

CHRISTIE'S



THE
EXCEPTIONAL SALE
MMXXIV

LONDON | 2 JULY 2024





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London

WOTTS



The Exceptional Sale

MMXXIV

AUCTION

Tuesday 2 July 2024 at 5:00 pm

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

VIEWING

Friday	28 June	9.00 am - 5.00 pm
Saturday	29 June	12.00 pm - 5.00 pm
Sunday	30 June	12.00 pm - 5.00 pm
Monday	1 July	9.00 am - 5.00 pm
Tuesday	2 July	9.00 am - 2.00 pm

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In sending absentee bids or making enquiries,
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INSIDE FRONT COVER

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OPPOSITE

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INSIDE BACK COVER

Lot 23 (detail)

BACK COVER

Lot 5



Please scan for complete auction information

CHRISTIE'S

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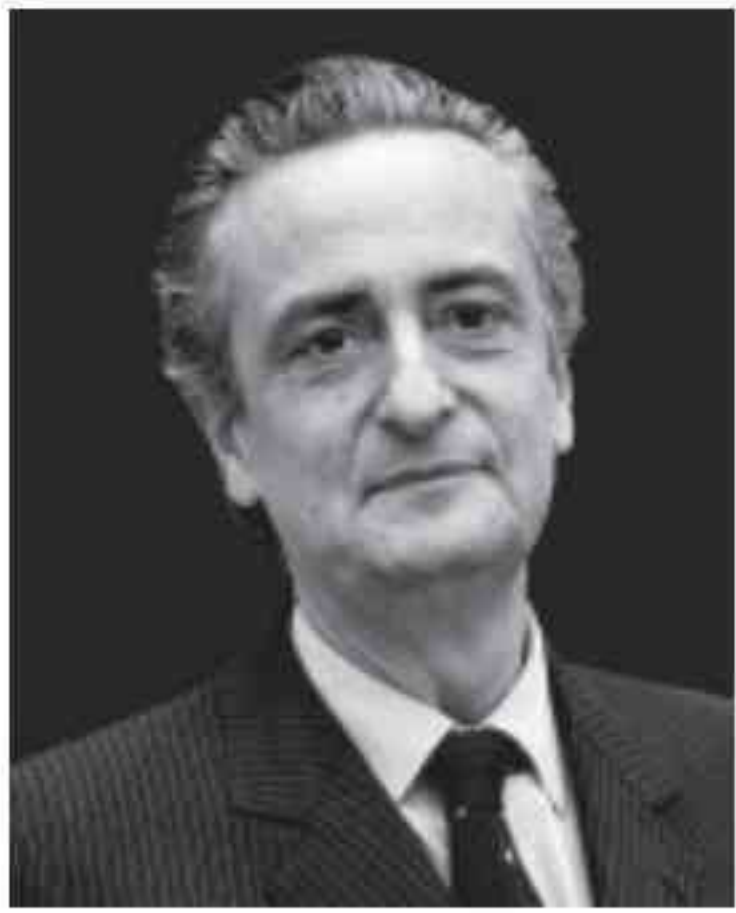
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A STILL LIFE IN STONE BY THE GOBELINS MANUFACTORY



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

*1

A LOUIS XIV PIETRA DURA PLAQUE

ATTRIBUTED TO THE GOBELINS WORKSHOP, CIRCA 1670-1675

Depicting an alabaster urn set against a Belgian black marble background, with abundant fruit and foliage with a tulip to the centre, including agate, jasper and amethyst on a *rosso antico* plinth, set within a 19th century ormolu Neo-Classical style frame headed by a ribbon with a berry boss to the base 19 in. x 12 in. (48 cm. x 31 cm.) including the frame

£30,000-50,000

US\$39,000-64,000
€36,000-59,000



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

PROVENANCE:

Private collection; Sotheby's, Monaco 24 June 2000, lot 77. Una Raccolta Milanese; Asta Semenzato Casa d'Aste, Venice, 4-5 November 2000, lot 315, where acquired, thence by descent to the present owner.

Louis XIV's Manufacture Royale des Gobelins – founded in 1662 and initially led by the *premier peintre* Charles Le Brun – gathered the greatest talents of the Sun King's reign to produce furnishings for the Royal palaces. In 1668, the 'foreign' artistic tradition of *pietra dura* or '*pierres fines*' was introduced and this superb example depicting a fruit and flower still life in high relief, demonstrates that the Gobelins lapidary workshops could rival their Florentine counterparts at the *Opificio delle pietre dure*.

It almost certainly once adorned one of the nineteen cabinets made by the Gobelins workshop for Louis XIV, which were subsequently sold and dismantled in 1752.



A 'GOÛT GREC' TREASURE FROM NORTH MYMMS PARK



THE PROPERTY OF A GENTLEMAN

2

A LATE LOUIS XV ORMOLU-MOUNTED SERPENTINE LEVANTO MARBLE VASE AND COVER

CIRCA 1760-70

Of ovoid form, the gadrooned cover with a berry and foliate finial, the frieze with *mille-raies* border above a Vitruvian-scroll, flanked by square-section handles hung with laurel swags above bacchic masks, the body with gadrooned waist, above a spreading scoll with mille-raies collar and leaf-tip decoration, on a square plinth base with Greek-key border
23 in. (58.5 cm.) high; 17 in. (43 cm.) diameter

£60,000-100,000

US\$77,000-130,000
€71,000-120,000



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

PROVENANCE:

Walter Spencer Morgan Burns (1872-1929), at North Mymms Park, Hertfordshire;
thence by descent to Major General Sir Walter Arthur George Burns (1911-1997) at North Mymms Park, Hertfordshire;
thence by descent to the present owner.

This impressive *goût grec* vase carved from Serpentine Levanto marble and embellished with finely chased gilt-bronze mounts, recalls the superb and unrivalled production of the *Menus-Plaisirs du Roi*, which reached its zenith under the supervision of the duc d'Aumont with the collaboration of artists like Pierre Gouthière (d. 1813) and the Genoese sculptor Augustine Bocciardi (fl. 1760-90). Ranking alongside the most splendid *bronzes d'ameublement* produced at these Royal ateliers, the boldly cast foliate socle on the present lot is identical to a mounted vase from the duc d'Aumont's collection, now in the château de Versailles (inv. T 423 C). It graced the halls of North Mymms Park, Hertfordshire and remained in the family by descent until the present day.

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



INNOVATION AND ELEGANCE IN EBONY BY LEVASSEUR



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 3

A LATE LOUIS XV ORMOLU-MOUNTED AND BRASS-INLAID EBONY BUREAU PLAT

BY ETIENNE LEVASSEUR, CIRCA 1770

The rectangular top inset with green gilt-tooled leather writing surface within a tooled border, the frieze inset with three drawers decorated with raised panels inlaid with brass stringing and centred by laurel wreath-tied escutcheons flanked by rosettes, with opposing false drawers, with two lateral writing slides on square tapering legs with re-entrant corners headed by laurel swags terminating in square sabots, stamped twice 'E. LEVASSEUR'; the interior constructional frame with signs of re-used timbers in the 18th century making 29 ¾ in. (75.5 cm.) high; 63 ¾ (162 cm.) wide; 32 in. (81 cm.) deep

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

With Fabre, Paris.

Supplied by Albert Hadley for the Leonard Davis House, Palm Beach.

Anonymous sale; Christie's, New York, 26 October 2001, lot 350.

Anonymous sale; Christie's New York, 29 October 2019, lot 1016.

LITERATURE:

C. Massin, *Mobilier Louis XVI*, Paris, n.d., p. 55 (illustrated).

A. Lewis, *Albert Hadley: The Story of America's Preeminent Interior Designer*, 2005 (illustrated).

With its 'Etruscan' ebony veneer subtly inlaid with pewter and adorned with ormolu laurel garlands, this elegant bureau-plat is a striking example of the fashionable *goût grec* or early Neo-Classical style. It was executed early in the career of the *ébéniste* Etienne Levasseur (*maître* in 1766). Although undoubtedly inspired by the experimental furniture produced *circa* 1754-56 for Ange-Laurent Lalive de Jully by Joseph Baumhauer, Levasseur executed this bureau plat in a more restrained yet equally elegant and innovative manner.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.





PROPERTY OF A PRIVATE COLLECTOR

*4

**A SEVRES PORCELAIN YELLOW-GROUND THREE VASE GARNITURE
(VASES DES AGES, 2EME AND 3EME GRANDEUR)**

CIRCA 1780, BLUE INTERLACED L MARKS ENCLOSING DATE LETTER CC, GILDER'S MARK FOR HENRY-FRANCOIS VINCENT, THE MOUNTS PROBABLY LOUIS XVI AND ASSOCIATED

Comprised of a large vase *à tête de vieillards* and a pair *à têtes de femmes*, each with finely painted ruins in a landscape within chased gilt oval bands, the obverse with a floral bouquet, all on a *Taillandier ground*, the ormolu base molded with laurel leaves

18¾ in. (47.5 cm.) high, the larger

(3)

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

PROVENANCE:

Possibly the garniture sold in Houssaye sale, Paris, 9-10 March 1838, lot 90, described as "*3 vases en porcelaine de Sèvres avec cartels de paysages et fleurs sur fond jaune*" or the garniture sold in Paris 6-7 December 1841, lot 63, and described as "*3 vases forme oeufs en vieux Sèvres dur fond jaune.*"

With Galerie Vandermeersch, Paris.

Anonymous sale; Sotheby's, Monaco, 24 June 2000, lot 211.

There are two known garnitures of similarly described decoration, both dated 1780 and gilt by Vincent the younger- the present lot and another sold Christie's, Paris, 24 June 2002, lot 178. One of these was given by Prince Bariatinsky to the Comte and Comtesse du Nord (the Grand Duke and Duchess of Russia) in 1782, probably for their future apartment at Pavlovsk Palace.



See Christies.com or scan the QR code for the extended lot essay.





IMPERIAL TRIBUTE: A JEWELLERY CASKET FOR THE QIANLONG COURT



Portrait of Emperor Qianlong (1711-1799), by Giuseppe Castiglione, Qing Dynasty.
The Cleveland Museum of Art (acc. no. 1969.31).

*5

A GEORGE II GOLD AND ORMOLU JEWELLERY CASKET SET WITH SIMULATED AGATE, BLOODSTONE, AND LAPIS-LAZULI

CIRCA 1757

The three-tiered pagoda-form case constructed of ormolu and decorated with gold architectural strapwork designs, inset with simulated agate panels and bloodstone, the top and corners surmounted with lapis-lazuli finials, the uppermost frieze drawer opening to a green-velvet lined interior, the central cabinet door opening to reveal two drawers, one containing four cut-glass ormolu-mounted lidded boxes, the lowest cabinet door opening to reveal a further two drawers, one containing twelve Chinese 18th century gold, turquoise, and lapis lazuli rings from the Qianlong period original to the casket, each of the the drawer-fronts depicting varying scenes of temples among rockwork and flowers executed in gold against red simulated agate panels; the case is accompanied by a rare surviving label from the Imperial Collection, inscribed to one side:

進西洋鑲金瑪瑙亭式陳設一座抽屜三件 / 內盛正珠念珠一盤 / 漢玉日月合璧一件 / 計五等正珠一百八顆色暗驚瑩 / 六顆珊瑚佛頭塔 / 松石青金碧玳玳紀念金鄂其里四個共重一兩三錢 / 金鑲松石戒指十二個 [Western gilt agate pavilion-form display case with drawers containing a tray of Buddhist prayer beads, a Han jade bi depicting the union of the sun and moon, 108 beads of five grades, dark in color but very lustrous, six coral Buddhist tower beads, four objects made of turquoise, lapis lazuli, and green stone with gold weighing a total of one liang and three qian, 12 gold rings inlaid with turquoise];

the label inscribed to the other side:

乾隆二十四年四月二十六日收李永標 / 宣統二年九月初二日總管恆泰傳上要去正珠念珠一盤 [Collected by Li Yongbiao in the 24th year, 4th month, 26th day of the Qianlong reign (1759); to the chief eunuch Heng Tai in the second year, 9th month, 4th day of Xuantong (1910), requested a box of prayer beads]

9⁷/₈ in. (25.1 cm.) high, 4⁷/₈ in. (12.4 cm.) wide, 4⁷/₈ in. (12.4 cm.) deep

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

According to the label, collected by Li Yongbiao in the 24th year of the Qianlong reign (1759).

The Collection of Samuel Craft Davis (1871-1940), St. Louis, Missouri;
Thence by descent to his daughter Alita Davis Weaver (1905-1988) and her husband William Bigler Weaver (1908-1979), Greenwich, Connecticut;
To his granddaughter Alita Davis Weaver Reed (d.2023) and her husband Nathaniel Pryor Reed (1933-2018), Jupiter Island, Florida;
To the present owners.

LITERATURE:

Lu Yangzhen (chief editor), 'Timepieces Collected by the Qing Emperors in the Palace Museum', Hong Kong, 1995. (For a related timepiece in the Imperial Collection).

Qing gong nei wu fu zao ban chu dang an zong hui (Comprehensive Archival Records from the Qing Imperial Household Department's Workshops), vol. 24, Beijing, 2005, p. 675. (For the Imperial record corresponding to the current lot).

Emperor Qianlong (1711-1799) was renowned for his keen interest in acquiring exotic luxury items from foreign traders, with pieces like this exquisite jewellery casket being highly sought-after as tributes for him and prestigious gifts for senior officials in Beijing. Crafted in England around 1757, it was likely transported to China aboard the Pitt, an English ship commanded by Commodore William Wilson (1715-1795), thus bearing witness to the flourishing trade between England and China during that era. Notably, the survival of the label associated with the casket indicating it was once in the Imperial Palace Collection offers remarkable insight into its history. Recorded as collected by the *Yue Hai Guan Bu* (Administrator of the Canton Customs), Li Yongbiao (李永標) and likely presented as a tribute to Emperor Qianlong in 1759, this artifact stands as a testament to the diplomatic exchanges between East and West. The meticulous documentation of its acquisition is corroborated by corresponding records in the *Qing Gong Zaobanchu Huojidang* [General collection of archival records from the Qing imperial household department workshop], dated to the 8th day of the 5th month of the 24th year of Qianlong reign (1759), which detail the presentation of an item matching its description to the emperor through the eunuch Hu Shijie. The label further enumerates the original contents of the casket, including the twelve Chinese gold and turquoise rings that remain preserved within the lower drawer to this day.



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MAGNIFICENT BEASTS FOR ROYAL PORCELAIN



*6

A PAIR OF MEISSEN PORCELAIN (AUGUSTUS REX) KAKIEMON HEXAGONAL VASES AND COVERS

CIRCA 1730, UNDERGLAZE BLUE AR MARKS AND INCISED MARKS

Both decorated to each side in the Kakiemon palette, with a striped tiger, tail raised and head outstretched towards a bird in flight, beside flowering shrubs issuing from rockwork, the shoulder and cover decorated with further kakiemon flowers and birds

10 in. (25.3 cm.) high

(2)

£50,000-80,000

US\$64,000-100,000

€59,000-93,000

PROVENANCE:

By repute, Lord Chancellor Viscount George Cave (1856-1928) and thence by descent.

Purchased by the present owner circa 1980.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

These unusual and exquisite vases epitomise the European fascination with Japanese style porcelain, at its height in the 18th century. Both the decoration and complex, hard to fire shape were based on Japanese originals, and were perfectly suited for royal presentation. Vases marked with the blue 'AR' for Augustus Rex were either intended for Augustus the Strong's personal collection or were sent by the Elector King as diplomatic gifts to Royal Courts and important nobility.



THE CHENETS 'AUX CHINOIS' BY FRANÇOIS REMOND

*7

A PAIR OF LOUIS XVI ORMOLU AND BLUED-STEEL CHENETS 'AUX CHINOIS'

SUPPLIED BY FRANÇOIS RÉMOND TO DOMINIQUE DAGUERRE IN 1787, AFTER A DESIGN BY JEAN-JACQUES LEQUEU

One with a seated Chinese man and the other a Chinese woman wearing straw hats perched on a pagoda roof with tessellated tiles, each flanked by sea creatures, above a pierced blind-fret frieze hung with bells on turned tapering feet, with their original fire-irons mounted with further pagoda roofs

12 in. (30 cm.) high; 12 in. (30 cm.) wide; 26 in. (66 cm.) deep (2)

£100,000-150,000

US\$130,000-190,000

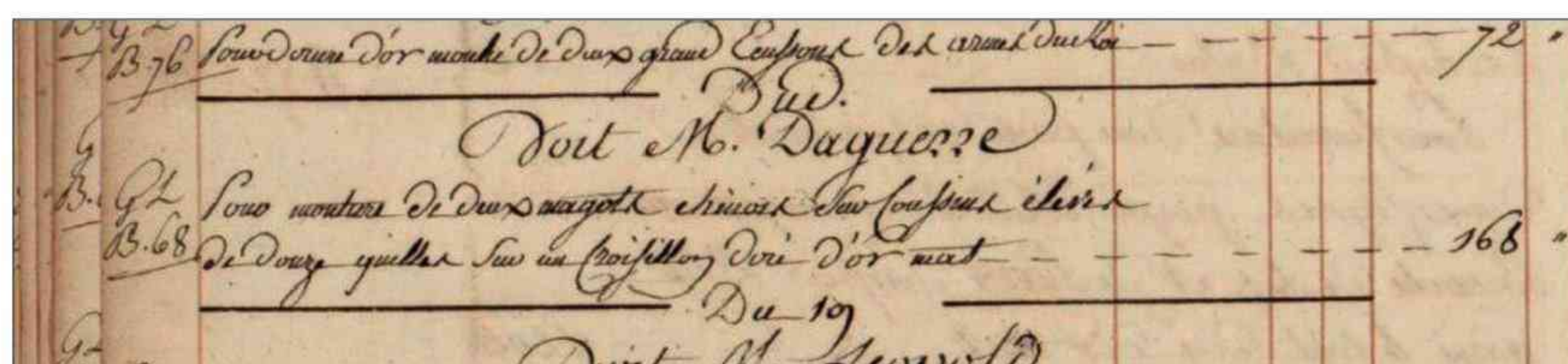
€120,000-180,000

PROVENANCE:

Supplied by François Rémond to Dominique Daguerre on 17th March 1787, almost certainly for a *pavillon chinois*.

The collection of the Goddard family, Providence, Rhode Island.

These remarkable chenets 'aux Chinois' with exquisite chasing are recorded in an invoice of 1787 from the *ciseleur-doreur* François Rémond (d. 1812) to the marchand-mercier Dominique Daguerre (d. 1796). They were almost certainly commissioned for a Chinese pavilion, such as the one constructed for Marie Antoinette built c.1783 in the gardens of her beloved Petit Trianon or the pavilion designed for Henri-Léonard Bertin by Jean-Jacques Lequeu. Elements in the design of the present lot, such as the strapwork hung with bells, dragons flanking the seated Chinese figures, trellis and tiled roofs directly relate to architectural plans produced by Lequeu, now housed in the Bibliothèque nationale de France. François Rémond in the same year (1787) delivered an important group of gilt-bronze objects in the *Chinoiserie* style to the Prince Regent, now in the Royal Collection.



The 1787 invoice description of the chenets by François Rémond sold to Dominique Daguerre.



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THE NUNEHAM PARK GILTWOOD ARMCHAIRS



The Drawing Room at Nuneham Park showing three of the armchairs from the suite in 1913,
© Country Life / Future Publishing Ltd.

PROPERTY FROM A PRIVATE COLLECTION

■*8

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

ATTRIBUTED TO JOHN GORDON, POSSIBLY AFTER DESIGNS BY JAMES 'ATHENIAN' STUART,
CIRCA 1760

Each with cartouche-shaped *en chassiss* padded back, arms and seat, covered in floral beige, cognac and cream floral cut-velvet, the moulded frame carved with a central foliate clasp with husk trails issuing beaded mouldings and terminating with acanthus leaves, above a shaped, fluted lower back-rail and front-rail, both with a palmette patera carved to the centre, the arms with foliate carved terminals, the supports with rising acanthus leaves at base issuing pearl beading, on cabriole legs headed by carved palmettes terminating in scrolling feet, numbered I and XIV refreshments to the gilding.

40 in. (102 cm.) high; 28¼ in. (72 cm.) wide; 29 in. (74 cm.) deep

(2)

£50,000-80,000

US\$64,000-100,000

€59,000-94,000

PROVENANCE:

Almost certainly supplied to Simon, 1st Earl Harcourt (d.1777) for Nuneham Park, Oxfordshire;
thence by descent and possibly those from the suite photographed in the Drawing Room at Nuneham
Park, circa 1913.

Private collection, France, acquired circa 1950-60;
thence by descent.

This pair of remarkable armchairs display all the trappings of mid-eighteenth century fashions. Almost certainly commissioned for Nuneham Park, the original suite has long been attributed to the hand of prominent 18th century maker John Gordon, whose commissions included furnishing for Spencer House, London and Blair Castle, Scotland. Uniquely, the present suite was envisioned as part of a much wider and comprehensive scheme that involved the construction of a new family seat for the freshly minted Earl Harcourt. Following designs by James 'Athenian' Stuart, the collaboration between patron, architect and maker saw the successful implementation of a visual program that encapsulated the new status of the Earl and embodied the latest tastes in neo-classical and French design. The *à la mode en chassiss* upholstery and the Grecian decoration that punctuates the delicate carving of these armchairs speaks to the cohesive detailing that ran through the entirety of the construction and furnishing of the Palladian Nuneham, a residence King George III described as 'the most enjoyable place I know'.



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scan the QR code for
the extended lot essay.



EASTERN INSPIRATION FOR A ROYAL COURT



Portrait of Madame Elizabeta Balletta by Tadě Styka, Private collection
© Yann Girault

*9

A ROYAL SEVRES HARD PASTE PORCELAIN VASE AND COVER (VASE 'CHINOIS', 2EME GRANDEUR OR VASE 'A PIED DE GLOBE', 2EME GRANDEUR)

CIRCA 1777, IRON-RED CROWNED INTERLACED L MARKS, PAINTER'S MARK FOR JEAN-JACQUES DIEU

With gilt strap handles suspending rings, the tall domed cover with pinecone finial, painted and enriched in two colours of gilding with a continuous scene of chinoiserie musicians and flag bearers, an immortal riding a crane in flight above them, in a landscape of pavilions on islands, flowering shrubs and terracing, within wreaths of pink berried gilt oak leaves

20 in. (50.8 cm.) high

£150,000-250,000

US\$200,000-320,000

€180,000-290,000

PROVENANCE:

Almost certainly from a garniture of five vases painted by Jean-Jacques Dieu in January 1777 and sold to Louis XVI in 1777 for 4,200 *livres* (recorded on 6 June 1778).

Collection Edouard Chappey, Paris; sold Galeries Georges Petit, Paris, 29 April – 3 May 1907, lot 645 (one of a pair of vases 'chinois', 2ème grandeur, the pair illustrated).

Acquired at the Chappey sale by Madame Guédu for 4,100 francs, probably acting on behalf of Grand Duke Alexis Alexandrovitch (1850-1908).

Very likely the gift of Grand Duke Alexis Alexandrovitch to his mistress, Elizabeta Balletta (c.1870-1959), prima ballerina at the Imperial Mikhailovsky Theatre, St Petersburg (one of a pair of vases 'chinois', 2ème grandeur).

Collection of Madame Elizabeta Balletta; sold Hôtel Drouot, Paris, 8 – 11 May 1912, lot 136 (as a pair, for 4,700 francs to Maurice Houzeau, 4 rue de la Paix, Paris).

With Nicolier (Jean Nicolier), Paris, 1964 (as a pair).

The Collection of Juan de Beistegui (1930-2017), l'Hôtel de Lannes, rue de Varennes, Paris, 1965 (as a pair).

Private American Collection, acquired on the art market in Argentina, circa 1990 (as a single vase).

The current owner, acquired through the American art market.

EXHIBITED:

With Nicolier, Paris Biennale, 1964.

LITERATURE:

Plaisir de France, October 1964, p. 67, no. 15 (illustrated as a pair).

Schlumberger, 'Révélation d'un salon voué aux fastes de l'Empire: l'Hôtel de Lannes', *Connaissance des Arts*, no. 161, July 1965, pp. 36-37 (illustrated as a pair on a chimneypiece in the Hôtel de Lannes).

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, Vol. I, London, 1988, p. 363, pp. 360 and 364.

This lavish Sèvres vase, with its sumptuous chinoiserie decoration, almost certainly formed part of a garniture of five vases decorated by Jean-Jacques Dieu, which was acquired by Louis XVI in 1777. It is one of a small number of Sèvres vases and wares which were decorated in this distinctive chinoiserie style, which was in production for a short time at the factory from 1775 until 1785. It is illustrated with its pair in the sale of the Collection of Edouard Chappey in 1907 and again in the 1912 sale of the Collection of the Elizabeta Balletta, a prima ballerina at the Imperial Mikhailovsky Theatre, St Petersburg and mistress of Grand Duke Alexis Alexandrovitch.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.





PROPERTY FROM THE ESTATE OF SIR JOHN KESWICK AND CLARE, LADY KESWICK, PORTRACK HOUSE, DUMFRIES (LOTS 10-15)

10

A SWISS GOLD, ENAMEL AND PEARL-SET NECESSAIRE WITH TIMEPIECE FORMED AS A SHEAF OF ARROWS

ATTRIBUTED TO PIGUET & CAPT, GENEVA, CIRCA 1810

Shaped as a sheaf of arrows, the central parts enamelled in translucent blue on engine-turned fluting painted with a bouquet of flowers, the side panels enamelled in opaque with a spray of flowers, the hinged cover topped by a small cap unscrewing to reveal a perfume flask, the inside fitted with four compartments comprising a small knife, a needle case, a needle forming tweezers and a key to wind the watch, the lower parts of the sheaf decorated with alternating flutes of pearls and enamelled leaves and opening to reveal on one side the watch face and on the other the movement, in later fitted silk case

4³/₈ in. (11 cm.) long
gross weight 2 oz. (63 gr.)

£50,000-80,000

US\$64,000-100,000

€59,000-94,000

PROVENANCE:

Sir John Keswick K.C.M.G. (1906-1982) and Clare, Lady Keswick (1905-1998), then by descent.

This necessaire set with a watch can be attributed to Piguet & Capt, specialist in miniature and complicated movements. It was the epitome of luxury in the late 18th- early 19th century and a celebration of Swiss technology.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.





PROPERTY FROM THE ESTATE OF SIR JOHN KESWICK AND CLARE,
LADY KESWICK, PORTRACK HOUSE, DUMFRIES (LOTS 10-15)

11

**A SWISS JEWELLED AND ENAMELLED
GOLD MUSICAL FLOWER KNIFE WITH
WATCH AND MAGNIFYING GLASS FOR
THE CHINESE MARKET**

ATTRIBUTED TO PIGUET & MEYLAN, GENEVA, CIRCA 1805-
1815

Richly enamelled on both flat sides with two reserves featuring a bouquet of flowers and a musical trophy on pink ground, the reserves framed by flower sprays partly enamelled and enhanced by pearls borders, the sides enamelled in sky blue and white with geometrical bands, comprising a gold folding blade enamelled in dark blue with foliate scrolls, a magnifying glass within a sable gold frame, and a watch with white face concealed under a sliding panel; the movement with two barrels, one for the movement, the other for the musical mechanism, playing one melody generated by four tuned teeth driven by movement with a pinned cylinder, activated by a push button to the side; with original enamelled key, in later silk fitted case

6¾ in. (17 cm.) long

gross weight 2 oz. 16 dwt. (87,7 gr.)

(2)

£60,000-80,000

US\$77,000-100,000

€71,000-94,000

PROVENANCE:

Sir John Keswick K.C.M.G. (1906-1982) and Clare, Lady Keswick (1905-1998), then by descent.

This rare flower musical knife with watch and magnifying glass is the most impressive example out of the eight known. It was intended for the Chinese market which prized pairs. Its twin is in the Patek Philippe Museum, Geneva.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



THE TIGHTROPE DANCER



PROPERTY FROM THE ESTATE OF SIR JOHN KESWICK AND CLARE, LADY KESWICK, PORTRACK HOUSE, DUMFRIES (LOTS 10-15)

12

A SWISS ENAMELLED FOUR-COLOUR GOLD TIGHTROPE DANCER AUTOMATON MUSICAL BOX

THE AUTOMATON, GENEVA, CIRCA 1780; THE BOX BY M&P UNDER CROWN, HANAU, CIRCA 1780

Oval, chased in four-colour gold, on the base with a trophy of musical instruments in a gallery hung with flowers festoons, foliage, and a chandelier, and on the sides with four musical trophies in reserves hung with pierced garlands and divided by columns pierced for sound with chevrons, and rosettes; the top with hinged glass cover, the automaton centred by a tightrope dancer in tutu and feathered hat framed by a columned alcove hung with laurel swags and flanked by vases of flowers above foliate scrolls, the ground partly enamelled in sky blue, green and marbled; the base hinged for key compartment; the start and stop buttons in the design of the side; the movement hinged into the case, skeletonized and finished in gilt metal and polished steel with a five-bell musical carillon, *marked in the cover and compartment*, with replacement key and in later fitted silk case

3 in. (7,5 cm.) long

gross weight 8 oz. 4 dwt. (256 gr.)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Sir John Keswick K.C.M.G. (1906-1982) and Clare, Lady Keswick (1905-1998), then by descent.

A German gold box set with a Swiss automaton, it features a tightrope dancer, originally a circus act brought to the theatre in the late 18th century under the patronage of Louis XVI. Probably intended for Chinese collectors, who were fond of automata, its pair may be the one in the Gilbert Collection, Victoria and Albert Museum, London.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.





PROPERTY FROM THE ESTATE OF SIR JOHN KESWICK AND CLARE, LADY KESWICK, PORTRACK HOUSE, DUMFRIES (LOTS 10-15)

13

A GEORGE III JEWELLED GOLD AND SILVER-MOUNTED HARDSTONE NECESSAIRE WITH WATCH

BY JAMES COX, LONDON, CIRCA 1770

Rectangular casket on four jewelled winged dolphin feet, formed of agate panels in gold cage-work chased with foliate scrolls and set with coloured pastes musical trophies and flower sprays, the hinged cover with hinged handle formed of two dolphins and applied on the back with a hinged easel support ; the first lid set with a mirror in frame chased with stylised shells on trelliswork and opening to reveal five compartments with rock crystal boxes and gold lids set with paste, and underneath a small tray fitted with gilt-steel manicure tools and later spoon; the upper concealed lid opening to reveal a watch with white enamel dial surrounded by rotating jewelled roundels within a silver plaque chased with scale-work, the tapering rims chased with scrolls, foliage and flowers, with two train spring barrel movement, the going train with verge and balance wheel escapement and regulation on the dial mask, the second train for the automata, with start/stop lever to bezel frame, the inside of the lid with later mirror, *the watch signed Ja.s Cox / London, the plate underneath the watch scratched No 2 II, the frame of the watch scratched No 2, the sides scratched Front No 2, one front foot stamped I and the other I2, with two keys both later replacements, in later wood box* 3¾ in. (9,6 cm.) long; 3 in. (7,5 cm.) wide and 4¼ in. (10,8 cm.) high over handle gross weight 29 oz. 12 dwt. (921 gr.)

£120,000-180,000

US\$160,000-230,000
€150,000-210,000

PROVENANCE:

Sir John Keswick K.C.M.G. (1906-1982) and Clare, Lady Keswick (1905-1998), then by descent.

The present necessaire is an exceptional example of the wondrous objects known as toys created by James Cox, the most famous toy maker of the eighteenth century, for export to China. Initially presented to Chinese officials to facilitate Britain's trade with China, these became incredibly popular and were subsequently acquired by the Emperor and his court. Generally made in pairs, the Chinese being fond of symmetry, the pair to this necessaire is in the Royal Collection Trust (RCIN 6538) scratched with number 1 (the present lot being number 2) and was given by King George V to Queen Mary for Christmas 1925.



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30

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



PROPERTY FROM THE ESTATE OF SIR JOHN KESWICK AND CLARE, LADY KESWICK, PORTRACK HOUSE, DUMFRIES
(LOTS 10-15)

14

**A GEORGE III ORMOLU, ENAMEL AND PASTE-SET QUARTER-
STRIKING TABLE CLOCK FOR THE CHINESE MARKET**

ATTRIBUTED TO WILLIAM CARPENTER, LONDON, CIRCA 1800

CASE: of rectangular outline surmounted by a twin-handled vase with hinged pineapple finial and stiff-leaf mounts, the friction-fit top with blue glass liner to the interior, overall embellished with clear and coloured paste-gems about six blue glass reserves to the sides each mounted with a paste floret, on a waisted openwork socle to tiered platforms with vase finials to the angles and further bands of coloured paste-gems, the front, sides and hinged rear door with blue guilloche enamel panels decorated with flowerheads and foliage, an urn to the rear, raised on four leaf-capped claw and ball feet, the front and rear with drapery swags

DIAL: the 2 $\frac{1}{8}$ inch white enamel dial with Roman hours and dot minute track, openwork gilt hands and blued steel seconds hand, paste-gems to the convex glass bezel

MOVEMENT: the twin train movement, (with chain to the strike and now with gut line to the going), verge escapement, the plates joined by five tapering pillars, striking at the hour and chiming the quarter hours on eight bells via eight hammers from the short pin barrel, rear wound, hand setting from the backplate, short pendulum with brass bob

14 $\frac{1}{4}$ in. (36.2 cm.) high; 5 in. (12.7 cm.) wide; 5 in. (12.7 cm.) deep

£50,000-80,000

US\$64,000-100,000

€59,000-94,000

PROVENANCE:

By repute: The Dowager Empress of China.

Purchased in Hong Kong, 1967.

Sir John Keswick K.C.M.G. (1906-1982) and Clare, Lady Keswick (1905-1998), thence by descent.

This sumptuous table clock, unseen for over fifty years, is an important new addition to the small number of vase-shaped clocks by, or attributed to, the London maker William Carpenter (active 1770-1805). His *oeuvre* is typified by fine clockmaking and ormolu cases incorporating paste gems and vibrant blue enamels.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



PROPERTY FROM THE ESTATE OF SIR JOHN KESWICK AND CLARE, LADY KESWICK, PORTRACK HOUSE, DUMFRIES (LOTS 10-15)

15

A GEORGE III SILVER, ENAMEL AND GILT-BRONZE QUARTER-STRIKING AND MUSICAL TABLE CLOCK FOR THE CHINESE MARKET

JOHN HOWLETT, LONDON, CIRCA 1780

CASE: of architectural outline, the domed top with vase finial flanked by four further vases to the angles above outset columns, raised on foliate scroll feet, with naturalistic polychrome enamel panels to the top, sides and rear door, applied paste-gem applique to front of dome and sides, a band of paste-gems above the sound fret and further paste-gem applied Chinese characters (translating to 'auspicious and as desired') to the front and rear door

DIAL: the 3 inch white enamel dial with Roman hours and Arabic five minutes, arrow-head hour and minute hands, seconds hand, with hand setting disc to the backplate, paste-gem set glazed bezel

MOVEMENT: the shaped plates joined by five tapering pillars, the three-train movement with twin chain fusees and single gut line fusee, verge escapement, with 'ting-tang' quarter-striking on two bells and a choice of two melodies playing at the hour, on eight bells via eight hammers from the 1¼ inch pin barrel, shaped pendulum rod with bob and holdfast, the backplate engraved 'Jno. Howlett / London' 12¼ in. (31 cm.) high; 7½ in. (19 cm.) wide; 5¼ in. (13.2 cm.) deep

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

Probably purchased in Hong Kong, late 1960s.

Sir John Keswick K.C.M.G. (1906-1982) and Clare, Lady Keswick (1905-1998), thence by descent.

Made for the Chinese market by the London clockmaker John Howlett of Soho, this musical quarter-striking table clock also unusually displays Chinese characters to the case. Howlett, when in partnership with Jeffery Horne, also produced a comparable enamel decorated miniature musical clock, sold in these rooms to the Tom Scott collection. The present clock has been in an important private collection for over fifty years.



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如意吉祥

THE NEZU 'TRIBUTE BEARERS' AUTOMATON CLOCK

*16

AN IMPERIAL CHINESE ORMOLU AND PASTE-SET AUTOMATON, MUSICAL AND STRIKING TABLE CLOCK

GUANGZHOU WORKSHOPS, QIANLONG PERIOD (1736-1795), LATE 18TH CENTURY

CASE AND AUTOMATA: of architectural outline, comprising three tiers; the top drum with automaton bouquet finial with paste-gem set 'trembling' flowerheads and green painted metal leaves above an ormolu foliate mount, the convex glazed case housing ingenious automata of eight blue and gilt enamelled cones interspersed with stylised flowerheads rotating about eight further spinning floret discs, all mounted with paste-gems, the rear with pierced silk-backed convex, friction-fit, access panel, raised on four leaf-capped C-scrolls about a central branch housing the automata linkage, the upper galleried platform of rectangular outline with canted angles each with a stiff-leaf clasped vase topped with a pair of Catherine-wheels rotating in opposite directions; the central clock case with paste-gem ornamented flowerheads and trailing foliage about the conforming bezel, the sides with neo-classical *flambeau* vases within an oval garland of flowers, the rear with silk-backed pierced hinged door; the lower rectangular section with upper gallery enclosing four vases issuing automaton whirligigs in the form of trees, each hung with five tiers of pendant paste-gems in alternating red and green, the central automaton feature with a 'tribute bearers' scene; with two rows of painted metal figures interspersed with elephants and horses, mounted on a chain mechanism, parading about a line of trees, the front aperture with further figures and foliage, the back mirrored and the sides painted with architectural scenes, the glazed front with beaded and paste-gem set border, the sides each with reverse glass painted circular reserves depicting figures in landscapes framed by a ribbon-tied laurel wreath, the rear with conforming silk-backed sound fret panel; raised on pierced foliate feet with conforming apron

DIAL: the 5¼ inch white enamel dial with Roman hours and Arabic quarter hour indications to the minute track, gilt-metal spade pattern hour, minute and seconds hands, hand setting disc to the rear, glazed convex bezel

CLOCK MOVEMENT: with twin chain fusees, knife-edge verge escapement, hour strike on bell mounted to the backplate, the rectangular plates joined by plain pillars, the pendulum with small brass bob, rear wound, trip linkage to the musical and automaton movement below

MUSICAL AUTOMATA MOVEMENT: the movement with substantial chain fusee, with a choice of three tunes, selection wheel to the rear, via a 3 inch pin barrel on eight bells with nine hammers, each tiered section with automaton gearing and linkages, the automata tripping hourly or by depression of button above the lower tier, with engraved gilt-brass winding key

33½ in. (85 cm.) high; 14¼ in. (36.2 cm.) wide; 11¼ in. (28.5 cm.) deep

£500,000-800,000

US\$640,000-1,000,000

€590,000-940,000

PROVENANCE:

Kaichiro Nezu, Sr., Nezu Museum, Japan;

Christie's, Hong Kong, 27 May 2008, lot 1508 (sold HK\$29,447,500 / £1,917,000 / \$3,790,000).

Private collection, France.

Aponem, Paris, 30 June 2023, lot 30.

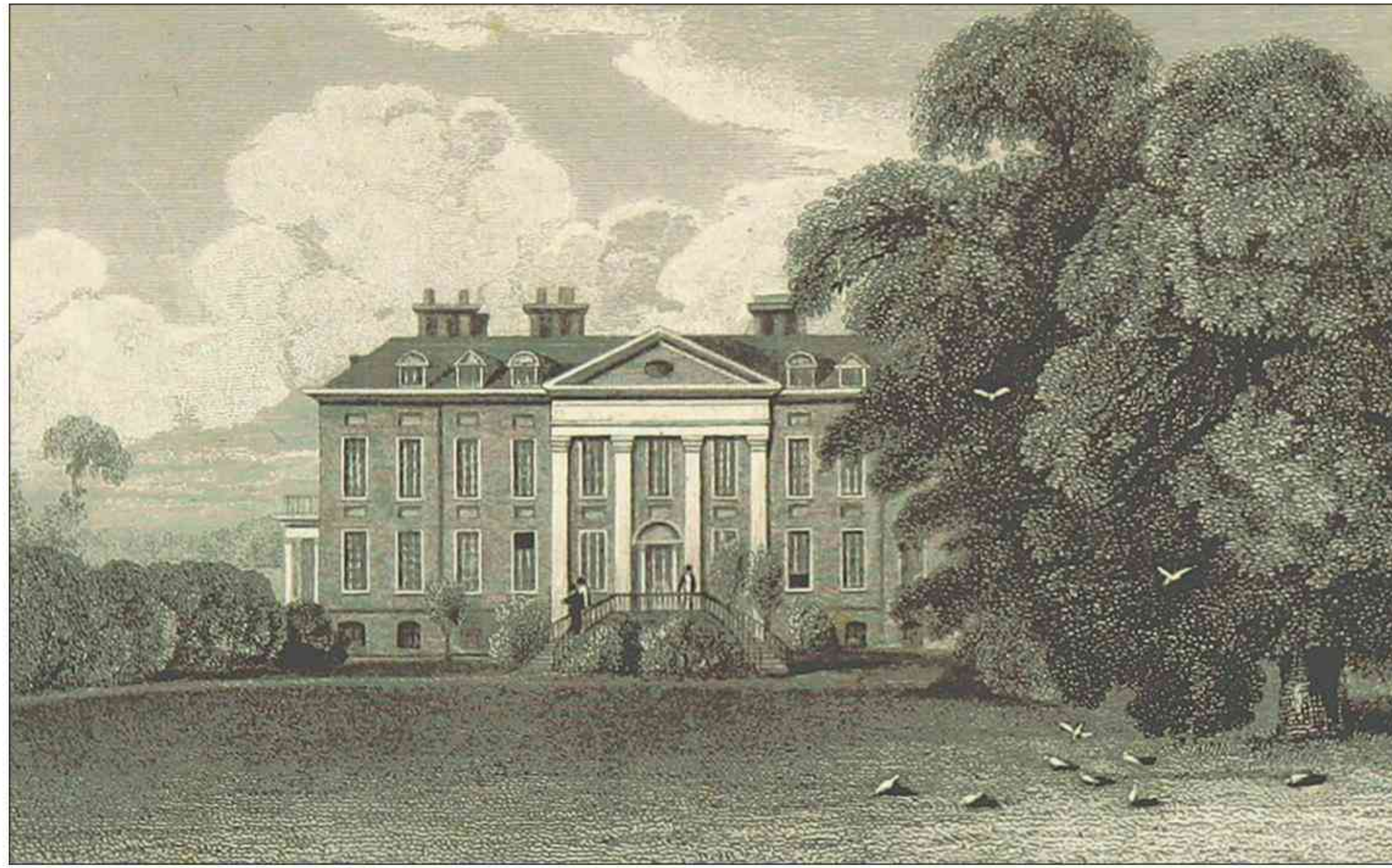
A palatial masterpiece of Chinese clockmaking from possibly the zenith of Guangzhou horological production. Almost certainly intended for an Imperial palace, the scale of this clock alone places it amongst the leading productions from this period, it further combines Chinese and Western aesthetics with a wonderful array of automaton work together with a choice of accompanying melodies.



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THE HEATHCOTE ARMORIAL LACQUER HALL CHAIRS



Hursley Lodge, Hampshire, an engraving after the original by J.P Neale, circa 1818

THE PROPERTY OF A GENTLEMAN

■17

A PAIR OF GEORGE I BLACK, RED AND GILT CHINESE LACQUER AND JAPANED HALL CHAIRS

CIRCA 1720

Each back and seat in Chinese Export lacquer, the rectangular back with re-entrant corners depicting a watery pagoda landscape below the arms of Heathcote impaling Parker, the seat with conforming landscape, the japanned seatrail centred by a scallop shell, on broken cabriole legs with flying brackets on ogee pad feet, the underside to one chair with printed and inscribed depository label 'Winter & Co. / Furniture Depositors / L. F. Hallcot [?] / Royal Bank of Scotland / No2 / LONDON, W.11' another label to the rear right leg proper of the same chair 'DEPT. OF WOOD(WORK) / ON LOAN FROM...[?]'

46 in. (116.5 cm.) high; 21 in. (53.5 cm.) wide; 16 in. (40.6 cm.) deep (2)

(2)

£60,000-100,000

US\$77,000-130,000

€71,000-120,000

PROVENANCE:

The original suite of at least ten chairs commissioned by William Heathcote (1693-1751), later 1st Baronet, and his wife Lady Elizabeth Parker, daughter of the 1st Earl of Macclesfield, for Hursley Lodge, Hampshire; Possibly from a set of six acquired from Leonard Partridge, Baker Street in 1919 and which were reputedly property of the Earl of Ashburnham from Barking Hall, Suffolk, or from the set of four sold Christie's, London, 21 December 1920, lot 57, and illustrated in the Hall at Aberconway House, 38 South Street, London in the 1920s; thence by descent to the present owner.

Emblazoned with the coat-of-arms of William Heathcote (1693-1751), these exquisite hall chairs combine the mastery of Chinese lacquer production and English chair-making to spectacular effect. The chairs were almost certainly commissioned by William Heathcote to mark the occasion of his marriage in 1720 to Lady Elizabeth Parker, daughter of Thomas Parker, the 1st Earl of Macclesfield, and represent an exciting addition to this celebrated suite.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



FROM NAPLES TO CHEQUERS A TREASURE OF THE EARLY GRAND TOUR



Chequers, Buckinghamshire 1917 © Country Life / Future Publishing Ltd.

PROPERTY FROM A PRIVATE COLLECTION, NORTHAMPTONSHIRE

■~18

A SOUTH ITALIAN EBONY, VERRE EGLUMISE, TORTOISESHELL, ORMOLU AND GILT-METAL MOUNTED CABINET ON A CHARLES II GILTWOOD STAND

THE CABINET NAPLES, MID-17TH CENTURY, THE VERRE EGLUMISE PANELS ATTRIBUTED TO VITTORIO BILLA, THE STAND THIRD QUARTER 17TH CENTURY

The rectangular moulded breakfront cornice above a central architectural arrangement of a drawer painted with a panel of Cupid above a door with a panel of Venus opening to reveal an arrangement of drawers, flanked by double corinthian columns, two concealing four secret drawers, flanked by panels of exotic birds and insects with four foliate urn cast finials, flanked by four drawers to each side painted with scenes of putti, Venus and a Satyr with exotic beasts, on a moulded plinth base, the pierced scrolling giltwood stand carved with putti, exotic birds and floral festoons, on cabriole legs supported by putto on scroll feet, some drawers signed with monogram 'VBL', some later mounts, the stand largely regilt, some putti to scrolled feet re-positioned

66½ in. (170 cm.) high; 63½ in. (62 cm. wide); 21 in. (54 cm.) deep

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

PROVENANCE:

Probably acquired by Robert Croke (1609-1680) for Chequers, Buckinghamshire.

Lord Lee of Fareham, Chequers, Buckinghamshire where photographed in the dining room in 1917; until bequeathed to the nation in 1917.

Acquired from Great Brampton House by Abdullah Bashk.

With Great Brampton House, acquired by the present owner in 2009.

LITERATURE:

'Chequers-II', *Country Life*, vol. XLII, 6 October 1917, pp. 384-355, fig. 9.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

This splendid cabinet presents the flourishing of both the Neapolitan and Carolean baroque and is a rare example of signed reverse-glass-painted panels from Italy on a finely-carved English stand of grand proportions. Relating to a number of Neapolitan cabinets in English collections, the cabinets were acquired by travelling 'milords' on the Grand Tour. This cabinet was likely acquired in the 17th century by a member of the Croke family for Chequers, Buckinghamshire. It was subsequently acquired with the house by Lord Lee of Fareham who in 1917 gave Chequers to the nation, with the house remaining to this day the prime ministerial retreat.



A LACQUER BUREAU BY DUBOIS FROM THE HOTEL DE BERULLE



Façade of the hôtel de Bérulle, rue de Grenelle, Paris.

■*19

A LOUIS XV ORMOLU-MOUNTED CHINESE LACQUER BUREAU PLAT BY JACQUES DUBOIS, CIRCA 1745-49

The shaped rectangular top inset with gilt-tooled leather writing surface framed by a moulded ormolu border above three frieze drawers and opposing false drawers, decorated with pagodas set within a rocky landscape and floral sprays, on cabriole legs headed by *rocaille* and foliate-cast mounts terminating in foliate sabots, the reverse to the legs decorated in scarlet *vernis martin*, stamped 'I.DUBOIS', the mounts struck with the 'C' couronné poinçon

29½ in. (75.5 cm.) high; 64 in. (162.5 cm.) wide; 34 in. (86.5 cm.) deep

£250,000-400,000

US\$320,000-510,000

€300,000-470,000

PROVENANCE:

Probably acquired by the marquis Amable Pierre Thomas de Bérulle (1726-94), for his *hôtel*, rue de Grenelle, thence by descent.

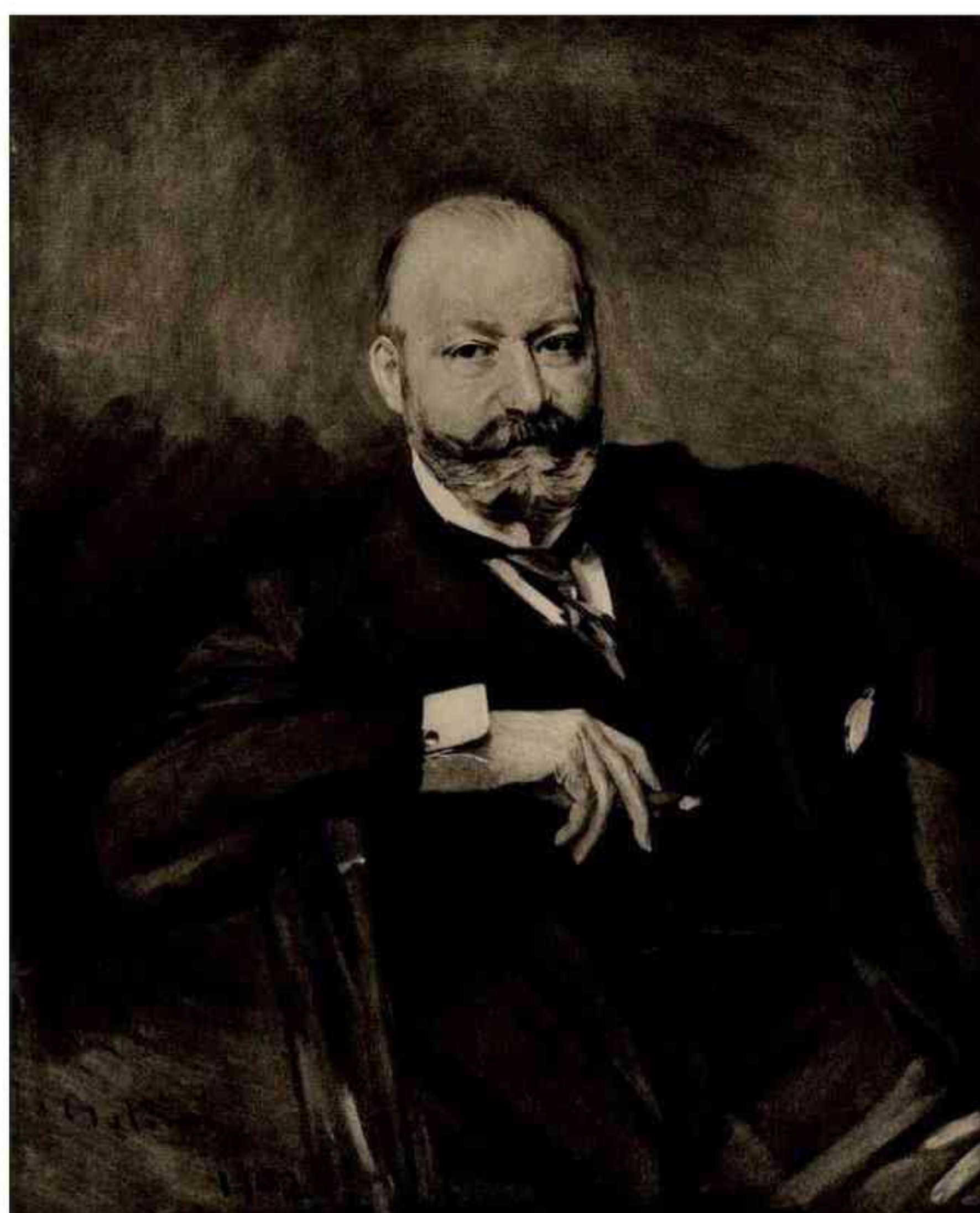
Furniture embellished with oriental lacquer was among the most prized within the *oeuvre* of the esteemed *ébéniste* Jacques Dubois (maître in 1742, d. 1763) and a number of pieces were acquired by Madame de Pompadour, the King's mistress, including in 1755 a *bureau en pente* for the château de Choisy. The present bureau, decorated with red and black Chinese lacquer with gilt highlights, has scarlet red decoration to the inside of the legs, only seen on his most luxurious pieces; it was probably acquired by the marquis Amable Pierre Thomas de Bérulle for his *hôtel*, 15 rue de Grenelle built in 1765-66, and passed by descent until the 21st century.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



A MASTERPIECE BY CHARLES CRESSENT



Portrait of Rodolphe Kann, after the painting by Giovanni Boldini, 1902

THE PROPERTY OF A GENTLEMAN

■*20

A RÉGENCE ORMOLU-MOUNTED BOIS SATINE AND AMARANTH ARMOIRE

ATTRIBUTED TO CHARLES CRESSENT, CIRCA 1720

The moulded top above a pair of cupboard doors inset with a shaped ormolu border, the top and base with a shell flanked by acanthus scrolls centred by a medallion, the interior with six adjustable shelves, on square bracket feet

88½ in. (225 cm.) high; 62½ in. (159 cm.) wide; 21¼ in. (54 cm.) deep

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

The collection of Baron Achille Seillière, château de Mello, until sold, Galerie Georges Petit, Paris, 5th May 1890, lot 562.

The Collection of Rodolphe Kann (1845-1905).

Property of a Private Collector, Boston, Massachusetts; Sotheby's, New York, 4 May 1985, lot 287, thence by descent to the present owner.

LITERATURE:

J. Mannheim & E. Rahir, *Catalogue of the Rodolph Kann Collection, Objets d'Art, Vol. II Eighteenth Century*, Paris, 1907, no. 209 (illustrated).

A. Pradère, *Charles Cressent*, Dijon, 2003, p. 258, fig. 9.

With its finely chased mounts and contrasting veneers harmoniously united, this armoire can be firmly attributed to Charles Cressent Cressent (*marchand-ébéniste and sculpteur*, 1685-1768). One of the foremost *ébénistes* of the Régence period and following years, Charles Cressent is often seen as the 'successor' of *ébéniste-du-Roi* André-Charles Boulle (d. 1732), also exercising full control over the *ébénisterie* and the production of gilt-bronze mounts. This equilibrium of production is demonstrated by the present lot and the related pair of *armoires* formerly in the collection of monsieur de Selle, now in the Louvre (OA 10583).

Undoubtedly conceived for a distinguished patron, it is of no surprise that this armoire graced the halls of two of the most discerning connoisseurs and collectors of the 19th and 20th century: Baron Achille Seillière at his château de Mello; and the collection of Rodolphe Kann, at his *hôtel* on the avenue d'Iéna, Paris.

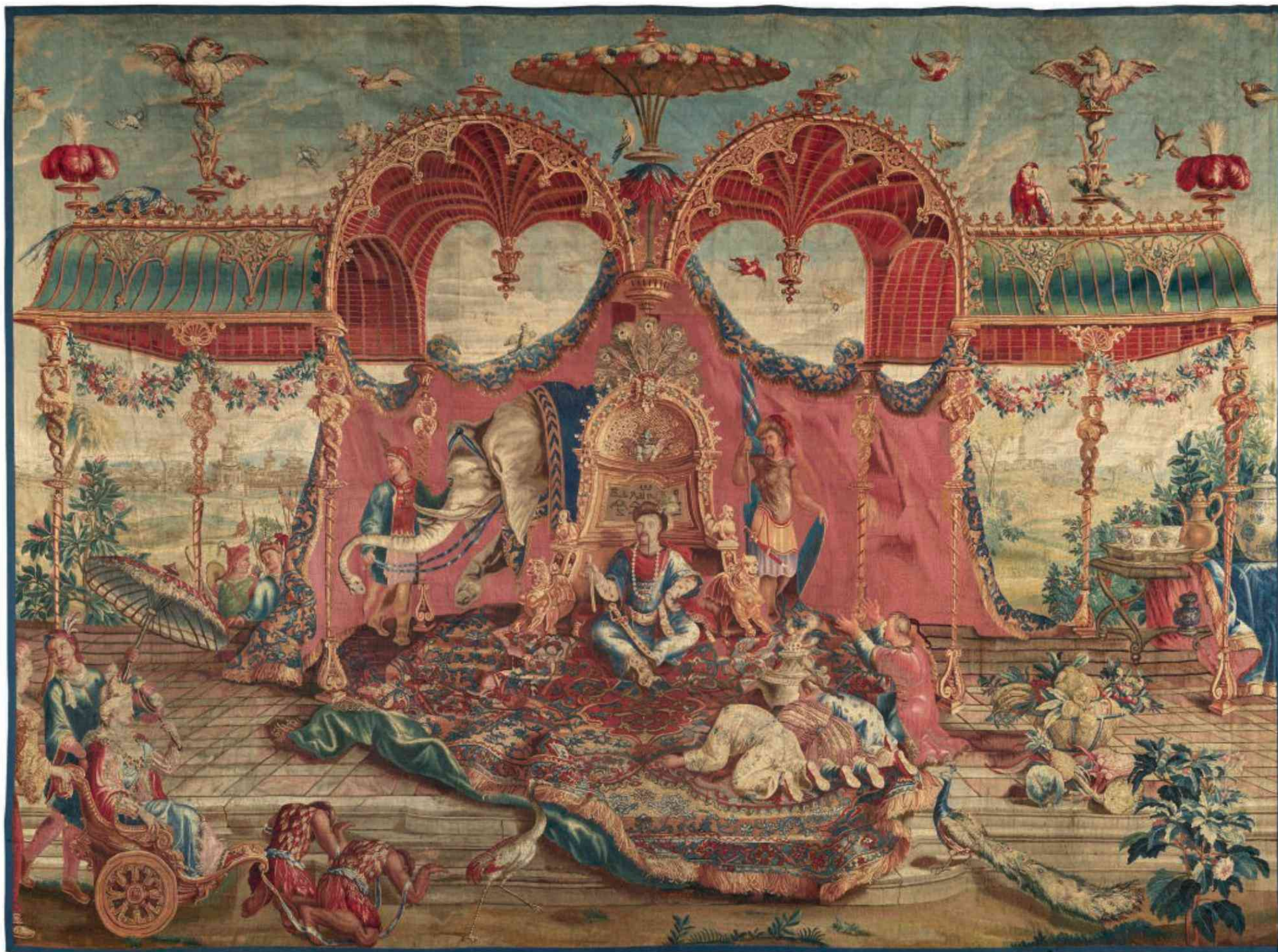
See christies.com for an extended lot essay by Alexandre Pradère.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



'L'AUDIENCE DE L'EMPEREUR' ROTHSCHILD TAPESTRY



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■*21

A LOUIS XIV BEAUVAIS TAPESTRY

AFTER THE DESIGN BY GUY-LOUIS VERNANSAL, JEAN-BAPTISTE BELIN DE FONTENAY AND JEAN-BAPTISTE MONNOYER, LATE 17TH CENTURY

Woven in wools and silks, depicting the scene The Audience of the Emperor (*L'Audience de l'empereur*), from the series *L'histoire de l'Empereur de la Chine*, the Emperor in the centre beneath a pavilion on a large throne in front of an elephant, the foreground with an elaborately woven carpet with kneeling figures, the left foreground with the Empress under a parasol entering on a chariot led by kneeling servants, the background depicting a city with pagodas in the distance; lacking its original border
139 in. (352 cm.) high, 188 in. (477.5 cm.) wide

£200,000-300,000

US\$260,000-380,000
€240,000-350,000



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

PROVENANCE:

The Collection of Baron Guy and Baronne Marie-Hélène de Rothschild, hôtel Lambert, Paris.

Rothschild Masterpieces; Christie's, New York, 11 October 2023, lot 33.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 282.

The present tapestry forms part of the exotic and highly elaborate *L'Histoire de l'Empereur de la Chine* series by the Beauvais manufactory, illustrating the life of the Chinese Emperor, believed to be either the Emperor Shunzhi or the Emperor Kangxi. The figures and decoration of this colourful and inventive 'painting' in silks and wools derive from pictorial accounts of European travellers to the far east including Jesuits and merchants. The tapestry manufactory at Beauvais was created by Sun King Louis XIV's finance minister, Jean Baptiste Colbert (1619-1683) in 1664 in an effort to promote French industry in the face of a thriving tapestry weaving industry in the Low Countries.

The present tapestry formed part of the collection of Guy and Marie-Hélène de Rothschild, and was displayed in their fabled Parisian residence at the *hôtel Lambert*.



THE NEWHAILES SAGEOT COMMUNE



THE PROPERTY OF A GENTLEMAN

■~*22

A LOUIS XIV ORMOLU-MOUNTED POLYCHROME-DECORATED 'BOULLE MARQUETRY' COMMUNE BY NICOLAS SAGEOT, CIRCA 1710

Inlaid *contre-partie* in tortoiseshell, brass, pewter, ebony and stained horn, the rectangular top with rounded front angles and moulded edge decorated with foliate scrolls and *rinçeaux*, centered by a seated figure of Victory under an arched canopy, flanked by further figures and *Bèrainesque* motifs, the angles with masks and floral bouquets, above two short and three long conformingly inlaid, walnut-lined drawers with female mask escutcheons and floral drop-handles, the drawer divides with trellis banding, the sides and angles inlaid with similarly decorated panels, above a shaped apron centred by a mask of Ceres, on shell bracket feet, stamped 'NS' to the inside of the backboard, minor losses to marquetry
33 in. (84 cm.) high; 52 in. (132 cm.) wide; 27¼ in. (69 cm.) deep

£120,000-180,000

US\$160,000-230,000
€150,000-210,000



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

PROVENANCE:

Possibly Sir David Dalrymple of Hailes, 3rd Bt. Lord Hailes (1726-92), and by descent to his eldest daughter Christian Dalrymple (1765-1838) who died without issue, thence by inheritance to her half-nephew, Sir Charles Dalrymple Fergusson of Kilkerran, 5th Bt. (1800-1849), and by descent to his son the Sir Charles Dalrymple [Fergusson] of Newhailes, 1st Bt. MP (1839-1916). Sir David Dalrymple of Newhailes, 2nd Bt. (1879-1932). Sir Mark Dalrymple of Newhailes, 3rd Bt. (1915-1971) and his wife, Lady Antonia Stewart (1924-217), daughter of the Earl of Galloway, Christie's London, 5 July 2018, lot 124, where acquired by the present owner.

This precious and colourful commode is stamped by Nicolas Sageot (*maître* in 1706, d. 1731), a contemporary of *ébéniste-du-Roi*, André-Charles Boulle, who is known for excelling in a highly original polychrome variant of the 'Boulle' technique, with coloured and stained horn interacting with brass and tortoiseshell surfaces. This splendid example is among the rare items of French furniture to reach Scotland in the 18th Century, having been acquired by the Dalrymple family and recorded at Newhailes, near Edinburgh, in inventories of 1790 and 1838.



A POLYCHROME-INLAID MASTERPIECE FROM BUXTED PARK



Buxted Park, East Sussex © Country Life / Future Publishing Ltd.

PROPERTY FROM A PRIVATE COLLECTION

■~23

A LOUIS XIV ORMOLU-MOUNTED POLYCHROME-DECORATED 'BOULLE MARQUETRY' BUREAU MAZARIN

ATTRIBUTED TO BERNARD I VAN RISENBURGH ('BVRB' I), CIRCA 1700-10

Inlaid *première-partie* overall in brass, mother-of-pearl, stained horn and tortoiseshell with *Bérain*-esque motifs, the rectangular moulded top centred by Venus regarding herself in a mirror and surrounded by scrolling foliate motifs punctuated with birds, animals, masks and figures at leisure, playing musical instruments, drinking and smoking pipes, above a central frieze drawer over a fall-front cupboard door decorated with an obelisk, flanked by two banks of three drawers with a shaped apron and scroll angles, the sides conformingly decorated, on scroll legs joined by an X-shaped stretcher, on toupie feet
31½ in. (80 cm.) high; 48¼ (122.5 cm.) wide; 29½ in. (75 cm.) deep

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

Lady Julia Annabelle Shuckburgh-Evelyn (1756-1797), Buxted Park, East Sussex;
bequeathed to her husband Sir George Augustus Shuckburgh-Evelyn, 6th Bt. (1751-1804);
thence by descent to his daughter Julia Evelyn Medley Shuckburgh-Evelyn, 3rd Countess of Liverpool (1790-1814), Buxted Park, East Sussex;
by descent to her daughter,
Lady Catherine Vernon-Harcourt (1811-1877), Buxted Park, East Sussex;
by inheritance to her husband Colonel Francis Vernon Harcourt at Buxted Park, East Sussex;
thence by descent to Henry Berkeley Portman, 3rd Viscount Portman of Bryanston (1860-1923);
thence by descent to his wife Emma Andalusia Frere Portman (1861-1929) and inventoried in 1925 as part of the 'Vernon-Harcourt Heirlooms' at Ladywell, Bournemouth;
thence by descent to Lady Moyra Dawson-Damer;
thence by descent to the present owner.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

Beautifully inlaid with 'Bouille' marquetry motifs in the arabesque manner of Jean I Bérain, this playful bureau mazarin closely relates to a number of prestigious pieces attributed to Bernard I Van Risenburgh. Like its pendant in *contre-partie* in the Victoria and Albert Museum, London (acc. 372-1901(1980)), this bureau is emblematic of the appetite for masterpieces of French decorative arts among English connoisseurs in the late 18th and early 19th centuries. Indeed, the present lot was among the Vernon-Harcourt heirlooms at Buxted Park, East Sussex and has remained in the family until the present day.



A MASTERFUL DESIGN ATTRIBUTED TO BVRB II



■~*24

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD,
KINGWOOD AND AMARANTH BUREAU EN PENTE
ATTRIBUTED TO BERNARD II VAN RISENBURGH, CIRCA 1750**

Inlaid overall in *bois de bout* with asymmetric floral sprays within shaped and intertwined cartouches, the shaped top with flower bunches to the corners issuing from elongated clasps, the hinged slanted fall-front with a conformingly-inlaid interior with three variously-sized drawers, one with inkwells, above a slide and an open compartment, above a waved apron and on curved legs headed by foliate scrolls and terminating in conforming sabots, the underside with round paper label inscribed '17'

34 in. (86 cm.) high; 32¼ in. (82 cm.) wide; 17¾ in. (45 cm.) deep

£120,000-180,000

US\$160,000-230,000

€150,000-210,000



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

PROVENANCE:

Anonymous sale; sold Galerie Georges Petit, Paris, 24 March 1922, lot 118.

Sold Ader Picard Tajan, Paris, 9-10 June 1976, lot 215.

Collection of Jean Rossignol.

Mastering the use of exotic timbers to best display their aesthetic qualities, Bernard II van Risenburgh (*maitre* in 1730, d. *circa* 1766) excelled in crafting the synergy of delicate and contrasting *bois de bout* marquetry with an audacious overall design, displayed to dazzling effect in the present lot. This elegant *bureau en pente* is characteristic of the *oeuvre* of BVRB II at the height of his career, when he supplied various members of the Royal family and their circle with marquetry and lacquer furniture. Delicate bureaux were clearly one of his specialities; an example of this form was supplied in 1745 to the apartment of the Dauphine at Versailles, through the *marchand-mercier* Thomas-Joachim Hebert as intermediary.





THE ROTHSCHILD MENTMORE SUSINI

PROPERTY FROM THE COLLECTION OF CECIL AND HILDA LEWIS

25

CAST FROM A MODEL BY GIAMBOLOGNA (1529-1608), ATTRIBUTED TO GIANFRANCESCO SUSINI (1585-1653), AFTER 1624

Nessus and Deianira

bronze, with extensive traces of a reddish gold lacquer; on an associated rectangular ebonised wood base
17 in. (43.2 cm.) high; 23 in. (58.4 cm.) high, overall

£800,000-1,200,000

US\$1,100,000-1,500,000

€940,000-1,400,000

PROVENANCE:

Baron Mayer Amschel de Rothschild (1818-1874), Mentmore Towers,
Hannah de Rothschild, Countess of Rosebery (1851-1890),
The 6th Earl of Rosebery, until sold, Mentmore sale, Sotheby's, 19 May 1977, lot 325, where acquired by the
father of the present owner,
and by descent.

EXHIBITED:

London, Victoria and Albert Museum; Edinburgh, Royal Museum of Scotland; and Vienna,
Kunsthistorisches Museum, *Giambologna, Sculptor to the Medici*, 1978, no. 65, p. 115.

LITERATURE:

Probably that listed as a bronze 'Group of a Centaur carrying off a woman' in the *Mentmore* [privately
printed catalogue], vol. I, Edinburgh, 1884, p. 170, no.16.

J. Auersperg, *Renaissance and Baroque Sculpture from the Cecil Lewis Collection, A Catalogue*, 1993,
pp. 32-33.



Mentmore Towers, Buckinghamshire



See [Christies.com](https://www.christies.com) or
scan the QR code for
the extended lot essay.



When the present bronze was included in the ground-breaking exhibition on the Florentine sculptor Giambologna in 1978 (Avery and Radcliffe, *loc. cit.*), it had only recently been sold as part of the contents of Mentmore Towers in Buckinghamshire. Mentmore, built in the mid-19th century by Baron Mayer de Rothschild, was inherited by Rothschild's only daughter, Hannah, along with its spectacular art collection and £2,000,000 in cash. The inheritance made her the richest woman in Britain and in 1878 she married Archibald, 5th Earl of Rosebery, a charming and talented Scottish aristocrat who would later be Prime Minister. It was following the death of their son, the 6th Earl, in 1974 that the collection was ultimately sold at public auction.

The subject of the bronze offered here depicts the abduction of Deianira, the wife of Hercules, by the centaur Nessus, as recounted in Book IX of Ovid's *Metamorphosis*. Hercules and Deianira needed to cross the river Euenos and Nessus offered to ferry Deianira while Hercules swam. However, when Hercules reached the far bank, Nessus attempted to run off with Deianira, only to be shot with an arrow by Hercules for his treachery. The irony was that Nessus ultimately got his revenge: he persuaded Deianira to keep a sample of his blood to use as a love potion. When she later applied it to Hercules' shirt, it consumed the hero's skin with a mysterious fire and he threw himself on a funeral pyre. Deianira then took her own life.

The subject was a rare one in art until Giambologna's masterful creation. Giambologna, a native of Boulogne (from which his Italian name was ultimately derived) travelled to Italy and eventually became court sculptor to the Medici Grand Dukes in Florence. Because his patrons sent the sculptor's bronzes as diplomatic gifts to courts across Europe, his artistic legacy was profound and enduring.

Giambologna's celebrity came, not least, because of his compositional brilliance. While his contemporaries were often constricted by tradition and narrative, Giambologna was famously more interested in the way in which his sculptures interacted with space than with the story he was telling. As detailed in the exhibition catalogue noted above, the earliest references to Giambologna's group of *Nessus and Deianira* comes from archival sources in the papers of the Salviati family – early patrons of the sculptor. A letter of 30 April 1577 records payment by the family to Giambologna for a bronze centaur, and in an inventory of 1609 which lists the inheritance of Lorenzo Salviati, the bronze is more specifically described as 'Un centauro di bronzo con una femmina addosso, di mano di Gio. Bologna...' ('A bronze centaur with a woman on his back, by the hand of Giambologna...'; quoted in Avery and Radcliffe, *op. cit.*, p. 109).

Today there are known to exist at least three major types of the theme, named as Types A, B and C, with variants within each type. The present bronze corresponds to Type A, where Deianira sits on the back of the centaur. In Type B – thought to be a later evolution of the composition – Deianira attempts to lift herself from the centaur with her foot wedged beneath her. Type C largely follows Type B but is on a larger scale.

As noted above, the present bronze was included in the exhibition devoted to Giambologna (*loc. cit.*), which re-established the artist as a fundamentally important figure in the artistic world of Florence in the late 16th and very early 17th centuries. In their catalogue entry, Avery and Radcliffe noted the subtle differences to Giambologna's original composition, including the raised tail and more animated drapery. They suggested that this was typical of the work of Gianfrancesco Susini, the nephew of Giambologna's most trusted assistant Antonio Susini, who eventually left his master's workshop to establish an independent foundry. The attribution of the composition has been confirmed by recent scholars. Comparison of the glowing, pale reddish gold lacquer of the surface with documented bronzes by Gianfrancesco in the Liechtenstein collection (Kugel, *op. cit.*, nos. 9-17) further serve to confirm this opinion.

Discussions of art history and provenance aside, as an object the bronze remains a testament to the tradition of innovative and technically high quality bronzes established in Florence, particularly under the aegis of Giambologna. With its heightened sense of drama, its wonderfully chiselled details and its translucent surface, the bronze offered here is a masterpiece of Florentine baroque sculpture.

A GRAND DUCAL WORKSHOPS BUST BY SOLDANI-BENZI

PROPERTY FROM A PRIVATE COLLECTION

26

MASSIMILIANO SOLDANI-BENZI (MONTEVARCHI 1656 -1740 MONTEVARCHI), FLORENCE, FIRST QUARTER 18TH CENTURY

Bust of a smiling faun

bronze; on its original white marble waisted socle with polychrome marble inlay attributed to the *Opificio delle Pietre Dure* (Grand Ducal workshops, Florence)

15½ in. (38.5 cm.) high; 21 in. (53.5 cm.) high, overall

£100,000-200,000

US\$130,000-260,000

€120,000-230,000

PROVENANCE:

Private collection, London.

With Daniel Katz, Ltd. from whom acquired by the present owner in 2003.

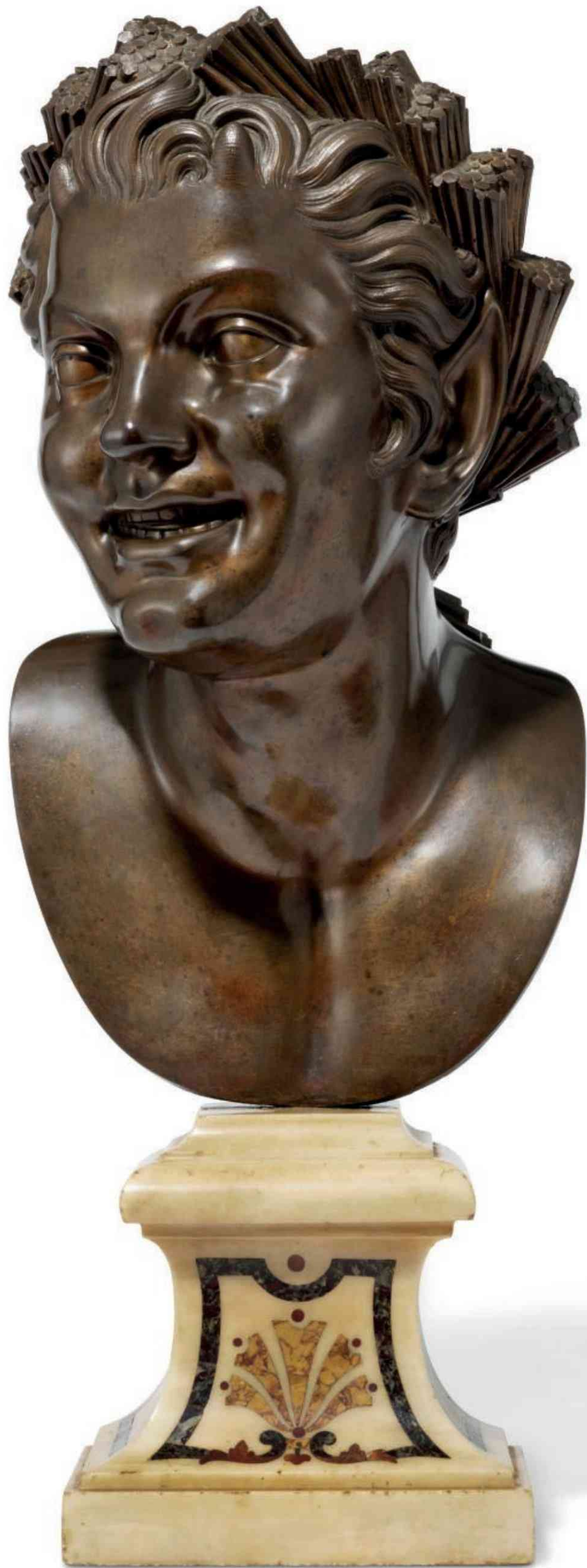
LITERATURE:

S. Zanuso and D. Zikos, 'Tre busti in bronzo dal legato De Cristoforis al Castello Sforzesco', in *Rassegna di studi e di notizie*, XXIII, 1999, p. 343, fig. 19.

Massimiliano Soldani Benzi (1656-1740) was perhaps the greatest of the late Florentine bronze sculptors, following in a long tradition of predecessors including the Grand Ducal court sculptor Giambologna. The present bust is a dazzling combination of artistic and technical brilliance; it is an interpretation of the antique full-length marble known as the 'Dancing Faun' (Uffizi, Florence), faithful copies of which Soldani is known to have executed for patrons such as the Prince of Liechtenstein. His bronze here includes the youthful exuberance of a faun - or Pan - with a beautifully executed cast which retains much of its translucent lacquer. The bust is also notable for its original socle, almost certainly produced in the 'Opificio delle pietra dure', the celebrated workshop which produced high quality works in inlaid hardstone in Florence.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



REFLECTION FROM THE NORTH - AN AMBER TREASURE

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

■*27

A GERMAN AMBER AND GILT-FOIL MIRROR

ATTRIBUTED TO JOHANN KÖSTER, KÖNIGSBERG, LATE 17TH CENTURY

The moulded cushion frame with panels of gilt foil-backed clear amber, the foil decorated with laurel leaves, divided by strips of white amber carved with ribbon-tied foliage, flanked by foliate bundles and headed by floral bouquet, the sides each centred by a scrolled cartouche with oval foil-backed vignette, decorated with a tower beside the sea, one with a ship, headed by cartouche-shaped cresting carved with twin eagles above dolphins and carved overall with foliage in milky amber, flanked on either side by a cabochon, centred by a cartouche shaped cresting with acanthus scrolls and eagles, flanking an oval cartouche with amphora and oars amidst acanthus scrolls, the scrolled base with putto head amidst acanthus; reusing an old mercury-silvered plate, restorations
39 ¾ x 27 in. (101 x 68.5 cm.)

£250,000-400,000

US\$320,000-510,000

€300,000-470,000

PROVENANCE:

Either acquired by John Derby Allcroft (d.1893) for Lancaster Gate or by his son, Herbert J. Allcroft (d.1911) for Stokesay Court, Shropshire and thence by descent to Lady Magnus Allcroft.
Or bequeathed by Hugh Pigot (d.1907) of 10 Chesterfield Street, London, to Lady Magnus Allcroft, Stokesay Court, Shropshire; sold by order of her executors; Christie's, London, 19 May 1993, lot 188; where acquired by the present owner.

This extraordinary mirror with a frame entirely fashioned from luminescent amber is a rare survival from the revered production of amber objects, one of Northern Europe's storied and most coveted creative legacies. Harvested from the shores of the Baltic, this rarified material was among the most treasured in Europe, and played an important role in the form of diplomatic gifts from the emerging powers around the Baltic Sea. Finely worked amber caskets, games boards, cups and other objects could be found in the Kunstkammern of the wealthiest and most learned rulers and merchants, including those of the Holy Roman Emperor Rudolf II and Frederick II, King of Denmark. A related mirror, originally surmounted by a carved eagle, such as those seen in the cresting of the present lot, signed by Johann Köster is now in the Anton Ulrich Museum in Braunschweig.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



THE CAVALLI PIETRA DURA TABLE TOP



PROPERTY FROM A PRIVATE COLLECTION

■28

AN ITALIAN MARBLE AND PIETRE DURE TABLE TOP

ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE, LATE 16TH CENTURY

Inlaid with antique marbles and hard stones, the outer border with Spanish *broccatello* and cartouches of Belgian black marble, the lower border from left to right includes *Bigio antico*, Coral, *Lapis lazuli*, *Giallo antico*, *Alabaster*, *Brescia quintilina*, *Alabastro fiorito*, *Brescia corallina*, *Alabastro listato* and *Aquitania* marble, each corner with an oval of *Diaspro di Barga*, the inner border inlaid with *Gabbro dell' Impruneta*, at each corner a section of *Aquitania* marble surrounded by *Rosso antico*, adorsed peltae motifs in *Alabastro listato*, with semi-circles in *Alabastro cotognino* and *Rosso antico*, the middle of each side with an oval in *Diaspro di Barga*, similar to the outer corners, the Belgian black marble frieze surrounding the central green slab of *Verde Genova* inlaid with *Lapis lazuli*, mother of pearl, *Semesanto*, *Rosso antico*, the coat-of-arms inlaid in *Giallo antico*, *Rosso antico* and *Lapis lazuli* 38½ in. (97.5 cm.) high; 38½ in. 97.5 cm. wide

£120,000-180,000

US\$160,000-230,000

€150,000-210,000



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

PROVENANCE:

The Cavalli Family, Pontremoli, Massa.

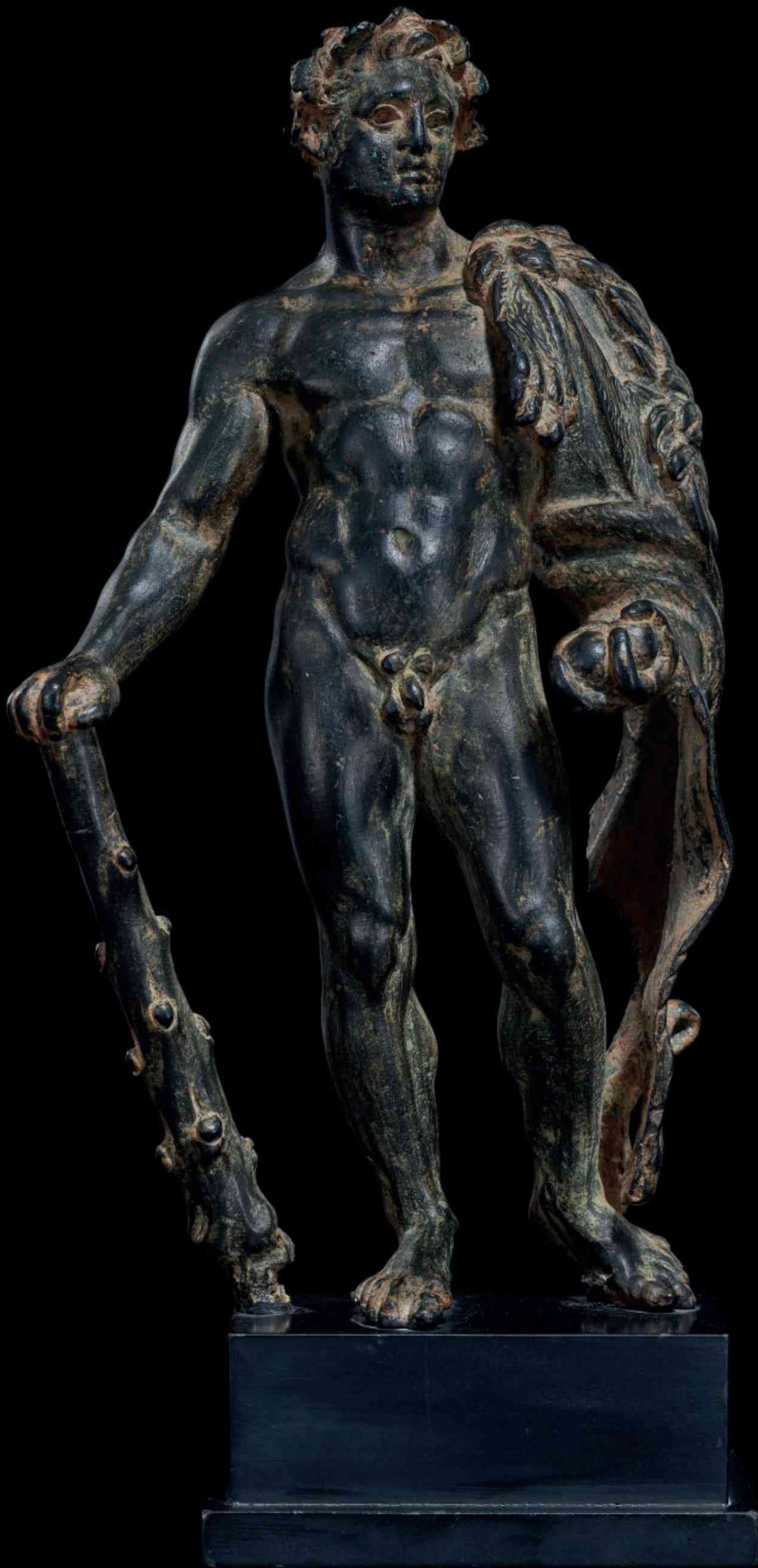
By repute, acquired in the 20th century from the collection of the Piedi family, Pontremoli, whose palazzo faced the Cavalli family palace.

Private European Collection.

Treasures; Sotheby's, London, 8 July 2015, lot 4, where acquired by the present owner.

This Florentine pietra dura table top bearing the arms of the Cavalli family from Pontremoli in Northern Tuscany is a wonderful example of the production of pietra dura in the Roman manner. Known for the most naturalistic representations of flowers and birds, the Grand Ducal workshops in Florence from the late 16th century onwards also championed the manufacturing of pietra dura table tops designed with geometrical or abstract motifs. Ferdinando I de Medici (1549-1609) Cardinal in Rome for a considerable time, familiarized himself with the Roman models and encouraged the employment of this style in Florence. On the present table top, the eight ovals are made of a type of jasper (*Diaspro di Barga*), a red *silicean* stone with white patches, which is found in the town of Barga (Garfagnana, Tuscany) a territory that at that time was under the dominion of the Medici family, and used exclusively by the court in Florence.





HEROS THEOS: A BRONZE OF HERAKLES, BETWEEN GODLY POWER AND HUMAN VULNERABILITY

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***29**

A GREEK BRONZE HERAKLES

HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

9¾ in. (24.8 cm.) high

£250,000-350,000

US\$320,000-450,000

€300,000-410,000

PROVENANCE:

Private collection, London.

Antiquities; Christie's, London, 11 July 1973, lot 199.

Acquired by the family of the present owner from the above.

EXHIBITED:

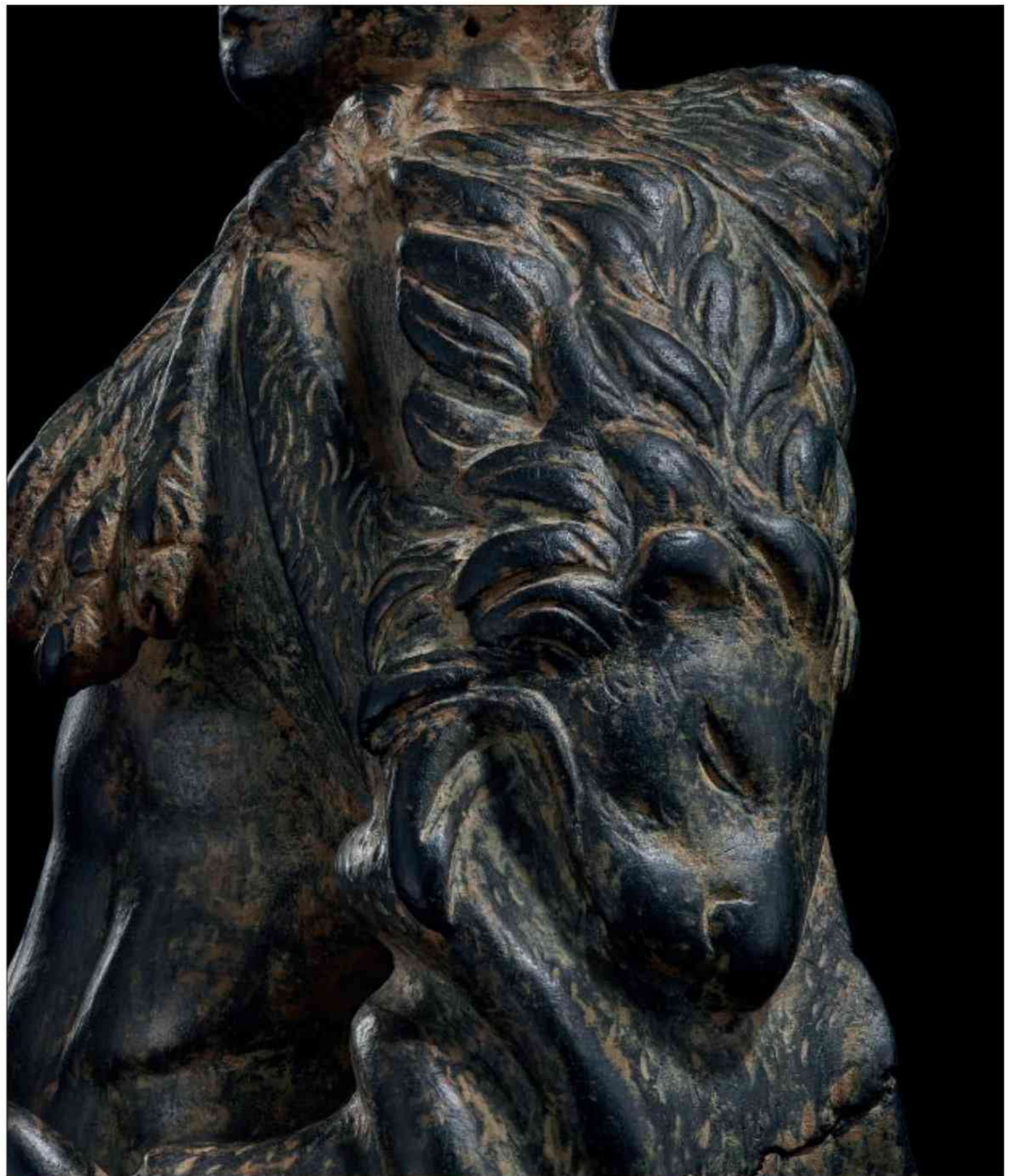
Royal Ontario Museum, *The Search for Alexander*, 5 March - 10 July 1983.

LITERATURE:

Royal Ontario Museum, *The Search for Alexander. Supplement to the Catalogue*, Toronto, 1983, p. 12, no. S13.

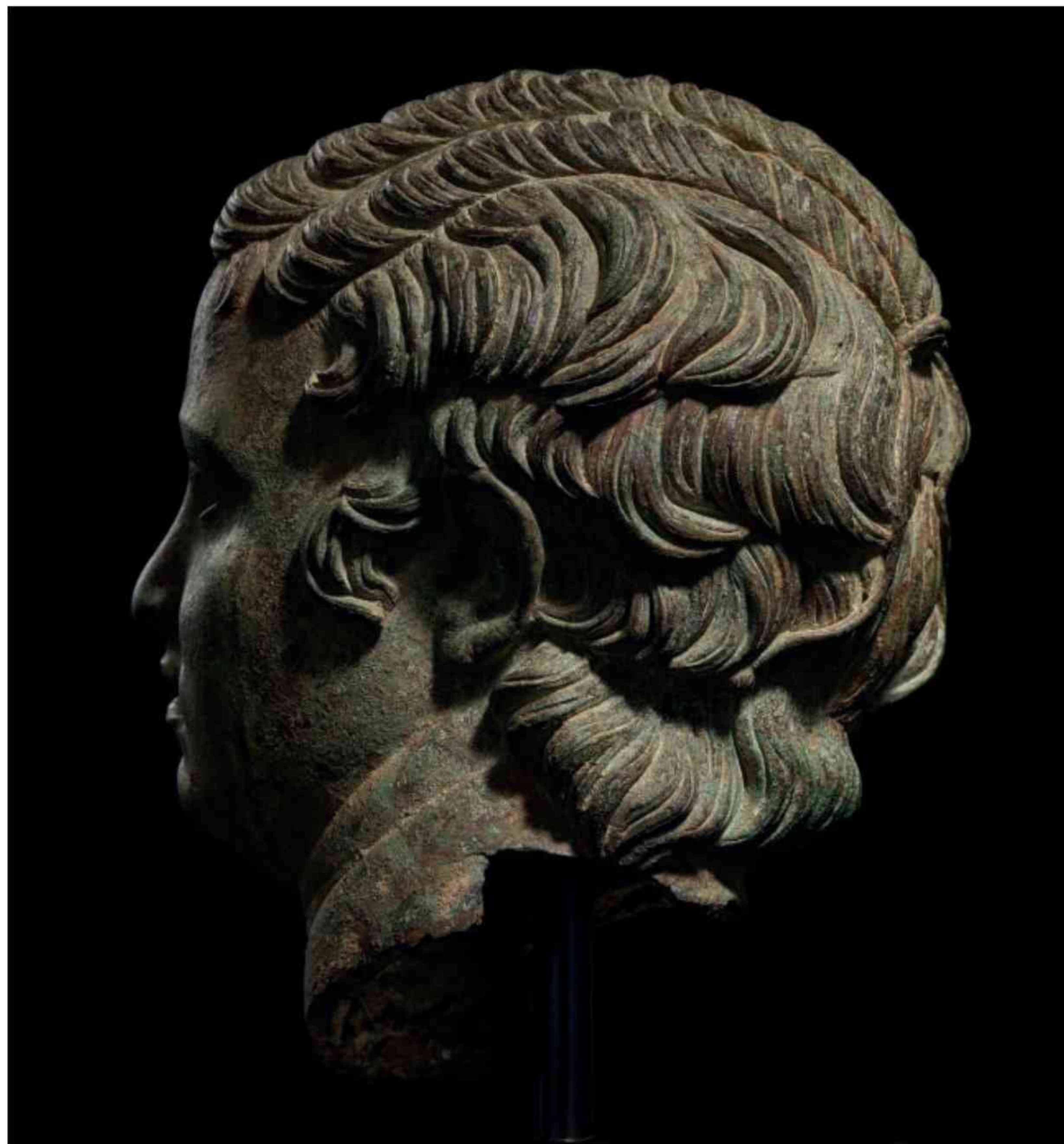
J. Boardman, "Herakles", *Lexicon Iconographicum Mythologiae Classicae*, IV, Zurich and Munich, 1988, p. 750, no. 399.

This impressive bronze statue of Herakles exhibits the distinct features associated with the Hellenistic period, during which rulers revered him as one of their divine forebears. Symbolizing strength and authority, the hero is portrayed triumphantly holding the golden apples of the Hesperides, representing his completion of the eleventh labour.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

THE SYDNEY J. LAMON EROS



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

***30**

A GREEK BRONZE HEAD OF EROS

HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

9 $\frac{3}{8}$ in. (23.6 cm.) high

£550,000-750,000

US\$710,000-960,000

€650,000-880,000

PROVENANCE:

Sydney J. Lamon (1897-1973), New York.

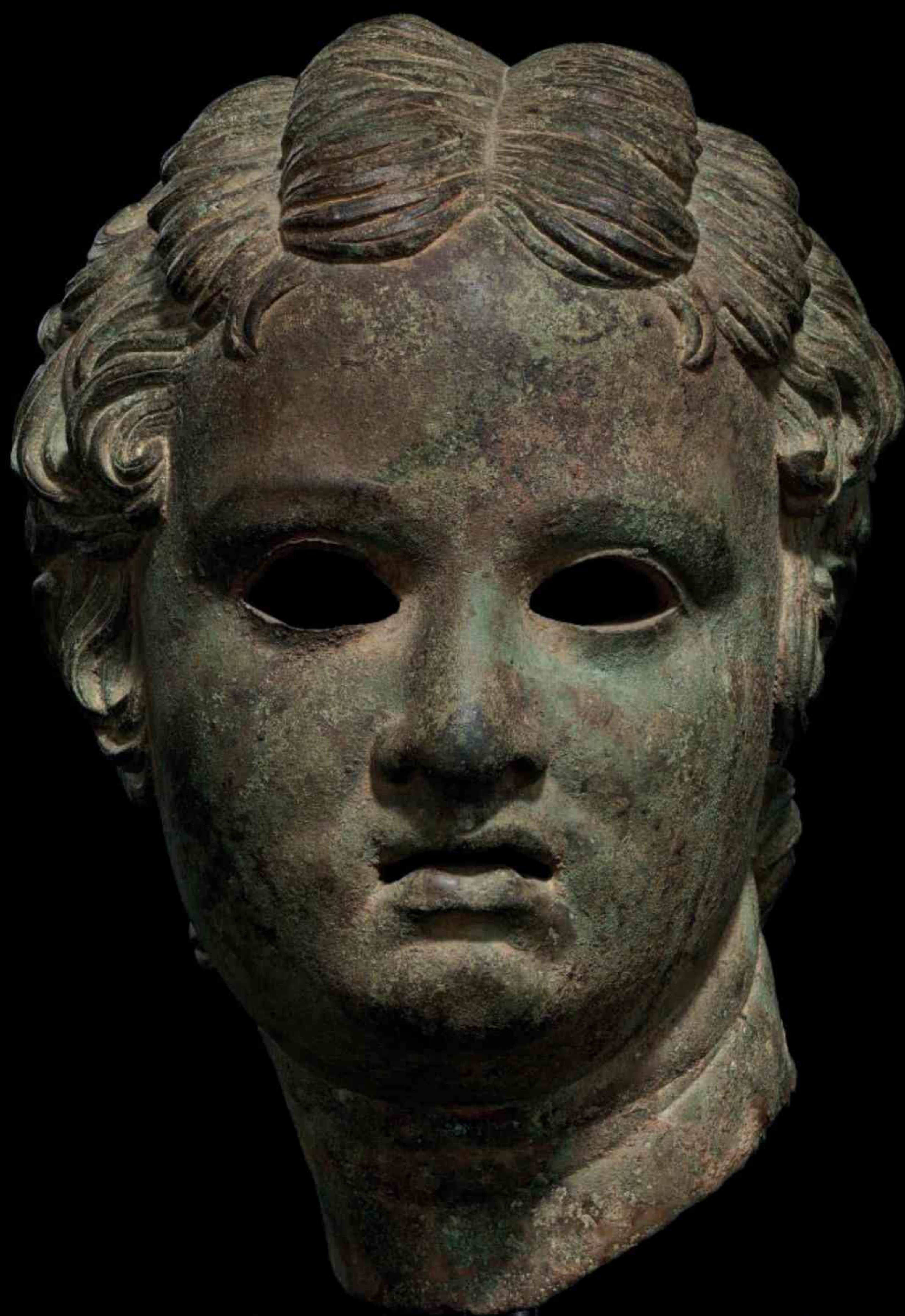
Antiquities; Christie's, London, 5 December 1973, lot 297.

Acquired by the family of the present owner from the above.

This impressive head of the young god is depicted slightly turned and tilted to the left, the torsion causing fleshy folds, or so-called “Venus rings,” along his neck. He has a smooth oval face with a slightly dimpled chin. The lips of his bow-shaped mouth are parted, and there are subtle naso-labial contours extending outwards below the small, rounded nose. The large hollowed eyes, once inlaid, have thick upper lids beneath gently-arching brows. The elaborate hairstyle consists of a partial melon-coiffure, with parted braids pulled back over the crown of the head and tied together by a string at the back, the long serpentine ends of the string hanging below, the tip of the braids now lost. A short curved lock escapes the braids and falls onto the forehead above each eye. There are longer locks on the cheeks in front of the ears, and masses of overlapping curls at the sides and back of the head.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.





Bronze statue of Royal child, Musée de l'Éphèbe, inv. No. 2887
© Arc'Antique, J.-G. Aubert.

One of the characteristics of art made during the Hellenistic period was an emphasis on the various states of the human experience. Thus, for the first time in Greek art, we have accurate depictions of people ranging from childhood to old age, as well as unorthodox images of grotesques or of people from beyond the Greek world, such as Africans. Depictions of young children during this period often have braids pulled back over the top of the head, be they mythological, allegorical or genre, without being gender specific. Eros was one of the most popular subjects during this period, and the many types developed by the Greeks continued to appeal to the Romans, when copies and interpretations of these earlier works abounded.

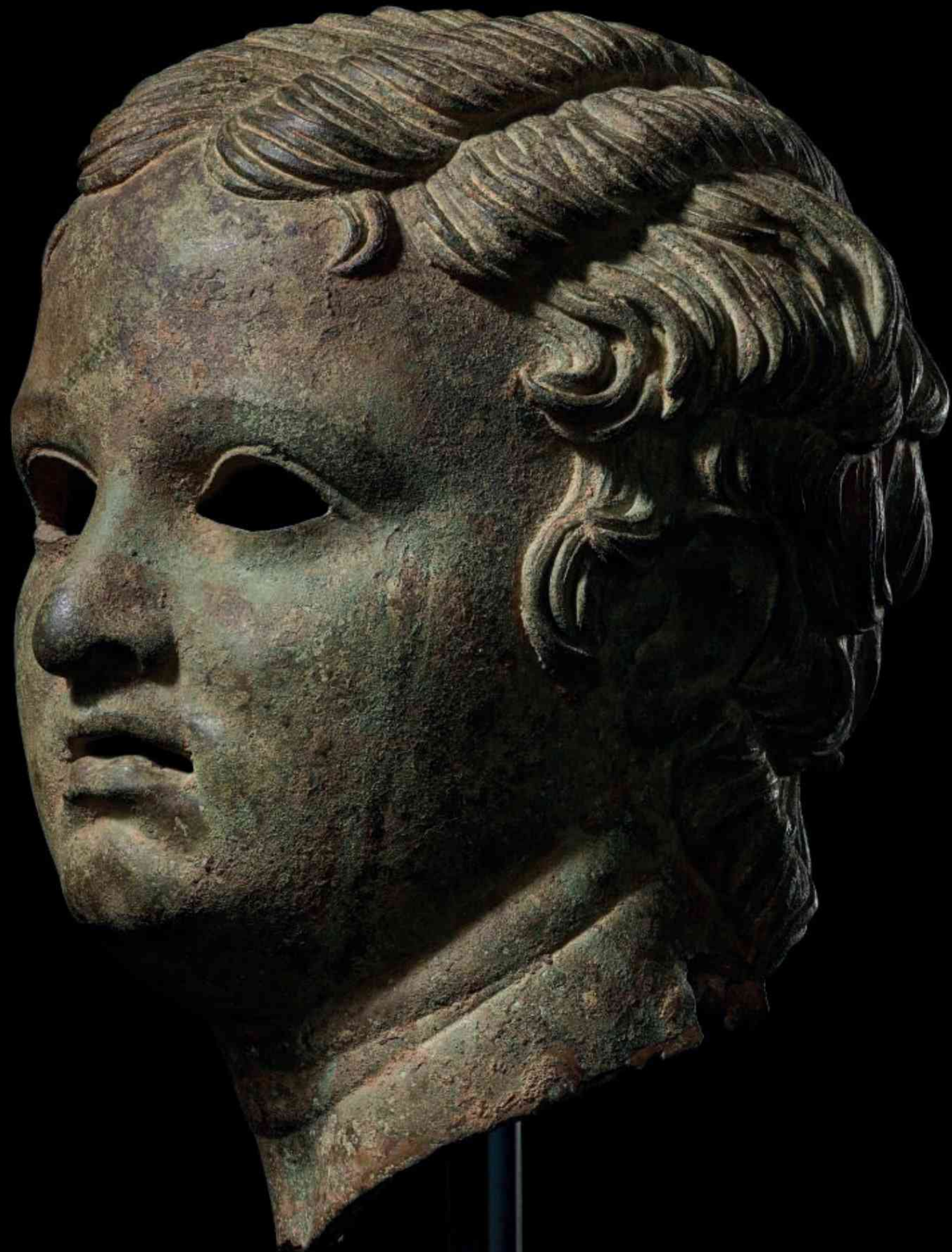
Eros was the god of love in Greek mythology, always associated in some fashion with the goddess Aphrodite. As to his origins, the ancient sources are mixed, with some saying that he was the offspring of the Aphrodite and Ares, but others indicating that he was the child of two lesser deities, Poros and Penia, conceived at the feast celebrating Aphrodite's birth (see C. Kondoleon, "Eros, Child of Aphrodite," pp. 108- 147 in Kondoleon and P. Segal, eds., *Aphrodite and The Gods of Love*). He had cults in numerous cities in Greece, including one on the north slope of the Athenian Acropolis that he shared with Aphrodite, and another at Thespieae in Boeotia, where he was represented by an aniconic image.

In addition to the aniconic image, Thespieae was home to two of the most famous depictions of Eros. One by the sculptor Praxiteles (395-330 B.C.) was a large bronze statue that, according to Pliny, was taken to Rome by the 1st century A.D. While the original does not survive, it is thought by some to be the Eros of Centocelle type, which depicts the god as a young man (see A. Corso, "Love as Suffering: The Eros of Thespieae of Praxiteles," in *Bulletin of the Institute of Classical Studies*, vol. 42, pp. 63-91). The other was a younger version of the god by Lysippos (390-300 B.C.), also in bronze, depicting him stringing his bow, known from numerous Roman marble copies (see pp. 111-129 in P. Moreno, *Lisippo, L'Arte e La Fortuna*).

Perhaps influenced by the fame of Lysippos' Eros, cherubic depictions of the god became the dominant type throughout the Hellenistic period and into the Roman Imperial era, sometimes as a singular standing figure, but also frequently in groups, either as a supporting figure with Aphrodite, paired with Psyche, or in multiples. The head of Eros from a group statue with Psyche in the Uffizi is a particularly compelling comparison to the bronze head presented here (see pl. 54 in G. A. Mansuelli, *Galleria degli Uffizi. Le Sculture. Parte I*, Rome, 1958, p.90, no. 58). Both have the elaborate braid over the top of the head with unruly curls at the sides and back. If indeed this bronze head was from a Eros and Psyche group, it may be that her hand connected to the tip of his braid, now lost, whereas on the marble version, Psyche's hand was by necessity connected to the back of his head.

Here, the fine quality of the casting with the incredible details to the individual locks of hair and the subtle modelling of the facial features confirm that this head should be assigned to the late Hellenistic period rather than to a later Roman workshop. Another work that supports the late Hellenistic date is the bronze figure of a boy found in a ship wreck at Cap d'Agde, now in the Musée de l'Éphèbe et d'Archéologie sous-marine (p. 434 in C. Grandjean, et al., *La Grèce Hellénistique et Romaine*). The child is aged 6 or 7 years, and is depicted standing, wearing a tunic and sandals, and has his hair arranged in similar fashion to the Eros presented here but for an additional band of cloth over the braids that is embellished with Zeus' thunderbolt. This has led some scholars to view this as a portrait of Ptolemy XV Caesarion, the son of Cleopatra VII and Julius Caesar, born on the 23rd of June in 47 B.C. Following the murder of Caesar, and later, Octavian's defeat of Cleopatra and Mark Antony, Rome's first emperor had Caesarion executed in 29 B.C., declaring "Too many Caesars is not good" (see D. Braund *et al*, *Myth, history and culture in republican Rome: studies in honour of T.P. Wiseman*, p. 305). The figure of Caesarion must have been made during his lifetime in a Hellenistic workshop in Egypt, perhaps Alexandria, and thus, since it is so similar in style to the head of Eros, supplying a *terminus ante quem* for its creation.

Sydney J. Lamon was a New York City financier and diamond merchant, avid collector, and patron of the arts, with a passion for continental porcelain, gold boxes and objects d'art. The celebrated Lamon collection was dispersed through various Christie's sales in London, between 1973-1975. In a New York Times write-up on 3rd December 1973, after one of the sales, it was reported that: "Among the items was a pair of Chantilly porcelain Louis XV ormolu eastern figures that fetched more than \$190,000. The figures were sold at Christie's for little more than \$4,000 in 1938...Impressionist paintings from the collection, which Mr. Lamon had assembled in his Fifth Avenue apartment, will be auctioned this week. So far items from the collection disposed of since the first sale was held in June have realized more than \$4-million". The bronze head of Eros was one of only a handful of antiquities in his collection, which also included a splendid Roman marble figure of Mercury, sold in these rooms in July 2023. He was married to German-American novelist Heidi Loewengard (1914-1981), who wrote under the pen-names Martha Albrand, Katrin Holland and Christine Lambert.





OPULENCE OF THE REGENCE: A COMMUNE EN ARBALETE



PROPERTY FROM AN ITALIAN NOBLE COLLECTION

■~*31

A REGENCE ORMOLU- MOUNTED KINGWOOD PARQUETRY COMMUNE EN ARBALETE

CIRCA 1720-30, POSSIBLY BY BOULLE FILS

The Sarrancolin marble top above three small drawers and two long drawers framed with *encadrements* and fitted with foliate handles and mask-embellished escutcheons, above a foliate apron, the rounded angles with simulated channelling surmounted by foliate chutes headed by a shell, the sides with conforming *encadrements* centred by lambrequined female masks, on upswept acanthus scrolling sabots 34¾ in. (88 cm.) high; 65¾ in. (167 cm.) wide; 29 in. (74 cm.) deep

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

With its sinuous façade consisting of pronounced undulations, this richly-mounted commode was conceived during the Régence era, *circa* 1720; its novel and rare form was known as *arc-en-arbalète*. The mounts to the sides, with smiling masks, as well the scrolling corner mounts were cast after prototypes by André-Charles Boulle (d. 1732), and feature on some of his most celebrated items of furniture; it is therefore likely the commode was made by Boulle Fils, sons of the celebrated *ébéniste du Roi*, who continued the workshop after 1720.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

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

THE VAN DEN STEEN DE JEHAY TABLE ORNAMENTS

•*32

A SET OF FOUR GERMAN PARCEL-GILT SILVER TABLE ORNAMENTS

MARK OF ABRAHAM II DRENTWETT, AUGSBURG, 1699-1703

Each on oval stepped plinth, two chased with scale work, two fluted, each supporting a rocky terrace applied with plants and the figures of a putto astride a lion, a putto astride a leopard, a putto spearing a wild boar or a putto seated beside a leaping doe, *marked on foot-rims, with later French control marks*
7 in (18 cm.) to 10¼ in. (26 cm.) high

123 oz. 5 dwt. (3,834 gr.)

(4)

£180,000-220,000

US\$230,000-280,000

€220,000-260,000

PROVENANCE:

By tradition Lambert van den Steen, lord of Saives (1664-1757), advisor to the Prince-Bishop of Liège, possibly a gift from Joseph Clemens of Bavaria (1671-1723), Archbishop of Cologne and Prince-Bishop of Liège from 1694, by descent to,

Victor van den Steen de Jehay, of Gent (1822-1912) by 1888, part sold by his descendants at, Anonymous sale; Dreweatts, Newbury, 15 March 2017, lot 35 (the wild boar and the doe).

With Galerie Neuse, Bremen, 2018.

Hôtel Lambert, Une Collection Princièrre, Volume II : Kunstkammer; Sotheby's, Paris, 12 October 2022, lot 238 (the four).

EXHIBITED:

Ministère de l'Agriculture, de l'Industrie et des Travaux Publics, Exposition rétrospective d'art industriel, Brussels, 1888, p. 131, cat. nos. 352 (the wild boar and doe) and 353 (the lion and leopard), listed as the property of *M. le comte Victor van des Steen de Jehay, à Gand*.

LITERATURE:

M. Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt am Main, 1922, vol. I, p. 137, maker no. 651, objs. nn-qq.

H. Seling, *Die Augsburger Gold- und Silberschmiede 1529-1868, Meister, Marken, Werke, Beschauzeichen*, Munich, 2007, p. 355, no. 1728 and p. 356, no. 1190.

W. Schwarz, *Meister dreier Medien, Der Augsburger Goldschmied, Wachsbossierer und Zeichner Abraham II Drentwett (1647-1729)*, Beiträge zur Kunstwissenschaft, 2008, 87/1+II, pp. 241-243, cat. no. S44, ill. 56.

These table ornaments demonstrate the heights achieved by South German goldsmiths in the late 17th century. They are part of Augsburg tradition of silver sculpture, many produced by the celebrated Drentwett family of goldsmiths during the second half of the 17th century.

By family tradition these were a gift from Joseph Clemens of Bavaria (1671-1723), Archbishop of Cologne and Prince-Bishop of Liège from 1694, to Lambert van den Steen, lord of Saives (1664-1757), advisor to the Prince-Bishop of Liège and thence passed by descent.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



THE LARGEST ENGLISH ASTROLABE



THE PROPERTY OF A FAMILY TRUST

33

A LARGE BRASS ASTROLABE AND SLIDE RULE

ATTRIBUTED TO JOHN MARKE, 1678

The front of the plate engraved for a universal astrolabe with De Rojas projection, graduated regula and cursor, below the throne a table of 24 stars and a perpetual calendar for Leap Years and Epact, dated 1678; the reverse of the plate with scales for a circular slide rule with scales for Tangents, Sines and Numbers, two rotating index arms.

28 x 26 in. (71.3 x 65.9 cm.)

£60,000-90,000

US\$77,000-110,000

€71,000-110,000

PROVENANCE:

Sir John Houblon (1632-1712),
Thence by descent.

EXHIBITED:

London: Royal Society Soirée, 14 May 1902.

Table of stars:

Aliot	Auriga
Cin: Andr	Lyra
Spica [Virgo]	Can. ma:
Cap [Aries]	Can: mi:
Arctu	Aquila
Os: Ceti	Corn: VS.
Corona	Cignus
Cor [Scorpio]	Cor: hy:
Ocul. [Taurus]	Cor: [Leo]
Hircus	Fomaha
Pes: Ori S.	Caud [Leo]
Cin Orio	Ala peg

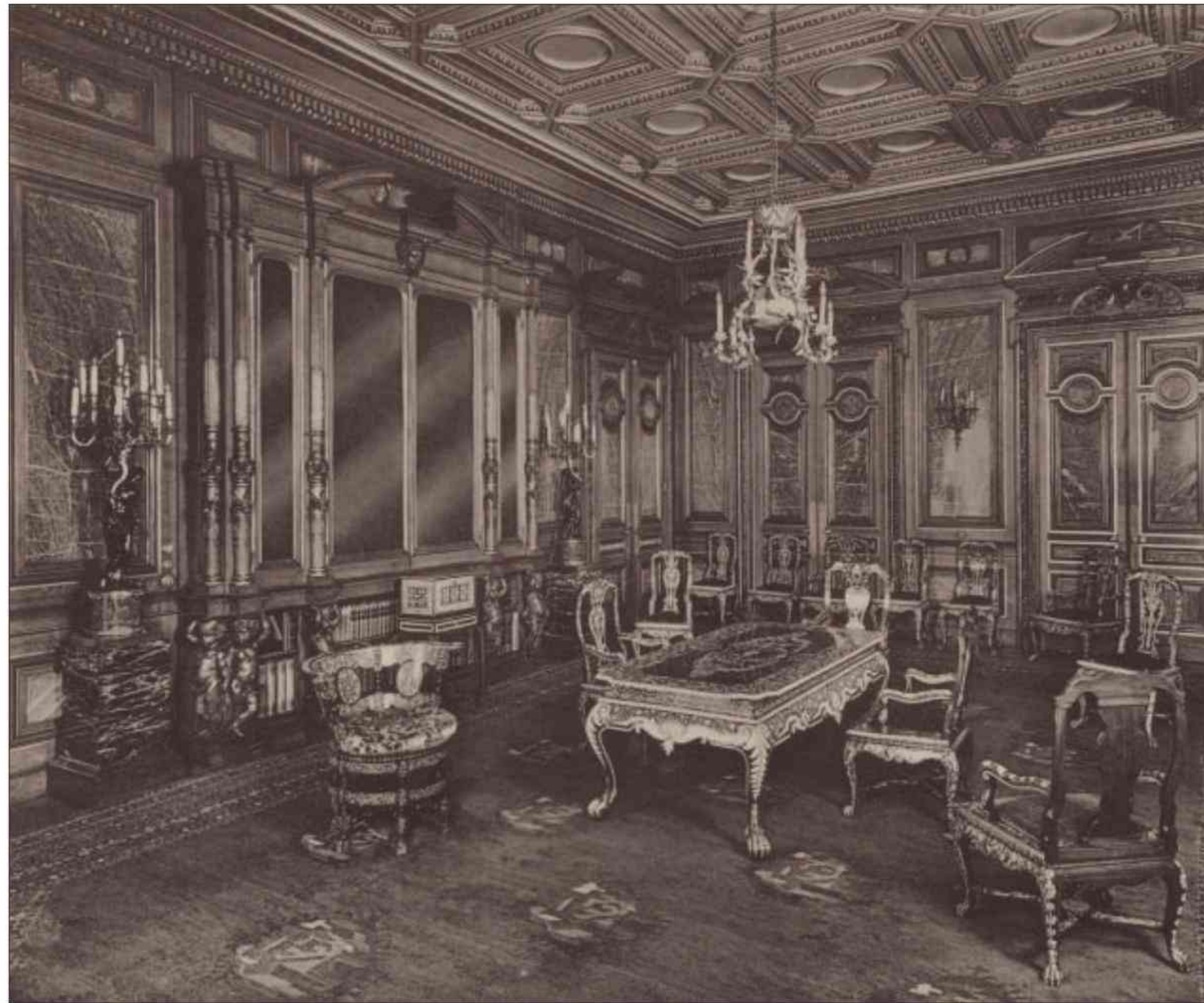


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BARON LIONEL DE ROTHSCHILD'S VIZAGAPATAM SIDE CHAIRS



The Library at 148 Piccadilly, London showing the the suite of Vizagapatam chairs.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ ~∞ 34

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

VIZAGAPATAM, MID-18TH CENTURY

Inlaid overall with line-engraved ivory of scrolling flowers and foliage, each with a central vase-shaped splat between serpentine uprights, above a caned seat with foliage border above a concave-moulded border with further foliate scrolls and shaped apron to the front, reverse and sides, on cabriole legs joined by a waved X-shaped stretcher with central flower head, on paw feet with ivory claws

40¾ in. (103.5 cm.) high; 20 in. (50.8 cm.) wide; 19 in. (48.3 cm.) deep (2)

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

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

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

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

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

With Lennox Money Antiques, London, December 1973.

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

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

The Exceptional sale; Christie's, London, 4 July 2019, lot 119, where acquired by the present owner.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

These Vizagapatam side chairs illustrate the successful fusion of Indian decoration to English form, and have a truly global provenance. Originally part of a suite of six single chairs, six armchairs, a settee and centre table, the set has by tradition been associated with the Nawab of Arcot, who is believed to have given them to an East India Company official. The suite was later in the collection of the greatest of all the English Rothschild collectors, Lionel de Rothschild (1808-1879), at 148 Piccadilly, London.



AN ALLIANCE CARVED IN GILTWOOD



Detail of the Torrigiani coat-of-arms.

PROPERTY FROM A PRIVATE COLLECTION

■35

A PAIR OF ITALIAN GILTWOOD CONSOLE TABLES

LATE 17TH/ EARLY 18TH CENTURY

Each with a serpentine *giallo antico* veneered marble top above a pierced frieze centred by a female mask, the boldly scrolled cabriole legs with a foliate wrapped cartouche on the knees, one bearing the coat-of-arms of the Torrigiani family, the other with 'SPQR' above a rampant dog for the del Nero family, joined by a shaped stretcher centered by a grotesque male mask on inward scrolled and block feet

34¼ in. (87 cm.) high; 53½ in. (36 cm.) wide; 27 in. (68.5 cm.) deep

(2)

£60,000-100,000

US\$77,000-130,000

€71,000-120,000

PROVENANCE:

Commissioned for Giovanni Vincenzo Torrigiani (1662-1719) and his wife Teresa del Nero, Florence (married in 1692), thence by descent.

Private European Collection.

Treasures; Sotheby's, London, 8 July 2015, lot 26, where acquired by the present owner.

This pair of splendid console tables are a rare example of furniture commissioned to celebrate the alliance of two wealthy Florentine families through marriage, Giovanni Vincenzo Torrigiani (1662-1719) and Teresa del Nero. The exuberantly carved legs bear the coat-of-arms of the Torrigiani and del Nero families.

The marriage between Giovanni Vincenzo Torrigiani, son of senator Carlo and Camilla Strozzi, with Teresa del Nero (daughter of Luigi Maria del Nero and Anna Maria Borbon del Monte) took place in Florence in 1692. The newlyweds lived in one wing of the vast Torrigiani Palace of Porta Rossa in Via Romana, where this pair of consoles was probably placed.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■*36

**A LOUIS XV ORMOLU-MOUNTED AMARANTH,
CHINESE LACQUER AND VERNIS MARTIN
COMMODOE AND PAIR OF ENCOIGNURES**

ATTRIBUTED TO PIERRE GARNIER, CIRCA 1765

The commode with rectangular moulded *rouge griotte* marble top above a cabochon frieze, above two drawers decorated with flowers and butterflies with ribbon-tied laurel wreath ring handles, flanked by stop-fluted pilasters headed by lion masks, the sides decorated with mountainous landscapes, the apron with a satyr mask issuing tree branches, on spirally-fluted feet, with a rectangular blue-bordered label printed 'C.I.N.O.A. INTERNATIONAL ART TREASURES EXHIBITION VICTORIA & ALBERT MUSEUM 1962 EXHIBIT NO.' numbered '150', with several circular French customs ink marks, the underside of the marble with a rectangular paper label printed 'J. CHENUE PACKER 25 MONMOUTH STREET SHAFTESBURY AVENUE LONDON, W.C. 2' inscribed 'International Art Treasure Exhibition Victoria & Albert Museum (Mon Aveline)', the encoignures conformingly decorated, each with a circular French customs ink stamp and with a rectangular paper label inscribed 'No 11 a pair with marble tops', one of the encoignures with a paper label numbered '74393', the three central mounts to the commode possibly replaced

The commode: 29¼ in. (89 cm.) high; 43¾ in. (132.5 cm.) wide; 20 in. (60.5 cm.) deep
The encoignures: 29¼ in. (89 cm.) high; 26¾ in. (81 cm.) wide; 17 in. (51.5 cm.) deep
(3)

£300,000-500,000

US\$390,000-630,000
€360,000-590,000



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

PROVENANCE:

Henri Louis Bischoffsheim (1829-1908), Bute House, South Audley Street, London after 1872;
By descent to his daughter Amelia Catherine, Lady FitzGerald (1858-1947), wife of Sir Maurice FitzGerald, 2nd Bt. and 20th Knight of Kerry (1844-1916);
By descent to their son, Major Sir John FitzGerald, 3rd Bt. and 21st Knight of Kerry, M.C. (1884-1957);
Christie's London, 8 December 1949, lot 108 (encoignures), and 24 November 1955, lot 47 (commode).
With Galerie Aveline, Paris.
Christie's London, 7 December 2006, lot 130.
With Galerie Aveline, Paris.
Hôtel Lambert, Une Collection Princière, Volume I: Chefs-d'oeuvre; Sotheby's, Paris, 11 October 2022, lot 67.

EXHIBITED:

International Art Treasures Exhibition, presented by C.I.N.O.A. (the International Confederation of Art Dealers), Victoria & Albert Museum, London, 1962, no. 150.

LITERATURE:

J. Cornforth, *London Interiors from the Archives of Country Life*, London 2000, p. 99, 101.
C. Huchet de Quénétain, *Pierre Garnier*, Paris, 2003, cat. 193, p. 131.

Within the *oeuvre* of the *ébéniste* Pierre Garnier (*maître* in 1742, d. 1806) one of the pioneers of the early Neoclassical style or *goût grec*, this bold ensemble is one of his most daring and innovative creations. Its linear architectural forms are framed by bold fluting, masks and rosettes; they rest on spiral feet, one of the elements directly taken from Louis XIV pieces, which were one of the sources of inspiration of the so called *goût grec*. Garnier's earliest recorded items in this revolutionary style date from 1761 when his pioneering pieces were exhibited in the *Salon* in collaboration with the architect Charles de Wailly; the present ensemble, and a small number of closely related pieces, were almost certainly produced at this turning point in the history of taste. To these 'modern' forms Garnier skilfully applied Chinese lacquer with bold and colourful overscale patterns, which were clearly favoured by the *ébéniste*.

This impressive ensemble is first recorded in Bute House, the London residence of the renowned collector Henri Louis Bischoffsheim (1829-1908).

A TOUR DE FORCE BY PIERRE GARNIER



'EBONY AND BRONZE FURNITURE IS MUCH MORE NOBLE'

The Marquis de Marigny, 1779



The marquis de Marigny, by Alexander Roslin, 1764.

THE PROPERTY OF A GENTLEMAN

■*37

A PAIR OF LOUIS XVI ORMOLU-MOUNTED AND BRASS INLAID EBONY MEUBLES D'APPUI

BY PIERRE GARNIER CIRCA 1775

The rectangular moulded *brèche d'Alep* marble top above two cupboard doors inlaid with brass fillets and inset with a central panel with beaded border, centred by a rosette opening to reveal an interior with two shelves, flanked by stop-fluted uprights headed by rosettes, the sides inlaid with brass fillets on spirally fluted tapering toupie feet raised on later ebony blocks, one stamped once 'P. GARNIER' the other stamped twice.

33. 1/4 in. (84.5 cm) high; 38 1/2 in (97.8 cm.) wide; 15 in. (38 cm.) deep

(2)

£200,000-250,000

US\$260,000-320,000

€240,000-290,000

PROVENANCE:

Most probably supplied to Abel-François Poisson de Vandières, marquis de Marigny (1727-1781), between 1775 and 1779.

Collection Jean-Baptiste-Pierre Lebrun (1748-1813), until sold, Paris, 29 September 1806, lot 415, to Mr Lafayance.

The property of a lady; Christie's, London, 20 June 1985, lot 64.

European private collection.

Excellence; Sotheby's, Paris, 13 November 2018, lot 30.

LITERATURE:

A. Pradère, "L'Ameublement du marquis de Marigny vers 1780", *L'Estampille*, no. 193, June 1986, pp. 44-57.

A. Pradère, *Les Ebénistes français de Louis XIV à la Révolution*, Paris, 1989, p. 249, fig. 256.

C. H. de Quénétain, *Pierre Garnier*, Paris, 2003, pp. 71-72, cat. 134.

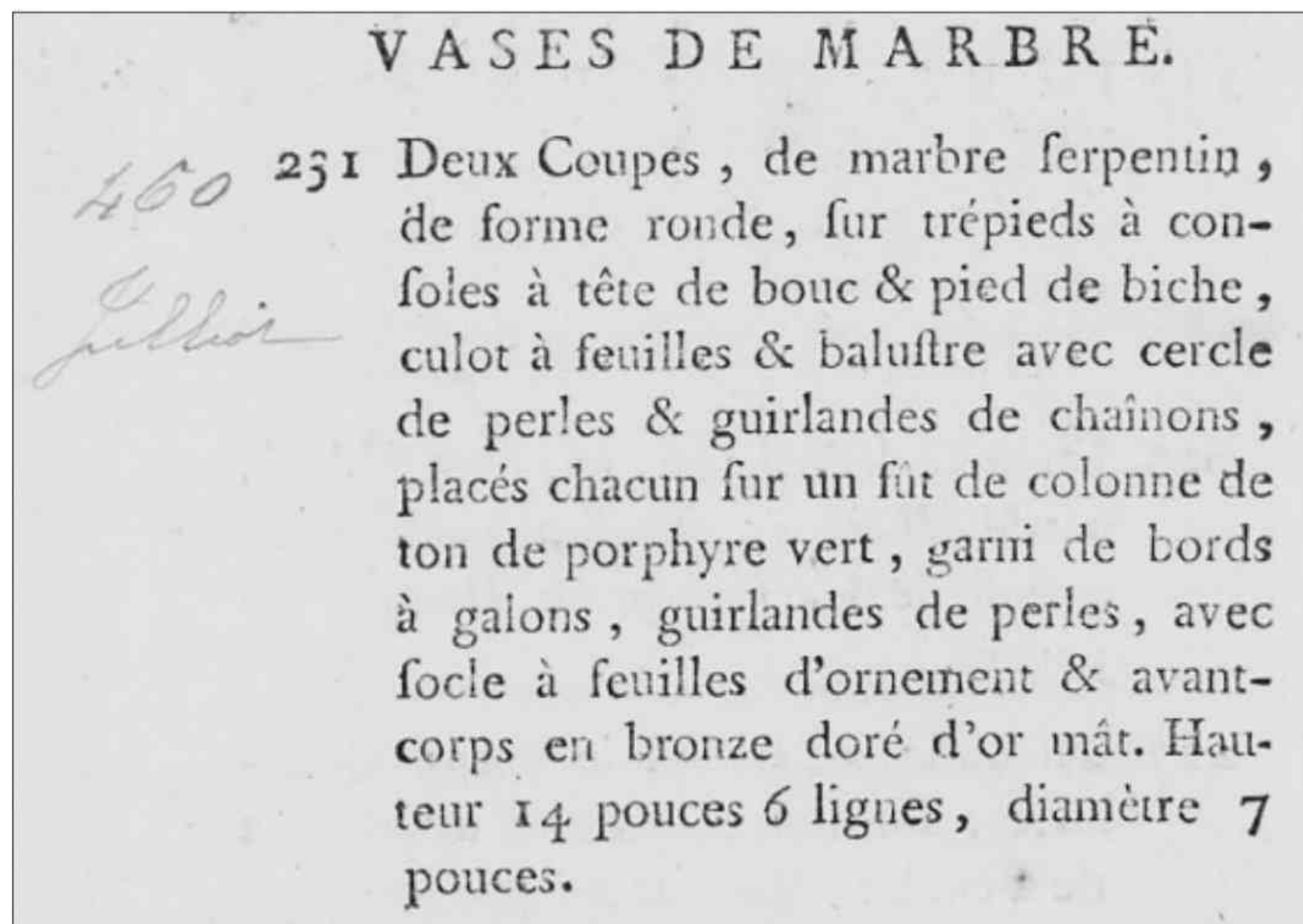
Pierre Garnier (*maître ébéniste* in 1742) was an ardent advocate of the *goût à la Grecque* in its purest form. Alongside Joseph Baumhauer (d. 1772), René Dubois (d. 1755) and Philippe-Claude Montigny (d. 1800), this pioneering *ébéniste* produced furniture of an entirely novel idiom, bridging the *Grand Siècle* and Neo-Classicism. Garnier's earliest recorded furniture in ebony dates from 1761, described as '*dans le goût de Boulle*'. These elegant cabinets, subtly inlaid with pewter and resting on scrolling feet, are apparently unique in his *oeuvre*, and may have belonged to the marquis de Marigny, Madame de Pompadour's brother, who was his greatest client. They subsequently formed part of the collection of Jean-Baptiste-Pierre Lebrun (1748-1813) until sold in his sale in 1806.



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‘THESE CUPS DESERVE THE ATTENTION OF CONNOISSEURS’
1809 sale catalogue



The present pair described in the 1787 collection sale of Jean-Nicolas de Boullongne.

*38

A PAIR OF LOUIS XVI ORMOLU, GREEN PORPHYRY, ‘VOSGES’ SERPENTINE AND BROCATELLE MARBLE TAZZE

CIRCA 1785

Each with circular cup with everted rim with pearled band, flanked by ram’s masks issuing chains, on a spiral-twisted support and waisted legs terminating in hoof feet and joined by a ring, the circular base hung with beaded chains above a stiff-leaf base mount, on a square plinth

15¾ in. (40 cm.) high; 8¼ in. (21 cm.) diameter

(2)

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

Collection of Jean-Nicolas de Boullongne (1726-1787); his sale, Paris, 19- 24 November 1787, lot 231,

acquired by Philippe-François Julliot (1755-1836) for 460 *livres*.

Probably the collection of Jean-Baptiste-Charrançois de Clermont d’Amboise (1728-1792), in his *hôtel*, rue de Montholon in Paris;

Where seized by the revolutionary authorities on 6-7 and 10 June 1793 and recorded in the inventory at the Nesle depot in 1794, subsequently sent to the *Museum central des Arts*, (now the Louvre), on 4th Fructidor of the year II (21st August 1794);

Collection of Guillaume Sabatier (1730-1808) in his *hôtel de Durfort*, 5 Place Vendôme, Paris; his sale 20-21 March 1809, lot 86.

These well-documented jewel-like tazze, conceived as antique ‘atheniennes’ and incorporating precious hardstones, were in the illustrious collections of Jean-Nicolas de Boullongne (d. 1787), *Intendant des Finances*, and subsequently in the collection of the banker Guillaume Sabatier (d. 1808). The bowls were cut from green porphyry or ‘*serpentine antique*’, the bases of serpentine from the Vosges and Spanish brocatelle. A small number of related cassolettes on tripod bases were executed at the Royal workshops at the Menus-Plaisirs, where *ciseleur-doreur* du Roi, Pierre Gouthiere (d. 1813) and the Genoese sculptor Augustine Bocciardi (fl. 1760-90), collaborated on the production of splendid *bronzes d’ameublement* in the latest ‘antique’ manner, many destined for the Royal palaces but also for the private collection of the duc d’Aumont (d. 1782), who oversaw the activities at the *Menus-Plaisirs*.



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THE WOODHALL PARK GILTWOOD SUITE



Woodhall Park, Hertfordshire © Country Life / Future Publishing Ltd.

THE PROPERTY OF A GENTLEMAN

■39

A SUITE OF GEORGE III GILTWOOD SEAT-FURNITURE

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780

Comprising one two-seater sofa, two bergeres, one large open armchair and six smaller open armchairs, each carved with *entrelac* motif, the top rail centred by a laurel wreath-tied patera, issuing arm supports terminating in scrolls and decorated with entwined foliate motifs, the serpentine seat-rail conformingly decorated, the sofa with a fluted tablet flanked by roundels issuing a laurel swag, on ring-turned tapering stop-fluted front legs headed by paterae and terminating in foliate-wrapped feet with a guilloche collar, on outswept back legs with scroll foot, the padded back, seat and arms upholstered in green silk damask, regilt, restorations

The sofa: 37½ in. (95 cm.) high; 48 in. (122 cm.) wide; 27½ in. (70 cm.) deep

Each bergere: 36¼ in. (92 cm.) high; 28¼ in. (71.5 cm.) wide; 30 in. (76 cm.) deep

The large open armchair: 40 in. (101.5 cm.) high; 27¼ in. (69 cm.) wide; 28 in. (71 cm.) deep

Each smaller open armchair: 37¾ in. (96 cm.) high; 24 in. (61 cm.) wide; 22½ in. (57 cm.) deep (10)

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

PROVENANCE:

Almost certainly supplied by Ince & Mayhew to Sir Thomas Rumbold, Bt. for Woodhall Park, Hertfordshire, circa 1780, probably for the drawing room, along with two further armchairs, a further larger armchair, four stools and a music stool;

thence by descent;

until sold in 1794 with Woodhall Park to Paul Benfield (1741-1810).

Sold along with Woodhall Park in 1801 to Samuel Smith (1754-1834);

thence by descent until sold by order of the Executors of the late Col. Abel Henry Smith, Sotheby's London, 13 March 1931, lot 111.

Acquired by the current vendors from Partridge in the 1980s.

LITERATURE:

C. Cator & H. Roberts, *Industry and Ingenuity: The Partnership of William Ince and John Mayhew*, London, 2023, p. 166, ill. fig. 321, 322, 357.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

With refined carving and a delicate form influenced by the fashionable 'French' taste, this comprehensive suite reflects the prevailing sway of neoclassicism in England in the latter part of the 18th century. The suite was conceived for the drawing room of Woodhall Park, Hertfordshire and almost certainly supplied by the London firm of Ince and Mayhew for the nabob Thomas Rumbold (1736-1791). The excellent quality and unbroken provenance of the suite certainly indicate a commission from the choicest makers and a number of payments from Rumbold to the firm from 1774 onwards realistically connect Ince and Mayhew to this most elegant of commissions.



THE BRYNKINALT BUREAU 'A LA GREC'



The South-East Drawing Room, Brynkinalt Hall, Denbighshire, showing the bureau plat, 1952, reproduced with kind permission of Royal Commission on the Ancient and Historical Monuments of Wales

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■~40

A GEORGE III LACQUERED-GILT-BRONZE-MOUNTED KINGWOOD, AMARANTH AND TULIPWOOD PARQUETRY BUREAU PLAT

PROBABLY BY AN EMIGRE CRAFTSMAN IN THE MANNER OF PHILIPPE-CLAUDE MONTIGNY AND RENE DUBOIS, LAST QUARTER 18TH CENTURY

The gilt-brass banded rectangular top inset with a gilt-tooled blue leather writing surface, above a panelled frieze inlaid with Greek-key motif with two frieze drawers centred by masks headed by acanthus flanked by rosettes and opposing false drawers, with lateral writing slides, the lower border with a ribbon-twist mount, the brass reeded incut square tapering legs headed by laurel swags with square sabots terminating in castors, with a paper label to the pine panelling to underside inscribed in ink 'Brynkinalt RM'

28½ in. (72.5 cm.) high; 48 in. (122 cm.) wide; 24¾ in. (63 cm.) deep

£50,000-80,000

US\$64,000-100,000

€59,000-94,000

PROVENANCE:

Possibly supplied to Arthur Hill-Trevor, 2nd Viscount Dungannon (1763-1837) or acquired by Arthur Hill-Trevor, 3rd Viscount Dungannon (1798 – 1862) for 3 Grafton Street, London; thence by descent at Brynkinalt Hall, Denbighshire until sold Sotheby's, London, 19 January 2017, lot 382, where acquired by present owner.

Although this sophisticated desk has the outward appearance of a French *bureau à la grec*, it is most likely the output of an *émigré ébéniste* working in London in the last quarter of the 18th century with an intimate knowledge of French prototypes. The bureau plat formed part of the Hill-Trevor collections at Brynkinalt Hall in Denbighshire and closely follows stamped models by the celebrated Parisian cabinet-makers Phillippe-Claude Montigny (1734-1800) and René Dubois (1737-1799). An almost identical bureau plat in the collections of the Marchesses of Bute at Mount Stuart shares the same design and constructional idiosyncrasies.



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THE CELEBRATION OF A ROYAL BIRTH



Marie-Antoinette and her children, by Élisabeth Louise Vigée Le Brun, 1787.

*41

A SEVRES WHITE BISCUIT GROUP OF 'LA NAISSANCE DU DUC DE NORMANDIE', THE ALLEGORY OF THE BIRTH OF THE DUKE OF NORMANDY, THE FUTURE DAUPHIN OF FRANCE AND LOUIS XVII

1785, INCISED LR FOR THE SCULPTOR AND MODELLER JOSSE-FRANCOIS-JOSEPH LE RICHE (1741-1812) TO REVERSE OF BASE

Modelled by *Louis-Simon Boizot* and possibly *Jean-Baptiste Etienne Genest*, with a female figure emblematic of French Monarchy, seated on a globe applied with *fleur-de-lys*, she draped in an ermine-lined cape edged with *fleur-de-lys*, supporting a lozenge-shaped shield applied with *fleur-de-lys*, a winged youth emblematic of Fecundity presenting the Royal baby, lying on a shield, applied to the underside with the arms of the Dauphin of France, a shield at his feet, decorated with the arms of Marie Antoinette, within a later glazed gilt-metal-mounted display case and a giltwood and gesso plinth base

11½ in. (29 cm.) high

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

PROVENANCE:

Presented by Charles-Claude Flahaut de la Billarderie, comte d'Angiviller (1730-1809), Arts Administrator and Director General of the *Bâtiments du Roi*, to either King Louis XVI, Queen Marie Antoinette or the Duchesse de Polignac in April 1785, on the birth of Louis Charles, Duke of Normandy, the future Dauphin of France and Louis XVII.

LITERATURE:

Comte Xavier de Chavagnac and Marquise Gaston de Grollier, *Histoire des Manufactures Française de Porcelaine*, Paris, 1906, pp. 212 & 254.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

The present lot is the only known surviving example of three models that were presented by the comte d'Angiviller to King Louis XVI, Queen Marie Antoinette and the Duchesse de Polignac, a close confidant of Marie Antoinette and Governess of the Children of France.



A PLIANT FROM THE COMTESSE D'ARTOIS'S CHAMBRE AT VERSAILLES



Queen Marie-Antoinette's bedroom at Versailles showing some pliants from the same set.

■*42

A ROYAL LOUIS XVI GILTWOOD PLIANT

ATTRIBUTED TO NICOLAS-QUINIBERT AND TOUSSAINT FOLIOT, CIRCA 1773

The spirally-fluted and stiff leaf-carved X-frame centred by a rosette, on foliate-carved splayed supports, with a loose silk velvet cushion edged with scalloped fringes and rosettes to the corners, the gilding restored and with traces of original undercoats underneath
22 in. (56 cm.) high; 24 in. (64 cm.) wide; 21 in. (53 cm.) deep

£100,000-200,000

US\$130,000-250,000

€120,000-230,000

PROVENANCE:

Supplied to the comtesse d'Artois's *chambre à coucher* at Versailles in 1773.
Private Collection, USA.

In preparation for the marriage of the royal *enfants* of France, costly and extensive sets of furniture were commissioned to adorn their apartments in the château de Versailles. These *pliants* were commissioned for the *chambre à coucher* of Marie-Therese de Savoie, who in 1773 married Louis XVI's youngest brother the comte d'Artois. They are virtually identical, with the exception of very minor details to the carving, to the seventy-two X-shaped *pliants* executed by Nicolas-Quinibert Foliot (d. 1776) three years previously for the *Chambre* and *Cabinet* of Marie-Antoinette, *Madame la future Dauphine* on her marriage to the dauphin (the future Louis XVI) in 1770. The present example resurfaced only recently in the United States; many other *pliants* from both sets were retained at the château de Versailles and are currently displayed in the *Chambre* of Marie-Antoinette.



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■*43

**A ROYAL LOUIS XVI PALE BLUE AND WHITE-PAINTED DEMI-LUNE
CONSOLE TABLE**

CIRCA 1780

The eared moulded *Rouge griotte* marble top above a floral entelac frieze, carved with *fleurs-de-lys*, the stop-fluted tapering legs carved with husks, above a waved undertier carved with guilloche, centred by a fluted neoclassical urn, on paw feet, the marble inscribed '15' to the underside, the *fleurs-de-lys* to the carved frieze partially defaced

32 in. (81 cm.) high; 60 in. (152 cm.) wide; 21 in. (53 cm.) deep

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

PROVENANCE:

Almost certainly commissioned for a member of the French Royal family.
The collection of princess Elizabeth de Croÿ at the château d'Azy, Nièvre.

With its frieze bearing *fleurs de lys* that were defaced in the French Revolution, this remarkable console was almost certainly commissioned for a member of the Royal family, and possibly supplied by the Royal cabinet maker Georges Jacob. A related console attributed to Jacob with similar distinctive '*pattes d'autruches*', was delivered to the comte d'Artois for his *cabinets turcs* at the château de Versailles in 1781, now in the Louvre (OA 5234).

The present lot is a fascinating testament to the political and cultural turbulence wrought by the French revolution and its aftermath. The console came into the collection of the de Croÿ family in 1814 when Louis XVIII restored to the family their Parisian townhouse the hôtel de Croÿ d'Havré which had been confiscated during the revolution and all its furnishings sold. Used as the Dutch Embassy and the Ministry of War in the Directoire and Empire periods, the revolutionary government refurnished the property with furniture confiscated from Royal and émigré collections. This furniture then came into the de Croÿ collections as compensation when the hotel was restored to them in 1814.



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A ROYAL AND REVOLUTIONARY LEGACY



A NEOCLASSICAL ENCOUNTER WITH THE ORIENT



■*44

A LOUIS XVI ORMOLU, CHINESE PORCELAIN AND PORPHYRY THREE-PIECE GARNITURE

CIRCA 1780

Each of baluster form, the porcelain bodies decorated with floral sprays, the larger vase with a *guilloché* rim, flanked by rams-masks joined by ribbon-tied vine leaves and grapes, in a stiff leaf base on a spreading socle on a square plinth base, the smaller vases flanked by satyr masks joined by ribbon-tied oak-leaf garlands in a gadrooned base on a spreading socle and conforming square plinth base, the rectangular ormolu and porphyry base associated

The large vase: 15 in. (38 cm.) high; 7 in. (17.5 cm.) wide; 6.5 in. (16.5 cm.) deep

The smaller vases: 11¾ in. (30 cm.) high; 6 in. (15 cm.) wide; 5 in. (12.5 cm.) deep

(3)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

This delicate Louis XVI ormolu and Chinese porcelain garniture of three vases – comprising a large central vase and a pair of vases *ensuite* – has miraculously stayed intact. The bodies are made of Qianlong period porcelain in light blue with white, underglaze dark blue and iron-red floral decoration; these are fitted with a number of finely-chased mounts including garlands and masks and various geometric motifs. The fashion for ormolu-mounted oriental porcelain was given new impetus in the mid-18th century through the role of Parisian *marchand-merciers*, who provided designs, oversaw the production, and sold these costly wares to their *clientele*. The *Livre-Journal* of the *marchand* Lazare Duvaux – covering his activity between 1749 and his death in 1758, frequently lists this type of mounted Chinese porcelain in light hues, including numerous sales to Madame de Pompadour (d. 1764). A younger generation of *marchands-merciers* continued Duvaux's activities, experimenting in the latest Neo-Classical styles and developing larger and more varied garnitures, such as the present example.



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THE GIVENCHY NEOCLASSICAL VASES

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■*45

A PAIR OF LOUIS XVI ORMOLU-MOUNTED GREEN MARBLE VASES CIRCA 1775

Of baluster shape with ormolu acanthus leaves at base and entwined serpent handles extending to satyr heads, on later ormolu-mounted and patinated bronze socles together with *faux* marble pedestals

The vases: 34¼ in. (87cm.) high; 14⅝ in. (37cm.) diameter.

Overall: 81½ in. (207cm.) high.

(2)

£200,000-400,000

US\$260,000-510,000

€240,000-470,000

PROVENANCE:

Collection Arnold Seligmann, Paris.

Collection Achille Baron Seillière (1813-1873), Paris.

M. Maurice Segoura, Paris.

'La Galerie de Girardon Evocation by Hubert de Givenchy'; Christie's, Paris, July 2012.

Hôtel Lambert, Une Collection Princière, Volume I: Chefs-d'œuvre; Sotheby's, Paris, 11 October 2022, lot 62.

These monumental vases were displayed prominently in the *grand salon* of Hubert de Givenchy's hôtel d'Orrouer in Paris and were previously part of the celebrated collections of Baron Achille Seillière (1813-1873).

Executed in the fashionable *goût grec* of the 1760s and of highly unusual, overscale design, they relate to the *oeuvre* of two of the greatest artists active at the Royal lapidary workshops at the *Menus-Plaisirs*, the *ciseleur-doreur du Roi*, Pierre Gouthière (d. 1813) and the Genoese sculptor Augustine Bocciardi (fl. 1760-90). The vases have handles modelled as Bacchic masks above entwined serpents; these feature in the series of designs by Ennemond Alexandre Petitot (d. 1801), published in 1764 and available throughout Europe, but also on a design by Gilles-Paul Cauvet (d. 1788) and others by Jean-Louis Prieur (d. 1792).



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EDME-PIERRE BALZAC'S MASTERPIECE



Portrait of Louis Charles, Count of Eu (1701-1775). circa 1715 © Alamy

PROPERTY FROM A PRIVATE COLLECTION

46

A LOUIS XV SILVER SOUP-TUREEN, COVER AND LINER

MARK OF EDMÉ-PIERRE BALZAC, PARIS, 1763-1764

Shaped oval and on four scrolling feet with rocaille terminals, applied with flying scrolling handles clad with acanthus foliage, the serpentine rim cast with ovolo border, the serpentine domed cover chased with husk festoons on a matted ground, interspersed with plain flutes framed within an ovolo border, the cauliflower shaped finial on rocky base, the plain liner with rococo ring handles, applied on each side of the body with a rococo cartouche slightly later engraved with a coat-of-arms with another in pretence, the cover similarly engraved on each side with a crest, the rim and cover each stamped with number '2'; marked on base, cover, and liner with charge mark of Jean-Jacques Prévost, date-letter, and maker's mark; the cauliflower leaf, cover, and liner each with *décharge*; later French control mark in use after 1893 on one foot, one handle, rim, cover bezel, and on cauliflower leaf

19 in. (48 cm.) long

247 oz. 7 dwt. (7,695 gr.)

The arms are those of Magan quartering others with Loftus in pretence, for William Henry Magan (1790-1840), of Clonearl, King's County, Ireland, and his wife Elizabeth Georgina Loftus (b.c.1796-1880), widow of Colonel Thomas Lowther Allen (d.1817), and second daughter and co-heir of Dudley Loftus, of Killyon Manor, co. Meath, whom he married in 1817.

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

PROVENANCE:

Probably Louis-Charles de Bourbon (1701-1775), comte d'Eu, by descent to his cousin,
Louis de Bourbon, (1725-1793), duc de Penthièvre, by descent to his daughter,
Louise Marie Adélaïde de Bourbon, duchesse d'Orléans (1753-1821).
William Henry Magan (1790-1840), of Clonearl, King's County, Ireland, and
Elizabeth Georgina (c.1800-1880), daughter and co-heiress of Dudley Loftus,
by descent to their son,
Captain William Henry Magan (1819-1860), then to his mother,
Elizabeth Georgina Magan, née Loftus (c.1800-1880), the by descent to her
daughter,
Miss Augusta Elizabeth Magan (1825-1905), of Killyon Manor, co. Meath,
presumably then to,
The Executors of the late Augusta Elizabeth Magan; possibly Bennett and Son
Auctioneers, 6 Ormond Quay, Dublin, 7 April 1906.
Georges Hoentschel (1855-1915), of 58 Boulevard Flandrin and 21 rue Barbeau,
Paris, architect, designer, ceramicist and collector,
Succession de Georges Hoentschel; Galerie Georges Petit, Paris, 31 March-2
April, 1919, lot 63 (68,000 FFr.)
A European Noble Family, Christie's, New York, 26 October 2006, lot 45.

LITERATURE:

H. Nocq, *Le Poinçon de Paris*, Paris, 1926, vol. 1, illus. opp. p. 60 and 61.
D. Kisluk-Grosheide, D. Krohn and U. Leben (eds.), *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art*, The Bard Graduate Center: Decorative Arts, Design History, Material Culture; The Metropolitan Museum of Art and Yale University Press, 2013, p. 29-31.
M. Bimbenet-Privat, F. Doux, C. Gougeon, P. Palasi, *Orfèvrerie de La Renaissance et des Temps Modernes, XVIe, XVIIe et XVIIIe siècles: La Collection du Musée du Louvre*, 2022, vol. 2, p. 60, fig. 82.2.
M. Debris, *Edmé-Pierre et Jean-François Balzac, Orfèvres, Mémoire de recherches de Master 2*, Université Paris-Sorbonne, 2019.

The present tureen is one of Balzac's masterpieces in the Louis XV naturalistic rococo. Modelled on the six Penthièvre-Orléans tureens, it was probably commissioned by the comte d'Eu in April 1763 and was subsequently inherited by the duc de Penthièvre upon the death of his cousin the comte d'Eu in 1775. The Penthièvre-Orléans service partly survived the French Revolution and the tureen found its way to England where it entered the collection of Henry Magan and his wife the heiress Elizabeth Georgina Loftus.



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A MASTERPIECE OF TIME BY ROENTGEN AND KINZING

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

■47

A GERMAN ORMOLU AND BRASS-MOUNTED BURR-THUYA AND MAHOGANY OBELISK LONGCASE REGULATOR CLOCK WITH 'FRANKLIN' DIAL

BY DAVID ROENTGEN AND PETER KINZING IV, NEUWIED, CIRCA 1785-90

CASE; the top surmounted by a triangular pediment inset with *mille-raie* mounts and decorated with roundels on an oval plinth, flanked by four hour-glasses, the case of tapering obelisk form, the rectangular breakfront door with beaded border and nine brass lined flutes echoing the nine bars of the pendulum rod inside, on a rectangular white marble plinth;

DIAL; the silvered circular dial of 'Franklin-type' with three concentric rings each of four hours; 'XII, I, II, III', 'IIII, V, VI, VII', and 'VIII, IX, X, XI', the outer minute track with Roman ten minute divisions to each quarter segment, the large gilt-brass minute hand with inset steel hour indicator within the aperture which adjusts to the correct four-hour ring, subsidiary seconds dial with steel hand to the lower centre, engraved signature 'Roentgen & Kinzing / A NEUWIED', the hinged glazed door with beaded border, the square dial mount decorated with *mille-raie* motifs and roundels;

MOVEMENT; the weight and rope driven three-wheel movement with pin-wheel escapement, the wheels each with four crossings, the 5 $\frac{3}{4}$ x 4 $\frac{3}{8}$ inch plates joined by four pillars pinned to the frontplate, the nine-bar pendulum with knife-edge suspension from an 'L'-shaped steel bar mounted to the backplate, with substantial brass weighted bob and fine adjustment dial below

79 $\frac{1}{2}$ in. (201 cm.) high overall; 24 in. (61 cm.) wide; 8 $\frac{1}{4}$ in. (20.5 cm.) deep

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

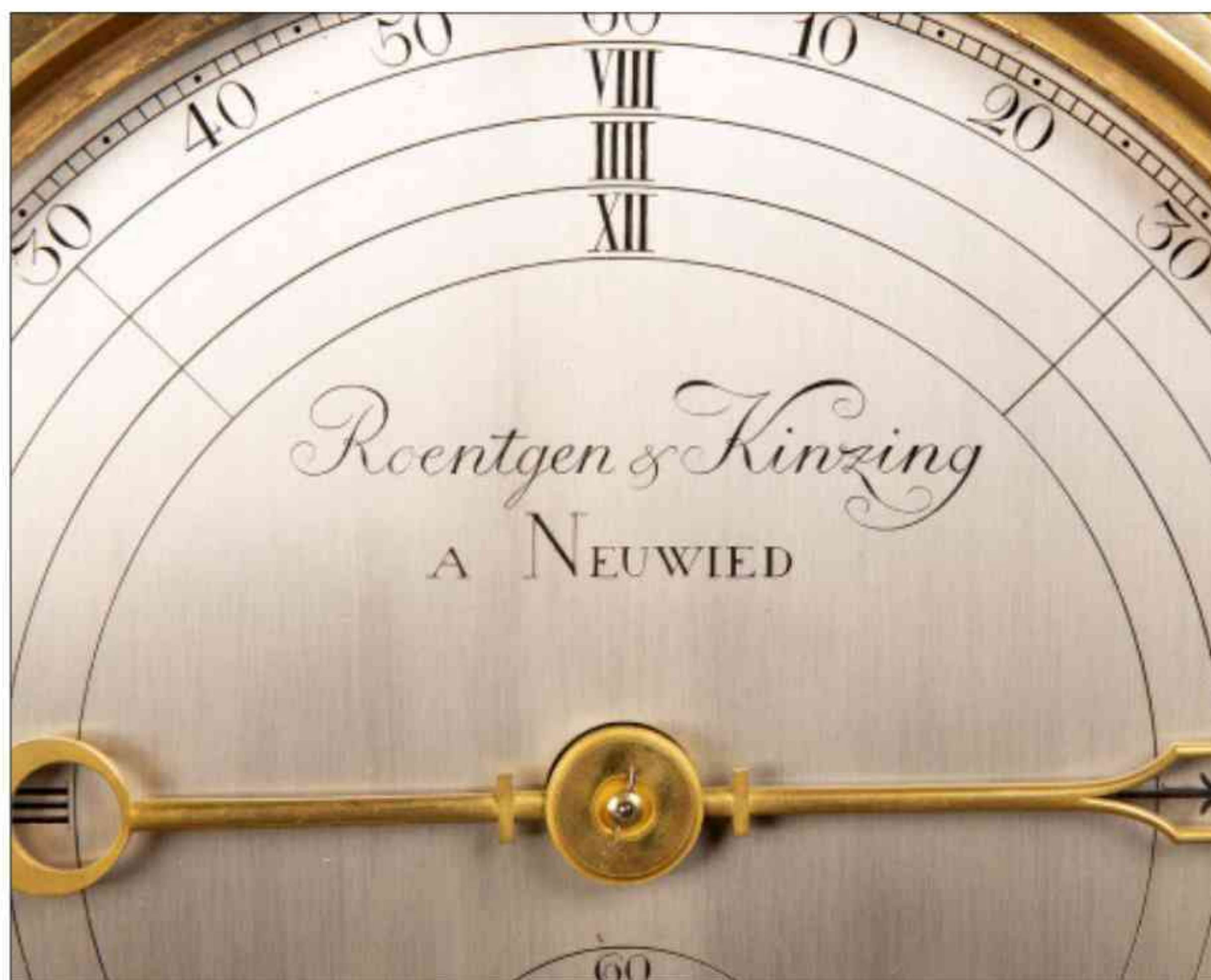
PROVENANCE:

Charles Fabri (d. 1938) Paris;
by descent to his niece Marguerite Marie Peten (d. 1986);
thence by descent.

EXHIBITED:

Beauties and Beasts, Czech Embassy and Cultural Centre, Berlin, 25-29 April 2018, catalogue no. 66.

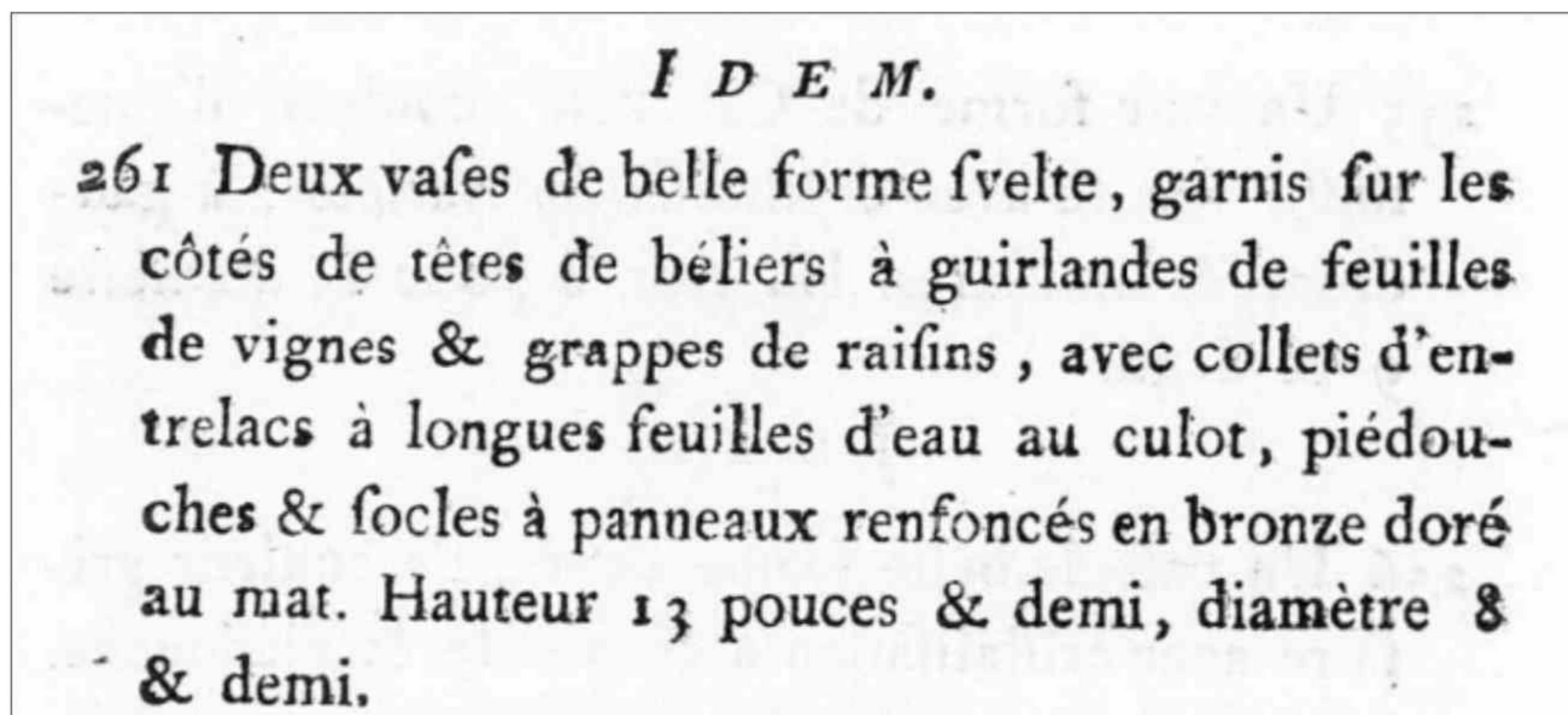
Within David Roentgen's well documented *oeuvre*, richly decorated clocks with complex mechanisms by Peter Kinzing stand out and were prized as modern timepieces in imposing 'antique' forms. This elegant example, shaped as a fluted obelisk and veneered with thuya, is part of a small group of longcase clocks of this slender form, executed from the early 1780s and particularly favoured in Russia. One example was acquired by Catherine the Great, a great admirer of Roentgen's work, and is still at Pavlovsk palace. The dial and movement is Roentgen and Kinzing's evolution of the type developed by the American polymath Benjamin Franklin (1706-1790).



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THE HARENC DE PRESLES VASES



The description of the vases in the 1792 sale.

***48**

A PAIR OF LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE VASES ATTRIBUTED TO PIERRE GOUTHIERE, CIRCA 1780

Each with ovoid body flanked by ram's masks issuing grape vines and above stiff-leaf cups, on a pinched spreading base edged by a laurel ring and on a canted panelled plinth

14½ in. (37 cm.) high; 8¼ in. (21 cm.) wide; 6¾ in. (17 cm.) deep (2)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Collection of François-Michel Harenc de Presles; his sale, Paris 16 April 1792, lot 261 (postponed to 30 April 1795, lot 184).

Embellished with vine garlands suspended from ram's masks, these superb vases are richly gilt 'au mat', a gilding and burnishing technique perfected by the celebrated *ciseleur-doreur du Roi*, Pierre Gouthiere (d. 1813), who almost certainly executed them in the fashionable 'antique' manner of the 1770s.

These vases are precisely described in the 1792 sale catalogue of the celebrated collection of the banker and connoisseur François-Michel Harenc de Presle (1710-1802) in a section of the sale dedicated to white marble objects as lot 261. Identical mounts feature on vases in the collection of Baron Leopold Double (d. 1881) and in the fabled collection of couturier Jacques Doucet (d. 1929) as well as on the central vase of a garniture of Chinese celadon porcelain vases offered in this sale (lot 44).



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



THE MESSER TRIPOD TABLE FROM NETTLECOMBE COURT



Nettlecombe Court, Somerset

THE PROPERTY OF A GENTLEMAN (LOTS 49-51)

■49

AN EARLY GEORGE III MAHOGANY TRIPOD TABLE

CIRCA 1760

The lobed tilt-top with pierced ribbon gallery centred by handles to each side, on a fluted acanthus and ribbon-and-rossette carved baluster stem with egg-and-dart collar, the cabriole legs with cabochon and acanthus carved knees terminating in claw-and-ball feet on recessed brass castors, the manuscript label to the underside of the top reading 'The late Sir Walter John Trevelyan 8th Baronet/ Nettlecombe Court./ Somerset.'

26 in. (74 cm.) high; 30 in. (76.5 cm.) wide; 27¼ in. (69 cm.) deep

£60,000-100,000

US\$77,000-130,000

€71,000-120,000

PROVENANCE:

The Trevelyan Family, Nettlecombe Court, Somerset;
thence by descent to Sir Walter John Trevelyan, (d. 1931), according to label;
Acquired from the above by Samuel Messer, Pelsham Manor, on the advice of R.W. Symonds.
Bequeathed to John Bragg of Rye;
by whom sold to the present owner circa 1992.

This masterpiece in carved mahogany is a rare survivor in remarkable untouched condition. Formerly in the collection of the Trevelyan family of Nettlecombe Court, Somerset, it has the distinction of also having formed part of the renowned collection of Samuel Messer at Pelsham Manor in Sussex. The Messer collection of furniture, clocks and barometers epitomised the extraordinary creative output of the 18th century, the majority of which formed his landmark sale at Christie's in 1991. The present table was bequeathed to his close friend John Bragg.

Samuel Messer was one of the very small, elite group of connoisseurs of Georgian furniture who formed the nucleus of their collections under the guidance of R.W. Symonds (d.1958). When advising his clients Symonds placed great emphasis on original patination, a well-balanced design and good quality timber and carving and the present lot perfectly epitomises these principals.



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AN EXCEPTIONAL EXAMPLE OF THE CARVER'S ART

THE PROPERTY OF A GENTLEMAN (LOTS 49-51)

■ 50

A GEORGE II MAHOGANY KETTLE-STAND

CIRCA 1755

The scalloped circular top with profusely carved rim with acanthus clasps and gadrooned edge, on a fluted acanthus and egg-and-dart carved baluster stem, the cabriole legs carved with scrolled acanthus knees terminating in claw-and-ball feet

21¼ in. (54 cm.) high; 15½ in. (39.5 cm.) diameter

£25,000-40,000

US\$32,000-51,000

€30,000-47,000

PROVENANCE:

Formerly in the collection of Samuel Messer at Pelsham Manor, East Sussex;
thence by descent.

Acquired from the above by the current owner.

This elegant kettle-stand is designed in the George II 'antique' manner, its fluted column and baluster-shaft supported on eagle-claw tripod feet and enriched with Roman acanthus. It formed part of the collection of Samuel Messer at Pelsham Manor in Sussex. The Messer collection was formed under the guidance of R.W. Symonds (d.1958) who dominated the field of English furniture collecting in the mid-20th Century. Between 1921 and 1958 his five major books and countless articles formed and then reflected the taste of a generation. He was involved in the formation of almost all of the great private collections of English furniture and clocks of the time, including those of Percival Griffiths, Eric and Ralph Moller, Samuel Messer and Joseph Sassoon Sykes.



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scan the QR code for
the extended lot essay.

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



‘COMPLEAT AND ELEGANT IN EVERY PART’ THE WELLER-POLEY DINING-CHAIRS



THE PROPERTY OF A GENTLEMAN (LOTS 49-51)

■ 51

A SET OF SIXTEEN LATE GEORGE II MAHOGANY DINING-CHAIRS CIRCA 1755

Each with a shaped top rail carved with acanthus motifs, the shoulders embellished with cabochons above moulded uprights, flanking a pierced interlaced splat carved with C-scrolls and rockwork motif, the padded seat covered in close-nailed sage silk damask, the paneled square chamfered legs filled with blind fret carving of bells and rosettes, on block feet, joined by square and chamfered stretchers, originally with pierced angle-brackets

37 in. (94 cm.) high; 23 in. (58.5 cm.) wide; 22¾ in. (58 cm.) deep

(16)

£250,000-400,000

US\$320,000-510,000

€300,000-470,000

PROVENANCE:

Almost certainly supplied to George Weller-Poley Esq., Boxted Hall, Suffolk;
The Property of the Trustees of the J.H. Weller-Poley Will Trust; Christie's, London, 3 July 1997, lot 20 (for £375,500 inc. premium), where acquired by the present owner.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

This elegant set of sixteen dining-chairs is a remarkable survival. With their sophisticated design, carefully chosen mahogany of excellent grain, colour and patina and exceptional carving, the Weller-Poley dining-chairs follow a design by Thomas Chippendale and bear all of the hallmarks of Soho and St Martin's Lane contemporaries such as Mayhew and Ince. Originally part of a larger suite of furniture including a pair of card-tables and four rectangular stools almost certainly supplied to George Weller-Poley Esq., the suite remained *in situ* at Boxted Hall in Suffolk until sold at Christie's on 3 July 1997.





PROPERTY FROM A PRIVATE COLLECTION

■ 52

JAN CLAUDIUS DE COCK
(BRUSSELS 1667–1735 ANTWERP)

Day and Night

marble pair; the figure representing Day holding a torch and with a cockerel eating feed at his feet and that of Night with an owl and lantern; inscribed, signed and dated 'Dies', 'Joes: Claud: De Cock: fec: 1715' and 'Nox', 'Joes: Claud: De Cock inv: f: 1715' respectively

34 in. (86 cm.) high, each

(2)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Private collection, England.

Aldridge's Bath, 25 March 1981, when acquired by Thomas Agnew and Sons Ltd, from whom acquired by the present owner on 11 February 1986.

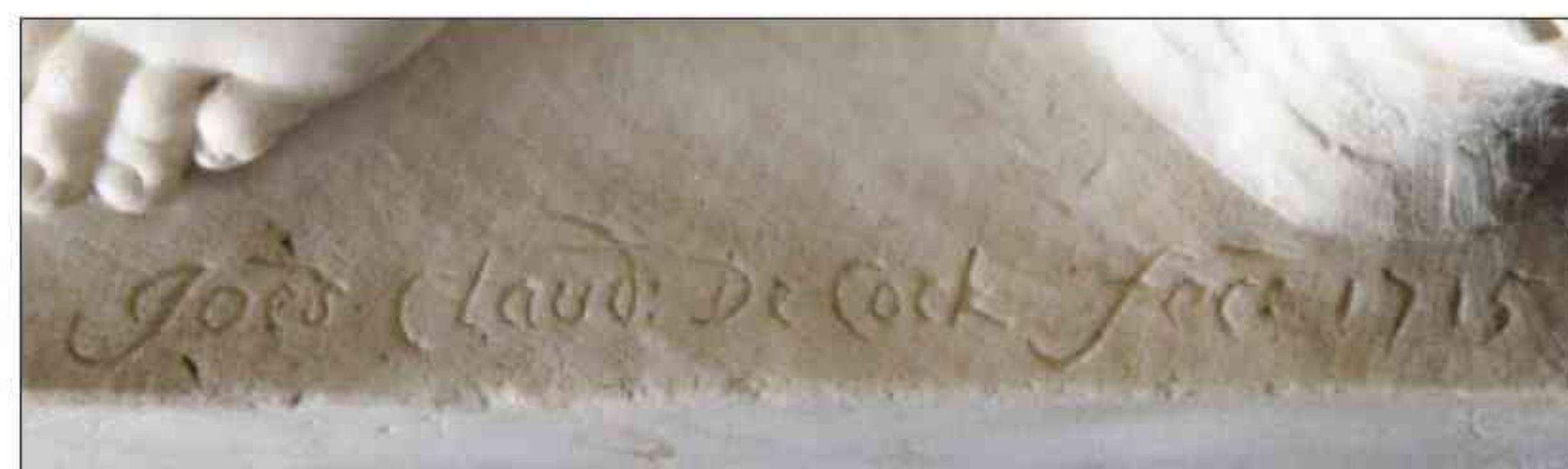
EXHIBITED:

E. Bergvelt and R. Kistemaker, eds., *De Wereld Binnen Handbereik: Nederlandse kunst-en rariteitenverzamelingen 1585-1735*, Amsterdam Historisch Museum, 1992, p. 76, no. 150, illustrated.

LITERATURE:

Thos. Agnew and Sons Ltd, *Sculpture and Works of Art*, 1981, no. 8, illustrated.

Coming to the market for the first time in almost 40 years, this charming pair of marble figures are allegories of *Day* and *Night*. They exemplify the output of Belgium-born sculptor, painter, printmaker and writer Jan Claudius de Cock who became known for his allegorical figures spanning subjects such as the continents and elements. In the signatures on the present marbles De Cock states that he not only made ('fec[it]') but also invented ('inv[enit]') the composition for the pair, demonstrating the artist's pride in his finished creation.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

A PAIR OF MONUMENTAL VASES FROM THE ROYAL MINES OF ALVDALEN



THE PROPERTY OF A GENTLEMAN

■*53

A PAIR OF LARGE SCALE SWEDISH GILT BRONZE MOUNTED BLYBERG PORPHYRY VASES

ELFDAHLS PORFYRWERK, THE MOUNTS, PARIS CIRCA 1830

Of campana shape, the everted rim above a tapered body on a trumpet socle and square feet, mounted with scrolling acanthus to the rim and shaped handles with bearded men masks with further boldly cast acanthus; the socle with gadrooned mounts and further oak leaf cast band and ending on a square base 39½ in. (100.3 cm.) high; 29 in. (73.7 cm.) wide (each) (2)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Anonymous sale; Sotheby's, 17 January 2019, lot 148, where acquired by the present owner.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.

The monumental scale of this magnificent pair of Swedish Blyberg porphyry vases suggests they were a Royal commission. Various related porphyry items were intended as gifts by the francophile King of Sweden, Maréchal Bernadotte, who reigned as Karl XIV Johann from 1818-'44, and whose family owned the Alvdalen porphyry mines. The King presented numerous porphyry *objets* to Napoléon's *Maréchaux* and other dignitaries, which explains why various superb porphyry examples can be found in France today, some with superb gilt-bronze mounts by Paris *bronziers*. The rich ormolu mounts on the present vases was most likely conceived in Paris after designs by the Swedish architect Carl Fredrik Sundvall; the design corresponds to a model on a Swedish illustrated commercial catalogue from 1830.



BEURDELEY'S AWARD WINNING CABINET OF THE 1867 EXPOSITION UNIVERSELLE

THE PROPERTY OF A GENTLEMAN

■*54

A LARGE NAPOLEON III ORMOLU, LAPIS LAZULI, JASPER, AND HARDSTONE-MOUNTED CABINET A DEUX CORPS

BY LOUIS-AUGUSTE-ALFRED BEURDELEY, PARIS, CIRCA 1867

Of architectural form, the demi-lune pediment centred by a mask of Mercury, above a cornice over four doors elaborately decorated with classical motifs and figures and punctuated with medallions and panels of *rosso antico* and *diaspro di barga*, flanked by fluted columns headed by Corinthian capitals and decorated with intertwining laurel branches, the frieze with four drawers similarly-decorated, the lower section with a central door decorated with ribbon-tied scrolling foliage, flanked by two doors with laurel medallions centred by the Three Graces holding amphorae of water, on a conforming plinth with laurel wreath moulding, the carcasse stamped five times 'A. BEURDELEY/PARIS'

112 in. (284.5 cm.) high; 84 in. (213.4 cm.) wide; 25¼ in. (64.1 cm.) deep

£200,000-400,000

US\$260,000-510,000

€240,000-470,000

PROVENANCE:

Vente Beurdeley, Paris, Galerie Georges Petit, 6-9 May 1895, lot 565, where acquired by Ch. Mannheim.

With Galerie Pierre Lécoules, Paris, circa 1960.

Formerly in the Collection of T.C. Morrow, Texas, Houston, from 1969 to 1989.

Sold Christie's, New York, 2 November 1989, lot 352, where acquired by Jean-Marie Ross Galerie Aveline.

Private Collection, Paris.

Sold Sotheby's, Paris, 13 November 2018, lot 51.

EXHIBITED:

Exposition Universelle, Paris, 1867.

Exhibition L'Art en France sous le Second Empire, Paris, Grand Palais, 11 May-13 August 1979, n° 50.

LITERATURE:

A. Desvernay, *Exposition Universelle de 1867 à Paris*, Paris, 1868, vol. I, p. 48 (illustrated).

F. Ducuing, *L'Exposition Universelle de 1867*, Paris, 1868, vol. I, pp. 132-134 (illustrated).

H. Demoriane, "Le Louis XVI qu'aimait Eugénie", *Connaissance des Arts*, n°116, October 1961, p.85 (illustrated).

D. Ledoux-Lebard, *Les Ebénistes du XIXe siècle (1795-1889)*, Paris, 1965, p. 47, pl. 17 (illustrated).

D. Alcouffe, *L'Art en France sous le Second Empire*, Paris, 1979, n° 50, pp. 126-128 (illustrated).

C. Mestdagh, *L'Ameublement d'art français 1850-1900*, Paris, 2010, p. 67, fig. 70 et p. 141, fig. 157 (illustrated).

Monumental in scale and exquisitely executed in its design and artistry, this impressive cabinet is considered one of the most important pieces of furniture of the Second Empire - immediately recognizable as the award winning cabinet from the Paris *Exposition Universelle* in 1867. Its creator, Louis-Auguste-Alfred Beurdeley, pays a triumphant homage to the *ancien régime* with subtle nods to his 18th century predecessors such as Bernard Molitor (1755-1833) and Adam Weisweiler (1744-1820).



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 55

A PAIR OF LARGE EMPIRE ORMOLU-MOUNTED PATINATED-BRONZE AND VERDE ANTICO URNS AND COVERS

ST. PETERSBURG, EARLY 19TH CENTURY

Each domed cover surmounted by Jupiter's eagle clasping a winged thunderbolt perched on a sphere above anthemion alternating stiff leaves, above a pierced frieze of alternating bat wing motifs and paterae centred by stars on a blue enamel ground, above an everted lip mounted with quivers of thunderbolts alternating 'cloud' branches, the body with nymphs dancing amongst tripod braziers above a band with stars issuing anthemion, Apollo masks and men-in-the-moon, the ram's-mask handles surmounted by seated putti playing cymbals and triangles, the bowl mounted with Green man masks issuing berried oak leaves, on a fluted socle and square plinth mounted with a nymph and fawn playing instruments to one side and lozenges centred by Apollo masks to front and back

37¾ in. (96 cm.) high; 11 in. (28 cm.) wide; 12 in. (30 cm.) deep (2)

£80,000-120,000

US\$110,000-150,000

€94,000-140,000

PROVENANCE:

By repute, Emperor Napoleon I (d. 1821), by whom given to, King Frederick I of Württemberg (1754-1816).

By repute, Baron René-Pierre de Boucheporn (d. 1931), château de Sully, La Tour-de-Peilz, Switzerland.

Harry Rixson, Dunstable, Bedfordshire, where acquired on 28 October 1938, as part of a 'Set of 3 Very Fine Regency Vases' (along with a single campana vase).

The Collection of Professor Sir Albert Richardson, P.R.A.; sold Christie's, London, 18 September 2013, lot 100.

LITERATURE:

'Two RA's at home: Sir Albert Richardson at Ampthill, James Fitton at Dulwich', *House and Garden*, XIII, 1958, P. 78, illustrated in the drawing-room.

Abundantly embellished with gilt-bronze mounts on a patinated ground and depicting classical figures engaged in festive activities, these monumental vases are superb examples of the *oeuvre* of St Petersburg artist Friedrich Bergenfeldt (d. 1822), who hailed from Westphalia and arrived in St. Petersburg in the 1790s. He worked closely with Count Stroganoff's *protégé*, the architect Andrei Voronikhin (d. 1814), who produced designs for ornamental vases in 1801, loosely based on prototypes by the Paris *bronzier* Claude Galle, but imbued with originality and less restraint. They formed part of the collection of the connoisseur and architect Sir Albert Richardson at Avenue House in Ampthill.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



EDO, PARIS, LONGLEAT - A REGENCY CABINET ATTRIBUTED TO GEORGE OAKLEY



South East View of Longleat House, Wiltshire, the Seat of the Marquis of Bath by George Stubbs circa 1805.

■56

A REGENCY GILT-BRASS MOUNTED AND INLAID EBONISED, JAPANESE BLACK AND GILT-LACQUER AND PARCEL-GILT CABINET- ON-STAND

ATTRIBUTED TO GEORGE OAKLEY, CIRCA 1813, THE JAPANESE LACQUER EDO PERIOD, LATE 17TH/
EARLY 18TH CENTURY

The rectangular black slate top with three-quarter pierced gallery, above a plain breakfront frieze and a pair of panelled doors decorated with cockerels, enclosing a shelf, flanked by turned columns, each side with a weeping cherry blossom, the lower section with scrolled truss supports and mirrored back, on a plinth base with breakfront ends, the painted foliage to the edges of the lacquer panels Regency decoration

56½ in. (143.5 cm.) high; 35½ in. (90 cm.) wide; 16 in. (40.5 cm.) deep

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

Almost certainly supplied to Thomas, 2nd Marquess of Bath (1765-1837) for Longleat, Wiltshire and by descent at Longleat, until sold;
Furniture, Porcelain and Silver from Longleat; Christie's, London, 13-14 June 2002, lot 326 (for £57,360 inc. premium), where acquired by the present owner.

LITERATURE:

1837 Inventory, No. 59 Morning Room, 'One Ebony Cabinet with Folding doors and Looking Glass Back'.
1869 Inventory, First Floor Corridor, 'An ebonised Cabinet with panels of Old Japan lacquer with domestic poultry in relief and ormolu columns on stand with looking glass back'.
1896 Inventory (2nd Marquess' Heirlooms), f 86 r Music Gallery, 'An ebonised cabinet with panels of old Japan lacquer with domestic poultry in relief and ormolu columns on stand with looking glass back - width 35 inches'.

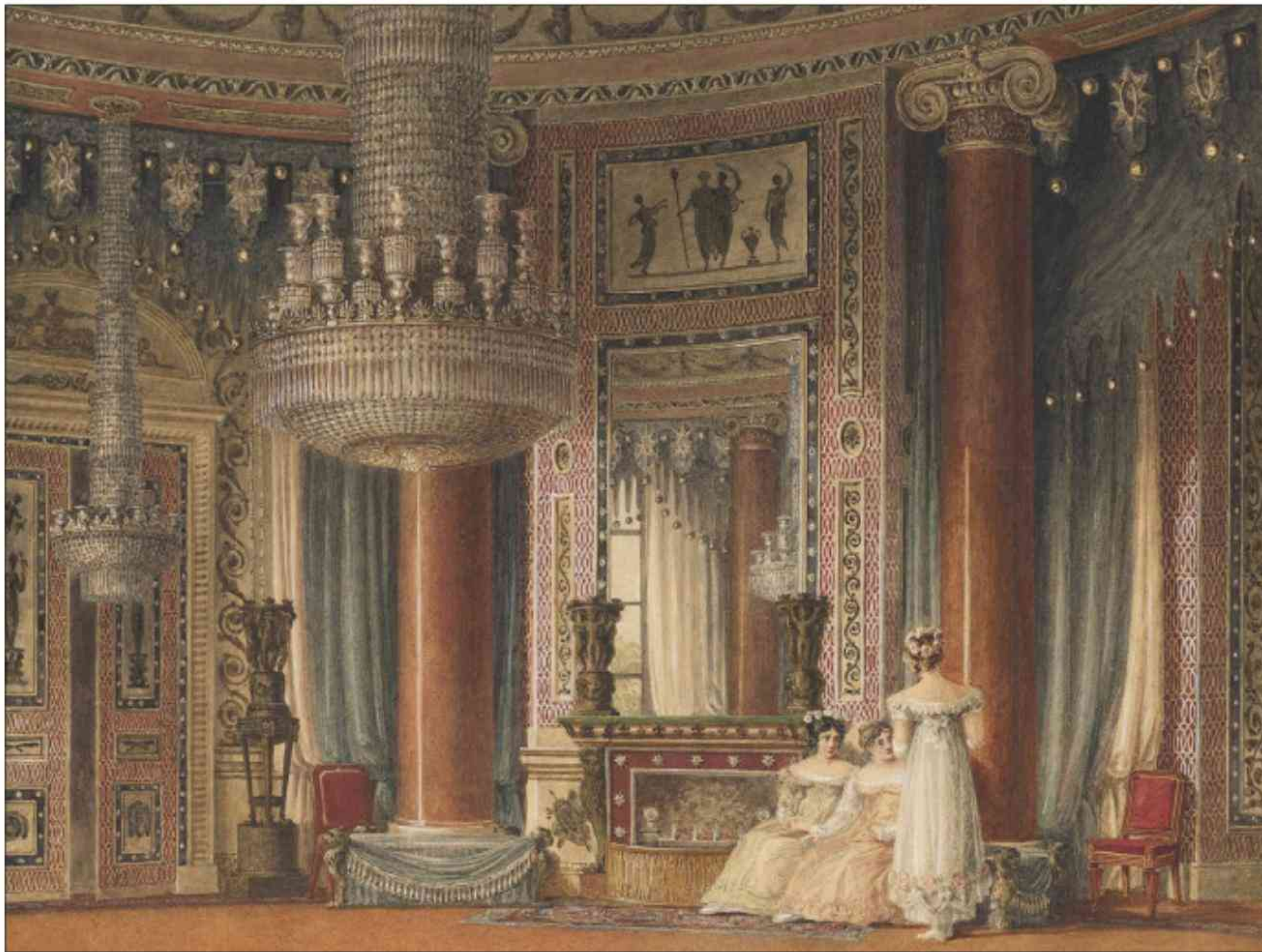
Displaying exquisite panels of Japanese lacquer on a Regency cabinet clearly showing the influence of French *ébénisterie*, this cabinet-on-stand neatly combines the oriental and Gallic influences so beloved by the Prince Regent and his circle and the subsequent demand for English furniture of this type in the great houses of Britain. The design relates to a number of pieces by George Oakley, who in 1813 supplied the Marquess of Bath with furniture as part of a refurbishment of Longleat.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



A PAIR OF VULLIAMY 'CARLTON HOUSE' TAZZE



The Circular Drawing Room at Carlton House, watercolour by Charles Wild circa 1819, showing three from a set of sixteen candelabra supplied between 1810 and 1814.

■*57

A LARGE PAIR OF REGENCY PATINATED AND LACQUERED-GILT-BRONZE FIGURAL TAZZE

ATTRIBUTED TO VULLIAMY & SON, CIRCA 1815

The circular dish with gadrooned edge and body, supported by three standing putti on a cylindrical base applied with grapevine swags interspersed with bucrania, on a moulded circular base, probably originally with additional elements

28½ in. (72.5 cm.) high; 15 in. (38 cm.) diameter

(2)

£40,000-60,000

US\$52,000-77,000

€47,000-70,000

PROVENANCE:

The collection of Sir Roland and Lady Robinson, later 1st Baron Martonmere, Governor of Bermuda (1964-72);

thence by descent to his daughter in Canada, from whom purchased by the present owner in 2022.

These imposing bronze tazze relate to a group of sixteen candelabra supplied by B. Vulliamy & Son to George, Prince of Wales, between 1810 and 1814 for the Circular Drawing Room at Carlton House. Founded by the Royal Clockmaker Benjamin Vulliamy (1747-1811), the firm supplied the finest clocks, luxury objects, furniture and fixtures to some of the grandest houses in Britain including Woburn Abbey in Bedfordshire and Harewood House in Yorkshire. The Vulliamys based their designs on antique models contained in the various volumes on architecture and design in their extensive library. This model evolves from the antique Villa Albani cistern, illustrated in G. B. Piranesi's *Vasi, Candelabri, Cippi, Sarcofagi...* published in Rome in 1778. The present pair of tazze are distinguished from the Carlton House group by their gadrooned bowls and mounts, which are executed in finely chased and burnished gilt-bronze, a lavish and even more costly departure from the examples supplied to the Prince Regent.



See [Christies.com](https://www.christies.com) or scan the QR code for the extended lot essay.



THE BARNES COMMUNION SERVICE

PROPERTY FROM THE BAYREUTH COLLECTION

***58**

A GEORGE V FOUR PIECE GOLD COMMUNION SERVICE

MARK OF JOHN HUNT OF PRESTON, FOR EDWARD BARNARD AND SONS LIMITED, LONDON, 1923,
18 CARAT, DESIGNED BY REGINALD J. DAY

Comprising a chalice, flagon, credence paten and smaller paten, all in fitted oak travelling case, the chalice with a shallow tapering bowl, on a knopped stem and on a raised octagonal foot with scenes representing the Graces of our Lord, the flagon, pear shaped, with scroll handle, domed hinged cover with open Gothic leaf work, the front chased with a panel depicting Leonardo da Vinci's 'The Last Supper', the credence paten of circular form, on a raised octagonal foot, the smaller paten of circular form, each engraved with a Latin inscription,

The chalice 8¼ in. (21 cm.) high

The credence paten 7¼ in. (18.3 cm.) diameter

The paten 7⅞ in. (20 cm.) diameter

The flagon 12½ in. (31.5 cm.) high

The chalice 34 oz. (1,055. gr.)

The credence paten 8 oz. 14 dwt. (272 gr.)

The paten 23 oz. 10 dwt. (733 gr.)

The flagon 53 oz. 10 dwt. (1,663 gr.)

Total weight 119 oz. 14 dwt. (3,723 gr.)

Each piece engraved with memorial inscription 'To The Glory of God and in Loving Memory of Annie wife of John Barnes, 2nd September 1922'.

The Latin inscription on the chalice from Psalm 116, verse 13 reads 'Calicem Salutaris accipiam et nomine Domini invocabo', which translated reads 'I take the Cup of Salvation, and call upon the name of the Lord'.

The Latin inscription on the flagon from Corinthians, chapter 1, verse 5 reads 'Pascha nostrum immolatus est Christus', which translated reads 'Christ our Passover is sacrificed for all'.

The Latin inscriptions on both the credence paten and the smaller paten from Luke, chapter 2, verse 19 read 'Hor corpus meum est quod pro vobis datur', which translated reads 'This is my body, which is given for you.' (5)

£140,000-180,000

US\$180,000-230,000

€170,000-210,000

PROVENANCE:

Presented in 1923 to St. Thomas' Church, St. Anne's-on-the-Sea, Lancashire by John Barnes (b.c.1867-1926), a civil engineer of Victoria Road, St. Anne's-on-the-Sea, Lancashire, in memory of his late wife Annie Barnes (b.c.1874-1922), the daughter of William Taylor, whom he married in 1908.

Anonymous sale; Woolley and Wallis, 29 July 2009, lot 828.

EXHIBITED:

London, The Goldsmiths' Hall, *Gold; Power and Allure*, 1 June-28 July 2012.

LITERATURE:

'Solid Gold Communion Service at St. Anne's', *The Lancashire Daily Post*, 22 August 1923, p. 6, col. c, illustrated.

The Barnes gold communion service is an extraordinary statement of love for a departed wife. Made from gold from the Mysore mines in India, the gold value alone in 1923 would have been almost £2,000, sixteen years wages for a skilled craftsman of time. It follows in the tradition of Pugin and Burgess using Gothic forms for inspiration.



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THE DUCHESSE DE BASSANO BREGUET

THE PROPERTY OF A MEMBER OF THE BARING FAMILY

59

BREGUET NO. 2189, 'MONTRE À RÉPÉTITION DES QUARTS DE MOYENNE GRANDEUR', AN EXCEPTIONAL AND IMPORTANT GOLD, SILVER AND ENAMEL QUARTER REPEATING À TOC OPENFACE RUBY CYLINDER POCKET WATCH, THE BACK COVER ENGRAVED WITH A MAP OF THE IBERIAN PENINSULA

SIGNED BREGUET, NO. 2189, SOLD TO LA DUCHESSE DE BASSANO ON 9TH JULY 1810, FOR THE SUM OF 3000 FRANCS

CASE: no. 2234/2758, the back cover set with a silver panel engraved with a very fine and highly detailed gold-outlined map of the Iberian Peninsula within a chased gold stylized stiff-leaf and green translucent enamel border, inner bezel signed and numbered 'Breguet No. 2189' the inside back with case maker's mark 'PBT' within a lozenge-shaped cartouche for Pierre-Benjamin Tavernier, 'B' for Breguet and numbered '2234' and '2758' together with French control marks, 47.5 mm. diameter

DIAL: silver engine-turned secured by a screw, with Roman hours and outer dot minute markers, blued steel hands

MOVEMENT: gilt, jewelled wheel train, ruby cylinder escapement, plain three-arm balance with parachute suspension, blued steel balance spring, repeating with a single hammer on the inside of the case activated by a pull-and-twist piston in the pendant

With: copy of a Breguet Certificate (no. 4406), dated 2nd May, 2014

The case - 47.5 mm. diameter

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

Marie-Madeleine L'éjéas-Carpentier, Duchesse de Bassano (1780-1827?), probably bought for her husband; Hugues-Bernard Maret 1st Duke of Bassano (1763-1839), French statesman and diplomat; to his daughter; Clare-Hortense Maret (c. 1812-1882); 1832 marriage to Francis Baring, 3rd Lord Ashburton (1800-1868); The Grange, Hampshire; Thence by descent.

This sublime pocket watch, the property of the descendants of the original owner, is offered here for the first time at auction since its purchase by the Duchess of Bassano in Paris over 200 years ago. It was made by the greatest watchmaker who ever lived, the genius Abraham-Louis Breguet (1747-1823). To own a Breguet watch or clock was to possess one of the ultimate status symbols of the time and unsurprisingly, Breguet's clients are a roll-call of the monarchs and aristocrats of Europe. This exceptional Breguet watch is one of the few for which the master made any concession to the individual specifications of the owner; the present watch is decorated with an exquisitely detailed map of the Iberian Peninsula engraved on a silver panel, with Spain outlined with a fine inlaid gold line.

The present watch represents the exciting emergence of a publicly unknown important Breguet watch that has descended to the present day within the original family, the great Baring banking dynasty, one of the most titled families in the United Kingdom.



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(reverse)

THE ALLURE OF ANTIQUITY IN GILDED AGE PHILADELPHIA



One of the torcheres in the Music Room, Maybrook.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■60

A PAIR OF MONUMENTAL WHITE MARBLE AND PATINATED-BRONZE TWENTY-FOUR-LIGHT TORCHERE CANDELABRA

CIRCA 1900-1905, POSSIBLY BY EDWARD F. CALDWELL & CO, NEW YORK,
AFTER A DESIGN BY GIOVANNI BATTISTA PIRANESI

Each with six foliate-cast candle branches with gadrooned rim, issuing three further branches supporting leaf-tip cast nozzles, surrounding a central stem issuing six nozzles, the ribbed dish above a stem carved with vine branches and a leaf-tip collar, the lower stem with fluted section carved with palmettes, flanked by three swans, the tripartite base headed by ram heads joined by laurel wreaths, the frieze carved with classical motifs with scrolling angles, supported by three winged sphinxes on a canted tripartite plinth, the nozzles stamped 'A905' and 'A906' respectively
94 in. (242 cm.) high; 22 in. (56 cm.) wide; 26¾ in. (68 cm.) deep (2)

£120,000-180,000

US\$160,000-230,000

€150,000-210,000

PROVENANCE:

Probably supplied to Mary 'May' Gibson (1875-1959) for the 'Music Room' of Maybrook, Wynnewood, Pennsylvania;
sold in 1956 with Maybrook to John Merriam;
thence by descent at Maybrook until sold, circa 2016.

LITERATURE:

W. Morrison & A. Hewitt, *The Main Line Country Houses of Philadelphia's Storied Suburb, 1870-1930*, New York, 2002, p. 28 (illustrated in the Music Room of Maybrook).

Finely decorated with the iconography of classical civilisation and faithfully recalling Hellenistic designs revived by the great draughtsman Giovanni Battista Piranesi, these magnificent candelabra reflect the enduring allure of antiquity and its influence in some of the grandest and innovative interiors of Gilded Age America. Acquired for the lavish music room of Maybrook, a gothic-revival mansion on Philadelphia's fabled 'Main Line', they are most likely the work of the celebrated New York lighting designer Edward F. Caldwell, who fitted interiors for the Frick, Vanderbilt and Guggenheim families.



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the extended lot essay.





Pelé, *circa* 1962.

61

[PELÉ (1940-2022)]

FIFA WORLD CUP WINNER'S MEDAL

The obverse with design of the winged figure of Victory and inscribed 'F.I.F.A.', the reverse with central laurel wreath and inscribed 'CAMPEONATO MUNDIAL DE FUTBOL COPA JULES RIMET CHILE 1962', stamped PEKA and 0.750, with suspension ring (lightly tarnished)

The medal - 35 x 22mm, 20 grams.

(2)

£200,000-300,000

US\$260,000-380,000

€240,000-350,000

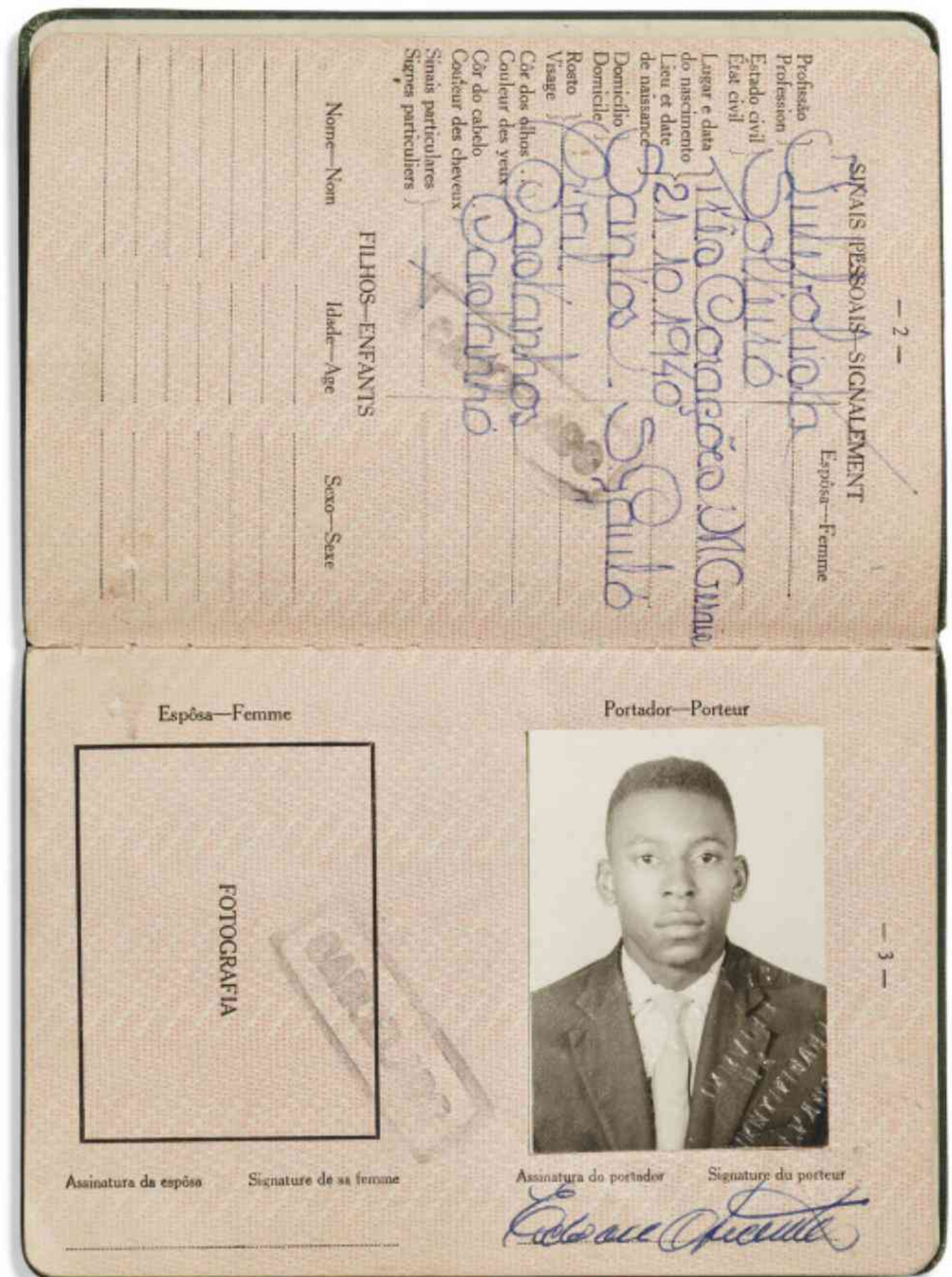
PROVENANCE:

Pelé (1940-2022; his sale, Julien's Auctions, June 7-9, 2016, lots 788 and 1046).

The FIFA World Cup winner's medal awarded retrospectively to Pelé for his role in Brazil's successful 1962 tournament. Accompanied by Pelé's signed passport for the period 1960-1962. Both items were sold directly from Pelé's collection in 2016, and have been on loan since then to the National Football Museum in Manchester.



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(reverse)

LADY ELIZABETH LAMBART'S BRIDESMAID'S DRESS FROM THE WEDDING OF H.R.H. THE PRINCESS ELIZABETH AND H.R.H. PRINCE PHILIP, THE DUKE OF EDINBURGH, 1947



Lady Elizabeth with Kate Moss wearing the dress. Private Collection.



Lady Elizabeth wearing the dress, 1947. Private Collection.

THE PROPERTY OF A FAMILY

■ 62

A ROYAL BRIDESMAID'S DRESS AND HEADDRESS

BY NORMAN HARTNELL, 1947, THE EMBROIDERY DESIGNED BY FLORA BALLARD

The tight fitting gathered bodice in ivory tulle, swathed with a deep fichu of pearl-spotted tulle and bordered with applique white satin syringa, the neckline trimmed with an ivory satin bow, the bouffant skirt of multi-layered ivory tulle with scattered clusters of flowers in applique satin, woven by Warner & Sons, symbolic of rebirth and to repeat the effect of the Royal bridal gown; together with a floral wreath of satin ears of corn, lilies and silver lamé leaves (2)

£30,000-50,000

US\$39,000-64,000

€36,000-59,000

PROVENANCE:

Commissioned directly from Norman Hartnell by H.M. Queen Elizabeth (later Queen Elizabeth, The Queen Mother) for the wedding of H.R.H. The Princess Elizabeth (later H.M. Queen Elizabeth II) to be worn by Lady Elizabeth Lambart (later Longman) (1924-2016) and by descent.

EXHIBITED:

On permanent loan to The Fashion Museum, Bath, 1980s-2000s.

LITERATURE:

M. Pick, *Be Dazzled! Norman Hartnell Sixty Years of Glamour and Fashion*, New York, 2012, illustrated p. 151.

N. Hartnell, *Silver and Gold: The Autobiography of Norman Hartnell*, London, 2019, p. 112.



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This evocative dress, worn by Lady Elizabeth Lambart at the wedding of H.R.H. The Princess Elizabeth and H.R.H. Prince Philip, The Duke of Edinburgh in 1947 symbolises the glamour and height of Norman Hartnell's couture designs in the mid-twentieth century. Influenced by Old master paintings and the works of Winterhalter and Hayter, these designs were designed to show British rebirth in the aftermath of The Second World War.



“Meeting Lady Elizabeth and wearing her dress, that had such a wonderful heritage, was a magical moment for me. I felt like I was wearing a piece of history.”

- Kate Moss

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- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from

internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

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

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

- As authorised bidder. If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
- As agent for a principal: If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit www.christies.com/register-and-bid. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at www.christies.com/christies-live-terms.

(c) Written Bids

You can find a Written Bid Form at any Christie’s office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊♦.

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments

7 CURRENCY CONVERTER

The saleroom video screens (and Christie’s LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**’s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% of that part of the hammer price above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships or delivers to the United States, sales or use tax may be due on the hammer price, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

For **lots** Christie's ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price**, **buyer's premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie's will collect GST from you, where legally required to do so.

For **lots** purchased by a successful bidder with a registered address in India and who has bid via Christie's LIVE™, an Indian Equalisation Levy Tax at a rate of 2% will be due on the **hammer price** and **buyer's premium** (exclusive of any applicable VAT). Christie's will collect the Indian Equalisation Levy Tax from you, where required to do so.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the λ symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price (in Pound Sterling)
4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and

a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

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

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

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

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

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

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

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

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

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

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

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

b. drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

c. books not identified by title;

d. **lots** sold without a printed **estimate**;

e. books which are described in the catalogue as sold not subject to return; or

f. defects stated in any **condition** report or announced at the time of sale.

(ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the **"SubHeading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **SubHeading**.

5 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such

documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling (GBP) from a United Kingdom bank.

(vi) Cryptocurrency

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol \diamond may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Terms for Payment by Buyers in Cryptocurrency set out at Appendix B in these Conditions of Sale.

(d) You must quote the sale number, **lot** number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

5 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third-party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the

- law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
 - (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
 - (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol α and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags

containing endangered or protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

(h) Handbags

A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

SubHeading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		
		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
- No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:
 - have registered to bid with an address outside of the UK; and

- provide immediate proof of correct export out of the UK within the required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for * and Ωlots. All other lots must be exported within 90 days of the sale.
 - Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
- We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing

- fee if you appoint Christie's Shipping Department to arrange your export/shipping.
- Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/ or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
 - Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
 - If you appoint Christie's Art Transport or one of our authorised shippers to

- arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
- If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of

- under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
- All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.
- If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

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SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○◆ Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△ Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

△◆ Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

□ A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

▶ **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

▷ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

✦ With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, *, Ω, α, ‡ See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest, we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

△◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol △◆ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's full buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of ...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S



SCIENCE
BASED
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

CHRISTIE'S



Antiquities

London | 3 July 2024

VIEWING

28 June–3 July 2024
8 King Street
London SW1Y 6QT

Claudio Corsi
ccorsi@christies.com
+44 (0) 20 7389 2607

AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT OF A MAN
ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

19½ in. (49.5 cm.) high
£150,000–250,000

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

[christies.com](https://www.christies.com)





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