (24.3 cm.) high (2)  
 £25,000-35,000 US\$31,000-43,000  
 €29,000-40,000



**†96**  
**A LARGE PAIR OF CLOISSONNE ENAMEL ROOSTERS**  
 CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)  
 14¾ in. (36.5 cm.) high (2)  
 £100,000-120,000 US\$130,000-150,000  
 €120,000-140,000

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**\*97**  
**A PAIR OF FAMILLE ROSE MODELS OF DUCKS**  
 CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)  
 9¼ in. (23.5 cm.) high (2)  
 £12,000-15,000 US\$15,000-18,000  
 €14,000-17,000



**\*98**  
**A PAIR OF CHINESE EXPORT WHITE-GLAZED MODELS OF DUCKS**  
 CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)  
 11½ in. (29.2 cm.) high (2)  
 £20,000-30,000 US\$25,000-37,000  
 €24,000-35,000



**†99**  
**A BISCUIT MODEL OF A SPOTTED HORSE**  
 CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)  
 10¾ in. (27.5 cm.) high  
 £10,000-15,000 US\$13,000-18,000  
 €12,000-17,000



**†100**  
**A RARE AND MAGNIFICENT FAMILLE VERTE MODEL OF AN ELEPHANT**  
 CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)  
 12½ in. (31.8 cm.) long  
 £120,000-150,000 US\$150,000-190,000  
 €140,000-170,000



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■ **\*101**  
**A BALTIC NEOCLASSICAL ORMOLU, CUT-GLASS AND ETCHED OPAQUE GLASS TWENTY-LIGHT CHANDELIER**  
 20TH CENTURY  
 60 in. (152.5 cm.) high, approx.; 40 in. (101.5 cm.) diameter, approx.  
 £6,000-10,000 US\$7,400-12,000  
 €7,000-12,000



■ **\*102**  
**A LATE LOUIS XV ORMOLU-MOUNTED BRECCIA MARBLE URN**  
 CIRCA 1770  
 17 in. (43 cm.) high; 17½ in. (44.5 cm.) wide, 9½ in. (24 cm.) deep, approx.  
 £50,000-80,000 US\$63,000-100,000  
 €59,000-93,000



\* **103**  
**A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE STRIKING MANTEL CLOCK**  
 ATTRIBUTED TO ROBERT OSMOND, LATE 18TH CENTURY  
 17¼ in. (45 cm.) high; 21 in. (53.5 cm.) wide; 5¾ in. (14.5 cm.) deep  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



■ **\*104**  
**A LOUIS XVI ORMOLU-MOUNTED AMARANTH MEUBLE D'APPUI**  
 BY JACQUES DAUTRICHE, CIRCA 1770  
 38½ in. (98 cm.) high; 63 in. (160 cm.) wide; 19½ in. (49 cm.) deep  
 £60,000-100,000 US\$75,000-120,000  
 €70,000-120,000



■\*105  
**ATTRIBUTED TO PAUL DE VOS (HULST 1595-1678 ANTWERP)**  
*A ledge laden with game and other animals, a landscape beyond*  
 65 x 54½ in. (165 x 137.2 cm.)  
 £6,000-8,000 US\$7,500-10,000  
 €7,000-9,300



■\*106  
**FOLLOWER OF MICHELE MARIESCHI**  
*Six Views of Venice*  
 24 x 38¼ in. (61 x 97.2 cm.); 24 x 38 in. (61 x 96.5 cm.);  
 24⅞ x 38 in. (63.3 x 96.5 cm.); 24¾ x 38 in. (62.7 x 96.5 cm.);  
 24 x 38¼ in. (61 x 97.3 cm.); 24½ x 37½ in. (62.1 x 95.3 cm.) six (6)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



■\*107  
**ATTRIBUTED TO CLAUDE-FRANÇOIS DESPORTES (PARIS 1695-1774)**  
*Swans and ducks with a spaniel in a landscape*  
 41½ x 53¼ in. (104.4 x 135.4 cm.)  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



\*108  
**CIRCLE OF JAN VAN DER STRAET, CALLED STRADANUS (BRUGES 1523-1605 FLORENCE)**  
*Scenes from the life of Saint Hubert*  
 35¼ x 47⅞ in. (89.5 x 120.3 cm.)  
 £3,000-5,000 US\$3,700-6,200  
 €3,500-5,800

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\*109  
**A LOUIS XVI ORMOLU AND WHITE MARBLE PRESSE-PAPIER**  
 LATE 18TH CENTURY  
 5¾ in. (14.5 cm.) high; 5⅞ in. (15 cm.) wide; 4¾ in. (11 cm.) deep  
 £800-1,200 US\$990-1,500  
 €930-1,400



\*110  
**A PAIR OF REGENCE GILTWOOD BRACKETS**  
 PROBABLY EARLY 18TH CENTURY  
 15⅝ in. (39.7 cm.) high; 16⅞ in. (41 cm.) wide; 6 in. (15.2 cm.) deep (2)  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



\*111  
**A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS**  
 LAST QUARTER 18TH CENTURY  
 11 in. (28 cm.) high (2)  
 £4,000-6,000 US\$5,000-7,400  
 €4,700-6,900



\*112  
**A LOUIS XVI ORMOLU AND WHITE MARBLE FIGURAL GROUP**  
 LATE 18TH CENTURY  
 8¼ in. (21 cm.) high; 6 in. (15 cm.) square  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



■\*113  
**A LOUIS XV ORMOLU-MOUNTED STAINED HORN MONUMENTAL BRACKET CLOCK AND BRACKET**  
 BY F. GOYER, THE MOVEMENT BY EDME-JEAN CAUSARD,  
 MID-18TH CENTURY  
 54 in. (137 cm.) high, approx.; 19¼ in. (49 cm.) wide;  
 10¼ in. (26 cm.) deep (2)  
 £7,000-10,000 US\$8,800-12,000  
 €8,200-12,000



■\*114  
**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTER**  
 BY FIDELYS SCHEY, CIRCA 1780  
 35½ in. (90 cm.) high; 45¼ in. (115 cm.) wide; 19 in. (48.5 cm.) deep  
 £3,000-5,000 US\$3,700-6,200  
 €3,500-5,800



■Q115  
**A SUITE OF TWELVE LOUIS-XV STYLE BEECH DINING-CHAIRS**  
 MID-20TH CENTURY  
 38 in. (96.5 cm.) high; 21 in. (53 cm.) wide; 21½ in. (54 cm.) deep,  
 approx. (12)  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



■\*116  
**A LOUIS XVI MAHOGANY EXTENDING DINING-TABLE**  
 LATE 18TH CENTURY AND LATER  
 28½ in. (72.5 cm.) high; 84 in. (213 cm.) long;  
 56¼ in. (144 cm.) long, overall  
 £3,000-5,000 US\$3,700-6,200  
 €3,500-5,800

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**\*117**  
**A REGENCE ORMOLU-MOUNTED JAPANESE PORCELAIN**  
**TABLE FOUNTAIN**  
 CIRCA 1725-30  
 12½ in. (32 cm.) high; 6 in. (15 cm.) diameter  
 £30,000-50,000 US\$38,000-62,000  
 €35,000-58,000



**\*118**  
**A RARE PAIR OF KAKIEMON MODELS OF CARP**  
 JAPAN, EDO PERIOD, 17TH CENTURY  
 11 in. (28 cm.) long (2)  
 £25,000-40,000 US\$32,000-50,000  
 €30,000-46,000



**†119**  
**A PAIR OF ARITA MODELS OF LEAPING CARP**  
 JAPAN, EDO PERIOD, LATE 17TH-EARLY 18TH CENTURY  
 12¼ in. (31 cm.) high (2)  
 £10,000-15,000 US\$13,000-18,000  
 €12,000-17,000



**†120**  
**A PAIR OF KAKIEMON MODELS OF MANDARIN DUCKS**  
 JAPAN, EDO PERIOD, LATE 17TH CENTURY  
 16¼ in. (15.8 cm.) long (2)  
 £30,000-50,000 US\$37,000-62,000  
 €35,000-58,000

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†121  
**A PAIR OF IMARI MODELS OF MANDARIN DUCKS**  
 JAPAN, EDO PERIOD, LATE 17TH CENTURY  
 10<sup>7</sup>/<sub>8</sub> in. (27.7 cm.) long (2)  
 £35,000-45,000 US\$44,000-55,000  
 €41,000-52,000



†122  
**A KAKIEMON MODEL OF A COCKEREL**  
 JAPAN, EDO PERIOD, 17TH CENTURY  
 8<sup>1</sup>/<sub>2</sub> in. (21 cm.) high; 7 in. (17.6 cm.) wide; 5<sup>1</sup>/<sub>4</sub> in. (14.3 cm.) deep  
 £30,000-50,000 US\$38,000-62,000  
 €35,000-58,000



\*123  
**A PAIR OF ARITA MODELS OF ROOSTERS**  
 JAPAN, EDO PERIOD, LATE 17TH CENTURY  
 Each 12 in. (30.5 cm.) high overall (2)  
 £20,000-30,000 US\$25,000-37,000  
 €24,000-35,000



†124  
**A LACQUER 'HEN AND CHICK' BOX AND COVER**  
 JAPAN, EDO PERIOD, 18TH CENTURY  
 5<sup>7</sup>/<sub>8</sub> in. (15 cm.) long  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000

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**\*125**  
**A JAPANESE BLACK AND GOLD LACQUER PANEL DEPICTING THE PALACE OF VERSAILLES**  
 ATTRIBUTED TO THE SASAYA WORKSHOP, NAGASAKI, CIRCA 1788, ALMOST CERTAINLY AFTER A PRINT BY JAN CASPAR PHILIP  
 6¼ x 11¼ in. (16 x 28.5 cm.) unframed  
 £20,000-40,000 US\$25,000-50,000  
 €24,000-47,000



**\*126**  
**A JAPANESE BLACK AND GILT LACQUER BOX**  
 EDO PERIOD (1603-1868), 18TH CENTURY  
 6½ in. (15.4 cm.) high; 10½ in. (26.7 cm.) wide; 10½ in. (26.7 cm.) deep  
 £1,000-2,000 US\$1,300-2,500  
 €1,200-2,300

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**\*129**  
**AN EMPIRE ORMOLU FRAME**  
 EARLY 19TH CENTURY  
 7½ x 10 in. (19 x 25.5 cm.) framed  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



**\*\*130**  
**A PAIR OF LOUIS XV ORMOLU-MOUNTED POLYCHROME AND PARCEL-GILT VERNIS MARTIN TOLE CACHE-POTS**  
 CIRCA 1730  
 8¼ in. (21 cm.) high; 9½ in. (24 cm.) wide (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



**\*127**  
**A JAPANESE SILVER-MOUNTED GILT AND BLACK LACQUER BOX**  
 EDO PERIOD (1603-1868), LATE 17TH/EARLY 18TH CENTURY  
 7 in. (18 cm.) high; 15 in. (38 cm.) wide; 9¾ in. (25 cm.) deep  
 £1,000-2,000 US\$1,300-2,500  
 €1,200-2,300



**■\*128**  
**A JAPANESE BLACK AND GOLD LACQUER PANEL**  
 LATE 18TH/19TH CENTURY  
 35¾ in. (91 cm.) high; 79½ in. (202 cm.) wide  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



**■\*131**  
**A PAIR OF CHINESE GILT-DECORATED AUBERGINE LACQUER BARREL-FORM STOOLS**  
 PROBABLY LATE 19TH CENTURY/ 20TH CENTURY  
 20 in. (51 cm.) high; 16½ in. (41 cm.) diameter (2)  
 £800-1,200 US\$990-1,500  
 €930-1,400



**■\*132**  
**A LOUIS XV ORMOLU-MOUNTED VERNIS MARTIN OCCASIONAL TABLE**  
 BY FRANCOIS GARNIER, MID-18TH CENTURY  
 27 in. (69 cm.) high; 21¼ in. (54 cm.) wide; 15¼ in. (38.5 cm.) deep  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



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**\*133**  
**A LOUIS XV ORMOLU STRIKING BRACKET CLOCK**  
 BY JOSEPH DE MENAY, PARIS, CIRCA 1740  
 19 7/8 in. (49.2 cm.) high; 13 in. (33 cm.) wide; 5 in. (12.8 cm.) deep  
 £5,000-8,000 US\$6,200-9,900  
 €5,900-9,300



**\*134**  
**A PAIR OF LOUIS XV-STYLE SILVER-PLATED AND GLASS**  
**PHOTOPHORES**  
 20TH CENTURY  
 17 in. (43 cm.) high; 7 1/8 in. (18 cm.) diameter (2)  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



**\*135**  
**A HARLEQUIN SET OF SIX LOUIS XVI MAHOGANY**  
**DINING-CHAIRS**  
 TWO BY LOUIS MOREAU, LATE 18TH CENTURY,  
 THE OTHERS LATER  
 35 1/2 in. (90 cm.) high; 19 1/2 in. (49.5 cm.) wide; 18 7/8 in. (48 cm.) deep,  
 approx. (6)  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



**\*136**  
**A FRENCH ORMOLU-MOUNTED EBONY AND BLACK AND**  
**GILT LACQUER COMMODE A VANTAUX**  
 SECOND HALF 19TH CENTURY,  
 AFTER THE MODEL BY ADAM WEISWEILER  
 40 1/2 in. (102 cm.) high; 56 in. (142 cm.) wide; 20 1/2 in. (52 cm.) deep  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000





**\*137**  
**AN ARITA MODEL OF A HOUND**  
 JAPAN, EDO PERIOD, LATE 17TH CENTURY  
 9½ in. (23.7 cm.) long  
 £15,000-25,000

US\$19,000-31,000  
 €18,000-29,000



**\*138**  
**AN ARITA MODEL OF A SEATED HOUND**  
 JAPAN, EDO PERIOD, LATE 17TH CENTURY  
 9¼ in. (24.8 cm.) high

£25,000-35,000

US\$31,000-43,000  
 €29,000-40,000



**†139**  
**PAIR OF ARITA PORCELAIN MODELS OF CATS**  
 JAPAN, EDO PERIOD, LATE 17TH-EARLY 18TH CENTURY  
 Each 5¼ in. (13.5 cm.) high

£15,000-25,000

US\$19,000-31,000  
 €18,000-29,000



**\*140**  
**A PAIR OF WHITE-GLAZED MODELS OF HOUNDS**  
 JAPAN, EDO PERIOD, 17TH-18TH CENTURY  
 The tallest, 10⅞ in. (25.5 cm.) high

£10,000-15,000

US\$13,000-18,000  
 €12,000-17,000

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**\*141**  
**A PAIR OF LOUIS XVI ORMOLU AND BLUE JOHN CASSOLETTES**  
 LAST QUARTER 18TH CENTURY, POSSIBLY NORTH EUROPEAN  
 11 in. (28 cm.) high; 3½ in. (9 cm.) square (2)  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



**\*142**  
**A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE STRIKING MANTEL CLOCK**  
 THE MOVEMENT BY CRONIER, PARIS, THE CASE ATTRIBUTED TO JEAN HAURE, LAST QUARTER 18TH CENTURY  
 15 in. (38 cm.) high; 12¼ in. (31 cm.) wide; 8¼ in. (21 cm.) deep  
 £10,000-15,000 US\$13,000-19,000  
 €12,000-17,000



**\*143**  
**AN ITALIAN WHITE MARBLE AND PORPHYRY CAMPANA VASE**  
 EARLY 19TH CENTURY  
 10¾ in. (27.4 cm.) high; 8¼ in. (21 cm.) diameter  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



**\*144**  
**A NORTH EUROPEAN NEOCLASSICAL PORPHYRY TAZZA**  
 LATE 18TH CENTURY  
 The tazza: 8½ in. (21 cm.) high; 6¾ in. (17 cm.) wide, including plinth  
 The urn: 7½ in. (19 cm.) high (2)  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500

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■\*145  
**AN ITALIAN ALABASTRO FIORITO NAVETTE VASE**  
 18TH CENTURY  
 7½ in. (19.5 cm.) high; 18½ in. (47 cm.) wide; 12¼ in. (31 cm.) deep  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



\*146  
**A PAIR OF ITALIAN ORMOLU-MOUNTED VERDE ANTICO AND WHITE MARBLE VASES**  
 LATE 18TH CENTURY, IN THE MANNER OF GIUSEPPE VALADIER  
 10¼ in. (26 cm.) high; 4⅞ in. (10.5 cm.) wide (2)  
 £6,000-8,000 US\$7,400-9,900  
 €7,000-9,300



■\*147  
**A PAIR OF ITALIAN WHITE-PAINTED AND PARCEL-GILT CONSOLES**  
 NAPLES, CIRCA 1785-90  
 34¾ in. (88.5 cm.) high; 34 in. (86.5 cm.) wide; 17½ in. (44.5 cm.) deep (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



\*148  
**A PAIR OF ITALIAN GREEN MARBLE VASES AND COVERS**  
 LATE 18TH CENTURY  
 12½ in. (32 cm.) high; 5⅞ in. (13.5 cm.) wide (2)  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000

149 NO LOT

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■\*150  
**A FRENCH PARCEL-GILT, CREAM AND GRISAILLE-PAINTED PEDESTAL CLOCK**  
 THE MOVEMENT BY CHARLES BERNEL, PARIS, CIRCA 1919  
 90⅞ in. (231 cm.) high; 20½ in. (52 cm.) wide; 20½ in. (52 cm.) deep  
 £8,000-12,000 US\$10,000-15,000  
 €9,300-14,000



\*151  
**A PAIR OF NORTH ITALIAN ORMOLU TWIN-BRANCH CANDELABRA**  
 CIRCA 1740, POSSIBLY TURIN, IN THE MANNER OF JUSTE-AURELE MEISSONNIER  
 16¾ in. (42.5 cm.) high; 11½ in. (30 cm.) wide (2)  
 £8,000-12,000 US\$9,900-15,000  
 €9,300-14,000



\*152  
**A PAIR OF ITALIAN PATINATED-BRONZE AND ORMOLU-MOUNTED GIALLO DI SIENA FOUR-LIGHT CANDELABRA**  
 FIRST QUARTER 19TH CENTURY, AFTER THE MODEL BY PIERRE-PHILIPPE THOMIRE  
 22 in. (56 cm.) high; 11 in. (28 cm.) diameter (2)  
 £25,000-40,000 US\$32,000-50,000  
 €30,000-46,000



■\*153  
**AN ITALIAN PARCEL-GILT AND POLYCHROME-PAINTED SIMULATED MARBLE MIRROR**  
 19TH CENTURY  
 33½ in. (85 cm.) high; 29 in. (74 cm.) wide; 5½ in. (14 cm.) deep  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



\*154  
**A LOUIS XVI PARCEL-GILT AND SIMULATED MARBLE STAND**  
 LATE 18TH CENTURY  
 10 in. (25.4 cm.) high; 6⅞ in. (17.2 cm.) diameter  
 £600-1,000 US\$750-1,200  
 €700-1,200



\*157  
**AN ITALIAN IMPERIAL PORPHYRY SMALL VASE**  
 CIRCA 1800  
 8 in. (20 cm.) high  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



\*158  
**AN ITALIAN IMPERIAL PORPHYRY VASE AND COVER**  
 THIRD QUARTER 18TH CENTURY  
 15¼ in. (39 cm.) high; 10 in. (25.5 cm.) wide; 9 in. (22.8 cm.) deep  
 £25,000-40,000 US\$31,000-49,000  
 €29,000-46,000



\*155  
**AN ITALIAN PIETRA DURA, GILT-BRONZE MOUNTED AND INLAID EBONY TABLE CABINET**  
 SECOND HALF 17TH CENTURY  
 23½ in. (59.5 cm.) high; 15¾ in. (40 cm.) wide; 12 in. (30.5 cm.) deep  
 £10,000-20,000 US\$13,000-25,000  
 €12,000-23,000



\*156  
**A PAIR OF NEOCLASSICAL ORMOLU-MOUNTED RED GRANITE AND VERDE ANTICO MARBLE PEDESTALS**  
 EARLY 20TH CENTURY  
 12 in. (30.5 cm.) high; 13⅜ in. (34 cm.) wide; 13⅜ in. (34 cm.) deep (2)  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



\*159  
**AN ITALIAN IMPERIAL PORPHYRY VASE AND COVER**  
 LATE 18TH CENTURY  
 17½ in. (44.5 cm.) high  
 £10,000-15,000 US\$13,000-18,000  
 €12,000-17,000



■\*160  
**A LOUIS XVI ORMOLU-MOUNTED PORPHYRY VASE**  
 ATTRIBUTED TO PIERRE GOUTHIERE, CIRCA 1775-80  
 13 in. (33 cm.) high; 10 in. (25.5 cm.) wide  
 £80,000-120,000 US\$100,000-150,000  
 €94,000-140,000

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**\*165**  
**A PAIR OF LATE LOUIS XV ORMOLU CANDLESTICKS**  
 CIRCA 1770  
 11 in. (28 cm.) high (2)  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



**\*166**  
**A LOUIS XVI ORMOLU HALL LANTERN**  
 LAST QUARTER 18TH CENTURY  
 34¼ in. (87 cm.) high; 20 in. (51 cm.) diameter  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000



**\*169**  
**A PAIR OF LATE LOUIS XV ORMOLU CHENETS**  
 CIRCA 1770  
 11½ in. (29 cm.) high; 5½ in. (14 cm.) wide (2)  
 £8,000-12,000 US\$9,900-15,000  
 €9,300-14,000



**\*170**  
**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED BLEU-DU-ROI SEVRES PORCELAIN VASES**  
 CIRCA 1770  
 10¾ in. (27.5 cm.) high; 6 in. (15 cm.) diameter (2)  
 £8,000-12,000 US\$10,000-15,000  
 €9,400-14,000



**\*167**  
**A LOUIS XV GILTWOOD FAUTEUIL**  
 BY LOUIS DELANOIS, CIRCA 1760  
 41 in. (104 cm.) high; 28 in. (71 cm.) wide; 24 in. (61 cm.) deep, approx.  
 £5,000-8,000 US\$6,300-10,000  
 €5,900-9,300



**\*168**  
**A LOUIS XVI ORMOLU STRIKING TRAVEL CLOCK**  
 BY FREDERIC DUVAL, ROUEN, CIRCA 1775  
 8¾ in. (22 cm.) high; 5¼ in. (13.3 cm.) wide; 4 in. (10.1 cm.) deep  
 £2,000-4,000 US\$2,500-4,900  
 €2,400-4,600



**\*171**  
**A LATE LOUIS XV TULIPWOOD, SYCAMORE, EBONY AND FRUITWOOD PETIT SECRETAIRE**  
 ATTRIBUTED TO JEAN-FRANCOIS OEBEN, CIRCA 1765  
 38½ in. (98 cm.) high; 12 in. (30 cm.) wide; 6¾ in. (17 cm.) deep  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



**\*172**  
**A SET OF FOUR LATE LOUIS XV GILTWOOD CHAISES**  
 CIRCA 1765  
 36½ in. (90 cm.) high; 24¾ in. (63 cm.) wide; 18 in. (46 cm.) deep (4)  
 £10,000-15,000 US\$13,000-18,000  
 €12,000-17,000

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■\*173  
**A LOUIS XV ORMOLU STRIKING CARTEL CLOCK**  
 THE MOVEMENT BY ETIENNE LENOIR, CIRCA 1745-49  
 22¾ in. (58 cm.) high; 14½ in. (37 cm.) wide  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



■\*174  
**A LOUIS XV SAVONNIERIE PANEL**  
 PROBABLY MID-18TH CENTURY,  
 ORIGINALLY IN A FIRE-SCREEN  
 39½ in. (99.5 cm.) high; 31 in. (78.9 cm.) wide  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



\*175  
**A PAIR OF LOUIS XV ORMOLU TWIN-BRANCH WALL-LIGHTS**  
 MID-18TH CENTURY  
 21¼ in. (54 cm.) high; 10½ in. (27 cm.) wide (2)  
 £7,000-10,000 US\$8,800-12,000  
 €8,200-12,000



■\*176  
**A REGENCE GILTWOOD CONSOLE TABLE**  
 SECOND QUARTER 18TH CENTURY  
 32 in. (81 cm.) high; 58 in. (147 cm.) wide; 28½ in. (72 cm.) deep  
 £30,000-50,000 US\$38,000-62,000  
 €35,000-58,000



■\*177  
**A LATE LOUIS XV ORMOLU CARTEL CLOCK**  
 THE MOVEMENT BY GILLE L'AINÉ, CIRCA 1770  
 29½ in. (75 cm.) high; 15 in. (38 cm.) wide  
 £5,000-8,000

US\$6,200-9,900  
 €5,800-9,300



\*178  
**A PAIR OF RESTAURATION ORMOLU-MOUNTED ROSSO LEVANTO AND PINK GRANITE THREE-BRANCH CANDELABRA**  
 CIRCA 1830  
 24¼ in. (62 cm.) high; 10¾ in. (27.5 cm.) wide (2)

£4,000-6,000 US\$5,000-7,400  
 €4,700-6,900



\*181  
**A LOUIS XVI ORMOLU AND ALABASTER MANTEL CLOCK**  
 THE MOVEMENT BY JOSEPH MIGNOLET, LATE 18TH CENTURY,  
 THE MOUNTS POSSIBLY BY FEUCHÈRE  
 23 in. (58.5 cm.) high; 9½ in. (24 cm.) wide

£7,000-10,000 US\$8,800-12,000  
 €8,200-12,000



\*182  
**A PAIR OF LOUIS XVI ORMOLU-MOUNTED ALABASTER CANDLESTICKS**  
 LAST QUARTER 18TH CENTURY  
 7 in. (18 cm.) high (2)

£1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



■\*179  
**A LOUIS XVI CREAM-PAINTED CANAPÉ**  
 BY JEAN-BAPTISTE-CLAUDE SÈNE, CIRCA 1780  
 38¾ in. (98.5 cm.) high; 71½ in. (181.5 cm.) wide; 26 in. (66 cm.) deep

£3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



\*180  
**A LOUIS XVI ORMOLU MANTEL CLOCK**  
 THE MOVEMENT BY CRONIER, THE CASE ATTRIBUTED TO MORLAY, CIRCA 1775  
 19¼ in. (49 cm.) high; 17¼ in. (45 cm.) wide; 7 in. (17.8 cm.) deep

£6,000-10,000 US\$7,500-12,000  
 €7,000-12,000



■\*183  
**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY MEUBLE D'APPUI**  
 BY ALEXANDRE MAIGRET, CIRCA 1790  
 39¾ in. (101 cm.) high; 55½ in. (140.5 cm.) wide; 23 in. (58.5 cm.) deep

£12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



■\*184  
**A LOUIS XV TWO-TONE GILTWOOD SIX-LEAF SCREEN**  
 ATTRIBUTED TO NICOLAS DELAPORTE, MID-18TH CENTURY  
 Each leaf 67 in. (170 cm.) high; 21¾ in. (55.5 cm.) wide

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

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**\*185**  
**A PAIR OF LATE LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS**  
 LATE 18TH CENTURY  
 17¾ in. (45 cm.) high; 11¼ in. (28.5 cm.) wide (2)  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



**\*186**  
**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE BRÛLE-PARFUMS**  
 LATE 18TH CENTURY  
 12½ in. (32 cm.) high; 9 in. (23 cm.) wide (2)  
 £8,000-12,000 US\$9,900-15,000  
 €9,300-14,000



**\*189**  
**A LOUIS XVI ORMOLU-MOUNTED AND VERRE DE BOHEME VASE AND COVER**  
 LATE 18TH CENTURY, POSSIBLY AUSTRIAN  
 12 in. (31 cm.) high; 8 in. (20 cm.) wide  
 £6,000-8,000 US\$7,400-9,900  
 €7,000-9,300



**\*190**  
**A PAIR OF LOUIS XVI ORMOLU THREE-BRANCH WALL-LIGHTS**  
 ATTRIBUTED TO JEAN-JOSEPH SAINT GERMAIN, CIRCA 1775  
 22½ in. (57 cm.) high; 13 in. (33 cm.) wide (2)  
 £20,000-30,000 US\$25,000-37,000  
 €24,000-35,000



**\*187**  
**A PAIR OF LOUIS XVI ORMOLU CHENETS 'AUX TROPHEES'**  
 PROBABLY ITALY, LATE 18TH CENTURY  
 11½ in. (29 cm.) high; 4 in. (10 cm.) wide (2)  
 £8,000-12,000 US\$9,900-15,000  
 €9,300-14,000



**\*188**  
**A CONSOLAT ORMOLU-MOUNTED AND GILT-METAL-INLAID MAHOGANY AND EBONISED DEMI-LUNE CONSOLE TABLE**  
 CIRCA 1795  
 23¾ in. (75.5 cm.) high; 44½ in. (112 cm.) wide; 21⅞ in. (55.5 cm.) deep  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



**\*191**  
**A PAIR OF LOUIS XVI ORMOLU TWO-LIGHT CANDELABRA**  
 LATE 18TH CENTURY, POSSIBLY BY ETIENNE MARTINCOURT  
 10¼ in. (26 cm.) high; 7 in. (18 cm.) wide (2)  
 £4,000-5,000 US\$5,000-6,200  
 €4,700-5,800



**\*192**  
**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED GREY MARBLE VASES AND COVERS**  
 LATE 18TH CENTURY  
 18½ in. (47 cm.) high; 12 in. (30 cm.) wide; 7 in. (18 cm.) deep (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000

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■\*193  
**A PAIR OF LOUIS XV ORMOLU THREE-LIGHT WALL-LIGHTS**  
 MID-18TH CENTURY AND LATER,  
 ASSEMBLED IN THE 20TH CENTURY  
 21¼ in. (54 cm.) high; 17¼ in. (44 cm.) wide; 8¼ in. (21 cm.) deep (2)  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



\*194  
**A LATE LOUIS XV ORMOLU-MOUNTED SEVRES TURQUOISE PORCELAIN VASE AND COVER**  
 CIRCA 1770-75  
 11½ in. (29 cm.) high; 7¾ in. (19.5 cm.) wide; 5½ in. (14 cm.) deep  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



\*197  
**A PAIR OF DIRECTOIRE PORPHYRY-GROUND SEVRES PORCELAIN VASES**  
 CIRCA 1793-95  
 14½ in. (36 cm.) high; 7½ in. (18.5 cm.) wide; 5½ in. (14.5 cm.) deep (2)  
 £15,000-25,000 US\$19,000-31,000  
 €18,000-29,000



■\*198  
**A DIRECTOIRE ORMOLU ENCRIER 'A BATEAU'**  
 CIRCA 1795  
 5 in. (13 cm.) high; 11¾ in. (23 cm.) wide; 4¼ in. (11 cm.) deep  
 £6,000-8,000 US\$7,400-9,900  
 €7,000-9,300



■\*195  
**A LOUIS XVI GILTWOOD FAUTEUIL DE BUREAU**  
 CIRCA 1775  
 39½ in. (100 cm.) high; 19¾ in. (50 cm.) wide; 30 in. (76 cm.) deep  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000



\*196  
**A PAIR OF LOUIS XVI ORMOLU-MOUNTED JAPANESE IMARI PORCELAIN BRULE-PARFUMS**  
 THE ORMOLU MOUNTS LATE 18TH CENTURY,  
 THE PORCELAIN EDO PERIOD, 18TH CENTURY  
 13½ in. (34.5 cm.) high; 9¾ in. (25 cm.) diameter (2)  
 £25,000-40,000 US\$32,000-50,000  
 €30,000-47,000



\*199  
**A PAIR OF DIRECTOIRE ORMOLU AND PATINATED-BRONZE TAZZE**  
 CIRCA 1795-1800  
 20½ in. (52 cm.) high; 11¾ in. (30 cm.) diameter (2)  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



\*200  
**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED CHINESE CELADON PORCELAIN VASES**  
 THE PORCELAIN KANGXI PERIOD (1662-1722),  
 THE MOUNTS LATE 18TH CENTURY  
 13½ in. (34.5 cm.) high; 6 in. (15 cm.) wide; 5½ in. (14 cm.) deep (2)  
 £40,000-60,000 US\$50,000-75,000  
 €47,000-70,000

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**\*201**  
**A LOUIS XVI ORMOLU-MOUNTED STEEL, SILVERED AND PATINATED-BRONZE BRÛLE PARFUM**  
 ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1790  
 12¼ in. (31 cm.) high; 9 in. (23 cm.) wide  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000



**\*202**  
**A RESTAURATION AND TOLE PEINTE TWO-LIGHT LAMPE BOUILLOTTE**  
 CIRCA 1820-30  
 23 in. (58.5 cm.) high; 7¾ in. (19.8 cm.) diameter  
 £700-1,000 US\$870-1,200  
 €810-1,200



**\*205**  
**AN EMPIRE ORMOLU MANTEL CLOCK**  
 CIRCA 1805  
 14½ in. (37 cm.) high; 14 in. (35.5 cm.) wide; 5¼ in. (13.5 cm.) deep  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



**\*206**  
**A PAIR OF EMPIRE ORMOLU AND BLUE TURQUIN MARBLE PORTRAITS OF NICOLAS AND ANNE-DESIREE FAUCHAT**  
 DATED 1812  
 Each 9¼ in. (23.5 cm.) high; 7½ in. (19 cm.) wide (2)  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



**\*203**  
**AN EMPIRE ORMOLU AND TOLE PEINTE LAMPE BOUILLOTTE**  
 EARLY 19TH CENTURY  
 15½ in. (39 cm.) high; 5¾ in. (14.6 cm.) diameter  
 £2,000-4,000 US\$2,500-5,000  
 €2,400-4,600



**\*204**  
**A DIRECTOIRE ORMOLU-MOUNTED PATINATED-BRONZE AND GREEN MARBLE MANTEL CLOCK**  
 ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1795  
 19¾ in. (50 cm.) high; 24¾ in. (63 cm.) wide; 8¼ in. (21 cm.) deep  
 £8,000-12,000 US\$10,000-15,000  
 €9,300-14,000



**\*207**  
**A PAIR OF EMPIRE ORMOLU CHENETS**  
 CIRCA 1815  
 11½ in. (29.5 cm.) high; 9½ in. (24 cm.) wide; 4¾ in. (12 cm.) deep (2)  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000



**\*208**  
**AN EMPIRE ORMOLU MANTEL CLOCK**  
 THE CASE BY PIERRE-VICTOR LEDURE, THE MOVEMENT BY CLAUDE HEMON, CIRCA 1815  
 13½ in. (34.4 cm.) high; 8 in. (20.2 cm.) wide; 3¼ in. (8.4 cm.) deep  
 £2,000-4,000 US\$2,500-4,900  
 €2,400-4,600

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**\*209**  
**A PAIR OF RUSSIAN EMPIRE ORMOLU-MOUNTED PATINATED-BRONZE VASES**  
 CIRCA 1815  
 11¼ in. (28 cm.) high (2)  
 £1,000-2,000 US\$1,300-2,500  
 €1,200-2,300



**■\*210**  
**A LOUIS XVI MAHOGANY CHAISE PONTEUSE**  
 LATE 18TH CENTURY  
 37½ in. (95.2 cm.) high; 15½ in. (39.4 cm.) wide;  
 23¾ in. (60.4 cm.) deep, approx.  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



**\*213**  
**A PAIR OF EMPIRE ORMOLU THREE-LIGHT WALL-LIGHTS**  
 CIRCA 1815, PROBABLY RUSSIAN  
 4¼ in. (11 cm.) high; 9½ in. (24 cm.) wide; 9 in. (23 cm.) deep (2)  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



**■\*214**  
**A CHARLES X ORMOLU NINE-LIGHT CANDELABRUM**  
 ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1820-30  
 21¼ in. (55 cm.) high; 17¼ in. (44 cm.) wide  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000



**■Q211**  
**A PAIR OF LOUIS XVI-STYLE ORMOLU AND MARBLE GUERIDONS**  
 20TH CENTURY  
 27¾ in. (70.5 cm.) high; 23½ in. (60 cm.) diameter (2)  
 £4,000-6,000 US\$5,000-7,500  
 €4,700-7,000



**■\*212**  
**A NEOCLASSICAL ORMOLU, PATINATED-BRONZE AND SMARAGDITE GROUP OF URANIA AND CUPID**  
 MID-19TH CENTURY  
 18 in. (46 cm.) high; 20 in. (50.5 cm.) wide; 10 in. (25.5 cm.) deep  
 £7,000-10,000 US\$8,800-12,000  
 €8,200-12,000



**\*215**  
**A PAIR OF EMPIRE ORMOLU-MOUNTED, PATINATED-BRONZE AND MARBLE VASES**  
 CIRCA 1810  
 13½ in. (34 cm.) high; 7 in. (18 cm.) diameter (2)  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



**■\*216**  
**A PAIR OF EMPIRE ORMOLU-MOUNTED MAHOGANY GUERIDONS**  
 ATTRIBUTED TO FRANCOIS-HONORE-GEORGES JACOB-DESMALTER, EARLY 19TH CENTURY  
 36¼ in. (92 cm.) high; 18 in. (46 cm.) diameter (2)  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-21,000

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■\*217  
**A LOUIS XV BEECH MUSICIAN'S CHAIR**  
 MID-18TH CENTURY  
 28¾ in. (72 cm.) high; 21⅝ in. (55 cm.) wide; 21⅝ in. (55 cm.) deep, approx.  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



\*218  
**A LOUIS XV ORMOLU-MOUNTED KINGWOOD STRIKING BRACKET CLOCK**  
 THE MOVEMENT BY ETIENNE LENOIR, CIRCA 1740  
 29 in. (58.5 cm.) high; 13½ in. (34 cm.) wide; 7⅞ in. (18 cm.) deep  
 £7,000-10,000 US\$8,700-12,000  
 €8,100-12,000



■\*221  
**A GERMAN WOOL CARPET PANEL**  
 CIRCA 1760, PROBABLY COLOGNE, IN THE MANNER OF SAVONNERIE  
 28½ x 25¼ in. (72.5 x 64 cm.)  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



■\*222  
**A LOUIS XVI GILTWOOD MIRROR**  
 LATE 18TH CENTURY  
 49¼ in. (125 cm.) high; 34 in. (86.5 cm.) wide  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



■\*219  
**A NEAR PAIR OF LOUIS XV BEECH FOUR-FOLD SCREENS**  
 BY LOUIS CRESSON, MID-18TH CENTURY  
 Each fold 59½ in. (151 cm.) high; 24¾ in. (63 cm.) wide, approx. (2)  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



■\*220  
**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD COFFRE-A-BIJOUX**  
 MID-18TH CENTURY  
 37½ in. (95 cm.) high; 15¾ in. (40 cm.) wide; 15 in. (38 cm.) deep  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



■\*223  
**A LOUIS XVI BEAUVAIS TAPESTRY PANEL**  
 LAST QUARTER 18TH CENTURY  
 Overall: 28½ x 23¾ in. (72.5 x 60.5 cm.)  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



■\*224  
**A LOUIS XV BEAUVAIS TAPESTRY PANEL**  
 18TH CENTURY, AFTER AN ITALIAN PAINTING  
 29¼ in. (74.5 cm.) high; 38½ in. (97.5 cm.) wide  
 £2,000-4,000 US\$2,500-5,000  
 €2,400-4,600

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**\*225**  
**A BRASS, SATINWOOD AND STAINED FRUITWOOD COUNTRY HOUSE LETTERBOX**  
 EARLY 19TH CENTURY  
 5 7/8 in. (13.6 cm.) high; 10 in. (25.4 cm.) wide; 6 5/8 in. (16.8 cm.) deep  
 £800-1,200 US\$990-1,500  
 €930-1,400



**\*226**  
**A FRENCH SMOKERS COMPENDIUM AND A SATINWOOD GLOVE BOX**  
 ATTRIBUTED TO MAISON BOISSIER,  
 LAST QUARTER 19TH CENTURY  
 The smoker's compendium: 8 7/8 in. (22.5 cm.) high; 13 in. (33 cm.) wide;  
 9 7/8 in. (34 cm.) deep  
 The glove box: 3 1/2 in. (9 cm.) high; 12 in. (30 cm.) wide;  
 4 in. (11 cm.) deep (2)  
 £1,000-1,500 US\$1,300-1,900  
 €1,200-1,700



**\*227**  
**TWO FRENCH WOOD BOXES**  
 BY MAISON BOISSIER, SECOND HALF 19TH CENTURY  
 The larger: 4 3/8 in. (11 cm.) high; 10 3/4 in. (27.4 cm.) wide; 8 1/4 in. (21 cm.)  
 deep; the smaller: 4 7/8 in. (12.5 cm.) high; 6 1/8 in. (15.5 cm.) wide;  
 4 7/8 in. (12.4 cm.) deep (2)  
 £800-1,200 US\$1,000-1,500  
 €930-1,400



**\*228**  
**A FRENCH CARVED SATINWOOD BOX**  
 ATTRIBUTED TO MAISON BOISSIER,  
 SECOND HALF 19TH CENTURY  
 5 7/8 in. (15 cm.) high; 10 7/8 in. (26.5 cm.) wide; 6 1/8 in. (15.5 cm.) deep  
 £1,000-1,500 US\$1,300-1,800  
 €1,200-1,700

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**\*229**  
**A PAIR OF FRENCH ORMOLU-MOUNTED JAPANESE IMARI VASES AND COVERS**  
 THE PORCELAIN EDO PERIOD, LATE 17TH/ EARLY 18TH CENTURY, THE MOUNTS THIRD QUARTER 19TH CENTURY  
 24 3/4 in. (63 cm.) high; 12 1/2 in. (32 cm.) deep (2)  
 £20,000-30,000 US\$25,000-37,000  
 €24,000-35,000



**\*230**  
**A FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN VASE**  
 BY HENRY DASSON, THIRD QUARTER 19TH CENTURY  
 12 1/8 in. (31.3 cm.) high; 3 3/4 in. (9.5 cm.) diameter  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



**\*231**  
**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED CHINESE IMARI PORCELAIN VASES**  
 LATE 18TH CENTURY  
 12 3/4 in. (32.5 cm.) high; 6 1/2 in. (16.5 cm.) wide (2)  
 £20,000-30,000 US\$25,000-37,000  
 €24,000-35,000



**\*232**  
**A PAIR OF NAPOLEON III GILTWOOD AND EBONISED TORCHERES**  
 THIRD QUARTER 19TH CENTURY  
 63 in. (160 cm.) high; 27 1/2 in. (70 cm.) diameter (2)  
 £6,000-10,000 US\$7,400-12,000  
 €7,000-12,000



■~\*233  
**A NAPOLEON III ORMOLU-MOUNTED TORTOISESHELL AND BRASS-INLAID 'BOULLE' MARQUETRY MANTEL CLOCK**  
 THE MOUNTS CAST BY AUGUSTE DELAFONTAINE, THIRD QUARTER 19TH CENTURY  
 45 in. (114.5 cm.) high; 17½ in. (44.5 cm.) wide; 8½ in. (22 cm.) deep (2)  
 £5,000-8,000 US\$6,200-9,900  
 €5,800-9,300



\*234  
**AN ITALIAN ORMOLU SMALL PICTURE FRAME**  
 EARLY 18TH CENTURY  
 12 x 7¼ in. (30.5 x 18.5 cm.)  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



■~\*237  
**A LOUIS XV RED-PAINTED CAMPAIGN CHAIR**  
 MID-18TH CENTURY  
 33¾ in. (85.5 cm.) high; 22 in. (56 cm.) wide; 18½ in. (47 cm.) deep  
 £800-1,200 US\$1,000-1,500  
 €930-1,400



\*238  
**A LOUIS XVI ORMOLU TABLE CLOCK**  
 THE MOVEMENT BY VERNEAUX, PARIS, LAST QUARTER 18TH CENTURY  
 10⅝ in. (27 cm.) high; 7½ in. (18.7 cm.) wide; 4½ in. (10.6 cm.) deep  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



..~\*235  
**A LOUIS-PHILIPPE ORMOLU-MOUNTED BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY ENCRIER**  
 CIRCA 1830-40  
 3¾ in. (9.5 cm.) high; 17 in. (43 cm.) wide; 12 in. (30.5 cm.) deep  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



\*236  
**A PAIR OF RESTAURATION ORMOLU AND WHITE MARBLE TWIN-BRANCH CANDELABRA**  
 CIRCA 1820-30  
 16¼ in. (41 cm.) high; 7¼ in. (18.5 cm.) wide (2)  
 £3,000-5,000 US\$3,800-6,200  
 €3,500-5,800



■~\*239  
**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND FRUITWOOD MARQUETRY WORK TABLE A OUVRAGE**  
 BY CHRISTOPHE WOLFF, CIRCA 1775  
 29½ in. (73.5 cm.) high; 16½ in. (41 cm.) wide; 12⅝ in. (31.6 cm.) deep  
 £5,000-8,000 US\$6,300-10,000  
 €5,900-9,300



■~\*240  
**A LOUIS XV BEECH PRIE-DIEU**  
 BY MATTHIEU BAUVE, MID-18TH CENTURY  
 33½ in. (85 cm.) high; 21 in. (53 cm.) wide; 2¼ in. (53.5 cm.) deep  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900

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**\*241**  
**A LOUIS XVI-STYLE ORMOLU STRIKING PENDULE A CERCLES TOURNANTS**  
 19TH CENTURY  
 13¼ in. (33.6 cm.) high; 5¼ in. (13.7 cm.) wide; 5¼ in. (13.7 cm.) deep  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



**\*242**  
**A PAIR OF LOUIS XVI-STYLE ORMOLU WALL-LIGHTS**  
 PROBABLY 19TH CENTURY,  
 IN THE MANNER OF FRANCOIS REMOND  
 12 in. (30.5 cm.) high; 5 in. (12.7 cm.) wide (2)  
 £500-800 US\$630-1,000  
 €590-930



**\*245**  
**LATE 19TH OR EARLY 20TH CENTURY**  
 A young woman holding flowers  
 70½ in. (179 cm.) high, the figure  
 31⅞ in. (81 cm.) high; 31⅞ in. (81 cm.) wide; 28¾ in. (73 cm.) deep, the pedestal (2)  
 £3,000-5,000 US\$3,700-6,200  
 €3,500-5,800



**\*246**  
**A SET OF FOUR MARBLE GARDEN URNS**  
 20TH CENTURY  
 Each 27¼ in. (69.5 cm.) high; 21¼ in. (54 cm.) wide (4)  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



**\*243**  
**A PAIR OF LOUIS XIV-STYLE ORMOLU CANDLESTICKS**  
 19TH CENTURY  
 11½ in. (29.2 cm.) high; 6¾ in. (17.1 cm.) diameter (2)  
 £1,500-2,500 US\$1,900-3,100  
 €1,800-2,900



**\*244**  
**A PAIR OF ANGLO-INDIAN EBONY AND CANED ARMCHAIRS**  
 MID-19TH CENTURY  
 41 in. (104 cm.) high; 24 in. (61 cm.) wide; 31½ in. (80 cm.) deep, approx. (2)  
 £2,000-4,000 US\$2,500-4,900  
 €2,400-4,600



**\*247**  
**A MONUMENTAL BRONZE FOUNTAIN**  
 19TH CENTURY  
 43⅓ in. (110 cm.) high; 23⅝ in. (60 cm.) wide  
 £2,000-3,000 US\$2,500-3,700  
 €2,400-3,500



**\*248**  
**A PAIR OF NEOCLASSICAL GREY-VEINED MARBLE VASES**  
 LATE 18TH CENTURY, PROBABLY NORTH EUROPEAN  
 Each vase 42½ in. (107 cm.) high; 27 in. (69 cm.) wide, each base 35 in. (89 cm.) high; 23 in. (58.5 cm.) wide (4)  
 £6,000-10,000 US\$7,400-12,000  
 €7,000-12,000

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